

# 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 Twelve.

CHICAGO, NOVEMBER 1, 1921.

One Dollar a Year—Ten Cents a Copy.

## INITIAL EXAMINATION FOR THEATER PLAYERS

### TEST HELD BY NEW SOCIETY

Music of the First Class Played by Candidates for Membership in Organization — Bach Proves to Be in Favor.

The Society of Theater Organists held its first examination Sept. 21, at the headquarters, Magna Chordia studios, 10 East Forty-fourth street, New York City. All the candidates passed with good marks, receiving an average of 47 for the solo playing and musical tests (40 being required), and 39½ for picture-playing (30 being required).

Among the solo numbers selected by the candidates were: Toccata and Fugue in D minor, Prelude and Fugue in E minor and Prelude in C major, Bach; Fifth Sonata (First movement), Guilman; "Scherzo Symphonique," Frysinger, and Fanfare, Shelley. There was a test in improvising and in sight reading—a Prelude by Boëly (from Bonnet's Historical Series), an orchestra piano part, and melody harmonization.

In picture playing suitable music was played for a scenic (water scene), a news reel (aeroplane and march scenes), a feature (agitato, ballet, mysterious, dramatic and love scenes) and a comedy (one-step and optional number), two minutes being allowed for each. Either published music (from memory or note) or improvising was permitted. For the scenic numbers like "Morning" ("Peer Gynt"), Grieg, "Serenade Venetienne," Lanciani, and "Kammenoi Ostrow," Rubinstein, were played.

The new members all admitted the examination was not as difficult as they had expected, nor were the examiners unduly severe. The test represents only what should be expected of an organist in a theater of good standing. The standard will be kept as high, however, as the ambitions and degree of preparation of the progressive organists will warrant. Commendable proficiency was shown in the tests of musicianship. It is gratifying to note that the candidates were pleased with the idea of playing Bach. In no better way could the society show its sincerity, its desire to keep the examinations and all its activities on a high plane, away from the deteriorating influences which can easily affect picture playing. For the present examinations will be held once in three months.

### George H. Clark to Oak Park.

George H. Clark of York, Pa., has been appointed organist and choir-master of Grace Episcopal Church, Oak Park, to succeed the late Arthur Randolph Fraser, who died about two months ago. Mr. Clark played his first service at Oak Park Oct. 16. Mr. Clark was born in London, having his early training with Dr. Warwick Jordan and later with Joseph Bonnet. Before coming to this country he was organist and choirmaster of St. Jude's Church, Aldgate, an important London parish. His first American charge, in 1913, was that of organist and choirmaster at Lockhaven, Pa., from which point he was called to St. John's parish at York, where he has been for three years. During the last summer, Mr. Clark spent eight weeks in Paris for the purpose of study with M. Bonnet, and while there occupied the organ bench at Christ Church, Neuilly.

### Leo Sowerby Wins Prix de Rome.

Leo Sowerby has been appointed to a two-year term of study abroad under the Prix de Rome award. He refused to enter the competition, but was selected in addition to the contest winner. Mr. Sowerby sailed for Naples Oct. 18. The award carries a stipend of \$2,000 annually.

## M. MARCEL DUPRE AT THE CONSOLE OF THE GRAND ORGAN IN NOTRE DAME CATHEDRAL, PARIS.



### BONNET LANDS IN NEW YORK

Arrives for Concert Tour and Will Go as Far as Pacific Coast.

Joseph Bonnet arrived from France on "La Lorraine" of the French line Oct. 24 for his tour of organ concerts. The route this season will cover a large territory, embracing all of Canada as far as the Pacific coast. Mr. Bonnet will play a long list of engagements in the United States in working his way eastward.

In Paris Mr. Bonnet played his series of historical recitals to capacity houses. The elite of Paris were in attendance at each recital. As soloist at the recent ecclesiastical congress in Strassburg, Bonnet's playing created a sensation. His tour covered the principal cities of Italy, France and England and he was obliged to return to England for a second tour just previous to sailing for New York.

### FOR COLUMBUS CITY ORGAN

Movement Launched and Business Men Will Take Up Project Nov. 3.

Columbus, Ohio, is the latest city to aspire to a municipal organ, and a movement promoted by J. B. Francis McDowell, who for many years has been a prominent organist at the Ohio capital, promises to bear fruit. Mr. McDowell will meet with the leading business men of Columbus Nov. 3 at the Chamber of Commerce to outline what has been done in other cities and to discuss local plans. The time is considered auspicious because the city is building a civic center, a new high school and a city hall. The public has been invited to the meeting. Columbus regrets the fact that the large organ erected for the Methodist centenary a few years ago was taken away after the church celebration and erected in Evansville, Ind., as a municipal organ. As a means of promoting the Columbus movement Mr. McDowell gave a recital at Memorial Hall Oct. 6.

### Kimball-Frazee Organ Opened.

An organ built by the Kimball-Frazee Company of Boston for St. John's Episcopal Church of Wilkinsons-ville, Mass., was opened with a recital Sept. 20 by Edward Shippen Barnes of the Rutgers Presbyterian Church, New York City. The church was filled with a large audience from Wilkinsons-ville and a number of neighboring towns. The organ is the gift of Mrs. Arthur Merrill, in memory of her father and mother, Henry T. Dudley and Lucina Dudley, and their daughter, Beulah Chase Dudley. Mr. Dudley was organist at St. John's Church for a period and Lucina Chase Dudley was organist for many years and a prominent church worker.

### FOR BIG CHICAGO THEATER.

Four-Manual Being Installed by Wurlitzer—Crawford to Play It.

The Rudolph Wurlitzer Company is installing in the large new Chicago Theater a four-manual organ which is attracting a great deal of attention, as is the gorgeous theater itself. Balaban & Katz, the owners of the theater, believe that this will be the most effective instrument in any of their houses. In addition to orchestral effects and legitimate organ stops, the organ has all the special effects and traps known to the manufacturers of instruments for moving-picture houses. The organ has 209 stopkeys. It required seven freight cars to bring it from North Tonawanda to Chicago.

Jesse Crawford, who has earned a wide reputation as organist of the Tivoli Theater, is to be brought to the Chicago Theater.

### BAIER ESTATE AID TO MUSIC.

Left \$20,000 To Establish Fellowships at Columbia.

