

# THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Twelfth Year—Number Eleven.

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One Dollar a Year—Ten Cents a Copy.

## ST. PAUL OUT TO HEAR NEW MUNICIPAL ORGAN

### FIRST RECITALS ARE GIVEN.

**H. Chandler Goldthwaite Presides  
Over Large Skinner Instrument  
and Entire City Celebrates  
Its Completion.**

St. Paul is in the midst of the dedication of its new municipal organ as this issue of The Diapason goes to press. The large Skinner instrument has roused the enthusiasm of the entire city and elaborate plans have been made for the celebration of its completion. H. Chandler Goldthwaite, the city organist, gave the first recitals on the organ Sept. 29 and 30. "Music week," beginning Oct. 23, will inaugurate formally the series of concerts. During that week all musical societies, schools, colleges, churches, theaters, hotels, department stores and other business institutions, as well as homes, are to be asked by the committee to take an active part.

The presentation of the organ Sept. 29 was made formally by the St. Paul municipal organ committee and the organ was received in the name of the city by Mayor Hodgson. The ceremony was expected to tax the seating capacity of the Auditorium, as all St. Paul was invited.

The first of the regular weekly recitals will be a memorial Oct. 2 in honor of C. W. Ames. The favorite music of Mr. Ames will be the motif of the program. Every Sunday afternoon thereafter a free concert will be held.

After making a thorough test of the organ, Mr. Goldthwaite declared it was "the best in the country, bar none."

"Organs have a personality just the same as any artistic creation of man, and this organ has a pleasing one," he said. "It seems to lend itself to musical passages that on other instruments are difficult. There is an eagerness about this organ that is not found on others, and because of this fact, visiting organists are going to discover that compositions may be played here that will be almost impossible on others."

## ARTHUR H. TURNER IS NAMED.

### Springfield, Mass., Selects Him for Municipal Organist Again.

The selection of Arthur H. Turner as municipal organist for another year was decided upon by the city property committee of Springfield, Mass., at its meeting Aug. 25. A series of recitals in the Auditorium similar to that given last year, at which he and visiting organists will play, will be arranged for this winter, Mr. Turner announced. During last winter twenty concerts were given, usually on week days, at which the city organist and three visiting artists played. The total attendance at these concerts was more than 11,000, an average of over 500 on each occasion.

Mr. Turner visited Europe this summer with a party of Rotarians from Springfield which attended the International Rotary Clubs' convention at Edinburgh. He played in Usher Hall, Edinburgh, as the only American to give a concert before the Rotarians. Besides his duties as municipal organist, he is organist and director of music at Trinity Methodist Church and has been director of numerous musical societies.

### Operation on L. C. Odell.

Lewis C. Odell of the well-known firm of J. H. & C. S. Odell & Co. in New York is recovering from the results of an operation for appendicitis which he was compelled to undergo at Roosevelt Hospital Aug. 22. Mr. Odell was able to return to his office late in September. The operation was entirely successful and Mr. Odell's convalescence has been steady. As a consequence he finds his general health greatly improved.

## ORGAN AT LOCKE LEDGE, COUNTRY PLACE OF ARTHUR HUDSON MARKS IN WESTCHESTER COUNTY, NEW YORK.



Arthur Hudson Marks (Standing); Ernest M. Skinner (Seated at the Organ).

## OPENING AT LOS ANGELES.

### Four-Manual Austin Heard by Great Throng at First Presbyterian.

So large was the attendance at the inauguration Sept. 1 of the new Austin organ at the First Presbyterian Church, Los Angeles, Cal., Sibley G. Pease, organist, that even the lobby of the edifice was crowded. The organ is the gift of Mr. and Mrs. Herbert G. Wylie. Mrs. Wylie was formerly organist at this church. According to an announcement on the program the organ has been offered to the members of the American Guild of Organists for public recital purposes.

The new instrument is a four-manual and was built according to specifications drawn by Mr. Pease in collaboration with Roland Diggle and Edward Crome. Mr. Crome devised a special feature which provides an organ in the church tower. By means of an apparatus controlled from the console, the windows in the tower can be opened and the tower organ and chimes can be heard on the street a long distance.

Two works by local composers were played at the inaugural service, "Starlight Intermezzo" by Roland Diggle and "Solace" by Mr. Pease.

### Red Wing, Minn., Wants City Organ

Red Wing, Minn., is the latest city to aspire to own a municipal organ. A campaign for the purchase of an instrument has been launched by the Red Wing Republican and is meeting with warm support from individuals and organizations, including the Kiwanis Club. The opinion seems to favor an organ costing upwards of \$15,000. Red Wing is a prosperous city of 9,000 people forty miles south of St. Paul, on the Mississippi River, and no doubt the "organ bug" is an infection from the larger neighbor which has just inaugurated its municipal organ.

## TWO WONDER ORGANS FOR EASTMAN SCHOOL

### HAVE MANY NEW FEATURES.

**Splendid Equipment for Institution at  
Rochester Includes Large Skinner  
and Austin Instruments in  
Two Halls.**

At the Eastman School of Music, which has been given to the University of Rochester, N. Y., by George Eastman for the advancement of musical interest, knowledge and appreciation in the community, organ construction is under way that will be of vital interest to the organ world.

It is fitting that the building, which Mr. Eastman is erecting at a cost of more than \$2,000,000 and which he has endowed with an equal sum, should contain two of the finest organs in existence. For Kilbourn Hall, named in memory of Mr. Eastman's mother, a four-manual organ is being built by the Skinner Organ Company. Architecturally this will be one of the most beautiful halls for organ recitals and chamber music in this country and the organ is to be ideally placed over the stage, speaking directly into the auditorium through grills. Although this organ will contain ninety-four speaking stops and sixteen duplex stops, no attempt was made to make it a large organ, but all the thought of the designer was to produce an instrument unequalled in quality and individuality of tone, and capable of producing the most refined and artistic effects.

Every division of the organ is enclosed, including the entire pedal, with its large 32-foot bombarde, and with double shades on the swell, choir and solo organs. The great is in two sections, both enclosed, but the diapason section may be left open if desired, or coupled to the great expression pedal. There will be a separate expression pedal for the pedal organ, in addition to couplers for connecting it to any other expression pedal. The mixtures may be drawn as separate registers, with the exception of a very softly voiced dulciana cornet, which completes a family of 16, 8, 4 and 2-foot dulciana tones in the choir.

In the great there is a complete harmonic series, including a septieme. Realizing the value of celestes in the production of a beautiful vibrant tone, all stops suited to this effect have their celeste ranks, including a 4-foot undamari. All of the 16, 8 and 4-foot reeds are separate stops. The organ will have all of the usual solo voices, including an orchestral trumpet, a musette and a heckelphone. An interesting feature is the duplexing of the choir 16-foot English horn to the solo organ at 8-foot pitch. The string organ, harp and chimes are floating divisions and may be played from any manual. The string organ will have its own couplers and will not be affected by the couplers of the manual on which it is drawn.

The pedal organ of twenty-eight stops is particularly noteworthy and contains an abundance of independent stops with a number of softly voiced manual stops duplexed. A soft three-rank mixture will be a feature.

The mechanical equipment is complete and unique in many respects. Everything has been done to make the instrument more expressive and capable of producing the most artistic effects. The pistons are of the adjustable absolute type and will include eight under each manual to control the manual stops, two pistons under each manual to affect couplers only, eight pistons to affect the entire organ, including couplers, to be duplicated by pedal studs. There will be a number of pistons of the dual type, not moving the registers, including six to control the entire organ, one to take off all 16-foot manual stops, one to take off all 16-foot pedal stops and one to take off all 16-foot couplers. There will also be a number of reversible foot pistons and stop and

## MORE TIME FOR COMPOSERS.

### Illinois Chapter, A. G. O., Postpones Its Manuscript Festival.

The executive committee of the Illinois chapter of the American Guild of Organists has decided to extend the time for submitting compositions for the proposed manuscript festival, which will probably be held in February.

Manuscripts should be sent not later than Jan. 1, 1922, to the secretary of the chapter, Miss Alice R. Deal, 4359 West End avenue, Chicago. They should be signed with a fictitious name and the composer's true name enclosed in a sealed envelope.

The committee of judges is composed of Rossetter G. Cole, chairman; Eric DeLamarter, Edwin Stanley Seder and Dr. J. Lewis Browne.

### Wild Reopens Chicago Organ.

Harrison M. Wild gave a recital on the evening of Sept. 29 to mark the completion of the reconstruction of the organ in the Church of the Redeemer, Blackstone avenue and East Fifty-sixth street, Chicago. The organ is a three-manual originally built by Hillgreen, Lane & Co. and rebuilt by the same firm. It is now one of the most modern instruments in the city. Mr. Wild, whose recital attracted attention as he is seldom heard in public at the organ in recent years, played the following program: Fantasia in G minor and Air in D, Bach; Finale, Op. 22, Piutti; "An Autumn Sketch," Brewer; Spring Song, Mendelssohn; Andantino, Lemare; "Pilgrims' Chorus," "Evening Star" and Grand March from "Tannhäuser," Wagner; "In Summer," Stebbins; "Carillon" and "Joyous March," Leo Sowerby; "Cantilene Nuptiale," Du-bois; Funeral March and Seraphic Chant, Guilmant; "Grande Offertoire," Op. 7, Batiste. Robert Birch presides at the new organ.

tremolo cancel pistons for the organist's convenience. There will be five expression pedals and a coupler board for coupling the manuals to any expression pedal. The crescendo pedal will have two selective crescendos in addition to the usual crescendo, making it possible for the organist to build up a crescendo in string or any tone desired. Couplers will be provided for reversing the usual order of choir and great manuals, placing the great at the bottom, as in the French instruments.

In spite of the size and unusual completeness of the organ the mechanical accessories are to be placed according to logical standards, and it was the thought of the designer to have an instrument on which the world's great organists can express themselves without limitation.

The organ to be installed in the music hall, seating 3,300 persons, is being built by the Austin Company and will contain 154 speaking stops, with a few duplexed for convenience. It will be an instrument intended first for artistic accompaniment of motion pictures, but will be equally effective for recitals.

The instrument will comprise four manuals and a thirteen-stop floating echo organ, and in addition the unique feature of a twenty-seven-stop floating orchestral organ with its own swell pedal and couplers, containing all of the fancy reeds, strings and flutes, which will be particularly useful in motion picture playing. A complete celeste family of strings, 16, 8, 4 and 2-foot, will be provided. One new reed stop is being manufactured especially for this division. A floating string organ of ten ranks, including the octave, quint and tierce, will augment the various strings in the manual divisions. The string organ may be drawn in three separate ways with any combination of ranks. The entire organ, exclusive of the pedal, will have thirty-seven different ranks of strings and celestes, producing an unequalled effect in the organ world, and rivaling the orchestra in richness of color. A five-rank dolce cornet will be found in the choir and a four-rank timbre creating cornet in the swell.

The instrument will include all the mechanical features of the Kilbourn Hall organ, such as selective crescendo, pedal coupler board and, in addition, the valuable feature of double-touch manual pistons. The second touch will throw on the pedal stops as adjusted for each particular piston. There will be swell pedal indicators capable of moving the expression shades by hand, if desired, and double touch sub and super octave couplers will be used.

A grand piano will be played from the organ and there will be a number of percussion instruments.

Double touch will be used on the manuals in a new and practical way. A special console is being constructed with the aim of giving every mechanical aid possible to the organist. Stop keys will be placed within easy reach of either hand.

The entire organ equipment of the Eastman School of Music was designed by Harold Gleason in consultation with Joseph Bonnet, with whom Mr. Gleason will be associated at the Eastman School, and a number of the most prominent recital and theater organists in this country were consulted.

There will be nine two-manual practice organs and one three-manual studio organ built by M. P. Möller. The Steere Organ Company is building one three-manual studio organ. A special article will be devoted to these instruments.

In preparation for this work, Mr. Gleason has played on and studied the construction of the majority of the important organs in the United States, and made a special trip to England and France to become familiar with the construction and tonal qualities of English and French organs. Nothing has been left undone to make these instruments monumental works of art.

Maynard F. Swift, a pupil of W. Ray Burroughs in theatrical organ playing, has been engaged as organist of the Palace Theater, Olean, N. Y.

## CANADIAN ORGANISTS MEET.

### Interesting Papers at Session in Toronto—Recital by Dr. Fricker.

The annual meeting of the Canadian College of Organists was held Sept. 6 and 7 in Toronto, with a representative gathering of members from Eastern Canadian cities. Dr. Albert Ham of Toronto, honorary president, and Percival J. Hsley of Montreal, president, were re-elected. W. H. Hewlett of Hamilton was elected vice-president, and the other officers were re-elected. It was decided to hold the next convention in Montreal next September. The chairman, in his annual message, suggested that the council should grapple with the problem of securing better choirmasters in the churches, and that examinations should be held for this purpose. He indicated the necessity for more satisfactory relations between the organists and the church authorities to give the organists a more clearly defined status.

The following papers were read: H. A. Fricker, "Music I Heard While in the Old Country"; Dr. Albert Ham, "The Advantage of Strict Counterpoint"; Arthur H. Egerton, Montreal, "The Church and Congregation"; C. E. Wheeler, London, Ont., "The Aesthetic Side of Organ Recitals"; Mr. Bearder, Ottawa, "Enthusiasm in Music."

Dr. Healy Willan of Toronto urged that steps be taken to stop the issuing of bogus degrees. Charles Wheeler of London, Ont., fathered a resolution advocating the giving of organ recitals of an educational character in public schools and collegiate institutions.

At the evening service Sept. 7 in the Metropolitan Church, Dr. Trevor Davies, the honorary chaplain, delivered a brief address, and H. A. Fricker gave a recital at which he played: Prelude and Fugue in A minor, Bach; "Chant de May," Jongen; Theme and Variations, Bossi; "Rococo," Palmgren; "Wiegenlied," Kjerulf; "Moto Perpetuo," Elgar Ford; Epilogue, Willan.

### TO SERVE THREE PURPOSES.

#### Kimball at Seattle for Theater Week-days; Concerts, Etc., Sundays.

A new Kimball organ destined to serve three purposes is being constructed for the Neptune Theater, a large and luxurious house in the university district of Seattle. First of all, it is a complete orchestral organ with unit console, double touch, all the musical percussion instruments and legitimate orchestra drums and traps, one of the largest and finest organs on the coast.

The unusual requirements are that it shall serve equally as a refined concert and choral accompaniment organ, since the Puritan Theater Company, owning the new house, will not have Sunday shows, but intends to devote the auditorium on that day to concerts, lectures and other meetings called for by a busy educational center. The organ is also to do duty mornings for the coaching of advanced and graduate students in concert playing.

So important was the organ considered that Mr. Hagstrom, superintendent of the Kimball factory, extended his California vacation trip north to Seattle to examine the building and confer with the company's representative, A. D. Longmore, and the owners, one of whom later came all the way to Chicago to verify certain claims. The organist selected, Berthold Lindgren, has been playing the Everett Theater Kimball since it was built two years ago.

#### Longhurst at Dartmouth.

Maurice F. Longhurst has been appointed assistant professor of music at Dartmouth College, Hanover, N. H. Mr. Longhurst goes to New Hampshire from Asheville, N. C. He is a graduate of the Royal College of Organists of London and of the Conservatory at Leipzig, where he studied for four years.

Edward V. Clarke of the Skinner staff passed through Chicago Sept. 24 on his way from St. Paul, where he was engaged on the erection of the municipal organ to Youngstown, Ohio, to set up the instrument in St. John's Church. Mr. Clarke also was at Eau Claire, Wis., at work on the organ in the Congregational Church, just completed by the Skinner Company.

## CLASSIFIED ADVERTISEMENTS

### FOR SALE—ORGANS, ETC.

FOR SALE — FIFTEEN-STOP tracker-action pipe organ, equipped with new "Orgoblo" fan motor. Must be sold by Nov. 15. Very reasonable price. Address correspondence to Rev. George Craig Stewart, St. Luke's Church, Evanston, Ill.

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-MANUAL AND pedal pipe organ. Nine sets of pipes, three couplers. Tracker action. Pneumatic pedal action. Address CONRAD PRESCHLEY, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE—ONE HOOK & HASTINGS organ, nine speaking stops. Excellent bargain. REYNOLDS ORGAN FACTORY, 219 Marietta street, Atlanta, Ga.

FOR SALE—D. C. Orgoblo, two horsepower. Also one two-manual keydesk and two stops of pipes. WILLIAM LINDEN, 1637 Vine street, Chicago.

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.

### 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.

**THE DIAPASON.**  
Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill. under act of March 3, 1879.  
Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

The Lincoln Hotel at Indianapolis, Ind., has ordered an organ with a unique specification of the Estey Company. It will be placed in the banquet hall on the fourteenth floor of the building. The hotel is adding seven stories to its structure. The organ is to be a two-manual with harp and chimes.

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Artistic Excellence in Voicing

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

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

WANTED—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 — SALESMAN TO SELL high grade pipe organs on a liberal commission basis. Send complete particulars in first letter. Address L-1, The Diapason.

WANTED—COMPETENT PIPE ORGAN salesman desires to make a change. Prefers to sell on a commission basis. State full particulars in your first letter. Address L-2, The Diapason.

ORGAN BUILDERS THAT CARE TO make a change notify L-3, The Diapason. Will advise free of charge. (12)

WANTED — METAL PIPE MAKER. Steady employment. Good pay. The Hall Organ Company, West Haven, Conn.

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 Valentin avenue, New York City. (10)

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. (11)

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

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

WANTED — FIRST-CLASS ORGAN salesman. Good opportunity for a good salesman. Address H 2, The Diapason.