The study of music is to be advanced through the will of Dr. Victor Baier of New York, who left \$20,000 to Columbia University to be used for the furtherance of knowledge of church music. One or more fellowships will be established at Columbia under the department of music to commemorate Mr. Baier's fifty years of service as a chorister and choirmaster with Trinity Church. No restrictions as to the methods of expenditure have been put on the university—a rather unusual form for so large a bequest to take.

### Large Organ for Baltimore.

The factory of M. P. Möller has been awarded the contract for a large three-manual and echo organ for the Mount Vernon Place Methodist Episcopal Church, Baltimore, one of the best known churches in the East. Incidentally this is to be the largest organ in Maryland. The Mount Vernon Church is in the heart of Baltimore's business district. When the organ is completed it will be used not only for the regular church services, but for daily recitals.

### Reception for E. H. Lemare.

Edwin H. Lemare, the new municipal organist, is to be formally greeted by Portland, Maine, at the Falmouth Hotel on Nov. 3, when a reception is to be tendered him by the Portland members of the New England chapter, American Guild of Organists, assisted by other musical organizations of the city. Mr. and Mrs. Lemare will both attend this reception and all musical bodies in Portland will be represented, in addition to a large gathering of the general public.

## MARCEL DUPRE COMING FOR RECITALS IN U. S.

### IS ENGAGED BY WANAMAKER

Famous French Organist Accepts Offer to Play in New York and Philadelphia Stores as First American Appearance.

The concert direction of the Wanamaker Stores in New York and Philadelphia has received a cable from Paris announcing the acceptance by the great French organist, M. Marcel Dupre, of an offer for his first American appearance in a series of public recitals upon the famous Wanamaker organs.

M. Dupre's recitals at the Wanamaker stores will coincide with the inauguration of the new concert organ just completed in the auditorium of the New York store at Broadway and Ninth street. This instrument, the largest in the city, represents an advance in artistic organ building, and contains unique tonal and mechanical features which place at the command of the artist vast possibilities for the interpretation of good music.

Marcel Dupre will be associated in these recitals with Charles M. Courboin, formerly of Antwerp Cathedral, and for two years guest soloist of the largest organ in the world, situated in the Grand Court of the Philadelphia store. The co-operation of these two brilliant virtuosi "constitutes an event without parallel in the history of the organ in America," according to Alexander Russell, concert director of the stores. The recitals will take place during November and December and will be open to the public without charge.

Mr. Dupre will arrive in New York, Nov. 12, and his first recital is to be given in that city, probably Nov. 18. He will be heard in Philadelphia a few days later. He and Mr. Courboin will alternate in the recitals and each artist will appear twice a week in New York and once a week in Philadelphia until the middle of December.

Marcel Dupre is 35 years old, assistant organist of the Cathedral of Notre Dame, Paris; was a pupil of Guilman, Widor and Vierne; was the winner of the Grand Prix de Rome in 1914, and is acclaimed by many eminent French musicians as "the finest organist of his time."

M. Dupre astonished the musical world in Europe in 1920 by the feat of playing the entire organ works of Bach from memory and without a mistake in a series of ten extraordinary recitals at the Paris Conservatory. The recitals were given by special permission of the Ministry of Fine Arts, Paris. At the close of the last recital Charles M. Widor, secretary of the fine arts ministry, delivered a public address before the audience and in closing addressed these words to Dupre: "We must all regret, my dear Dupre, the absence from our midst of the person whose name is foremost in our thoughts today—the great John Sebastian himself. Rest assured that if he had been here he would have embraced you and pressed you to his heart."

Following this M. Dupre made several concert tours through England and continental points; everywhere acclaimed for his virtuosity, his phenomenal memory, his unusual sense of color in the use of stops, the profundity of his musicianship and his rare art of improvisation. A great French composer has been quoted as saying of Dupre: "Dupre is the brightest star which has arisen on the French musical horizon in fifty years."

Readers of The Diapason need no introduction to Mr. Courboin, the famous Belgian virtuoso organist with whom Dupre will be associated in the

series of extraordinary recitals in the Wanamaker stores.

Committees have been appointed by the American Guild of Organists, the National Association of Organists and the Philadelphia Organ Players' Club to greet M. Dupre at the pier upon his arrival Nov. 12, in the name of the organists of America.

**C. S. HASKELL, INC., BANKRUPT**

**Equipment of Philadelphia Concern to Be Sold at Auction.**

A petition in bankruptcy has been filed in the United States District Court for the eastern district of Pennsylvania against C. S. Haskell, Inc., and Harry L. Jenkins was appointed receiver Oct. 17. The receiver will sell all the machinery and equipment of the company at the factory, 1520 Kater street, Philadelphia, on Nov. 1. The sale will be at public auction.

C. S. Haskell, Inc., is an old establishment and has built a large number of organs, especially in the vicinity of Philadelphia. Its financial difficulties have extended over the last few years and eventually the creditors took steps to wind up the business. The present head of the concern is C. H. Haskell. The company recently built a new factory.

**IS BUILT BY PAUL F. C. MIAS**

**Three-Manual in Cambridge Church Opened by John H. Loud.**

John Hermann Loud of Boston gave the inaugural recital Sept. 29 on a three-manual organ in the Swedish Lutheran Augustana Church of Cambridge, Mass. This instrument was built by Paul F. C. Mias of Cambridge after specifications drawn up by Dr. Matthew N. Lundquist, formerly organist of this church. There are twenty-seven speaking stops and 1,642 pipes, and twenty-three couplers. The organ is divided, half being on each side of the choir gallery. The specification is as follows:

- GREAT ORGAN (73-note chest).
  1. Open Diapason, 8 ft.
  2. Viola da Gamba, 7 ft.
  3. Gross Flöte, 8 ft.
  4. Gemshorn, 8 ft.
  5. Octave, 8 ft.
  6. Trumpet, 8 ft.
  7. Chimes (in Choir box), 20 tubes.
- SWELL ORGAN (73-note chest).
  8. Bourdon, 16 ft.
  9. Open Diapason, 8 ft.
  10. Salicional, 8 ft.
  11. Stopped Diapason, 8 ft.
  12. Aeoline, 8 ft.
  13. Vox Celestis, 8 ft.
  14. Flauto Traverso, 4 ft.
  15. Flautino, 2 ft.
  16. Oboe, 8 ft.
  17. Vox Humana, 8 ft.
- CHOIR ORGAN (73-note chest).
  18. Violin Diapason, 8 ft.
  19. Dulciana, 8 ft.
  20. Unda Maris, 8 ft.
  21. Concert Flute, 8 ft.
  22. Flute d'Amour, 4 ft.
  23. Clarinet, 8 ft.
- PEDAL ORGAN (30 notes).
  24. Open Diapason, 16 ft.
  25. Bourdon, 16 ft.
  26. Lieblich Gedeckt, 16 ft.
  27. Flute, 8 ft.

Mr. Loud played the following program: Praeludium in B minor, Bach; Fugue in C, Buxtehude; Second Serenade, George W. Andrews; "By the Rivers of Babylon," "In a Chinese Garden" and "Ancient Phoenician Procession," Stoughton; Cantilena in B flat, Guilman; "Finlandia," Sibelius; "Capriccio alla Gavotta," Orlando A. Mansfield; Improvisation; "Thistle-down" (Capriccio), "Chant Angelique" and Fantasie on "Old Hundredth," John Hermann Loud.

**Studio Recitals by Stebbins.**

Charles Albert Stebbins gave the first of his monthly Sunday afternoon programs of residence organ music at studio 812, Fine Arts Building, Chicago, on Sunday, Oct. 2. Mr. Stebbins' "In Summer" and "At Twilight" were included in the program by request. The next of this unique series of recitals will be given on the afternoon of the first Sunday in November.

Charles H. Lawrence, organist of the Flagler Memorial Church of St. Augustine, Fla., spent a short time this fall in Chicago coaching with Clarence Eddy. He returned to his work in Florida on Oct. 5.

Wesley T. Milner, New York representative of the W. W. Kimball Company, passed a few days in October at the headquarters in Chicago.

**MILWAUKEE ORGANIST BUSY**

**Recital Series by Mueller at Home and in Sheboygan.**

Carl F. Mueller, the Milwaukee organist, has opened a decidedly busy season. He has entered upon his fifth series of recitals, played on the second Sunday afternoon of every month at the Grand Avenue Congregational Church, and a handsome booklet gives the programs to mark the present season. These recitals are now considered an institution in Milwaukee musical circles and the attendance is excellent. In addition to this Mr. Mueller on the third Sunday of every month for four consecutive months will give a recital in the First Congregational Church of Sheboygan. Programs are of national character—American, Russian, French and Wagnerian. He will have the assistance of a local vocalist at each recital.

Oct. 19 Mr. Mueller gave a recital on the new three-manual Möller or-



CARL F. MUELLER.

gan in the Washington high school before the student body and he is to play the dedicatory recital on this instrument in November. On Nov. 1 he plays at Elmhurst College, Elmhurst, Ill.

At his recital Oct. 9 in the Grand Avenue Church Mr. Mueller presented a program of new music as follows: Paraphrase on a Theme by Gottschalk, Saul; "Chinoiserie," Swinnen; "Mirage" from "Scenes from a Mexican Desert," H. C. Nearing; "Arabesca" and "Sicilian Love-song," from "Sicilian Suite," Mauro-Cottone; "By the Waters of Babylon," Stoughton; "Ave Maria" (seconda), Bossi; "Roulade," Seth Bingham.

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**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.

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Mrs. Harold B. Maryott, the Chicago organist, is conducting an opera study class with twenty members. She reviews and analyzes, weekly, the operas which the Chicago Opera Company will present. Mrs. Maryott plays from the score on the piano.

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## THOUSANDS AT ST. PAUL HEAR NEW CITY ORGAN

### FRUITION OF BIG MOVEMENT.

Skinner Instrument Makes Excellent Impression as Played by Chandler Goldthwaite—Recital Every Sunday.

By GEORGE H. FAIRCLOUGH.

The opening recitals on the St. Paul municipal auditorium organ by Chandler Goldthwaite Sept. 29 and 30 and Oct. 1 and 2 were attended by more than 30,000 people and there were 3,000 more who were unable to get in.

The program by Mr. Goldthwaite on the evening of Sept. 29 was as follows: Persian Suite, Stoughton; Minuet, Beethoven; Fantasie in G minor, Bach; Finale from "Tristan," Wagner; "Will o' the Wisp," Nevin; "To a Wild Rose," MacDowell; Toccata in D minor, Goldthwaite.

The Friday evening program included the following selections: "Fire Music," from "Valkyrie," Wagner; Largo, Handel; Chorale Prelude on "Salvation Has Come," Karg-Elert; "Moment Musical," Schubert; Berceuse from "Jocelyn," Godard; Finale (Symphony 1), Maquaire; "Chinese Dance," Swinnen; March from "Athalia," Mendelssohn.

Saturday evening, Oct. 1, the program was: Chorale in A minor, Cesar Franck; Humoresque, Dvorak; "Vision," Rheinberger; Chorale and Prayer ("Suite Gothique"), Boellmann; "March of the Little Lead Soldiers," Pierne; "To a Wild Rose," MacDowell; Minuet, Boccherini; "Finlandia," Sibelius.

Sunday afternoon, Oct. 2, Mr. Goldthwaite played this program in memoriam of C. W. Anes, a member of the organ committee: Funeral March and Chant of the Seraphs, Guilman; "Eventide," Fairclough; Chorale, Jongen; "Liebestod" from "Tristan," Wagner; "Valse Triste," Sibelius; "Song of India," Rimsky-Korsakoff; "Dreams," Schumann; "Spring," Grieg; Largo from "New World" Symphony, Dvorak.

The St. Paul Auditorium, a structure occupying half of a city block, was built in 1907, mostly by popular subscription. It is a building which can accommodate 10,000 people comfortably. It contains the largest stage in America, if not in the world. It is so constructed that a portion containing proscenium boxes and balconies can be let down like a curtain, the walls contracted, and a perfect theater, capable of seating 3,500 made, cut out, as it were, of the interior.