## ORGAN BUILDING HOBBY OF ARTHUR H. MARKS

### MAN OF BIG ACHIEVEMENTS.

**Worked Way Up to Vice President  
and General Manager of Goodrich  
Company—Then Headed Gas  
Warfare Work for U. S.**

It is seldom that a man passes through a strenuous manufacturing experience, accumulates a fortune and lands at the head of an industry which combines, in his judgment, all the desirable features of an active business and a pleasurable hobby—and this at the age when most men are just starting up the ladder of business success. Arthur Hudson Marks has done this.

Mr. Marks was born at Lynn, Mass., July 31, 1874. He was educated in the public schools of Lynn, and later attended Harvard University as a member of the class of 1896. Entering business as an assistant chemist with the Boston Woven Hose and Rubber Company, his advancement was so rapid that at the age of 23 he left that company and became chief chemist for the Revere Rubber Company. A year later he was called to Akron and made general superintendent and chief chemist of the Diamond Rubber Company, becoming vice president and general manager of that corporation three years later. He remained as the active head of this organization until 1912, when it was consolidated with the Goodrich Company, of which he became vice president and general manager.

In January, 1917, Mr. Marks volunteered for duty in the navy, and went on active duty Feb. 3, 1917, as a private. March 29, 1917, he was given a rank as lieutenant commander in charge of the commercial end of aircraft production and the technical end of a new department devoted to noxious gas warfare. He was the first man to experiment with and develop a system of defense against noxious gas, invented the navy gas mask and equipped the entire navy with it.

In February, 1918, by arrangement between the secretary of war and the secretary of the navy, he was transferred to the war department, responsible only to the secretary of war. He was asked to reorganize the chemical warfare service of the United States army. Here, due to his wide chemical experience and to his pioneer work in the navy, he rendered important service, until from the effects of this occupation his health was so impaired that he was incapacitated. After spending some weeks in recuperation, he became vice president of the Curtiss Aeroplane and Motor Corporation and vice president and general manager of the Curtiss Engineering Corporation, which position he held until the signing of the armistice, after which he retired from active business to his country place on Turkey Mountain, Westchester County, New York, for a rest.

Extremely active, both physically and mentally, Mr. Marks soon found, however, that a certain amount of industrial activity seemed necessary to his welfare. He had long been interested in pipe organs, and when the opportunity came for him to acquire an interest in this industry he took it. Musically inclined from childhood, yet practical, he had mounted a hobby which had carried him back into the business stream. He had purchased in 1913 an Aeolian house organ and had become an ardent lover of organ music.

In 1916 he met Mr. Skinner, then the head of the Skinner Organ Company of Boston. So impressed was he with the Skinner instrument and organization, that he decided to take a financial interest in the company manufacturing it, and became the principal owner. Recently he purchased the Steere Organ Company. He assumed an active part in the entire management of these companies. Keenly appreciative of the possibilities of the organ, he is developing a remarkable library. He is also enthusiastically collaborating with Mr. Skinner to assure the continuation and permanence of the ar-

tistic and mechanical excellence of the Skinner organ.

There has recently been completed for him and installed in a special room built for the purpose in his country home a three-manual Skinner organ, with an abundance of color, exquisite voicing and regulation, and an unusually flexible system of control. Mr. Marks and Mr. Skinner, who see eye to eye in matters of voicing and regulation, spent many days together, personally voicing and regulating this instrument. Perhaps it is natural that they are highly satisfied with the result.

Mr. Marks is a patron of the opera, the owner of many beautiful pieces of sculpture, fine portraits and American landscapes, an enthusiastic collector of antiques and a connoisseur of all that is best in craftsmanship.

### BEGINS HIS WORK AT URBANA

#### Career of Frederic B. Stiven, Who Has Taken Up Task at U. of I.

Frederic B. Stiven began his work at the University of Illinois as director of the school of music early in September, succeeding J. Lawrence Erb. Professor Stiven, who is known far



FREDERIC B. STIVEN.

beyond the confines of his home cities of Cleveland and Oberlin as a teacher and organist, was graduated from the Oberlin Conservatory of Music in 1907. He taught at Oberlin two years and then spent two years in study in Paris, taking organ with Guilmant and orchestration with Widor. While in Paris he was organist at L'Eglise de St. Marcel, a French Lutheran church. Mr. Stiven took the last lesson given by Guilmant before his last illness. In 1911 he returned to Oberlin as associate professor of organ and was made a full professor in 1919. In 1912 he passed the A. A. G. O. examination and he has been prominent in the Northern Ohio chapter of the guild, being the secretary for two years. He has been in charge of the Oberlin Conservatory publicity bureau. Mr. Stiven also has been the organist of Calvary Presbyterian Church in Cleveland, which is noted for the quality of its music. Previously he served for seven years in the same capacity at the Euclid Avenue Christian Church.

#### Horace Whitehouse in Charge.

From the overture to Wagner's "Rienzi" through George M. Cohan's "Over There" and Verdi's "Dies Irae" to the finale of "America the Beautiful," the musical setting for the pageant of the Red Cross which is to feature the national convention at Columbus, Ohio, Oct. 4 to 8, ranges through the field of music, uniting in one program such different composers as Tchaikowsky and Sousa, Gounod and Ward-Stephens, Saint-Saens and Gitz-Rice. This program has been arranged by Horace Whitehouse, the organist, formerly head of the music department of Ohio Wesleyan University and at present vice-president and musical director of the Indiana College of Music and Fine Arts at Indianapolis, who has been appointed musical director of the national convention.

## THE Chicago Tribune recently had this to say under the heading of "Prosperity and 'Virtue'":

"The Tribune is in the enviable position of finding it profitable to be on the square—financially remunerative to work in season and out for the public good. . . . The Tribune is often charged with being a successful, profitable, money-making institution, as though that were the worst of offenses against the public. The Tribune is making money—has made money—and in its prosperity lies the surest guarantee of continued public service."

The truth about the "World's Greatest Newspaper" is the truth about the Kimball organ. Tribune rates are high per space unit, but in proportion to circulation and results are among the lowest. Big advertisers do not buy space on sentimental grounds.

Kimball organ prices may be high on the basis of number of parts required to produce a given result, but they are likewise among the lowest for the result achieved. The buyer secures the greatest value to be had and the seller makes a conservative profit which insures continued ability to serve his public—guarantees to the customer that his organ will not be left an orphan in a short time.

Dissolution and reorganization have been the outstanding features of British and American organ building history, notably among firms doing good work exclusively. It is not possible to produce an instrument of the excellence of the Kimball organ at the price of the average instrument, and it is not in the interest of the buyer or the organist that it be attempted.

Q.E.D. Come, and let us show you.

### W. W. KIMBALL CO.

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# "NOEL"

By ERIC DeLAMARTER

**Cycle of Five Classic  
Christmas Carols  
for SOPRANO with  
Modern Organ Accompaniment**

**THE H. W. GRAY CO.  
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## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

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

### Negro Spirituals.

The most notable musical contribution of America to the world's art is undoubtedly the negro spiritual, a form that is of particular interest to choirmasters. It is an open question whether the spiritual can find a place in the worship of white men—Moody and Sankey thought so—but there is no doubt regarding its usefulness and appropriateness at a choir concert. For my own part, I consider organ arrangements of these deeply felt songs a noble contribution to our worship; every year my church gives an evening service to a quartet from one of the negro colleges; and at times I have even used a spiritual in a regular church service, sung by quartet or solo voice. For such use, of course, I choose compositions that can be sung by my choir without any attempt at negro pronunciation, and I carefully avoid such texts as sound bizarre or humorous.

If you wish to become acquainted with the spiritual, I recommend that you read first Henry E. Krehbiel's admirable volume entitled "Afro-American Folksongs" (S). It seems to me that the author underestimates the influence of British folk music upon the spiritual, but the book is scholarly and scientific, and the illustrations are admirably chosen. After you have read this book get Coleridge-Taylor's "Twenty-four Negro Melodies" (D) for piano, wherein the mulatto composer did for the music of his race what Brahms did for Hungarian music and Dvorak for Czech. The arrangements are in the form of themes with variations, developed with exquisite taste, many of them suitable for use on a modern organ. Indeed, the book cries out for organ transcription. Then you will want a collection of the songs in their original form as choruses with solo "leads." The best is called "Religious Folk Songs of the Negro," published by the Institute Press, Hampton, Va., containing in the 1920 edition not fewer than 145 songs arranged for unison singing or for mixed quartet or chorus. To supplement this there is an interesting volume called "Calhoun Plantation Songs," collected and edited by Miss Emily Hollowell and published by C. W. Thompson & Co. of Boston. The arrangement in this book is for mixed voices; the selections are not so well known as those in the Hampton collection, the intention evidently being to present chiefly songs which had not appeared elsewhere in print. Schirmer publishes four little paper books entitled "Hampton Series, Negro Folk-Songs," the first two volumes containing spirituals and the last two containing work and play songs. These arrangements are for male quartet; the recording by Natalie Curtis-Burlin seems to have been extremely careful and scientific, and the forewords are informing.

The following solo arrangements may now be secured:

- "Balm in Gilead," Burleigh ed., 2 keys. (Ricordi.)
- "By an' By," Burleigh, 2 keys. (R)
- "Deep River," Burleigh, 3 keys. (R)
- "Deep River," Fisher, 4 keys. (D)
- "De Gospel Train," Burleigh, 2 keys. (R)
- "Didn't My Lord Deliver Daniel," Burleigh, 1 key. (R)
- "Don't Be Weary Traveller," Fisher, high and medium. (D)
- "Don't You Weep When I'm Gone," Burleigh, 1 key. (R)
- "Follow Me," Dett, 1 key. (Church)
- "Go Down, Moses," Burleigh, 2 keys. (R)
- "Hard Trials," Burleigh, 1 key. (R)
- "Heav'n, Heav'n," Burleigh, 2 keys. (R)
- "He's Just de Same Today," Burleigh, 2 keys. (R)
- "I Don't Feel No-ways Tired," Burleigh, 1 key. (R)
- "I'm So Glad Trouble Don't Last Away," Dett, 1 key. (Church)
- "I Stood on de Ribber ob Jordan," Burleigh, 2 keys. (R)
- "I Want to Be Ready," Burleigh, 1 key. (R)
- "John's Gone Down on de Island," Burleigh, 2 keys. (R)
- "I ean't on de Lawd," Reddick, 1 key. (Huntzinger & Dilworth)

- "Let Us Cheer the Weary Traveller," Burleigh, 2 keys. (R)
- "Little David, Play on Your Harp," Burleigh, high. (R)
- "Little Wheel Turnin' in My Heart," Fisher, high and medium. (D)
- "My Lord, What a Morning," Burleigh, 2 keys. (R)
- "My Way's Cloudy," Burleigh, 1 key. (R)
- "Nobody Knows de Trouble I've Seen," Burleigh, 2 keys. (R)
- "Nobody Knows the Trouble I See," Johnson, 4 keys. (D)
- "O Didn't It Rain," Burleigh, 2 keys. (R)
- "O Peter, Go Ring dem Bells," Burleigh, 2 keys. (R)
- "Run, Mary, Run," Guion, 1 key. (S)
- "Shout Yo' Glory, Guion, 1 key. (S)
- "Sinner, Please Doan Let dis Harves' Pass," Burleigh, 1 key. (R)
- "Sometimes I Feel Like a Motherless Child," Burleigh, 3 keys. (R)
- "Sometimes I Feel Like a Motherless Child," Fisher, 4 keys. (D)
- "Somebody's Knocking at Your Door," Dett, 1 key. (Church)
- "Standin' in de Need o' Prayer," Reddick, 1 key. (Huntzinger)
- "Swing Low, Sweet Chariot," Burleigh, 2 keys. (R)
- "Swing Low, Sweet Chariot," Rogers, medium and low. (D)
- "Tis Me, O Lord," Burleigh, 1 key. (R)
- "Walk Together, Children," Johnson, high and medium. (D)
- "Weepin' Mary," Burleigh, 2 keys. (R)
- "You May Bury Me in de East," Burleigh, 2 keys. (R)

In addition to these solo arrangements mention should also be made of a book of "Nine Negro Spirituals" (G) arranged by Harvey B. Gaul, including the following, all for medium voices:

1. "Inch Song."
2. "What a Tryin' Time."
3. "Nobody Knows the Trouble I See."
4. "I'm Troubled in Mind."
5. "Boat Song."
6. "Listen to the Angels Shouting."
7. "Feasting on Milk and Honey and Wine."
8. "O My Little Soul's Going to Shine."
9. "I'm Traveling to the Grave."

Much might be said about these melodies and their arrangement, but all that I can do in this article is to suggest their wide range. Certain of them are favorites of mine: "Deep River," which Coleridge-Taylor thought the finest of all; "Don't be weary," a touching minor melody beautifully arranged by Mr. Fisher, though he should not have ended in the major key; "Go Down, Moses," sonorous and grand even as a solo; "I'm so Glad," a simple strophic song arranged with great skill; "Nobody Knows," a text for which there are two superlative melodies; "Sometimes I Feel," my own favorite, particularly in Burleigh's arrangement; "Walk Together," a triumphant march song with a stirring flattened seventh; "You May Bury Me," with its trumpeting major sixth in the minor mode; "What a Tryin' Time," a naive summary of Adam's fall; "Somebody's Knocking," which Mr. Dett has made into an art song; and, of course, the loved and familiar "Swing Low, Sweet Chariot." A good deal of ingenuity has been expended upon the arrangements—too much in some cases. In their original form the songs have simple harmonies or are sung in unison. On the whole I think that Mr. Burleigh, a soloist himself, has been most successful in solo arrangements; indeed, his arrangements attain the dignity of original creations, and probably he has done more than any other musician to make these songs known.

The following arrangements for mixed voices are published:

- "An He Never Spoke a Mumbelin' Word," Ditton, 6 part. (S)
- "At the Beautiful Gate," Ditton, 5. (S)
- "Deep River," Mitchell, 8. (Birchard)
- "Deep River," Ditton, 5 (4 hum). (S)
- "Deep River," Fisher. (D)
- "Deep River" and "Dig My Grave," Burleigh, 6. (S)
- "Didn't My Lord Deliver Daniel?" Burleigh. (S)
- "Ev'ry Time I Feel the Spirit," Ditton, 5. (S)
- "Father Abraham," Burleigh. (S)
- "Go Down, Moses," Burleigh. (R)
- "Go Down, Moses," Jackson, S solo. (G)
- "I'm Gwine to Sing," Milligan. (St)
- "Judgment Day," Manney, 6, important accompaniment. (D)
- "Little David," Ditton, 5. (S)
- "O Mary, Don't You Weep," Dett. (Birchard)
- "Pilgrim's Song," Ditton, 5 (4 hum). (S)
- "Poor Mourner's Got a Home," Ditton, 8. (S)
- "Roll, Jordan, Roll," Ditton. (S)
- "Sinner, Please Doan Let Dis Harves' Pass," Burleigh. (R)
- "Sometimes I Feel," Fisher. (D)
- "So Sad," Burleigh, A solo. (S)
- "Swing Low," Burleigh. (R)
- "Walk Together, Children," Johnson. (D)

"Where You Goin,' Poor Sinner," Milligan. (St)

Most of these arrangements are rather sophisticated, as will be evident if you compare them with the versions in the Hampton collection; but all are effective for choral societies.

The following are arranged for male voices:

- "Deep River," Burleigh. (R)
- "Deep River," Roepper, T solo. (B)
- "Deep River," Fisher. (D)
- "God's Heaven," Gaul. (G)
- "I'm Gwine to Sing," Milligan. (St)
- "Little David," Gaul, T solo. (G)
- "O Peter, Go Ring," Burleigh. (R)
- "Swing Low, Sweet Chariot," Burleigh. (R)
- "Swing Low, Sweet Chariot," Gaul, Baritone solo. (G)
- "Wheel in a Wheel," Gaul, T solo. (G)

To this list should be added the two books of spirituals in the Curtis-Burlin series mentioned above, authentic recordings of songs just as they are sung by Hampton male quartets:

BOOK 1:  
"O Ride On, Jesus"; "Go Down, Moses"; "Couldn't Hear Nobody Pray"; "Good News, Chariot's Comin'."

BOOK II:  
"Tis Me, O Lord"; "Listen to de Lambs"; "O Every Time I Feel de Spirit"; "God's a-gwine to Move all de Troubles."

Several numbers are arranged for choruses of women's voices:

- "By an' By," Burleigh. (R)
- "Deep River," Burleigh. (R)
- "Deep River," Harris. (D)
- "Done Paid My Vow," Dett. Medium solo. (Church)
- "Go Down, Moses," Burleigh. (R)
- "I Don't Feel No-ways Tired," Burleigh. (R)
- "I'm Gwine to Sing," Milligan. (St)
- "I'm So Glad," Dett. (Church)
- "I Want to Be Ready," Burleigh. (R)
- "My Way's Cloudy," Burleigh. (R)
- "Nobody Knows," Burleigh. (R)
- "O Didn't It Rain," Burleigh. (R)
- "Sinner, Please Doan," Burleigh. (R)
- "Sometimes I Feel," Burleigh. (R)
- "Swing Low," Burleigh. (R)
- "Weepin' Mary," Burleigh. (R)

During the past season I used the two Dett numbers with my college chorus and found them extremely effective; both are in three parts. And here I should mention the anthem "Listen to the Lambs" (S), an eight-part mixed chorus based upon an old spiritual, a work which has placed its composer in the front rank of choral composers. No finer choral writing has been published in this country, I think. Mr. Dett is one of the little group of composers who are revolutionizing our choral programs. Another extraordinary work of his is the "Chariot Jubilee" (Church), an impressive motet of thirty-one pages written for tenor solo and large chorus with organ or orchestra accompaniment; it is decidedly difficult in its combination of rhythms.