There was one thing lacking in this building—an organ. The want of one has been felt on numerous occasions. The idea of the organ had been discussed ever since the building was erected, but it was brought to a head in an unexpected way. Pietro Yon came to St. Paul in December, 1919, to give a recital in one of the churches. A group of organists, members of the Minnesota chapter of the American Guild of Organists, arranged a dinner in his honor, to which also was invited the musical critic of the Pioneer Press. The subject of an adequate concert organ in the Auditorium was discussed and the newspaper man suggested making it the subject of his next weekly article in the Sunday morning paper. The article came out and so pleased the managing editor that he suggested opening the columns of the paper to popular subscription, the paper itself heading the list with a \$500 pledge. From that day subscriptions came in, in amounts ranging from 1 cent to \$1,000, until on March 10, 1920, fixed as the closing date of the campaign, \$61,082.66, to be exact, had been raised.

The entire organ is placed in the loft above the proscenium arch, high above the heads of the people in the seats, the sound coming down through grill-work extending the entire width of the building. All that is actually seen of the organ is the console, which is so arranged that it can be lowered and raised. When not required it is let down entirely out of sight. At times it is raised just high enough to

be inconspicuously in the orchestra pit; at other times it is in a prominent position on the stage.

The tone of the organ is magnificent, and the full organ effect is thrilling in the extreme. The voicing is superb and Mr. Skinner may well be proud of his latest achievement. Mr. Goldthwaite acquitted himself well at his inauguration recital. Every Sunday afternoon a recital will be given—three have already been held—when the Auditorium is put into theater form, seating 3,500 people. About 3,000 have been attending. Mr. Goldthwaite announces every piece and gives a short explanatory talk on it. There was a short recital every day at noon during music week, Oct. 23 to 29. We have a great instrument and we are proud of it, and a clever organist, with high ideals and a fine technique. We are very happy in our new possession. The writer was quoted by the Pioneer Press in the general write-up of the festivities, incident to the opening of the organ as follows:

"St. Paul is indeed fortunate in possessing one of the greatest organs on this continent. There may be several larger, but none, I am sure, superior to it in tonal beauty and effectiveness. The city now will be in a position to hear, to the best advantage, the great organists of the world. Piano and violin virtuosos and great singers are heard under the best conditions, but we have only heard great organists on comparatively small and inadequate organs. Now we have something we can proudly offer Bonnet, Yon, Courboin, and others of that caliber, and these great artists surely will take great delight in giving us of their best on such a wonderful instrument.

"Mr. Goldthwaite will have a splendid opportunity to develop, in the St. Paul public, a taste for the best in organ literature. He is an earnest student and a first-class organist, and we are expecting great things from him. I consider him a great acquisition to the musical forces of St. Paul." The St. Paul Pioneer Press gave a four-page account of this organ, including a full-page cartoon with the poem, "The Lost Chord," as an inset. It was amusing to read of the cordons of mounted police that were on hand to preserve order at an organ recital, but they were not needed.

### Praises Work at Notre Dame.

The Catholic Choirmaster in its latest issue, that for October, contains a column article reviewing the work done at Notre Dame University by Wilhelm Middelschulte of Chicago, who has been teaching and giving recitals at the Indiana institution for the last few summers, as noted in The Diapason. In telling of the fruits of Mr. Middelschulte's work the writer says among other things:

His success as teacher was surprisingly demonstrated by both the productions of his pupils (mostly sisters of various orders) at the end of this and the last summer sessions. Most meritorious for the spreading of the true organ music were the recitals given by this great master of the organ on four successive Sundays in July during all the three summer sessions. Their impressions did not extend only to the students, but to the hundreds of listeners, who flocked to the chapel at the university from near and far to hear the utterances of the great masters of music. It was perhaps sometimes too heavy a fare for some, but this artist is one who aims at spreading the gospel of good music at all costs. Everything of worth in musical literature is represented on his programs: Old Italian school, German, French, English, Belgian, Bohemian. In this way Wilhelm Middelschulte proved himself to be truly a great teacher. There is still one feature which deserves to be specially mentioned here—it is his sympathetic encouragement of talented composers and his fostering of American composition at large. On July 17, 1921, not less than fourteen American composers were taken under his mighty wings in works never heard before.

### Edgar Browne to Brooklyn.

St. Paul's Episcopal Church, Clinton and Carroll streets, Brooklyn, N. Y., has secured the services as organist and choirmaster of Edgar Bowman of Canton, Ohio. Mr. Bowman is well known in New York musical circles and has given many recitals in Manhattan. He is an Eastern man and comes of one of the oldest of Pennsylvania Quaker families. He has been the organist of St. John's Episcopal Church in Canton.

A SMALL body of highly trained singers, as the Musical Art Society, the Schola Cantorum or the Paulist Choir, produces both purer tone and a fuller ensemble than an average chorus of double or even treble the size, and sings under control and with precision.

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Could you explain or excuse a criticism founded upon the number of voices in such a choir? Is its size a considerable, not to say a dominant, factor, even in its ability to fill adequately a large auditorium? Is it not rather advantageous from every point of view that the conductor has to deal with fewer units, and these of the right vocal material, responsive to his slightest indication?

How, then, justify basing a comparison of organs upon the number of pipes in a specification, hoping against hope that economic and physical laws will be suspended while the builder who offers the greatest quantity of material provides that quantity of the best and most highly finished? Are quality and skill, science and art, to count for so little in an organ, while Nature turns her back upon the violation of her code?

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Publisher



# RECITAL PROGRAMS

**Samuel A. Baldwin, New York City.**—Mr. Baldwin's famous recitals in the College of the City of New York on the large four-manual organ were resumed in October. It is announced that sixty recitals will be given this season. The opening performance on Oct. 2 was the 78th. Professor Baldwin has given. Recitals will be played every Sunday and Wednesday at 4 o'clock during the fall term. The first programs of the season included the following:

Oct. 2—Sixth Symphony (Allegro and Adagio), Widor; "Ave Maria" (No. 2), Bossi; Toccata in F. Bach; Cantabile (Symphony in C), Renaud; "In Olden Times," Diggle; Evening Song and Sketch in F minor, Schumann; Andante Cantabile in E flat, Tschaiakowsky; "Finlandia," Sibelius.

Oct. 5—Concert Overture in A, Maitland; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; Prelude to "La Damselle Elue," Debussy; Scherzo-Caprice, Candlyn; "Variations de Concert," Bonnet; Fountain Reverie, Fletcher; Nocturne, Foote; "Suite Gothique," Boellmann.

Oct. 9—Sonata No. 5 in C minor, Op. 45 (Posthumous), Thayer; Idylle, Quef; Prelude and Fugue in A minor, Bach; Chansonette and Berceuse, Cyril Scott; "Pilgrims' Chorus," "Elizabeth's Prayer" and "To the Evening Star" (from "Tannhäuser"), Wagner; "Rhapsodie Catalane," Bonnet.

Oct. 12—Prelude in E flat, Bach; Largo, Handel; Suite in C, Bartlett; "From the South," Gillette; "Will o' the Wisp," Nevin; Festival March, Grasse; Largo from Symphony "From the New World," Dvorak; American Rhapsody (on National Airs), Yon.

Oct. 16—Prelude and Fugue in C minor, Bach; Adagio (Sonata, Op. 27, No. 2), Beethoven; Sonata in the Style of Handel, Wolstenholme; Largo, Giuseppe Tartini; Gigue, Antonio Vivaldi; "Legende," Walter F. Zimmerman; "Marche Funèbre et Chant Seraphique," Guilmant; Melody in E, Bachmannoff; "Pomp and Circumstance," Op. 39, No. 1, Elgar.

Oct. 19—Festival Prelude, Faulke; "Benedictus" and Pastoral, Reger; Fugue in E flat major, Bach; "Air Gracieux," Rameau; Sarabande, Lully; "Meuse de Mariage," Dubois; "Ave Maria," Schubert; Fugue on Choral from "The Prophet," Liszt.

Oct. 23—Chorale No. 3, in A minor, Cesar Franck; Gavotta, Martin; Toccata and Fugue in E minor, Bach; "Candlemas," Reich; Theme and Variations from Tenth Sonata, Rheinberger; "Love's Dream," Lemare; Gipsy Melody and Humoreske, Dvorak; Wallhalla Scene ("Das Rheingold"), Wagner.

Oct. 26—Passacaglia, Frescobaldi; Chorale Prelude: "Adorn Thyself, Fond Soul," Bach; Fugue in C major, Buxtehude; "Ode Heroique" and Cavatina, Cyril Scott; "In the Morning" and "Ase's Death," from "Peer Gynt" Suite, No. 1, Grieg; Elevation, Rousseau; "Concerto Gregoriano," Yon.

**Lester W. Groom, Chicago.**—Mr. Groom has arranged a series of three recitals to be played by him at the Church of the Ascension for Oct. 11, Nov. 8 and Dec. 13. In view of the excellence of his previous recitals at this church, the series is attracting deserved attention. At the first one Mr. Groom's program was as follows: "Hour of Joy," Bossi; Prelude and Fugue in D flat, Groom; Rustic Wedding Symphony, Goldmark; Allegro in E, Bach; "Finlandia," Sibelius.

The program for Nov. 8 is as follows: "Fantasie Symphonique," Cole; Suite in Miniature, DeLamarter; Prelude to "Children's Crusade," Pierre; Siciliano in C sharp minor, Bach; Fugue in D major, Bach; Adagio from the Sixth Symphony, Widor; "Marche Pontificale" (from First Symphony), Widor.

**Frederic B. Stiven, Urbana, Ill.**—Mr. Stiven, the new head of the school of music at the University of Illinois, gave the first faculty recital of the scholastic year in the Auditorium Sept. 27, playing as follows: Agitato, Rheinberger; Theme, Boellmann; Chorale No. 3, in A minor, Cesar Franck; "Rimembranza," Yon; "Con Grazia," George W. Andrews; "Dreams" and "Grand Choeur" from Seventh Sonata, Guilmant.

**Adolph H. Stadermann, Cincinnati, Ohio.**—Mr. Stadermann, organist of Calvary Episcopal Church and of the Cincinnati May festival, gave a recital Sept. 25 to inaugurate the new Möller organ in the Baptist Church of Pineville, Ky. His offerings were: Prelude and Fugue in C minor, Bach; "The Swan," Saint-Saens; Evening Melody, Shelley; Pastoral Song, Dubois; "Flat Lux," Dubois; "In Paradisum," Dubois; Andante in C, Silas; Cradle Song, Guilmant; "Marche Religieuse," Guilmant; Intermezzo, Callaerts; Meditation, Maily; "Pater Noster," Foote; Gothic Suite, Boellmann.

**Dr. J. Lewis Browne, Chicago.**—At the opening of the new organ in St. Hyacinth's Church, Chicago, Dr. J. Lewis Browne presented the following numbers: "Grand Jeu," Du Mage; "Hymnus," von Fleilitz; "Contrasts" (new), Browne; "Scherzo Symphonique," Browne; Sonata in G (first movement), Elgar; "Chant d'Amour," Gillette; "Fuga Cromatica," Rheinberger.

**Dr. Humphrey J. Stewart, San Diego, Cal.**—Dr. Stewart has been giving the following programs among others on the large outdoor organ in Balboa Park:

Sunday, Oct. 2—Overture to "Phedre," Massenet; "In the Garden" ("Lich-Wedding" Symphony), Goldmark; "Richtertanz" ("Peramors"), Rubinstein; Wedding March ("Peramors"), Rubinstein; "The Fountain," Matthews; "Sunset and

Evening Bells," Macfarlane; March-Étude, Ravina.

Tuesday, Oct. 4—War March from "Rienzi," Wagner; Consolation in E, Liszt; Novelette in F, Schumann; Variations on the Hymn "As Pants the Hart," Spinney; Minuet in E minor, Calkin; "Christmas in Sicily," Yon; "Danse de la Fee Dragee" (Nutcracker Suite), Tschaiakowsky; Spanish March, "Gold," Stewart.

**Walter P. Zimmerman, Chicago.**—Mr. Zimmerman visited his parents at DuBuque in October and on this occasion was invited to give a recital Oct. 16 in St. Luke's Church. His program was as follows: "Fantasie Triomphale," Dubois; "Irish Tune from County Derry," Grainger; Sonata in E minor, Rogers; "A Memory," Overture in F, "On a Rainy Day" and "Song of Triumph," Zimmerman.