A few of the spirituals have been arranged for organ. Mr. Gillette has brief arrangements of three: "Deep River," "Nobody Knows," and "The Angels Done Change My Name," published in one cover by J. Fischer. Mr. Ditton publishes separately two excellent fantasias on spirituals, "Swing Low" and "Keep Me from Sinking Down" (S); they are the best I have seen. Mr. Rogers has arranged "Deep River" (D). Then there are a number of compositions not based upon definite spirituals, but showing acquaintance with negro musical idiom. Mr. Kramer has an excellent "Chant Negre" (S); Mr. Gillette has a little piece called "From the South" (F) and Gordon Balch Nevins has arranged two charming numbers from Dett's "Magnolia Suite" (Summy).

You may be interested to know that Ditton publishes arrangements of "Deep River" for violin, for 'cello and for trio; an arrangement of "Nobody Knows" for violin and an arrangement of "Sometimes I Feel" for trio. [Copyright, 1921, by Harold W. Thompson.]

### NEW MUSIC.

There is so much new music on my desk that I cannot possibly review it all this month, but two or three things deserve immediate attention. It is pleasant to record the fact that Schirmer has published a new cantata by J. S. Matthews entitled "The Way, the Truth, and the Life"—sixty-eight pages of high merit. There are solos for soprano, tenor and baritone. The time of performance is estimated at forty minutes. The opening chorus, "He Who Would Valiant Be," is as cheerful and vigorous in its music as in the words of honest John Bunyan. A short baritone solo and chorus of men's voices is followed by a good tenor solo beginning "Oh That I Knew Where I Might Find Him," the music suggesting the worldliness and cynicism of the seeker and consequently affording a striking contrast with previous settings of the same text. The fourth

section is a gem of a quartet, "Blessed Are They That Have Not Seen." I have already given this number with my quartet and have found it one of those perfect pieces of Mr. Matthews' work that sound very much finer even than they look on paper. There follows an effective baritone solo and a beautiful bit for chorus and solo—a section worth reprinting as a separate anthem. A less interesting section for three solo voices and chorus is followed by an excellent soprano solo, "Lead Us, O Father," which undoubtedly will be used often separately; this adds one to the small list of respectable sacred solos in existence. Another good solo with impressive climax follows, "Fear Not, Little Flock," for baritone. The ninth section, for soprano solo with chorus, is followed by the finale, by all odds the finest number in the cantata, a vigorous and sonorous choral hymn beginning "Through the Night of Doubt and Sorrow." This number will undoubtedly have to be printed separately and in a large edition. The cantata has the great advantage of following a subject which is suitable for general use. This has certainly been a notable year for church cantatas, when you consider the Matthews number, the two by James and the one by Candlyn.

Two excellent new sacred solos have appeared recently. Edward Shippen Barnes has a short and beautiful one called "Communion" (S) published in two keys. Some day soon I expect to write an article about the works of Mr. Barnes, and in it I shall certainly mention his four sacred solos as among the choice compositions. "I Will Lay Me Down in Peace" (S), for medium voice, is by far the best of T. Frederick Candlyn's solos except the two in his recent cantata. It is written in an impressionistic, colorful style that suggests the work of Mr. Barnes, the rhythm shifting imperceptibly from five-four to three-four time and the outlines melting into one another while the exquisite melody follows its placid way. If there were several solos as fine as these two, my labors as choirmaster would be lightened.

Those few and blessed choirmasters who direct choirs capable of singing difficult music should see the new Communion Service in E minor by Basil Harwood (G). The composer is well known in this country as having written about the finest English organ music of his generation, but aside from the service in A flat little of his choral work is known. One thing is certain—nobody has ever seen a cheap or meretricious composition signed by him. He is particularly fortunate in being able to devote all his time to composition, not for gain, but for art. The new service is a difficult but masterly, dignified and grand example of polyphonic writing. I wish that I might have the good luck to hear it sung.

Harry L. Vibbard's "Ho, Everyone That Thirsteth" (S) introduces in an original anthem a composer previously unknown to me. It is a hard task to set again words glorified in Martin's great anthem, but Mr. Vibbard has succeeded in writing one of the best sacred compositions of the year. There are solos for soprano and baritone; the anthem can be sung pretty well by a quartet—as Martin's cannot. Candlyn's "The Peace of God" (G) is a quiet and effective benediction anthem of four pages in the style of Noble; it is to be sung unaccompanied by quartet or chorus. Clough-Leighter has an excellent short Communion Service in F minor (D) with settings of the Kyrie, Gloria Tibi, Gratias Tibi, Sursum Corda and Sanctus; the setting of the Sanctus is particularly fine, and the whole service is easy. Berwald's "Saviour Thy Dying Love" (D) is a good anthem for Lent with a real alto solo.

### Dr. Hemington Returns.

Dr. Francis Hemington has resumed his work at the Church of the Epiphany, Ashland boulevard and West Adams street, where he has been organist for more than twenty-three years, after an Eastern vacation on which his health was restored. Besides his church activities Dr. Hemington is conductor of the American Steel and Wire Choral Society and director of the Oak Park School of Music.

## SUMMY'S CORNER

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HALF A CENTURY AS  
ORGANIST OF CHURCH  
JUBILEE OF WILLIAM E. WOOD

Recital at First Baptist, Arlington,  
Mass., Marks Fiftieth Anniver-  
sary of Organist Emeritus—  
Music His Avocation.

A recital of unusual interest was that given on Sept. 25 in the First Baptist Church of Arlington, Mass., by William E. Wood, organist emeritus, in celebration of his fiftieth anniversary as organist at this church. The recital was given in the afternoon and drew a large attendance of church members and friends of the faithful performer who has devoted almost a lifetime to the organ bench. The program was largely reminiscent and included several compositions which were given to Mr. Wood by his teacher, S. B. Whitney. The list of offerings included: "Te Deum Laudamus," Claussmann; Pastorale in G, Whitney; Invocation in B flat, Guilman; Prelude and Fugue in C minor, Bach; Cantilena in D flat, Salome; Trio in F, Merkel; Offertoire in A flat, Read; "Hymn of the Nuns," Lefebure-Wely; Prayer, "Adorabunt Nationes," Friedrich Himmel; Largo (from "Xerxes"), Handel; Berceuse, Faulkes; "Marche Triomphale," Wachs.

Music, with Mr. Wood, who was born in January, 1852, has been an avocation. His manufacturing business has occupied full days since early manhood. His father, William T. Wood, who was choir leader and who played the piano and the violin, started him at an early age on both instruments, and during school days he was under the instruction of S. Payson Prentiss, then organist at the First Parish Church. In 1867 he substituted for four Sundays at the Baptist Church. In May, 1868, when 16 years of age, he obtained his first regular position as organist at the Orthodox Congregational Church and was made director the following year. His father

died in July, 1871, and Mr. Wood began his service as organist and director at the Baptist Church Oct. 1 of the same year. Ill health has caused a number of interruptions during this long period, but he serves at the morning services from time to time, and the present organist, Mark S. Dickey, always graciously welcomes him.

In 1879 a new organ was installed in the former Gothic, wooden church and in preparation for that Mr. Wood studied intermittently for two years with S. B. Whitney, organist of the Church of the Advent, Boston. In 1900 the former church and organ were burned, and in 1902, under supervision of Mr. Wood, a large three-manual organ was installed in the new church, he being largely responsible for the specifications.

Reuter Organ Is Dedicated.

Aug. 28 was a day of rejoicing for SS. Peter and Paul Church at Belle Plaine, Minn., when its new organ was opened. The dedication service was held in the morning, while in the evening there was a recital by the Rev. Father Innocent Gertken, O.S.B., musical director and organist of St. John's University, assisted by the church choir and by George Vierling of Shakopee, Minn. Father Innocent demonstrated the possibilities of the new organ. The specification was prepared by Father Norbert Gertken, O.S.B., also of St. John's University. He pronounced the organ satisfactory in every way. The instrument was built by the Reuter Organ Company of Lawrence, Kan., and contains sixteen speaking registers, with a full set of couplers and accessories. The organ selections at the recital were as follows: "Festspiel," Schweich; Melody in Old Style, Kriens; "Adoration," Borowski; Pastorale Religieuse, Kramer; Morning Hymn, Whiting; Postlude in G, Read.

F. L. Erickson, the Baltimore organist and dean of the Maryland Chapter of the A. G. O., passed through Chicago Aug. 27 on his way to Baltimore after a vacation spent at his old home in Escanaba, Mich.

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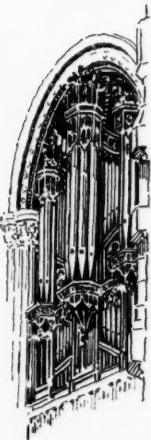
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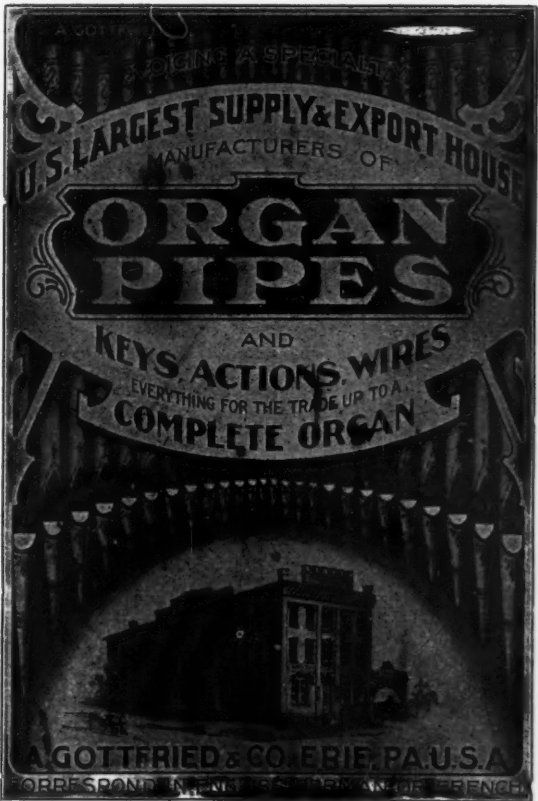
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# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

As we enter upon another winter season, which is an important one for the N. A. O., it is well to recall the quotation from Theodore Roosevelt, which Reginald L. McAll gave in the convention talk at the Presser Home:

"Every man owes some of his time to the upbuilding of the profession to which he belongs."

Mr. McAll at the time was speaking on the future of our association.

A round table discussion led by the aims and program committee brought out the fact that we must have more state presidents and state councils. These suggestions have already borne fruit, as you will see that President Fry announces new state presidents for North Carolina, Texas and Kentucky. There are other states under consideration and this activity speaks well for the enthusiasm aroused at our national convention.

You will soon be asked to do your part in a membership drive. Herbert S. Sammond, whom you all know for his untiring efforts to make the N. A. O. bigger and better, has been chosen as chairman of the drive committee. You will receive material to work with and it is "up to you" to get back of them and push. If you can't get the new members yourself, please send in names of organists who may be reached.

We hope that all were fortunate enough to see the full-sized cut of our convention picture which appeared in the Sunday pictorial section of the Philadelphia Public Ledger Aug. 21. They also gave us ten articles on the convention. Perhaps you can use these as an added argument for membership in the N. A. O. We want 1,000 active members by January. Can we depend upon you?

## Report of the Aim and Program Committee and the Membership Committee.

The aim and program committee, which was appointed at the convention in Philadelphia to suggest a program for the 1921-22 season, submitted the following:

Resolved, That a state president be appointed in every state where there is none. That a state president thus appointed be authorized to proceed as soon as possible to organize a state council, selecting the most active organists in the state for membership. Each member of the state council, supposedly representing a different part of the state, should be instructed by the state president and assisted as far as possible in organizing a local chapter. For example: The state president becomes the hub of the wheel, and the council members, representing all parts of the state, become the spokes, radiating from the hub to the boundary of their state. That the state president assist in the organizing of local councils wherever and whenever practical. That a state rally day be held once each year at a designated place selected by representatives from the local councils or in some other manner if it seems best. That the state president select the most active organists in the state for membership in the state council and look to them for help in securing speakers and recitalists for the annual rally; also appointing committees from the state membership to look after lesser matters. That there be one important meeting each year with the state council, perhaps a luncheon, when every council member can be present. That the state president attend at least one meeting during the year of each local chapter and at times be accompanied by one other member of the state council. That at the annual convention the state president be required to render a report in person or writing, if unable to attend, and be it understood by each state president that results are expected of him indicative of the activities in his or her state and that a large measure of the success of the national body depends upon him, and that he should measure his responsibilities by the honor conferred upon him as state president.

It will be noticed that in the endeavor to strengthen our association the emphasis is placed upon a better, stronger and more loyal state organization, because only in such a way can we consider it national in the full sense of the word. With the next convention to be held in Chicago, it is reasonable to expect a new interest in sections which have been too remote from the conventions held east

of Pittsburgh. You of the great west, we look to you to "carry on" and we of the East hope to meet you at Chicago and there have the East and the West become more closely united for the good of the association.

In the meantime a thoroughly organized campaign is about to be started for the purpose of doubling our membership. Each member at the convention pledged himself for at least one new member during the year and everyone can do this, including those who were not at the convention. If a member in a sparsely settled section of the state can get one new member, others in large cities where there is a large field to draw from should get three or four. It is suggested that each state president do all that he can to assist in this campaign, especially in states where there are few members. Printed matter will be sent out by the membership campaign committee to all members who will write to headquarters. A list of the new members will be published each month in The Diapason and also the names of those sending them. Let us all put our hand to the wheel with the slogan: "On to Chicago in 1922 with a membership of 2,000."

HERBERT S. SAMMOND,  
Chairman.

Note: Credit is due Mrs. Bruce S. Keator for suggestions along lines of state organization. Mrs. Keator has demonstrated the value of her suggestions by the results she has obtained as president of New Jersey.

H. S. S.

## Reference Committee.

At the September meeting of the executive committee several matters were definitely suggested for the consideration of the committee of reference. They refer to the relative positions of the manuals, the relation of unit methods of construction to the traditional organ, and the proper identification of borrowed or augmented stops at the keydesk.

The committee on which Charles M. Courboin, Clifford Demarest, T. Tertius Noble and Firmin Swinnen are serving with the writer, expects to meet early in October and after the approval of its statements by the executive committee they will be transmitted to the corresponding reference committee of the Organ Builders' Association. When final statements are agreed upon, they will be ready for the public.

Will not our members who have definite ideas on these practical questions of organ construction send them to us without delay. The committee is not at this time concerned with even partial standardization. It is, however, ready to consider all suggestions which safeguard the organ as an instrument, strengthen its prestige and increase its usefulness.

Letters may be addressed to 2268 Sedgwick avenue, New York.

REGINALD L. McALL, Chairman.

## Greeting from President Fry.

On the train, returning from the first meeting of the executive committee in New York, the writer takes the opportunity to send to fellow members best wishes for a happy and successful season, and at the same time to ask their co-operation and interest in the plans for the advancement of the influence of our association and the 1922 convention.

At the meeting held today two additional states were represented by the appointment of state presidents: In North Carolina, William Powell Twaddell, and in Texas, Carl Wiesemann. The appointment of W. Lawrence Cook for Kentucky was also confirmed. A membership committee was appointed, with Herbert S. Sammond, 725 Argyle Road, Brooklyn, as chairman.

Will each member assist this membership committee in increasing our membership not only to the 1,000 aimed for, but to a still larger number?

Increased membership means increased facilities to extend our work. Drop a line to Mr. Sammond suggesting some organist who might become a member or, better still, get the names yourself and send them in.

Plans will soon be under way for the 1922 Chicago convention, and the writer would like to suggest that members begin making their plans to attend.

With "Forward again for 1922" as our motto, let us all "get busy."

Fraternally yours,  
HENRY S. FRY.

## Address in Pamphlet Form.

Through the kindness of Dr. Tily his address to the convention at Philadelphia on "The Pulpit and Choir as Twin Evengels" may now be had in pamphlet form. There is a large supply at N. A. O. headquarters, 49 West Twentieth street, New York, and they may be obtained by writing. Those who heard this talk or later read it in The Diapason will be glad to know that it is now in book form.

## Membership Committee.

The new membership committee consists of: Chairman, Herbert S. Sammond, Brooklyn; F. W. Riesberg, New York; Miss Jane Whittemore, New Jersey; Hermon Keese, New Jersey; Dr. William A. Wolf, Pennsylvania; George H. Day, Delaware; John Norton, Illinois; Arthur B. Jennings, Pennsylvania; the Rev. John Keller, New Jersey; E. S. Breck, New Jersey.

## EXECUTIVE COMMITTEE MEETS.

The first meeting of the executive committee was held at headquarters on Monday, Sept. 19. Those present were:

President Fry, Chairman McAll, Mrs. Fox, Messrs. Sammond, Riesberg, Keese, Doane, Weston, Farnam, Freck and Nevins.

The minutes of the last meeting were read and approved and the treasurer's report, which followed, showed that department to be in fine condition. All bills have been paid and there is a good reserve which will form a working basis for the many plans of this fall.

A vote of thanks was extended to Mr. Riesberg for his great assistance in planning and carrying out the scheme of the program for the convention of this year. A similar vote was given Dr. Herbert J. Tily of Philadelphia for his fine address at the convention and for having this reprinted for the general use of the association.

Winter plans were discussed by the various committees. President Fry outlined some special work and the meeting adjourned until October.