**Charles Galloway, St. Louis, Mo.**—Mr. Galloway in his recital at Graham Memorial Chapel of Washington University on the afternoon of Oct. 16 played as follows: Solemn March (Op. 71, No. 2), Foote; Sonata in A minor, Borowski; Scherzo in E, Gigue; Theme with Variations, T. Tertius Noble; "Dreams," Stoughton; Prelude and Fugue on the name "Bach," Liszt.

**Van Denman Thompson, Greencastle, Ind.**—Van Denman Thompson, F. A. G. O., has played the following programs at the First Evangelical Church, Indianapolis, of which he is organist and choirmaster:

Sept. 11—"Pastel," Thompson; Berceuse, Thompson; "Marche Solennelle," Lemaigre; Serenade, Gounod; March-Scherzo, Steere; "Chanson du Berger," Jacob; "Pilgrims' Chorus," Wagner-Lemare.

Sept. 18—Cantabile and Intermezzo from Sixth Symphony, Widor; "April," Gaul; Intermezzo, Rogers; "Cadiz," Albeniz-Dickinson; Communion in G, Battiste; Fugue in D major, Bach.

Sept. 25—"Romance," Sibelius; Canzonetta, McCollin; "Solemn Procession," Baumgartner; "Violets," Thompson; "Sunset and Evening Bells," Federlein; "Chant sans Paroles," Tschaiakowsky; Voluntary in D, Croft.

**Harold Austin Richey, Oberlin, Ohio.**—Mr. Richey gave a recital in Finney Memorial Chapel of Oberlin College Oct. 10 and his performance, according to reports from Oberlin, received the highest praise. The program was: Sonata on the Ninety-fourth Psalm, Reubke; "Evening Harmonies" and "Moonlight," Karg-Elert; Scherzo in G minor, Bossi; Sortie, Guy de Ropartz.

**A. Leslie Jacobs, Granville, Ohio.**—Mr. Jacobs gave a faculty recital of the Denison University Conservatory Oct. 2 in the Baptist Church, playing the following program: Concert Overture in C minor, Hollins; "Noel," Mulet; Chorale Prelude, "We All Believe in One God, Creator," Bach; "Tempo di Minuetto," Guilmant; Fantasie and Fugue in G minor, Bach; "Prelude Elegiaque," Jongen; "Elves," Bonnet; "In the Twilight," Harker; "Caprice Heroique," Tullnet.

**Lucien E. Becker, F. A. G. O., Portland, Oregon.**—Mr. Becker gave the following program at his lecture-recital on the Olds memorial organ in the chapel of Reed College Oct. 11: Rhapsody in E minor, Silver; Minuet from "Samson," Handel; "Gondoliera," Goss-Custard; "L'Organo Primitivo," Yon; Concerto in G minor, Matthew Camidge; Andante from Fifth Symphony, Beethoven; Overture to "Tannhäuser," Wagner.

This was the first of a series of organ recitals being given by Mr. Becker on the second Tuesday evening of each month from October to June. The next recital will be Nov. 8.

**Grace Chalmers Thompson, Mus. B., A. G. O., New York City.**—Mrs. Thompson gave the following program at St. Peter's Episcopal Church in Perth Amboy, N. J., Sept. 11: Symphonie 6 (Allegro and Adagio), Widor; Toccata and Fugue in D minor, Bach; Intermezzo, Faulkes; "Con Grazia," G. W. Andrews; Romance, Dethier; Sonata 1 (Finale), Mendelssohn.

**Harry L. Vibbard, Syracuse, N. Y.**—Professor Vibbard opened the concert series at Syracuse University Sept. 27 with a recital in Crouse Hall. The program included: Sonata in G major, Op. 28, Elgar; Prelude, Fugue and Variation, Franck; Scherzino, Vibbard; Sea Sketches, Stoughton; Scherzo, from Symphony No. 2, Vierne; Toccata, Callaerts.

**Edward S. Breck, Jersey City, N. J.**—Mr. Breck gave a recital before an audience of 1,000 people in the Lincoln High School, on the new four-manual Midmer organ, the afternoon of Oct. 2. His program: Sonata in A minor, Faulkes; "Soeur Monique," Couperin; Toccata and Fugue in D minor, Bach; Cantabile, Cesar Franck; "Chinoiserie," Swinnen; Intermezzo, Mascagni; Triumphant March, Lemmens; Meditation, Callaerts; Evening Song, Goss-Custard; Toccata, Maily.

**Ernest Prang Stamm, Tulsa, Okla.**—Mr. Stamm has resumed his weekly recitals at the First Christian Church and on Oct. 2 at 3:30 he played: Prelude and Fugue in E minor, Bach; Chorale Prelude: "Our Saviour Jesus at the River Jordan," Bach; "Nightingale and the Rose," Saint-Saens; "Autumn," Johnston; Meditation, Sturges; Finale (Symphony Pathétique), Tschaiakowsky; Third Sonata in E, Becker.

Mr. Stamm was heard in recital at the First Methodist Church of Lawton, Okla., Sept. 29, playing this program: "Suite Gothique," Boellmann; "Autumn," Johnston; "Nightingale and the Rose," Saint-Saens; "Pizzicati," Delibes; Introduction

and Allegro, Guilmant; Meditation, Sturges; "Pilgrims' Chorus," Wagner; Oriental Intermezzo, Wheelidon; Rhapsody, Silver; "Marche Pontificale," Lemmens.

**Frederick C. Mayer, Woodville, Ohio.**—The Evangelical Lutheran Church of Peace at Toledo, Ohio, was packed on the evening of Oct. 9 with people eager to hear Professor Mayer of the Woodville Normal Academy in a recital on the new Möller organ. The selections played were: Concert Overture in E flat, Faulkes; Prelude and Fugue, "Ein feste Burg," Stein; Chorale Prelude, "O Haupt voll Blut und Wunden," Bach; Toccata and Fugue in D minor, Bach; "Marche Nocturne," MacMaster; "Neptune" (from "Sea Sketches"), Stoughton; "Will o' the Wisp," Nevin; "A Desert Song," Sheppard; "Deep River," arr. by Burleigh; Toccata in D minor, Gordon; B. Nevin; "Marche Slav," Tschaiakowsky.