## UNION AND ESSEX CHAPTER.

The first public meeting of the Union and Essex chapter will be held in the early part of October. Ways and means to further the progress of the chapter will then be considered. By correspondence and personal calls the president hopes to come into contact with all those organists who are not already members of this chapter.

HERMON B. KEESE, President.

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BY HAROLD V. MILLIGAN.

SCHOOL OF ORGAN PLAYING,  
by Edward Shippen Barnes, published  
by the Boston Music Co.

In former years most of our American students of the organ aspired to spend a period of study with Rheinberger in Munich, or with some other German master of the instrument, but by the beginning of the present century supremacy in organ playing and organ composition had so unmistakably passed to France that our younger men turned their eyes and ears toward Paris. It was probably the visit of Alexandre Guilmant during the year of the World's Columbian Exposition (1893) in Chicago that marked the turning of the tide, and at the end of that decade a European study-year almost inevitably meant Paris. Guilmant was followed by Widor, the present dean of French organists. The vogue of Dupre in England and of Bonnet and Vierne in this country is an indication of the extent of this predilection for French methods and music on the organ.

It is highly desirable that the principles of the French school should be made available for American students at home, for we cannot all spend two or three years in Paris, however much we might like to do so. This new "method" for the organ, written and compiled by one of the most distinguished of our French-trained American organists, is therefore to be welcomed heartily. Mr. Barnes, since his return from Paris a few years ago, has made a name for himself as a composer which entitles him to be heard with respect and with confidence. His organ method is provided with an introduction by Wallace Goodrich, and is founded upon the course of instruction as given at the Schola Cantorum in Paris by Decaux, Jacob and Vierne. These organists of the present day are carrying on the traditions and style which are associated with the name of Widor, who received them from Guilmant, who in his turn was the disciple of the founder of the French school, Lemmens.

The exercises are drawn from many sources, although the general course of procedure is based upon Lemmens' method, and the aim of all the work is to develop such dignity and breadth of style as should characterize organ playing, providing the only suitable medium for the performance of the works of Bach. The formation of a Bach technique is, then, the primary object. When the student has satisfactorily and intelligently mastered the greatest productions of that composer, he may be presumed to have developed an organ style which will guide him safely in the conquest of the works of all other masters of organ literature. Two principles lie at the foundation of a proper rendition of Bach's works—a perfect legato and an impeccable rhythm—and it is to the development of these two fundamentals that the teacher and student must devote their greatest effort.

Mr. Barnes has adopted the plan of presenting the departments of manual and of pedal playing separately, with the essential exercises for the perfection of each department. Then follow exercises for the manuals and pedals combined. The pupil should, however, from the beginning of his work, study both departments. The elucidation of these fundamental principles is done very concisely and clearly. Mr. Barnes has stuck to his text with commendable concentration and the student should do likewise. In addition to the exercises themselves, there are numerous examples from the works of the masters. This is a very good point. The best way to explain a point about music is by means of music, and not by means of words.

It would be impossible in such a review as this to take up each point separately. There are many qualities about the work which speak for themselves more potently than we could. Mr. Goodrich's introduction is also to be recommended highly. His analysis of the present status of the organ and of

organ playing is masterly and is one which all organists would do well to read and ponder.

At the conclusion of the Method itself, with its explanations, illustrations and exercises, there is a collection of pieces by which the student may test his powers and prove his ability. There are twenty-three of these and sixteen of them are from the works of Bach, including a number of preludes and fugues, and chorales, ending with the joyous "In Dir Ist Freude."

FIFTEEN SYMPHONIES, by Johann Sebastian Bach, published by G. Schirmer, New York.

The "symphonies" in this interesting little volume prove to be our old friends the "three-part inventions," which have been arranged for the organ by Caspar P. Koch, north side city organist of Pittsburgh and instructor in organ at the Carnegie Institute of Technology. In a short introduction Mr. Koch calls attention to the dearth of material for students from the post-Bachian period to the present time.

"Bach," he says, "with true pedagogical instinct, wrote his organ studies (the six sonatas) in trio form, the most advantageous form for the cultivation of independence of hands and feet. They are master studies of the highest order. Since Bach's time, however, the form of pedal technique has undergone a marked change. While the pedal player of the past confined himself largely to the use of the toe, the modern organist makes extensive use of the heel as well. And again, while Bach and his contemporaries wrote their pedal passages with due regard to facility of execution, modern composers construct their pedal themes without much concern for the technical convenience of the performer. In presenting Bach's well known symphonies in trio form for organ, the transcriber wishes to supply a demand for studies that meet all modern requirements in form and content. The bass parts are conceived in a form at variance with Bach's method of pedal assignment, but in a form in which they frequently occur in modern organ compositions. Such passages must therefore necessarily be mastered by the organ student of today."

The point is well taken. A Bach pedal technique derived from study of the usual curriculum will not be at all adequate for the performance of modern sonatas and works in the larger forms. In his organ works Bach's pedal passages are always obviously written for the pedals and not for the manuals. A glance at the pages of Mr. Koch's volume brings out this point very clearly. Here the pedal is literally on a par with the manuals. No allowances are made for it. The exigencies of the "invention" demand that the third voice carry on its phrases just as independently as the two manual voices. Hence pedal passages of a kind that would strike terror to the heart of a tyro. Hence, also, a much more "modern" effect, for it is thus that the moderns write for the pedals.

Mr. Koch has carried out his idea with great care and is to be heartily congratulated upon his success. The fingering and "toeing" are carefully indicated and the suggestions for registration are worked out thoughtfully with an intention of producing the best musical result. The student who masters these trios will have a pedal technique more than ample for his needs. It would be impossible to compress into a comparatively few pages a greater compendium of trio technique than this. We can recommend the book most highly to all organists, teachers, students and virtuosi.

An interesting sidelight on publishing conditions is obtained from the fact that Mr. Koch's introduction is dated June, 1915, and the book is published in the late summer of 1921.

SOUVENIR POETIQUE, by Zdenko Fibich, published by G. Schirmer.

The late Mr. Fibich seems to be playing an important role in Schirmer's new series of organ transcriptions. At the present time five of the fourteen numbers are from his works. The latest transcription is by James H. Rogers and is an "organization" of a well known violin piece. It exhibits the familiar characteristics of this composer's writing. It is suavely melodious and ingratiatingly romantic.

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**B. J. VON JENNY IS STRICKEN.****Organ Builder Dies After Being Taken Ill on Train.**

Belmont Joseph von Jenny, 57 years old, president of the Von Jenny Organ Company of Corona, N. Y., and a resident of Flushing, died suddenly Aug. 26, at Newfoundland, Pa., where he was removed from a train after being stricken with apoplexy. Mr. von Jenny and his wife left Flushing for Wilkesbarre, Pa., where he had planned to spend some time in an effort to improve his health.

Born in Hungary, he came to this country when a young man and soon became a citizen of the United States. He started in the organ building business many years ago and had a factory on Jackson avenue, Corona, until it was burned a few months ago. He is survived by his widow and one daughter.

Mr. von Jenny had a narrow escape from drowning June 2, 1918, when the United States Steamship Carolina, on which he was a passenger, was torpedoed by a German submarine off the Atlantic coast. He was thrown overboard and swam about in the water for eight hours before he was picked up by the crew of an English ship.

**Activities of Edwin M. Steckel.**

Edwin M. Steckel has made plans for a very active season at Huntington, W. Va. The beginning was made Sept. 11 with the first of a series of musical services at the First Presbyterian Church, where he has a large new Steere organ. This service marked the evening of "homecoming Sunday" and Mr. Steckel was assisted by several prominent vocal and instrumental artists. Musical programs will be given on the fourth Sunday evening of every month by the church choir and other well known talent. In addition, week night programs, including piano-organ concerts, are being arranged. At the latter Charles M. Courboin and Edwin Arthur Kraft will appear. Concerts will be given by Charles Tittman, bass, of Washington; Helen Tufts Lauhon and Mr. Steckel, organists, and others. The cantatas to be given are as follows:

Oct. 23—"The Forty-second Psalm," Mendelssohn.

Nov. 27—"Seed Time and Harvest," West.

Dec. 25—"Bethlehem," Maunder.

Jan. 22—"Gallia," Gounod.

Feb. 26—"Daughter of Jairus," Stainer.

March 26—Sacred concert.

April 16 (Easter)—"Messiah Victorious," Hammond.

May 28—"A Song of Thanksgiving," Maunder.

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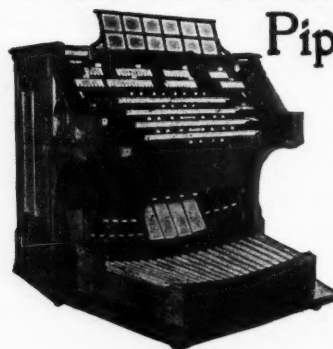
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A special course in church music and choir conducting will be given at the Guilmant Organ School by William C. Carl this fall. Dr. Carl will personally instruct the class. Arrangements have been made whereby the students may attend choir rehearsals at several of the largest and most influential city churches, thereby gaining the added advantage of observing the work of noted choirmasters and hearing their choirs during the rehearsal hour.

Examinations for the free scholarships offered by the city chamberlain and Mrs. Philip Berolzheimer will be held Oct. 7 at 10 o'clock. The unusual advantage of study at the Guilmant School is attracting many young men and women who will compete for one of the scholarships.

Dr. Carl will accept a limited number of private students this season, and the artist's course which he will give is attracting wide attention.

The members of the faculty are in New York after the summer holiday. The enrollment is large and the re-opening of the school Oct. 11 will find the classes filled.

## THREE-MANUAL BY MOLLER.

## Organ in Church at West Palm Beach Designed by L. D. Gates.

The First M. E. Church South of West Palm Beach, Fla., is rejoicing in the completion of its new organ. The instrument is a three-manual built by M. P. Möller. The installation was made by Eugene M. Binder, who gave a pleasing demonstration recital to a large crowd of interested listeners. Louis D. Gates, an organ architect living at Miami, Fla., furnished the specification, which is as follows:

## GREAT ORGAN.

First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Doppel Floete, 8 ft., 61 pipes.  
Flute Harmonique, 4 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Tuba, 8 ft., 61 pipes.  
Tremulant.

## SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Oboe, 8 ft., 61 pipes.  
Vox Humana (in separate box inside swell box), 8 ft., 61 pipes.  
Tremulant.

## CHOIR ORGAN.

Old English Diapason, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Clarinet, 8 ft., 61 pipes.  
Chimes, 20 tubes.  
Tremulant.

## PEDAL ORGAN.

Open Diapason, 16 ft., 42 pipes.  
Bourdon, 16 ft., 30 pipes.  
Lieblich Gedeckt, 16 ft., 30 notes.  
Bass Tuba, 16 ft., 30 notes.  
Flute, 8 ft., 30 notes.

There are eighteen couplers, ten adjustable combination pistons and four pedal movements.

## LEMARE ON A RECITAL TOUR.

## Booked for Various Cities Before Beginning Work at Portland.

Edwin H. Lemare will make a concert tour in October, prior to beginning his work as municipal organist of Portland, Maine. Mr. Lemare appeared in Duluth on Friday evening, Sept. 30. He will give a recital at the University of Illinois at Urbana Thursday evening, Oct. 6. On Sunday evening, Oct. 9, he will appear at Grand Rapids, and Oct. 11 in the First Presbyterian Church of Detroit. Oct. 13 he will play at Hamilton, Ont., following this with recitals in Cincinnati Oct. 16 and 17. Oct. 20 he will play in the First Baptist Church of Syracuse.

Mr. Lemare's first recital in Portland is scheduled for Oct. 26.

Marshall S. Bidwell, A. A. G. O., head of the organ department at Coe College, Cedar Rapids, Iowa, passed through Chicago Sept. 23 on his way back to his duties at Cedar Rapids, after having been in Paris during the summer. Mr. Bidwell was enthusiastic over his visit to France and over the summer's work at the Fontainebleau school.

James T. Quarles has returned to his work at Cornell University after a pleasant motor trip through the Adirondacks, and has assumed full control of musical

affairs at Cornell. He is now preparing choir repertory, getting the university concert series under way and will give six courses personally.

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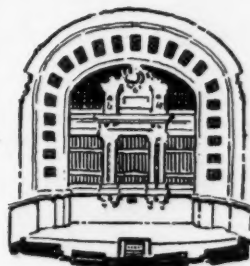
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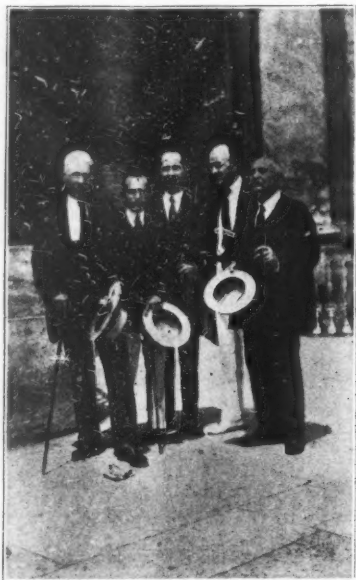
## YON AND PARTY WILL BE BACK IN U. S. IN OCTOBER

### RECITALS PLAYED IN ITALY.

Interesting Tour Takes Noted Italian Organist and Pupils to Various Cities—Play at Vatican Before Big Audience.

Pietro A. Yon will return to New York on or about Oct. 22 from the tour he and a party of his pupils made in Italy and the period of study at Mr. Yon's home in Settimo Vittone. Letters from the party show the benefit they have received from their tour and the interesting experiences that have marked it. In the party with Mr. Yon were Mr. and Mrs. Henry F. Seibert of Reading, Pa., and Powell Weaver of Kansas City.

Sunday, July 31, Mr. Yon, Mr. Weaver and Mr. Seibert played at the close of the service at St. Peter's in the Vatican before a large audience. Included in the audience were Maestro Renzi, organist, and Maestro E. Boezi, choir director of St. Peter's, and choir soloists of the Vatican quartet known in America. They also went to St. Cecilia Academy, where they visited its extensive library of music. They saw the



PIETRO A. YON AND PUPILS.

Noted Organist and His American Party Taken After Having Played in St. Peter's, at the Vatican, Rome. From left to right: R. Renzi, Organist at the Vatican; Henry F. Seibert, Pietro Yon, Powell Weaver and E. Boezi, Choirmaster at the Vatican.

original manuscripts of many old and modern compositions. Every book of reference, theoretical or practical, and all standard compositions of any date for every instrument or voice were found on the shelves. One interesting composition was a score by Raimondi of three oratorios (four parts in each) and an orchestra for each oratorio—all arranged together for an ensemble rendition. Another big work was a mass of forty-eight parts. Mr. Yon and his pupils received hearty congratulations upon their playing at St. Cecilia Academy. The audience included Maestro Renzi, professor of organ and composition; Maestro Terziani, vice director of the academy and lyceum; Secretary Mattimara, and Maestro Mantica, direc-

tor of the library, and also the inspector of the school.

Mr. Yon, Mr. Weaver and Mr. Seibert afterward played at the Pontifical School of Sacred Music. Men distinguished in church music—Father Angelo De Santi, S. J., Maestro L. Refice and Maestro A. Camilloni—were among the listeners at that time. After a visit to the Basilica of St. John the Lateran, they called on Maestro Casimiri, musical director of the Vatican choir which toured America.

An important event musically was a dinner at the Castle of the Caesars. The guests of honor were A. Rella, professor of Gregorian at North American College, St. Cecilia Academy and St. Peter's in Vatican, and Maestro L. Refice, director of music at Santa Maria Maggiore and world famous composer.

After having spent a few days in Rome the party visited Florence, the city of Dante and of Florentine art. From Florence to Venice they traveled with Prime Minister Orlando of Italy, a prominent personage during the war. They were presented to him and learned to know him intimately.

From Venice the visitors went to Milano, the city of the great cathedral, the Duomo. They heard a service of the Ambrosian rite and visited the Institute of Dei Ciechi (concert hall), and a recital by Mr. Seibert and Mr. Weaver was arranged for Sept. 3. After Milano they spent a few days in Como, a beautiful spot in the Italian Alps. The Harvard Glee Club were in Como at the same time, and the band on the lake played "The Star-Spangled Banner" many times for the benefit of the American tourists.

The party returned to Settimo Aug. 10 and the pupils resumed their work in preparation for a public recital in Settimo and another in Milano.

#### Zeuch Opens Eau Claire Organ

William E. Zeuch of Boston gave the dedicatory recital on the three-manual Skinner organ in the new First Congregational Church of Eau Claire, Wis., on the evening of Sept. 3. He had the unique assistance of William H. Shuey of Oak Park, Ill., who from his large fund of organ information gave the audience descriptions of the individual stops, their quality and construction, while Mr. Zeuch illustrated them on the instrument. George O. Lillich, organist and director of music at the church, assisted Mr. Zeuch at a concert Sept. 5. Mr. Zeuch's inaugural program Sept. 3 was as follows: Allegro, First Symphony, Maquaire; Reverie, Bonnet; "Soeur Monique," Couperin; "Organ Voices" (Descriptions by William H. Shuey; illustrations by Mr. Zeuch); "Reve Angeliqne," Rubinstein; Scherzo Pastorale, Federlein; Nocturne, Ferrata; "Ave Maris Stella," Dupre; "La Sposazio," Liszt; Minuet, Yon; Reverie, Dickinson; "Marche Marocaine," de Meyer.

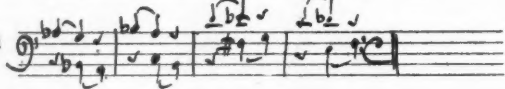
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A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, OCTOBER 1, 1921.

## DR. VICTOR BAIER.

The death of Dr. Victor Baier removed from the organ world an outstanding figure, for it was not merely an organist of prominence who has passed on, but an admirable man. Dr. Baier served his generation with a faithfulness and a conscientious adherence to ideals which no doubt were inculcated in him in his early days as a choir boy and which are refreshing to note in this day. Beneath the rigid exterior and the unflinching devotion to duty there was a kindly soul which was manifested to those who knew him intimately. At Trinity Church his service will go down in history. His work for the American Guild of Organists will be even better appreciated in years to come. As treasurer and as warden he showed those business instincts and that firm policy which unfortunately is too much lacking among organists and in organizations of organists. The sorrow that came into Dr. Baier's life through the death of his wife no doubt helped to hasten his own death. At the Oberlin convention of the A. G. O. last year Dr. Baier became known to many guild members outside New York and his sincerity made a deep impression on them. Our news article on Dr. Baier last month, the joint contribution of Frank Wright and Oscar Franklin Comstock, told of his career in detail. But we cannot help adding a word of tribute to a man of a type which we often wish were more numerous.

## DENIES "INDIFFERENCE."

Clarence Eddy, the dean of American organists, quite fittingly made reply in a communication to the editor of Musical America to a recent article in that paper in which the organ was belittled as being ostracized by musicians and viewed as an intruder in the concert room, etc., etc. The article was from the pen of Harold D. Phillips, himself an organist, and we rather believe that Mr. Phillips was suffering from an attack of the "blues" when he wrote it. We all sometimes become discouraged, but when we recover we again get the right perspective.

Mr. Eddy clearly and forcefully challenges the statement that there is indifference toward the organ, and with his accustomed virility declares that "examples of indifference and apathy will be found only in the minds of a certain class of narrow musicians who are jealous of the superior position which the organ now occupies in the musical world." Mr. Eddy's points are so well put that we deem it a pleasant duty to reprint his entire article in another column.

## CANNOT AFFORD TO LOSE HIM.

Here and there in some of our larger cities we find men—few, it is true—who have spent their best years and their main strength in keeping the source of supply of organists open. They go on from year to year, with little publicity and moderate financial reward. They seldom appear in recital and the great musical weeklies do not picture them seated in their

limousines or standing in their bathing suits. Yet year after year they go on instilling in the coming generation of organists the ideals that must be preserved if organ playing is to remain an art and not become a quickly learned trade. Their pupils go forth into the world and some of them shine as great concert organists, while others carry down the principles acquired from their masters into the church service from Sunday to Sunday.

One of these men is Harrison Wild of Chicago. For forty years he has been a figure in the musical life of the city, and there is hardly a state in the union where some Wild pupil is not doing the conscientious and inspired organ playing which he learned from this modest Chicagoan who never has sought the limelight, because it seems to blind him.

It is a matter of sincere regret to his many present and former pupils, the list of which contains some of the great organists of the United States, and a distinct loss to the churches of Chicago and other points to which his influence has extended, that Mr. Wild now retires from organ teaching. May we join in expressing the hope that the retirement is only a temporary one.

## MUSIC AND STEEL.

That music in industry along the lines advocated by the National Bureau for the Advancement of Music of the Music Industries Chamber of Commerce is appreciated more and more by men in a position to know is shown by the following editorial in the Wall Street Journal, under the caption "Steel and Music":

Somebody has called the Steel Corporation "the corporation with a soul." This is particularly true so far as music is concerned. Many of its leading men have turned to music in their hours from work. Andrew Carnegie, Henry Clay Frick and C. M. Schwab used to divide the services of one of the best organists in America between them, paying him jointly \$25,000 annually. C. M. Schwab's organ at his Riverside Drive home is one of the finest in the country, and the steel man knows how to play it. It is a fact that these three delighted in simple music. All of them have helped struggling American musicians in the past and the Schwabs number some of the leading opera singers among their personal friends.

## FOR A CHOIR ASSOCIATION.

Grantwood, N. J., Sept. 8, 1921. Editor of The Diapason: May I not enter a plea through your columns for the stabilizing of the choir industry through a nationwide organization of church choirs into, say, a National Choir Association similar to the National Association of Organists? What an endless inspiration such an association would mean to America's vocal hosts can be best judged by the boon which the N. A. O. has been to organists.

Yours,

WILLIAM S. B. DANA.

## Played in Thomas Kirche.

Wilhelm Middelschulte's new "Chromatic Fantasie and Fugue" was played in the famous Thomas Kirche of Leipzig recently by Guenther Ramin, organist of the church where Bach presided at the organ. Mr. Middelschulte has received a letter from Karl Straube, cantor of the church, telling of the performance and saying that "Mr. Ramin played this composition with technical and musical perfection and the work proved extraordinarily rich and beautiful."

## San Francisco Concerts.

In order to continue the use of its large organ in the Auditorium the city of San Francisco has decided to arrange a series of popular concerts this season. Organists of reputation, orchestras of prominence and famous singers will appear in varied programs. Uda Waldrop, the well known San Francisco organist and composer, was chosen as soloist for the first concert, Sept. 12, and was heard in several works of famous composers, as well as in an organ concerto with orchestra. Herman Heller and his California Theater Orchestra, augmented to 100 musicians for the occasion, gave a program. The vocalist was Irene Pavlovskaya, the mezzo-soprano and soloist with the Chicago Opera Company. The idea is to make the concerts as popular as possible, and there will be no reserved seats, with the one price of admission 50 cents.

## The Free Lance

By HAMILTON C. MACDOUGALL

Do you not admire the way in which the French have taken advantage of the situation brought about by the great war? Naturally, there is just now a prejudice against music study in Berlin; I have no definite information as to the number of Americans in that city, but considering the economic situation and the anti-Prussian feeling resulting from the war little is risked in assuming that they are few. The music school at Fontainebleau, established the past summer by the French, comes into being at precisely the right moment, and has attracted (as the illustration in last month's Diapason showed) some of our best young people. The French have "got the jump" on both Prussians and English, and, if they accommodate themselves to the American temperament, will probably get the cream of the music students for years to come.

And that leads me to say that the English have been singularly insular—perhaps it would be more accurate to say characteristically insular—in neglecting the golden moment for attracting students of all kinds to English universities and academies of music. So far as I am aware there has not been the least attempt on the part of the musical profession in the British Isles to attract American students. There is something of the Gallic temperament in the American, but I am by no means sure that the French training is better for us than that of the English. You will have noticed, probably, in all accounts of the music lessons given by the French masters that accuracy was stressed. Now, accuracy would seem to me to be so much of the actual bone and sinew of a musician that it might well be taken for granted as a part of all artistic training. Benjamin Kidd somewhere says that the French are the intellectual descendants of the ancient Greeks, and as a predominantly intellectual people the French stand for precision and clearness. So in a representative artist like Bonnet accuracy rather than expression is to be noted. If one could combine the passion for clearness and accuracy and sense of proportion of the French with the emotion and subjective interpretative power of the German, what an artist we would have!

"The Philosophy of Modernism" (Cyril Scott) and "Church Music" (A. S. Duncan-Jones) have interested me a good deal this summer. It is to my discredit—and I am confessing simply to mortify the flesh—that I was much surprised at the power of thought displayed by Scott. I imagined, from the transcendentalism of the man, that he would be vague and shifty in his aesthetics; quite the contrary, he displays a vigorous mind and thinks clearly. I can't follow him at all in his extraordinary perversions of old airs through a Scottianese harmonization of the melodies, but I recommend the book as a good one to read and think about.

The other book is especially useful for non-liturgical organists, for it puts the organist in his place and keeps him there! I do not mean that the book is written by a man who is insensible of the power of music or unappreciative of the honest efforts of the ordinary performer, but that he looks at the whole matter of church music from the point of view of the high church parson who extols "The English Hymnal" over "Hymns Ancient and Modern," who is devoted to Gregorian melodies and whose thoughts are centered on THE CHURCH and its rites, rather than on the art of music. "And quite right," you say? Just so. Still—

Sterling Wheelwright, who studied during the summer with Clarence Eddy in Chicago, is playing at the First Congregational Church of Ogden, Utah. Mr. Wheelwright is giving short recitals before the evening services which are attracting much attention.

Miss Alice E. Harrison, the Los Angeles organist, who for some time was at Oahu College in Honolulu, recently was married to H. D. Schroeder of Los Angeles and her new home is at 800 Date street.

## Denies Indifference Toward the Organ

Clarence Eddy Makes Reply to Critic Who Says King of Instruments Is Ostracized by Musicians

The following communication from Clarence Eddy appears in a recent issue of Musical America in reply to an article in which the status of the organ among musicians was criticised:

Chicago, Ill., Aug. 10, 1921.—The cynical tone of criticism by Harold D. Phillips in his article upon the organ in your issue of Aug. 6 is greatly to be deplored, and his statements that the king of instruments is "ostracized by musicians in general," also that it is looked upon as "an intruder in the concert room," and furthermore that a spirit of "indifference" prevails toward its existence, are very far from the facts, for never before in the history of the world has so much interest been manifested in the organ as at the present time, and never before has there been such a demand for larger and better organs everywhere, not only in the churches, but in our concert halls.

Examples of indifference and apathy will be found only in the minds of a certain class of narrow musicians who are jealous of the superior position which the organ now occupies in the musical world, and it is but natural that they should not take even a semblance of interest in the enormous and constantly developing potentialities of the modern organ. If such musicians have "no use for the organ as a concert instrument," the world at large is showing a most decided and ever increasing interest in the grandest of all musical instruments.

There is no feeling whatsoever among organists today of "isolation in the musical world," and if it is true that their fellow-musicians "refuse the organ a legitimate standing as a concert instrument," there is only one conclusion to be placed upon such an attitude. However, in view of the actual status of the organ situation at the present time, why should we "bother our heads upon the subject one way or the other?"

Now as to the "typical organ recital" being "devoid of refinement, finish, honesty of purpose, or even common accuracy," as Mr. Phillips openly declares, I must beg to differ with him. Organists who are worthy of the name, and there are a great many of them, are not only serious and sincere, but high-minded, refined and painstaking in their work to the highest artistic degree, and if we follow the line of succession rapidly from Johann Sebastian Bach, the father of them all, down to the greatest players of the present day, we will find such names as Johann and Frederick Schneider, Ludwig Krebs, Mendelssohn, Rheinberger, Ritter, Fischer, Merkel, Max Reger, Karg-Elert, Haupt, Thiele, Reubke, Lemmens, Saint-Saens, Cesar Franck, Gullmunt, Widor, Best, Bossi, Smart, Archer, Samuel P. Warren, Dudley Buck, John K. Paine, etc.

I deny that the marvelous development in the construction and resources of the organ in recent years serves to render it less responsive and capable of "spontaneous expression" or of "individuality" on the part of the player, although it must be admitted that there seems to be a tendency among certain organ builders and organ fanatics at the present time to "outdo the other fellow" merely in the matter of size and multitudinous complications which render the task of manipulation for the organist far too laborious and bewildering. Such colossal instruments should be termed musical monstrosities.

Finally, in regard to the "nature of the program presented," many recitalists make a very great mistake in their public playing by introducing only such music as appeals directly to their own individual taste, forgetting, or perhaps not realizing the fact, that in the majority of cases the musical problems upon which they have spent hours, days or weeks, to unravel or comprehend, cannot possibly be understood in a single hearing, and yet many of these very pieces, if presented occasionally and discreetly, might prove to be exceedingly interesting and delightful to the general public. But, why play over the heads of the people all of the time? That is folly, and even worse than "playing down to the audience" most of the time, or in order to interest and hold the masses, the programs must contain, to a certain extent, a variety of attractive elements, which should be made to appeal directly to them. Theodore Thomas has been called "the greatest program maker" in the orchestral field of music, but he began with "Träumerei," etc., and introduced very sparingly at first the severer and more intricate classes of composition. Why, indeed, then should the organist decry the simpler forms of melody? He should, however, by all means, carefully discriminate between good and bad music in the selection of his repertoire, and prepare even the simplest numbers with the same painstaking care that he would exercise upon the most elaborate and complicated compositions. In this way only can he hope to elevate the standard and appeal of his programs, and arrive at any degree of perfection in his own playing.

CLARENCE EDDY.

Mrs. Sarah Hunt Vann, organist of Loew's Bijou Theater and of the fashionable Highlands M. E. Church at Birmingham, Ala., spent a brief vacation late in September in Chicago.



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State Street Presbyterian, Schenectady, N. Y.

Resurrection P. E., Richmond Hill, L. I.

Our Lady of Perpetual Help, Bernardsville, N. J.

Epworth M. E., Norfolk, Va.

First Baptist Church, Portsmouth, Va.

Christian Church, Greenville, N. C.

Tampa Heights M. E. Church, Tampa Heights, Fla.

Masonic Temple, Atlanta, Ga.

St. Mary's R. C. Church, Delaware, Ohio.

Lawndale Masonic Temple, Chicago.

St. Augustine's P. E., Santa Monica, Cal.

## Takes Up Work at St. Peter, Minn.

Matthew N. Lundquist, Ph. D., has moved from Muskingum College, New Concord, Ohio, to Gustavus Adolphus College, St. Peter, Minn. His new position is that of dean of the school of music and professor of organ, theory and history of music. This opens up a splendid opportunity to Dr. Lundquist as the Swedish Lutherans are fine oratorio singers. Dr. Lundquist expects to have great choral singing at St. Peter, and will soon have at Gustavus Adolphus College one of the largest organs in that part of the country.

## Time of Contest Extended.

The time in which to submit manuscripts for the third prize composition contest of the Mendelssohn Club of Philadelphia has been extended to Nov. 1, at noon. Announcement of the winner will be made as soon as possible after that date by the three judges—Nicola A. Montani, conductor of the Palestrina Choir; Charles N. Boyd of Pittsburgh, conductor and teacher, and N. Lindsay Norden, conductor of the club. Information may be had by addressing the secretary, G. U. Malpass, 6711 North Sixth street, Philadelphia, Pa.

St. John's Church at Newburgh, N. Y., has secured as organist and musical director Roy Leslie Holmes, a lineal descendant of Oliver Wendell Holmes and of the late Harvey F. Holmes. Mr. Holmes is a graduate of the Guilford Organ School, and while a pupil was selected as president of his class. For three years he studied in the New England Conservatory of Music in Boston. He was also a student of the Virgil School of New York City. It is proposed that Mr. Holmes shall give a series of recitals in St. John's Church this winter.

## Death Takes Mrs. Macfarlane.

Mrs. Will C. Macfarlane, wife of the well-known organist, died in New York City Aug. 31. Her death was caused by an ailment that has baffled medical science for years and is known as Hodgkins' disease. Mrs. Macfarlane, who had been in failing health for several years, had recently received radio treatment in accordance with the new method developed at Johns Hopkins. She had apparently improved to such an extent that she was able to accompany Mr. Macfarlane to their cottage at Kearsarge, N. H., where they were spending the summer. Before her marriage Mrs. Macfarlane was Miss Madeline Goodwillie, daughter of the late Dr. Goodwillie, a well known surgeon and throat specialist of Yonkers, N. Y. She was married to Mr. Macfarlane June 2, 1886. Besides her husband she is survived by her mother, who resides in Yonkers.

## Henry G. Andres Dead.

Professor Henry G. Andres, for the last ten years organist at the Temple Israel, Far Rockaway, L. I., died Aug. 25 at the home of his son, Don Andres, 52 Harold Avenue, North Tarrytown, N. Y. He moved to New York from Cincinnati, where he was for many years organist at the leading synagogues. He was about 67 years old and had been in failing health for several months. Professor Andres is survived by a widow and four children.

George E. Turner, organist and composer, has been appointed organist of the First Presbyterian Church of Hutchinson, Kan. Here he has a thirty-stop Möller organ, which gives a splendid opportunity for organ work. Mr. Turner also plays at the Midland Theater on a three-manual Austin organ.

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Albert Cotsworth, one of the youngest organists of Chicago, from the standpoint of activity, spirit and outlook on life, will reach his seventieth birthday on Oct. 9, and in observance of the fact that he has renewed his lease for another allotted three score years and ten, will hold a special musical service that evening at his church—the South

tion of organist at All Souls' Church in Biltmore, the position long held by F. Flaxington Harker. He began his duties at this church Sept. 18. Mr. Christian enjoys the work at the Grove Park Inn, where he presides over the large new Skinner organ, which is a remarkable example of what can be provided for such a place. The recitals are not a means of covering the noises of the hotel, as is so often the case, but are made pleasant for those who desire to hear good music by rules which



ALBERT COTSWORTH, WHO CELEBRATES OCT. 9.

Congregational—at which all the music will be dedicated to him. It will be a service that should go down in Chicago organ history. Clarence Eddy, another of the ever young generation of Chicago organists, will play. The program includes compositions of Jean Boyd, Rossetter Cole, Eric DeLamar, Hugo Goodwin, Walter Keller, William Lester, James H. Rogers, John Winter Thompson, Mary Turner Salter and Sumner Salter. William Lester will play his setting of Browning's "Grow Old Along with Me," which Mrs. Lester will sing, and John W. Norton will play for a group of his choir boys from St. James' to sing Mrs. Salter's songs.

Mr. Cotsworth has announced his determination to celebrate in his own way and stipulates that it shall be simple, and that flowers, speeches, presents and refreshments all be omitted.

## Christian at Asheville, N. C.

Palmer Christian, who is organist at the famous Grove Park Inn at Asheville, N. C., has also accepted the posi-

tion of organist at All Souls' Church in Biltmore, the position long held by F. Flaxington Harker. He began his duties at this church Sept. 18. Mr. Christian enjoys the work at the Grove Park Inn, where he presides over the large new Skinner organ, which is a remarkable example of what can be provided for such a place. The recitals are not a means of covering the noises of the hotel, as is so often the case, but are made pleasant for those who desire to hear good music by rules which

A. Leslie Jacobs of Fort Wayne, Ind., who recently returned from study in France, has been appointed head of the organ department of the Denison University Conservatory of Music at Granville, Ohio. He enters upon his new duties with enthusiasm in the wooded hills of Ohio near Columbus.