**Edwin H. Lemare, Hamilton, Ont.**—Mr. Lemare gave the following program at the First Methodist Church of Hamilton, Ont., Oct. 13: Toccata and Fugue in D minor, Bach; "Sylvine" (from "La Farandole" Suite), Dubois; Scherzo in F, Hoffman; "Angel Scene" (from "Hänsel and Gretel"), Humperdinck; Prelude to "Parsifal," Wagner; Improvisation; Concert Overture in C minor, Hollins.

**James Spencer, Adrian, Mich.**—In a vesper recital at the Adrian College Conservatory Sunday, Oct. 16, Mr. Spencer presented this program: Two Chorale Preludes, Bach; Sonata in A minor, Borowski; Evensong, Martin; "The Garden of Iram" (Persian Suite), Stoughton; First Movement, Symphony 1, Maquaire.

**James Phillip Johnston, Pittsburgh, Pa.**—Following are the short Sunday evening recital programs given at the East Liberty Presbyterian Church for a half-hour preceding each evening service on the four-manual Austin:

Sept. 11—"Offertoire de Cecile," No. 3, Batiste; "A Desert Song," Sheppard; "Sunset and Evening Bells," Federlein.

Sept. 18—"Suite Gothique," Boellmann.

Sept. 25—Prelude and Fugue in C minor, Mendelssohn; Russian Boatmen's Song, Eddy; "Autumn Night," Frysinger.

Oct. 2—Variations and Finale on "Jerusalem, the Golden," Spark; Meditation, Sturges; Pastoral, Foote.

Oct. 9—Prelude and Fugue in C minor, Bach; "Ave Maria," No. 2, Bossi; "Cantilene Pastoral," Guilmant.

Oct. 16—"Marche Triomphale," Hägg; "Song of India," Rimsky-Korsakoff; "Autumn," Edward F. Johnston; "Fiat Lux," Dubois.

**Frank Merrill Cram, A. G. O., Potsdam, N. Y.**—Mr. Cram gave his first recital of the season after his return from the Fontainebleau School in France, at the State Normal School Oct. 2, playing the following program: Concert Overture, Faulkes; Berceuse (from "Jocelyn"), Godard; Romance, Sibelius; Prelude to "Lohengrin," Wagner; "At Parting of Day," Frysinger.

Mr. Cram gave the following program in a recital at the Normal auditorium Oct. 16: Suite for Organ, Rogers; Air from the Suite in D, Bach; "Voix Celeste," Batiste; Allegro from Tenth Concerto, Handel.

**Leo Bonnell Pomeroy, Shreveport, La.**—Mr. Pomeroy gave a recital Oct. 6 in St. Mark's Episcopal Church at which he played: Toccata in F major, Bach; "Indian Summer Sketch," Brewer; Sonata Cromatica (Seconda), Yon; "The Seraph's Strain," Wolstenholme; Second Concert Study, Yon; "Lied des Chrysanthes," and "Ariel," Bonnet; "Eventide," Fairclough; Triumphant March, Hollins.

**Florence Clayton Dunham, Fairmont, W. Va.**—Mrs. Dunham, organist of the First Methodist Church, and a pupil of Clarence Eddy, gave a recital Sept. 23 on the new Möller organ in the First Baptist Church of Shinnston, W. Va. Her offerings were: Evensong, Martin; "In Capulet's Garden," Steere; "On the Mount," Frysinger; "Hymne a Saint Cecelia," Gounod; "A Shepherd's Evening Prayer," Nevin; "A Song of Consolation," Cole; Festal Postlude, Schminke.

**J. E. W. Lord, Meridian, Miss.**—Dr. Lord gave the dedicatory recital Sept. 15 on the new three-manual organ built by M. P. Möller for the Jefferson Street Methodist Church of Natchez, Miss., and previously described in The Diapason. Dr. Lord's program was as follows: "Jubilant Deo," Silver; Suite for the Organ, Corelli; "Echo Bells," Brewer; Humoreske, Dvorak; "Cantique d'Amour," Strang; Allegro, Wolstenholme; Funeral March on the Hymn of the Seraphs, Guilmant; "Twilight" and "Eventide," Frysinger; Concerto ("Cuckoo and Nightingale"), Handel; "Sunset" and "Thanksgiving" (from the Pastoral Suite), Demarest; "Will o' the Wisp," Nevin; Toccata in A, Blakey; "The Angel's Serenade," Braga; Midsummer Caprice, Johnston; Triumphant March from "Aida," Verdi.

The recital was a success in more ways than one and the sum of \$650 was raised through the sale of tickets.

**Ernest Dawson Leach, Burlington, Vt.**—Mr. Leach began his third series of monthly recitals in St. Paul's church on Sunday evening, Oct. 16, and played the following program: Triumphant March, Dickinson; "Autumn Memories" and "Legende Romantique," Diggle; "Largo" from "New World" Symphony, Dvorak; "A Cloister Scene," Mason; Offertoire, G major, Batiste.

**Joseph Clair Beebe, New Britain, Conn.**—Mr. Beebe has resumed his Sunday evening recitals on the four-manual organ of ninety-six stops in the South Congre-

gational Church. Among his October programs were these:

Oct. 9—Festival, Toccata, Fletcher; "Eastern Romance," Rimsky-Korsakoff; "In Olden Times," Diggle; "Eudymion," Reich; Prelude, Jarnfelt; Overture, "Roméo and Juliet," Tschaiakowsky.

Oct. 16—Tavanay (Minuet), Vincent; Romance, Spedding; Second Arabesque, Andante (String Quartet), and Prelude to "Blessed Damosel," Debussy; "From the Southland" (Negro Melody), Gaul; Academic Festival Overture, Brahms.

Oct. 23—Scherzo, Frysinger; Shepherd's Cradle Song, Somervell; Harp Nocturne, Yon; "Vision Fugitive," Stevenson; "Grande Piece Symphonique," Franck. Mr. Beebe played at the dedication of the three-manual Möller organ in the Swedish Evangelical Bethany Church of New Britain, Oct. 6, presenting these numbers: Pontifical March, Lemmens; "Come, Saviour of the Heathen" (Chorale Prelude), Bach; Larghetto (Clarinet Quintet), Mozart; Toccata and Fugue (D minor), Bach; Nocturne, Dethier; Andante, Stamitz; Overture to "Tannhäuser," Wagner.