Albert Scholin, formerly of Chicago and for the last three years at the Zion Mission Church at Jamestown, N. Y., has been appointed organist and choir director of the large First Methodist Church at Waterloo, Iowa, and began his work there Sept. 11. Mr. Scholin will also teach piano and organ in Waterloo.

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## The History of the Organ Recital

By Dr. ORLANDO A. MANSFIELD,  
Mus. Doc., F. R. C. O., F. A. G. O., etc.

As the definition of terms is a process which must precede every study or argument, we have scarcely any alternative but to commence our investigations of the history of the organ recital by endeavoring to give some more or less satisfactory definition of the term "recital" as applied to musical performances in general. Sir George Grove, in his monumental "Dictionary of Music and Musicians" has given as the correct meaning of the word "a performance of solo music by one instrument and one performer." Strictly speaking, this is the only correct definition of the term, but of late the word has been used to describe performances of solos interspersed with vocal selections or selections for some other instrument. We also speak of recitals of music for piano-forte and violin, and recitals of music for two pianofortes, or double recitals as they are sometimes called; and cases are by no means infrequent in which performances of music for two separate solo instruments, interspersed with songs, have been referred to as triple recitals. In all these cases more than one instrument is employed and more than one performer engaged. Yet even here there is a whole continent of difference between the use of the word "recital" and the improper use of the word "concert" or the confusion caused by the wrongful application of both expressions. A concert, of course, implies a rendering by divers performers of sundry compositions; consequently to speak of a "students' recital," or an "organ concert" is as monstrous a misuse of musical terms as can well be imagined. In America this confusion is very much in evidence, probably owing to the influence of foreign musicians whose English vocabulary is limited and who are often to be found guilty of the abuse of terms for the sake of some supposed effect.

When we come to examine the records left us of some of the most important organ recitals known to musical history we shall find that although the term "organ recital" is generally understood to mean a solo performance on one instrument, the programs of many organ recitals contain items which cannot be so described, e. g., organ duets, duets for organ and violin, vocal selections, etc. But, however vaguely the term "recital" may have been applied, the interest of the performances so described centers in the solo instrument and the solo performer, all the other items rendered being accessory or subordinate thereto, and introduced only with a view to heightening the effect of the solo performances by affording relief or presenting contrast.

For the credit of having been the first to use the word "recital" in connection with a musical performance there are many claimants. The late Edward Cuthbert thought it was due to Sir Charles Hallé, who in 1861 announced a series of seven recitals in St. James' Hall, London. But this claim cannot be substantiated, as long before this date, as far back as June 9, 1840, eight years before Hallé came to England, and one-and-twenty years before he ever used the word "recital," Frederick Beale of the firm of Cramer & Co., Liszt's English concert agent, announced that at a concert at the Hanover Square rooms, London, "M. Liszt will give recitals on the pianoforte of the following pieces . . . . And although the term "recital" was used in the plural, and applied only to a portion of the program, we take it that this use was sufficient to justify or establish Mr. Beale's claim, the more so as we gather that the term was adopted by that gentleman only after considerable discussion among intimate friends and within his own family circle.

But the employment of the term in connection with organ music and performances is a thing of comparatively recent date. According to F. G. Edwards, the late editor of the Musical Times, the expression "organ performance" was supplanted by the less cumbersome term "recital" as late as Dec. 4, 1867, on which day W. T. Best, the greatest organ virtuoso of the nineteenth or perhaps of any century, and the first organist of St. George's Hall, Liverpool, was announced to give an organ "recital" at Union Chapel, Islington, London, a Congregational church made famous by the ministry of that gifted preacher and amateur musician, Dr. Henry Allon, the editor of the Congregational Psalmist and of the British Quarterly Review, and by the organ playing of Professor Prout and Fountain Meen. Whether the expression "organ recital" was adopted at the suggestion of the great recitalist or of the Union Church authorities we cannot say, much as we would like to be able to clear up the question or the mystery. But if Best did not originate the term with reference to organ performances he both admitted and approved its use. Otherwise we should have heard of the expenditure thereon of some of that vitriolic sarcasm in the outpouring of which he was a past-master, but concerning the employment of which on this occasion history is absolutely silent. The fact remains that in all probability the first use of the words, "organ recital," at least in connection with a place of worship, was made under Congregational auspices, a fact of which very few members of that ancient and illustrious body of religionists are aware.

Possibly the earliest solo performance of organ music of real historical importance was that of Girolamo Frescobaldi (1583-1644), the greatest organist of the earlier portion of the seventeenth century. For some time Frescobaldi was organist of St. Peter's, Rome, where, on one occasion, he is said to have attracted an audience of 30,000. According to Baini, the chapelmaster at St. Peter's in the earlier half of the nineteenth century, this performance took place in 1608, and was the first given by Frescobaldi; so the charm of novelty may have had something to do with the size of the audience. The scene of activity now shifts to northern Germany, where Buxtehude, the celebrated Danish organist of 1637-1707, had, in April, 1668, become organist of the Marienkirche, Lübeck, an appointment which Spitta, the world-famed biographer of Bach, describes as, at that period, "the best in all Germany." Here, on an organ possessing fifty-three stops distributed over three manuals and pedals, Buxtehude, in 1673, began a series of organ performances interspersed with choral and concerted music on five out of the six Sundays immediately preceding Christmas. The performances lasted from 4 to 5 o'clock, were held directly after afternoon service, and were termed "Abendmusik." Spitta implies that Buxtehude was not really the originator of these sacred concerts, "since he himself wrote in a church register kept by him, which still exists, that they had been customary of old." These performances, Spitta asserts, were kept up during the whole of the eighteenth century and were even carried on during a part of the nineteenth century. To hear these recitals, if such they may be termed, Bach, in 1705, traveled on foot from Arnstadt, a distance of fifty miles, and remained at Lübeck four months, although he had secured but as many weeks of absence. Indeed, it was largely owing to the disputes which arose because of this neglect of duty that Bach ultimately resigned his position as organist of the New Church at Arnstadt.

The fact that it was not until the latter part of the nineteenth century that the organ compass of manuals and pedals was exclusively adopted in England goes far to account for the meagre records we possess of seventeenth and eighteenth century organ performances apart from divine service. Old Pepys makes frequent allusions in his Diary to organ performances; but whether these were separate from or connected with the church services is by no means clear. Thus, under date of Dec. 30, 1666, he writes—"Lord's Day. I to the Abbey, and walked there, seeing the great confusion of people that came there to hear the organs." The abbey in this case was, of course, Westminster; the "organs," Father Smith's instrument, then newly erected. In 1682 both the celebrated Restoration builders, Smith and Renatus Harris, were invited to erect organs in the Temple Church; and having completed their instruments by the year 1684, the organs were "played several Sundays one after the other." Dr. Blow and Henry Purcell, the greatest English organists of the age, displaying the capabilities of Smith's instrument and Baptist Draghi, organist to the then Queen Catherine, presiding at the keyboard of the Harris instrument. The contest continued for twelve months, and was not finally settled until 1687 or 1688, when, by the casting vote of Jeffries, afterward the lord chief justice of most bloody and accursed memory, it was decided to retain Smith's organ. Whether the rival performances just alluded to may legitimately be regarded as organ recitals it is hard to say; but we are of opinion that the evidence is in favor of such a view, as a good deal of the organ playing must have been independent of the Sunday service.

The next recitalist appearing upon the stage of musical history was the Abbe Vogler (1749-1814). This great organist and theorist, the teacher of Weber and Meyerbeer, a man described as "one of the most curious and striking figures in the annals of music," is credited with having possessed "long arms and enormous hands stretching two octaves," these contrasting so strongly with his short, corpulent figure as to cause their possessor to resemble "a large, fat ape!" Yet, in spite of his unprepossessing appearance, his recital at Amsterdam, on Nov. 22, 1785, resulted in the sale of 7,000 tickets. He visited London in 1790 and gave "organ concerts" (note the term), commencing at 1 o'clock, noon, at the Pantheon in Oxford street. At the last of these, on May 31, 1790, the total proceeds amounted to about £1,000. It is said that it was owing to his influence that the organ pedal was introduced into England; at any rate it is significant that its introduction in English organs should have dated from the year of Vogler's visit. Vogler was the first to advocate the use of free reeds, the abolition of excessive mixture work, the production of a pedal sound or "resultant" by the combination of two pipes giving out certain harmonics or differentials, and also the semitonal arrangement of organ pipes. Although Rink speaks with admiration of Vogler's performances in the stricter style of organ playing, the abbe's programs contained such rubbish as "Martial Music of Drums and Pipes Interlarded with Cannonnades," "Hot Tent Melody in Three Notes," "Fall of the Walls of Jericho," etc.

Although it may be open to question whether an English nonconformist church was the first place in which the expression "organ recital" was used, there is no doubt that it was in an English nonconformist church that the organ music of Bach was first publicly performed in England. The organist in this case was Benjamin Jacob (1772-1829), a pupil of Sprubsole (the composer of "Miles Lane," the tune indissolubly associated in England with

[Continued on page 17.]

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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 495 Melrose 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.]

### ENGLISH MUSIC.

The days of early English life, the silks and satins of the courtiers' apparel, the splendor of the court, the plots and counter-plots, are all vividly recalled in the film "Deception," a story of the life of one of history's prize rascals, Henry VIII. of England. Recently we were asked wherewith a dramatic scene in a film of this kind could be interpreted correctly and yet show a difference between it and one, say, of American society life. Well, to begin with, we would say that, after the atmosphere of the period has been established by using a selection of old English airs, or a gavotte or Morris dance, the organist can bring out the period prominently by interpolating in his interludes and modulations, in which he smoothly weaves together the selections he has chosen, a snatch of a typical air, or a phrase of the gavotte (in the bass) or use the chosen theme of the picture occasionally in his interludes, thereafter playing good dramatic music.

The organist will note that even among old English composers like Bull, Purcell, Arne and others there are pieces which, while faithfully reflecting the ancient times, can be used successfully in the theater.

Scenes that would require something to accompany the ancient Christian crusaders might be found in the following:

Overture, "The Crusaders" (Ditson), Rollinson.  
"The Soldier of the Cross," Piccolomini.  
"The Yeoman of the Guard," Sullivan.  
"The Banner of St. George," Elgar.  
"The Banner of St. George," DeKoven (from "Maid Marian").

Selection, "Maid Marian," DeKoven.  
At a glance it can be seen that a martial maestoso is the desired medium of expression, and for another idiom of national songs, those from the mammoth collection (C. Fischer) comprising the most popular and well-known airs of old England: "Hearts of Oak," "Roast Beef of Old England," "The British Grenadiers," "Sally in Our Alley," "The Dashing White Sergeant," "The Soldier's Joy," "The Plough Boy," "The Country Dance," "Ninety-Five," "The Rogues' March," etc., and two oft-used songs of the deep: "The Anchor's Weighed" and "Rocked in the Cradle of the Deep."

Legitimate organ solos are:  
"Byssing Song," Ernest H. Smith (Weekes).  
"The Bell Symphony" (chimes), Purcell.

"Pavane," Byrd.  
"Selleger's Round," Byrd.  
Suite, "Milton," Hugh Blair.  
"Old English Air" (variations), Frederic Archer.  
"The King's Hunt," Bull.  
"Giles Farnaby's Dream," Farnaby.  
Graceful Dance ("Henry VIII"), Sullivan.

"An Elizabethan Idyl," T. T. Noble.  
Concert Rondo, Alfred Hollins.  
Ballad, William Wolstenholme.  
"Gavotte de la Cour," Brocca.  
The Purcell and Sullivan numbers are transcriptions, the remainder original organ works. The "Byssing Song" is a little gem, deserving of wider popularity.

### PIANO SOLOS.

"When Knighthood Was in Flower," Gustin.  
"A Quaint Dance," Martin.  
Six Pieces from "Water Music," Handel.  
"Priscilla," Rolfe.  
"My Lady Dances," Gallup.  
"Lady Lavender," Wynne.  
"Laces and Graces" and "Lords and Ladies," Salzer.  
"Salut d'Amour," Elgar.  
Three Dances from "Henry VIII," Edward German.

This last suite is, perhaps, the most familiar to musicians. The "Morris Dance" is considered a standard work in its class, the "Shepherd Dance" is a pastoral six-eight, and the "Torchlight Dance," an excellent agitator for mob scenes, conflagrations and burning forests, when played in a slightly slower tempo is good for a scene such as occurred in Nazimova's film "Stronger Than Death" (Metro), where she did an Oriental dance, these scenes being interspersed with the ravings of the mob. (Cul's "Oriental" was used in conjunction with the dance.)

### PIANO ACCOMPANIMENTS.

The Borch arrangement contains among other airs "God Rest Ye, Merry Gentlemen," "The British Lion" (Ditson) is a fantasia on old English airs, as is "Sounds from England," by Langey. The list:  
"Songs from Shakespeare's Time," Borch.  
"English Maypole Dance," Langey.  
"British Patrol," Tobani.  
"Awakening of the Lion," De Kotski.  
"Under the British Flag," Kapper.  
Overture and Selection, "Merry Wives of Windsor," Nicolai.  
"Three Lancashire Dances," Tracy.

Selection, "The Red Hussar," Solomon.  
Overture, "The Count of Essex," Mercadante.

"Miss Antique," Trinkhaus.  
"The Flower of Chivalry," Sudds.  
"The British Lion," Bennett.  
"Nell Gwynne Selection," Planquette.  
"As You Like It," Tobani.  
"A Trip to Great Britain" (descriptive), Loesch.

"Sounds from England," Langey.  
"The Lion's Bride," Zimmermann.  
Twelve English Songs, DeWitt.  
"Patrol of the Musketeers," Bachman.  
"Henry VIII," Ballet Music, Saint-Saens.

"The King's Hussars," Leonard.  
Selection, "Erminie," Jakobowski.  
Selections, "Pinafore," "Pirates of Penzance," "Iolanthe" and "Princess Ida," Sullivan.

"The Two Grenadiers," Schumann.  
"Of Olden Time Flavor," Sudds.  
Selection, "The English Daisy," Norden.

"Reminiscences of England," Godfrey.  
Selection, "Duchess of Dantzic," Caryll.  
"The Yeomanry Patrol," Squire.

### OPERAS.

"Robin Hood" and "Maid Marian," by DeKoven. "Robin Hood," by Bunning.

### SONGS.

"O Mistress Mine," "Greensleeves" (both ancient English melodies), "Under the Greenwood Tree," and "Blow, Winter Winds," by Arne.  
"Thanson d'Amour," by Purcell.  
"Red Is the English Rose," Forsythe.

### MILITARY.

"Britain's War March," Cyril Scott (Boosey).  
"Under the British Colors," Blon (Ascher).  
"Tipperary," Judge and Williams.

NOTE—A successful light opera having as its theme the late war and picturing the life of the Tommies was "The Better Ole" by Herman Darewski, and the topical hit of the work was the song, "My Word, Ain't We Carryin' On?" (Feist edition.)

### PHOTO PLAY MUSIC.

ENGLISH: Very appropriately there come to our desk several new issues and other new editions of standard English music. To begin with the melodious "Robin Hood" selection of DeKoven's has been re-arranged in Schirmer's Miscellany by G. Wiegand. Perhaps the most popular comic opera ever written, the selection contains all the familiar airs, including the hunting song, tinkers' chorus, etc.

"Mock Morris," Percy Grainger.  
"Morris Dance," Noble.

The first is a peculiarly interesting double-measure novelty, indicated to be played "at a fast jog-trotting speed" (G major) and the second a two-four allegro in E minor, exceptionally brilliant, full of pizzicato and legato effects, embellished with trills, antiphons, etc.

"In a Nutshell," Grainger.  
Two movements from this suite are, first, "Gay But Wistful," a gracefully flowing E major movement, in which clarinet, flute and string solos are indicated, and second, in the same key, marked "at a quick walking speed." After a short introduction the theme is heard on the 'cello, or other baritone stop, and the piece works up to a brilliant finish.

"Memories of Sir Arthur Sullivan," arranged by Bennett.

For the organist or leader who desires a bright selection to open a feature, to create the English atmosphere, and at the same time play melodies that are famous, this arrangement of airs from Sullivan's work is just the thing. A brilliant opening chorus from "Iolanthe" is followed by the air of the same name, and then two numbers from "Patience," the quartet and march from the "Pirates of Penzance," and then the celebrated waltz from "Pinafore." As a variety two numbers from the "Mikado" are next given—Nanki-Poo's "A Wandering Minstrel I" and Ko Ko's song, "Tit Willow," and an imposing finale concludes the work.

"The British Lion," C. W. Bennett.  
Here is a collection of English songs, many of which are to be found in no other arrangement. Piccolo and drums sounding the "British Grenadiers" open the work. "Sally in Our Alley" and "Allan Water" are well known, but "Down Among the Dead Men," "Early One Morning" and "Black-eyed Susan" are less familiar. After which "Lass of Richmond Hill" and "Bloom Is on the Rye" brings us to the two concluding national airs: "Rule Britannia" and "God Save the King."

"Overture, Princess of the Sun," C. W. Bennett.  
A broad minor andante movement opens the number and the allegro is in C and F. A very easy and effective work to play.

Three additional numbers by Juan Aguilar for piano solo, from the firm of W. A. Quince, Los Angeles, come to hand. They are: "Nocturne," an original composition in D minor and F, with an air that is ideal for soft reed solo or flute, and a middle part—allegro grazioso—of light dramatic texture. Parts of the two concluding pages are better reversed, putting chords in left and accompaniment in right in organ transcription. "Valse Brillante" in F, with its sparkling rhythms, presents merits worthy of recognition, and the third, "Love Song," in G flat, is finely adapted for a love theme or on a dramatic scene. Musically feeling evidently inspired the composer to his best efforts.

Sousa, the famous band leader, has been trying his hand at writing music

for the photo-play and the result is, "Three Camera Studies," issued by the Fox company. "The Flashing Eyes of Andalusia" is a brilliant Spanish waltz in D minor. A second smooth theme in B flat is an effective contrast and included in this is a twenty-four measure episode for brass and horn timbre. "Drifting to Loveland" is the second and is a graceful, melodious four-four moderate in B flat. In putting this number on the organ, the player can retain all of the orchestral tone color. The third and last is "The Children's Ball," a typical bright piece in two-four measure (F). This number is much longer than the average light piece of this class, and can be made, with its several repeats, to cover one-third of a reel, or five minutes of playing time.

### Herbert E. Hyde to Direct.

Herbert E. Hyde, superintendent of the Civic Music Association of Chicago and organist and choirmaster of St. Luke's Episcopal Church of Evanston, has been appointed musical director of the festival play to be given in Grant Park Oct. 3 to 15, as the chief feature of the semicentennial celebration of the Chicago fire, under the auspices of the Association of Commerce. Mr. Hyde's first act on being notified of his appointment was to send out a call for 1,000 singers for a chorus of the play.

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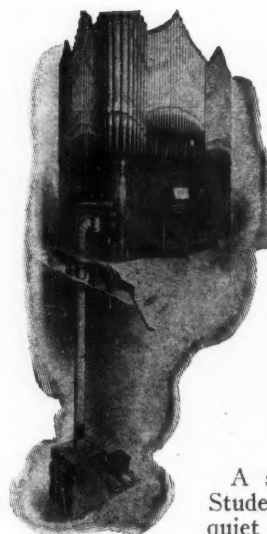
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HISTORY OF ORGAN RECITAL.

[Continued from page 15.]

Perronet's hymn, "All Hail the Power of Jesus' Name"), while the building was Surrey Chapel of the olden time, to which Jacob was invited as organist by the celebrated Rev. Rowland Hill, the eloquent but eccentric minister of the church. Jacob accepted the offered position in December, 1794, and retained it until May, 1825.

During the years 1808-1809 Jacob gave a series of organ recitals in connection with Samuel Wesley, the son of Charles Wesley, the hymn writer, and the father of Samuel Sebastian Wesley, the celebrated cathedral organist and composer. Then, from 1811 to 1814, Jacob gave further recitals, in which he had the assistance of Dr. Crotch (1775-1847), sometime professor of music at Oxford. In the recitals with Wesley, Jacob played alternately with that musician; but in the recitals with Crotch he also enjoyed the assistance of Salomon (through whose agency Haydn had been induced to visit England and produce his finest symphonies), the illustrious German violinist performing some of the violin sonatas of Bach, Jacob accompanying upon the organ. The performances began at 11 o'clock and lasted from three to four hours, the audience numbering as many as 3,000 persons. Jacob caused programs to be printed, the admission was by invitation tickets, and (mirabile dictu) there was no offertory taken up. In addition to the Bach works above named the programs included selections from the "48," the "St. Ann's" Fugue, a number of Handel's arrangements, organ duets, etc. The Surrey Chapel organ possessed two manuals and one octave of pedal pipes. The great boasted of eleven stops, including two open diapasons and two trumpets; but the swell had a compass of only thirty-seven notes and had but five stops to its credit. There were also two shifting movements or composition pedals. One writer has described the instrument—an old GG organ by Elliott—as being "particularly noticeable for its sweetness of tone, as well as for its extensive powers, which are so great that in one of the hymns descriptive of thunder, many of the audience have fainted." From which it would appear that if the early nineteenth century had no impressionists it had a most unreasonable stock of impressionables. On the Surrey Chapel organ the works of Bach could be played only as duets, and it was in this form that, for the most part, they were performed.

In one of Wesley's letters to Jacob he speaks with surprise of Bach playing the bass of his Trios "wholly upon the pedals," and alludes to the "very brisk notes in the bass part" from which Wesley infers that The Man, as he always alluded to his idol, Bach, must have been "alike dexterous both with hands and feet."

The celebrated Thomas Adams (1785-1858), sometime organist of St. George's, Camberwell, London, was often in great request for exhibiting the power and quality of new organs at the builders' factories. "On such occasions," says one of his biographers, "the factories were crowded with professors and amateurs anxious of witnessing the performances, and Adams played from ten to twelve pieces of the most varied kind, including two or three extemporaneous effusions, not only with great effect, but often with remarkable exhibition of contrapuntal skill, and in a manner which enraptured his hearers." At Leeds, in January, 1838, Adams was described in a local paper as having performed "on Monday last on our new organ in Oxford Place Wesleyan Chapel, at 12 o'clock, to a highly respectable audience composed of all classes—churchmen, dissenters, Methodists, Roman Catholics and Quakers. He gave us the Overture to 'Zauberflöte,' 'The Harmonious Blacksmith,' 'Rule Britannia,' etc." In November, 1829, a recital arranged by Adams, the elder Cooper and the elder Wesley, at St. Sepulchre's, Holborn, London, was forbidden by the bishop of London, presumably because a charge for admission was proposed. Again, in 1846, Samuel Sebastian Wesley was compelled by the then bishop of Exeter to omit a piece from a program drawn up by Wesley for the opening of a new organ in a church at Tavistock, Devonshire. F. G. Edwards thinks that the offending piece must have been Spohr's Overture to "Jessonda," and that at future occasions Wesley trotted out his hobby-horse under the name of "Instrumental Piece by Spohr." This was a splendid example of a rose by another name smelling just as sweet.

Among other noted recitals given in London in the earlier half of the last century we may mention those of Josiah Pittman (1816-1886), "one of the pioneers in the playing of Bach's organ fugues." In the Musical World of June 2, 1837, there is an account of Pittman's recitals which is described as "a performance on the organ," the occasion being the opening of a new organ at Christ Church, Spitalfields, London, at which 2,000 persons were present, and at which Mr. Pittman, a pupil of Dr. Gauntlett (1805-1876) of whose recitals we shall hope to speak presently, was said to have given an "unexceptionally excellent performance," and to have accomplished the "no ordinary task in the assembling of so large and respectable an auditory to listen to a strictly instrumental performance without the attraction of even a single vocalist." At this performance Pittman was associated with Mr. Lincoln, a pupil of Adams, in organ duets; and in this manner the two organists executed the Overture to Mendelssohn's "St. Paul" and Mozart's "Jupiter" Symphony. That these organ duets were no novelty we have already discovered in our records of the Surrey Chapel recitals of a few years previously and in the case of the inter-

dicted recital at St. Sepulchre's. Indeed, these double performances formed a prominent feature in most organ openings of this period, owing, of course, to the limited compass and capacity of the pedal claviers of the English organs of that time.

Of notable recitals upon modern organs, or in the modern style of organ playing, we must give the first place to a lady, Miss Stirling (1819-1895), afterward Mrs. Bridge, who, at the age of 18, performed Bach selections at St. Katherine's, Regent Park, London. At her first recital, her program included five of Bach's Preludes and Fugues and three of his Trios out of fourteen numbers. The performance, according to the Musical World of that date, was remarkable for "a degree of precision and mastery which may almost be said to be unequalled."

On both the second and third of his numerous visits to England Mendelssohn made some important contributions to the history of the organ recital. At Christ Church, Newgate Street, London, on the morning of Sept. 12, 1837, he played "six extempore fantasias" in addition to Bach's A minor Prelude and Fugue. Again, on Sept. 30, 1840, he played at St. Peter's, Cornhill—another London church possessing at that time a fine CC pedal board—several of his own compositions, together with a number of Bach's organ works, including the great Passacaglia in C minor. All his performances excited intense admiration amongst the English musicians who attended them; and from the fact of his being the first continental organist of the modern school who had publicly performed in Great Britain, his playing was heard and watched with the greatest possible interest and curiosity.

Although accustomed to think of Dr. Gauntlett as a composer of hymn tunes and other church music, we must not forget that he was an organist of no mean reputation. Standing at the parting of the ways, when the old or GG order was giving place to the CC or modern method, his position as a recitalist must have been anything but a pleasant one, as a man at that time would be liable to be called upon to play upon either the old or the new type of organ unless, like W. T. Best, he had the courage to turn down any engagement in which the organ was not to his liking. Gauntlett played the organ at the first performance of Mendelssohn's "Elijah," at Birmingham, in 1846, in such a way as to win the composer's congratulations and thanks. In 1843 he gave a recital at Christ Church, Newgate street, before the King of Hanover, the program consisting of selections from the works of that great keyboard virtuoso of the Elizabethan age, Dr. John Bull. In 1840 we find him giving a "performance" (still the old word) on the "New Grand Apollonicon organ built by Messrs. Bevington," the program in this case comprising various operatic overtures, Handel's choruses and a "Grand Fugue" by Sebastian Bach. Prior to this, in 1842, Gauntlett had opened the organ in Great George Street Chapel, Liverpool, concerning which that eminent preacher and hymnologist, the Rev. J. Raffles, pastor of the church, wrote: "Mr. Gauntlett played to upwards of 12,000 people in three days. His masterly execution of some of Bach's Pedal Fugues will never be forgotten. For massiveness, solemnity and grandeur of effect I have no recollection of anything comparable with his performance."

In the month of December, 1848, a notable organ recital was given at Hill's factory, in London, by Dr. Chipp (1823-1886), of Ely Cathedral, who played from memory the whole of Mendelssohn's six Organ Sonatas, as well as selections from Bach, Beethoven, Hesse, Handel, etc.

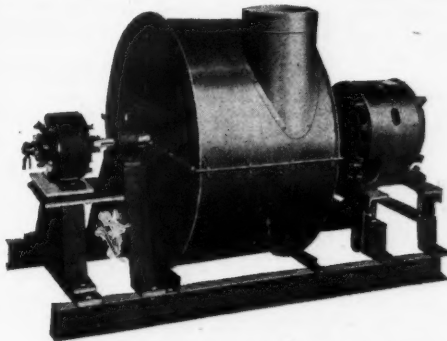
That greatest of English organ writers of the nineteenth century, Henry Smart, gave an organ recital upon his renovated instrument in the church of St. Luke's, Old street, in the City of London, in the year 1862, which "greatly delighted the numerous organists and members of the congregation who were present." The program included Bach's A minor Prelude and Fugue, Mendelssohn's "Pilgrims' March," Rossini's "Cujus Animam," etc. Smart was largely responsible for the plans and specifications for the organ in the Leeds Town Hall, and at the completion of the erection he opened the instrument in conjunction with Dr. W. Spark, April 7, 1859. The recitals were described as "two public performances" and that of Smart included among other good things Spohr's Overture to "Jes-sonda" and Bach's C minor Fugue, as well as an extempore performance which has been characterized as "one of the most remarkable achievements of his many remarkable extemporaneous outpourings."

Unless we abandon the idea of writing an article and decide upon the perpetration of a pamphlet, our notice of celebrated recitals and recitalists must be brought to a speedy close. But no paper on this subject would be satisfactory if it contained no reference to the recitals given by W. T. Best (1826-1897), the greatest of all the past masters of English organ playing and, possibly, the greatest arranger of music for his instrument that the world has ever seen. We have already alluded to the fact that it is probably to Best that we owe the introduction of the word "recital" into organ connections, but here we can refer only in brief to his forty years of service as organist of St. George's Hall, Liverpool. His first recital was given May 1, 1855, the program including Mendels-

sohn's Second Sonata, Handel's Sixth Concerto, Rinck's Flute Concerto, overtures by Weber and Mendelssohn, and the andante from Beethoven's Septet, in addition to an extemporaneous performance. The audience numbered about 2,000 persons.

Concerning the recitals of the late M. Guilmant we should like to have said a good deal, especially as one great feature of them was the fine extemporizations of the recitalist. Of performances by contemporary organists, many of whom are making history, we regret still more to be unable to speak at this time.

All we can say more is that in America organ recitals only became possible and popular after the term had come into general use in England. The celebrated opening of the still more celebrated organ of the Old Music Hall, Boston, Nov. 2, 1863, was not described as a recital. Indeed most of the earlier American recitals were described as "concerts" or "organ performances." But by about 1870 the term "recital" had come into its kingdom, and has been steadily used ever since, in spite of the occasional and regrettable substitution thereof of the word "concert."



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Plays Three-Manual Organ in St. Joseph's Church at Schenectady.

Charles M. Courboin dedicated a new three-manual organ of twenty-five stops in St. Joseph's Church, Schenectady, Sept. 26. Mr. Courboin's program included the following numbers: Toccata and Fugue, D minor, Bach; Largo, Third Symphony, Saint-Saens; Allegretto, Wolstenholme; Allegro, Sixth Symphony (Dedicated to Mr. Courboin); Widor; "Abendlied," Schumann; Scherzo Cantabile, Lefebure-Wely; "Piece Heroique," Cesar Franck; "Invocation," Mailly; "Marche Heroique," Saint-Saens.

Philip J. Beck is organist of the church. This was Mr. Courboin's second appearance in Schenectady and was very successful.

On Tuesday evening, Sept. 27, Mr. Courboin played at the opening of the new building of the Maryland Casualty Company in Baltimore. He gave his first recital of the season in Syracuse Thursday evening, Sept. 22, in the First Baptist Church before a large audience. This church through the recital commission is planning to present several other great organists this winter in recital programs on its eighty-five-stop Casavant organ.

Mr. Courboin will begin recitals on the new Wanamaker New York organ upon its completion, and will also play as guest soloist on the organ in the Philadelphia Wanamaker store.

## J. R. Chase at New Post.

J. Riley Chase, for the last two years organist at Central M. E. Church, Spokane, Wash., has resigned that position to go to the First Church of Christ, Scientist, Spokane. Mr. Chase was for ten years organist at Vincent M. E. Church prior to the consolidation of that church with the First M. E., forming the Central M. E. Church.

## Installing Organ at St. Paul's, Troy.

Work has been started on the installation of the \$32,000 organ, the gift of C. W. Tillinghast Barker in memory of his mother, to be placed in St. Paul's Church at Troy, N. Y. The organ is a four-manual Austin.

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4. Melodia, 8 ft., 61 pipes.
5. Octave (from No. 2), 4 ft., 61 notes.
6. Flute Harmonique, 4 ft., 61 pipes.
7. Tuba, 8 ft., 61 pipes.
- Chimes, 20 notes.

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12. Vox Celeste, 8 ft., 61 pipes.
13. Aeoline, 8 ft., 73 pipes.
14. Flauto Traverso, 4 ft., 73 pipes.
15. Principal, 4 ft., 73 pipes.
16. Flautina, 2 ft., 61 pipes.
17. Dolce Cornet (drawing No. 15), 2 rks., 146 pipes.
18. Cornopean, 8 ft., 61 pipes.
19. Oboe and Bassoon, 8 ft., 61 pipes.
20. Vox Humana (enclosed in its own box), 8 ft., 61 pipes.

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21. Geigen Principal (48 scale), 8 ft., 73 pipes.
22. Concert Flute, 8 ft., 73 pipes.
23. Gamba, 8 ft., 73 pipes.
24. Dulciana, 8 ft., 73 pipes.
25. Unda Maris, 8 ft., 61 pipes.
26. Flute d'Amour, 4 ft., 73 pipes.
27. Piccolo Harmonique, 2 ft., 61 pipes.
28. Clarinet, 8 ft., 61 pipes.
- Chimes, 20 notes.

PEDAL ORGAN.

29. Open Diapason, 16 ft., 44 pipes.
30. Bourdon, 16 ft., 44 pipes.
31. Violon, 16 ft., 44 pipes.
32. Lieblich Gedeckt (from No. 8), 16 ft., 32 notes.
33. Octave Bass (from No. 29), 8 ft., 32 notes.
34. Violoncello (from No. 31), 8 ft., 32 notes.
35. Dolce Flute (from No. 30), 8 ft., 32 notes.

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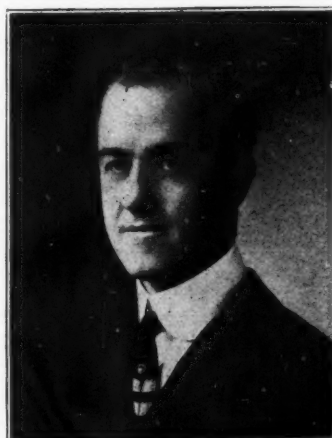
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## Recital Programs

Hamlin Hunt, A. A. G. O., Minneapolis, Minn.—Three recitals by Mr. Hunt will be given in Plymouth Church on Monday evenings in October and the programs prepared for them are as follows:

Oct. 3—Fifth Concerto, Handel; "Soeur Monique," Couperin; "The Mist," Gaul; "Fourth Beatitude," Franck; Fugue in D major, Bach; "A Song in the Night," Wilkes; Sonata, the "Ninety-fourth Psalm," Reubke.

Oct. 10—Joyous March, Lawrence; "Legend" and "Symphonic Finales," Guilman; Chorale, Karg-Elert; "Clair de Lune," Karg-Elert; Second Symphony (Pastorale and Finales), Widor; Andante con espressione, from Sonata in B flat minor (MSS), (Dedicated to Hamlin Hunt), Bergquist; "Keep Me from Sinking Down," Dittus; Toccata, Gigout; "Chanson," Candlyn; Second Romance, Lemare; Finales, Piutti.

Oct. 17—"Hour of Joy," Bossi; "Angelus," Bossi; Symphonic Romance (MSS), Avery; "En Bateau," Debussy; "Le Petit Berger," Debussy; Prelude and "Liebestod" from "Tristan and Isolde," Wagner; Introduction to Third Act of "Die Meistersinger," Wagner; Overture to "Tannhäuser," Wagner.

James T. Quarles, Ithaca, N. Y.—The programs given at Cornell University by Professor Quarles during the summer session included among others the following:

July 24, Bailey Hall—Concert Prelude and Fugue in G, Faulkes; Gavotte, Old French; Sonata I, in D minor, Guilman; "Praeludium," Armas Jarnefelt; "Evening Chimes," Wheelodon; "Procession Indienne," Kroeger.

July 26, Sage Chapel—Choral Song and Fugue, Wesley; "Musette en Rondeau," Rameau; Fantaisie in D flat, Saint-Saens; Intermezzo, Callaerts; "Meditation a Sainte Clotilde," Philip James; Adagietto, from "L'Arlesienne," Suite, Bizet; Concert Piece in B, Parker.

Aug. 2, Sage Chapel—Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; Sonata in D minor, Mendelssohn; "La Fille au Cheveu de Lin," Debussy; Conzonetta, d'Ambrosio; "Fiat Lux," Dubois.

Aug. 7, Bailey Hall—Prelude and Fugue on B-A-C-H, Liszt; "Adoration," Arabaia; Song Without Words, Bonnet; "Elfen," Bonnet; Largo, Handel; "Marche Heroique," Saint-Saens.

Aug. 9, Sage Chapel—Three Chorale Preludes ("In Thee Is Joy," "Jesus, Priceless Treasure," "We Believe in One God"), Bach; Gavotte, Martini; Fantaisie in A, Franck; Adagio Lamentoso, from "Symphonie Pathetique," Tschaiakowsky; Sonata 1, in A minor, Borowski.

Sutherland Dwight Smith, Pittsburgh, Pa.—Mr. Smith gave the inaugural recital on the organ in the First Baptist Church at Richmond, Ohio, July 22, playing the following program: Festal March, Smart; Prelude Opus 28, No. 29, Chopin; Berceuse, Godard; Andante (Symphony Pathetique), Tschaiakowsky; "Chant d'Amour," Gillet; "Canzone Amorosa," Nevin; "Rondo d'Amour," Westerhout; "Onward, Christian Soldiers," Sullivan-Whitney; "Marche Militaire," Schubert; "On the Holy Mount," Dvorak; Largo, Handel; "Vesper Bells," Spinney; Pilgrims' Chorus ("Tannhäuser"), Wagner.

A. Leslie Jacobs, Fort Wayne, Ind.—Before leaving Fort Wayne to assume his new duties at Denison University Mr. Jacobs gave a recital Sept. 15 at St. John's Reformed Church. His program included: Concert Overture in C minor, Alfred Hollins; "Noel," Henri Mulet; Chorale Prelude, "We All Believe in One God, Creator," Bach; Tempo di Minuetto, Guilman; Prelude and Fugue in G major, Bach; "Elves," Bonnet; "In the Twilight," Harker; "Caprice Heroique," Bonnet.

Edwin Stanley Seder, F. A. G. O., Chicago—Mr. Seder gave the third faculty recital of the Northwestern University School of Music at Fisk Hall in Evanston on the evening of July 14, playing this program: Prelude and Fugue on B-A-C-H, Bach; Prelude and Fugue in F, "Ave Maria," and Intermezzo, Max Reger; "Le Cathedrale Engloutie," Debussy; "Hymn to the Sun," Rimsky-Korsakoff; "Forest Murmurs," ("Siegfried"), Wagner; Sonata Cromatica, Yon.

Ernest L. Mehaffey, Iron Mountain, Mich.—In a recital at Holy Trinity Church Sept. 18 Mr. Mehaffey, the organist and choirmaster, presented a program which included the following selections: "Suite Gothique," Boellmann; Andantino in D flat, Lemare; Allegretto in B flat, Lemmens; "Marche Funebre et Chant Seraphique," Guilman; Spring Song, Hollins; Fountain Reverie, Fletcher; "Alleluia," Bossi.

M. Lochner, River Forest, Ill.—During the summer Mr. Lochner gave organ recitals in the following churches:

May 1—Dedictory recital on the three-manual Austin organ in St. John's Lutheran Church, Seward, Neb.

May 20—Concert by members of the faculty of Concordia Teachers' College, River Forest, Ill.

July 11—Recital in Trinity Lutheran Church, Port Huron, Mich., as a part of the celebration of the fiftieth anniversary of this congregation.

July 31—Recital in Concordia Church, Conover, N. C.

Sept. 1—Recital in St. Paul's Lutheran Church, Fort Wayne, Ind., upon the occasion of the convention of the central district of the Missouri Synod.

The programs included the following: Toccata and Fugue in D minor, Bach; First and Sixth Sonatas, Mendelssohn;

Andante from Fourth Sonata and Fugue in D minor ("Violin Fugue"), Bach; Melody in A flat, Reuter; First Concerto, Handel; Christmas Fantasy, Rebling; "Good Friday Spell," Vrethblad; "Easter Morning," Malling; Variations on a Well-Known Hymn Tune, Jackson; Festival Prelude on "A Mighty Fortress," Faulkes; Concert Variations, Bonnet; Shepherd's Song, Merkel; "At Evening," Buck; Fantasia on "Duke Street," Kinder; Pastorale and Finales from First Sonata, Guilman (Cadenza by Middelshulte).

William Powell Twaddell, Durham, N. C.—Mr. Twaddell gave his first Durham recital at the First Presbyterian Church Sept. 8 and had an audience which not only was large, but showed marked appreciation. He was assisted at the piano by William Freeman Twaddell. The organ numbers were as follows: "Paeon," H. Alexander Matthews; "Cantique d'Amour," S. Tudor Strang; "Will of the Wisp," Gordon Balch Nevin; "In Paradisum," Dubois; Prelude and Fugue in C minor, Mendelssohn; Largo, Handel; "In Moonlight," Kinder; "Rustic Wedding," John A. West; "Marche Militaire," Harry Rowe Shelley.

Warren D. Allen, Stanford University, Cal.—In recent recitals at the Memorial Church Mr. Allen, the university organist, has presented these programs:

Aug. 4—Persian Suite ("The Courts of Jamshyd" and "The Garden of Iram"), Stoughton; Intermezzo, Callaerts; Reverie, Debussy; Fugue in E flat ("St. Ann's"), Bach.

Aug. 7—Sonata No. 5, in C minor, Guilman; "Evening Star" from "Tannhäuser," Wagner; Toccata in F major, Colby.

Aug. 11—Beethoven Program: Adagio from the "Moonlight Sonata"; Andante from the Fifth Symphony; Minuet in G; Hallelujah Chorus from "The Mount of Olives."

Aug. 14—"Grand Choeur," de Grigny; Passacaglia in C minor, Bach; Roulade in D minor, Seth Bingham; Evening Song, Schumann; Toccata from the Fifth Symphony, Widor.

Aug. 18—Mozart Program: Fantasia in F minor; Minuet in C major; Larghetto from the "Clarinet Quintet"; Gloria from the Twelfth Mass.

Aug. 21—Chorale in A minor, Cesar Franck; Litany, Schubert; Angel Scene from "Hänsel and Gretel," Humperdinck; Hallelujah Chorus from "The Messiah," Handel.

Aug. 25—Program of Request Numbers: Allegro from the Sonata in D minor, Guilman; "Ave Maria," Bach-Gounod; "Solvejg's Song," Grieg; Adagio from the Concerto in D minor, W. F. Bach; "Pilgrims' Chorus" from "Tannhäuser," Wagner.

G. Darlington Richards, Webster, Mass.—Mr. Richards gave a recital at the First Congregational Church Aug. 15, playing the following selections: "Suite Gothique," Boellmann; Elevation, Cantilene and Scherzo, Rousseau; Scherzo, Serenade and Spring Song, Macfarlane; Meditation from "Thais," Massenet; Serenade, Pierné; "Benediction Nuptiale" and "Laus Deo," Dubois.

Frederic T. Egner, Mr. Egner, who recently resigned his position as organist of the Curtis Hotel at Minneapolis, has been on a recital tour in Ontario, and played the following program Sept. 21 on a three-manual Casavant organ in St. James' Church at Stratford: Overture to "William Tell," Rossini; "Caprice Viennois," Kreisler; "The Storm," Lemmens; "Home Sweet Home the World Over," Lampe; Funeral March and Song of the Seraphs, Guilman; Midsummer Caprice, Johnston; "Among the Pines," Egner; "Isolde's Death Song," from "Tristan and Isolde," Wagner; "The Gurfew," Horsman; Toccata from Fifth Symphony, Widor.

In a recital on a new two-manual Casavant organ in St. Paul's Lutheran Church at Kitchener, Ont., Sept. 20, Mr. Egner played: Toccata and Fugue in D minor, Bach; Shepherd's Dance, from incidental music to "Henry VIII," German; "Liebestraum," No. 3, Liszt; Overture to "Raymond," Thomas; Sketches of the City, Gordon Balch Nevin; Selection from "Il Trovatore," Verdi; Prelude in C Sharp minor, Rachmaninoff; "Morning in Venice," F. T. Egner; Toccata from Fifth Symphony, Widor.

Clarence Reynolds, Denver, Colo.—Mr. Reynolds, the city organist, who gives a recital every day except Sunday on the municipal organ in the Auditorium, presented the following programs among others in September:

Sept. 1—March from "Tannhäuser," Wagner; "Yesterthoughts," Herbert; Intermezzo, "Cinderella," Lorraine; "Miserere," from "Il Trovatore," Verdi; "Dance Antique," Gillet; Fantasia ("Faust"), Gounod.

Sept. 2—Minuet, Haydn; "Moment Musical," Schubert; Haydn in C sharp minor, Chopin; "Intermezzo Russe," Franke; Gavotte, Czibulka; "War March of the Priests," Mendelssohn.

Sept. 3—Prelude to "Carmen," Bizet; Romanza, Rubinstein; Minuet, Paderevski; "Funeral March of a Marionette," Gounod; Spinning Song, Mendelssohn; "Habanera," Chabrier; Waltz, "Blue Danube," Strauss.

Sept. 4—Special Recital: Prelude to "Lohengrin," Wagner; Nocturne, Mendelssohn; Fantasy, "Cavalleria Rusticana," Mascagni; "Jubilata Deo," Silver; "The Swan," Saint-Saens; Prelude and Bridal Chorus ("Lohengrin"), Wagner.

Sept. 6—Coronation March ("Le Prophete"), Meyerbeer; Meditation from "Thais," Massenet; Egyptian Ballet, Luigini; "Funeral March of a Marionette," Gounod; Serenade, Moszkowski; Toccata, Dubois.

Sept. 7—"Suite Gothique," Boellmann; Spring Song, Macfarlane; "Evening Star" ("Tannhäuser"), Wagner; Welsh Melody, Evans; "L'Esprit de Nil," Vargas; "The Lost Chord," Sullivan.

Sept. 8—Grand March in E flat, Salome; "Morning," "Ase's Death," and

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### Skinner Company Leases Space.

The fourth floor in the Cammeyer Building on Fifth avenue, New York, has been leased for ten years to the Skinner Organ Company by a syndicate composed of Brown, Wheelock & Co., Spear & Co., Clark Chambers and Butler & Baldwin. Cushman & Wakefield represented the Skinner Organ Company.

Mr. and Mrs. William Walter Farish of Montclair, N. J., have announced the engagement of their daughter, Miss Annette Imley Farish, to Channing Le Febvre, also of Montclair. Miss Farish graduated from the Montclair High School and afterward attended Miss Wheeler's School at Providence. She is a charter member of the Montclair branch of the Junior League. Mr. Le Febvre is organist and choir director of St. Luke's Episcopal Church of Montclair, and before moving to Montclair was assistant organist at the Cathedral of St. John the Divine in New York.



TO PLACE "MOVIE" PLAYERS.

Chicago Musical Service Bureau Expected to Fill Long-Felt Want.

The Chicago Musical Service Bureau has been organized to meet a long-felt want—that of an agency for the placing of organists in theaters. The new organization is headed by Claude B. Ball, who has long been identified with theater playing as an organist, as head of the educational department of the Rudolph Wurlitzer Company and as president of the Chicago Organists' Club, which is made up of moving-picture theater organists. With Mr. Ball will be associated his son. The bureau has opened an office at 20 East Jackson boulevard. Its object will be to act as an exchange between organists who seek positions in the middle west and managers of the picture houses. It is announced that there will be no charge for registration.

To Enlarge Dartmouth Organ.

General Frank S. Streeter, senior trustee of Dartmouth College, has made an additional gift of \$5,000 to the college for such extension of the Streeter organ in Rollins Chapel as to equip it completely for recital purposes. The organ was a gift to the college from General Streeter in 1918. The new addition will enable the department of music to embark on even more elaborate musical programs than were given last spring.

Offers Openings to Organists.

The great demand for theater organists at the present time is keeping Sidney Steinheimer of New York City, specialist on theater organ playing and booking agent for organists, busy furnishing organists. Mr. Steinheimer, who is managing director and instructor of the organ department of the Frank Miller Lyceum, one of the largest motion picture theater agencies in the country, is a former pupil of Edward McDowell and A. K. Virgil. He has at the present time in the catalogues of the Theodore Presser Company, the Hatch Music Company,

and the Evans Company, nearly 100 publications. He has exceptional facilities for placing his pupils in the high-class theaters at large salaries, and is receiving calls from theaters willing to pay as high as \$250 a week for organists. Many of his pupils are playing in the largest theaters all over the United States. He is even placing his pupils in theaters before they are through with his course of coaching, so as to give them an opportunity to earn money and get experience, and while playing they continue studying with him. He also has organs for his pupils to practice on.

Sheppard to East Orange.

Ernest H. Sheppard, the organist and composer, has resigned as organist of St. Paul's Church at Muskegon, Mich., to accept the position at Christ Episcopal Church, East Orange, N. J. He will begin his work at East Orange Oct. 1. Mr. Sheppard will have a fine three-manual organ of forty-two stops and a boy choir. This is one of the strongest and most prominent churches in the suburbs of New York.

Karl O. Staps at Norfolk.

Karl O. Staps, formerly of Cincinnati, who has been living in New York since his return from Europe last year, has accepted the position of organist and choirmaster at St. Paul's Church, Norfolk, Va.

Clarence Eddy, organist, is including in his programs that characteristically American composition "Mammy," originally written for piano by R. Nathaniel Dett and one of a series of tone paintings grouped under the general title "Magnolia Suite." Gordon Balch Nevin was attracted by the tender sympathy of this tone picture of the old Southern "Mammy" and made the arrangement for organ that Mr. Eddy is playing.

"St. Lawrence Sketches" is the title selected by Dr. Alexander Russell for his most recent opus for the organ. Titles of the separate numbers are as follows: 1. "Quebec"; 2. "The Bells of St. Ann de Beaupre"; 3. "Song of the Basket Weaver"; 4. "Up the Saguenay." The work will be published by J. Fischer & Bro., New York, in separate form only. "The Bells of St. Ann de Beaupre" will appear at an early date.



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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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Recent Newspaper Criticisms:

Chicagoans Proud of Clarence Eddy.—Among the prominent musicians whom Chicagoans are proud to claim as their own is Clarence Eddy, the veteran organist. His achievements have won him an international reputation, for he has appeared abroad as well as in many cities in the United States. As a master of the complicated instrument which he plays it is doubtful whether he has a superior in this country. The tonal variation that he is able to produce is the envy of many an aspiring organist, and his pedal work is no less brilliant. But it is not only for his masterly playing, but also for his authoritative instruction that he is noted. As the head of the organ department of the Chicago Musical College he has directed the studies of hundreds of pupils, many of whom have made names for themselves.—Musical Leader, Chicago, Aug. 18, 1921.

A large number of people took advantage of the opportunity presented Wednesday night and heard Clarence

Eddy, America's foremost organist, on the new Methodist pipe organ lately installed. Those who attended the recital are unstinting in their commendation of the recital and were completely surprised at the wonderful range of the organ's possibilities. Mr. Eddy's program was arranged with the thought of bringing this point out and he succeeded most admirably.—Holdrege (Neb.) Progress, Aug. 18, 1921.

The opening recital on the large pipe organ, recently installed in the Methodist Episcopal Church, was given Wednesday evening by Mr. Clarence Eddy, of Chicago, world-renowned organist. To describe his playing is beyond us, so we simply repeat what has so often been written of this gifted man. At the organ he is a master musician, playing always with the consummate skill of the virtuoso and the dignity that adds so much to the performance of an artist.—Holdrege (Neb.) Citizen, Aug. 18, 1921.

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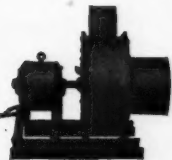
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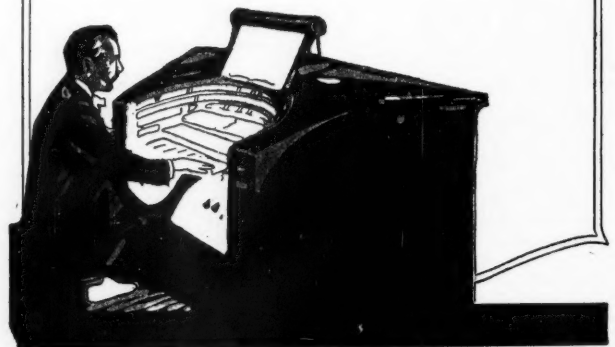
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