**Harry B. Jepson, New Haven, Conn.**—Professor Jepson gave the first of a series of recitals on the Newberry organ in Woolsey Hall at Yale on Monday evening, Oct. 17. This will be followed by other concerts on Tuesday evening, Nov. 1; Monday evenings, Nov. 14 and 28 and Dec. 12. The program for the first recital follows: Second Organ Symphony, Op. 20, Vierne; Cantabile, Jongen; "Papillons Noirs," Jepson; Etude de Concert, Bonnet; Toccata, Op. 40, No. 3, Ravello; Two Chorale Preludes, "A Rose Breaks into Bloom" and "My Inmost Heart Doth Yearn," Brahms; Finale, Beohide.

**Dr. Ray Hastings, Los Angeles, Cal.**—In a "historical program" Sept. 13 Dr. Hastings of the Temple Baptist Church played: "Shepherd of Tender Youth," early Christian; "Gregorian Chant," 600 A. D.; Prelude, Paumann (1410-1473); "Ave Maria," Arcadelt (1492-1570); Two Hymns (with chimes), Palestrina (1515-1594); Cathedral Prelude and Fugue, J. S. Bach (1685-1750).

On Sept. 25 compositions by representative Los Angeles organists were played as follows: "Elegie Romantique," Diggle; "Water Lily," Gottschalk; "Swing Song," Pease; Nocturne, Doud; Concert Fantasie, Conde.

**Burton L. Kurth, Winnipeg, Man.**—At St. Andrew's Presbyterian Church Mr. Kurth gave the following recitals during October, assisted by Mrs. Kurth, contralto:

Oct. 9—Toccata and Fugue in D minor and Largo from Violin Sonata, Bach; vocal, "My Heart Ever Faithful," Bach; Nocturne, E flat, Chopin; Russian Boatmen's Song, Eddy.

Oct. 16—Air from Suite in D, Bach; Pastoral from First Sonata, Guilmant; vocal, "Salve Regina," Buck; Consolation, No. 3, Liszt; Solemn Prelude, Noble.

Oct. 23—Chorale in A minor, Cesar Franck; vocal, "Panis Angelicus," Franck; "The Londonderry Air"; Andante Cantabile (from String Quartet), Tschaiakowsky.

Oct. 30—Prelude and Fugue in C minor, Mendelssohn; Spring Song, Mendelssohn; vocal, "We Unto Them" (from "Elijah"), Mendelssohn; Sonata No. 2, Mendelssohn; Andante from Violin Concerto, Mendelssohn.

**Miss Bernice A. Chapman, Marietta, Ohio.**—Miss Chapman, organist and musical director at St. Luke's Episcopal Church, gave a musical service, with the assistance of her choir, the evening of Oct. 2. Her organ numbers were as follows: Prelude and Fugue in E minor, Bach; Sonata, Op. 1, Maily; "An Old Garden," MacDowell-Chapman; "Shepherds' Pipes," Harris; "Evening Bells and Cradle Song," Macfarlane.

**Madelon B. Todd, Collingswood, N. J.**—Miss Todd gave a recital Oct. 4 at the Collingswood Presbyterian Church, presenting this program: "Grand Choeur" in D, Guilmant; Berceuse, Guilmant; Prelude and Fugue on B-A-C-H, Bach; "In Springtime," Kinder; Largo, Handel; "Will o' the Wisp," Nevin; "At Evening," Kinder; "Marche Pontificale," de la Tombelle.

**Minor C. Baldwin, Middletown, Conn.**—Dr. Baldwin gave a recital Oct. 3 in the Methodist Church at Maynard, Mass., to open a new Hook & Hastings organ, and Oct. 4 he was heard at South Berwick, Maine, in the Methodist Church. His program at the former place included: Toccata, Bach; Reverie, Baldwin; Sonata, Schuetz; "Consolation," Baldwin; Allegretto, Cametti; "Pizzicati," Rossini; (from "Tannhäuser"), Wagner; Adagio et Menuet, Haydn; Overture, Rossini; Hallelujah Chorus (from "Messiah"), Handel.

**Frederic T. Egner, Dr. Egner** gave a recital before an audience of 1,200 people Oct. 4 in the Central Presbyterian Church of Galt, Ont. His program included: Overture to "William Tell," Rossini; "Valse Triste" (By request), Sibelius; "Liebestraum," No. 3, Liszt; Funeral March and Hymn of the Seraphs, Guilmant; "Caprice Viennois," Kreisler; Fantasie, "The Storm," Lemmens; Variations on an Irish Air, "The Last Rose of Summer," Buck; Songs of Scotland, Lampe-Egner.

Mr. Egner also gave a recital in Grace Church at Brantford, Ont., Sept. 27, and in St. Paul's Lutheran Church at Elmira, Ont., Oct. 7.



**M. P. MOLLER RETURNS FROM INTERESTING TRIP SEES BIG ORGANS IN EUROPE**

**Visits Factories in England and Inspects Instruments in Various Countries—Drives Along Hindenburg Line.**

M. P. Möller, the organ builder and president of the Organ Builders' Association of America, returned to Hagerstown, Md., in October after a most interesting European tour. Mr. Möller first visited his native home in Denmark, where he saw some interesting organs, one in the Roskilde Cathedral, the largest cathedral in Denmark, and comparable with any in Europe. That organ was built originally in the early part of the sixteenth century and has been enlarged from time to time and re-arranged, but there are still some of the old pipes in service. He also visited the chapel attached to Fredericksborg Castle, which has an organ of the same period. It is in the same state of preservation, containing all the pipes and all the action as originally built, and is a remarkable instrument. This organ was built in the sixteenth century by a French builder. The front pipes are of ivory and are built up square.

"Although Denmark has some very good organs they have none as fine as the organs in this country," Mr. Möller writes.

He next went to England, where he inspected some of the largest organs, including those in St. Paul's Cathedral, Westminster Abbey, Albert Hall and other places. He visited Henry Willis & Sons and Lewis & Co., Ltd., which is a combination of the two old firms, and had the pleasure of meeting Mr. Willis, son of the founder of the business, who showed him all through the factory.

Mr. Möller also visited the factory of William Hill & Sons and Norman & Beard, Ltd. They have two factories, the same as Henry Willis—one in London and one in Norwich. This is one of the largest firms in England.

"They have in England a confederacy or confederation of the master organ builders, an association similar to our Organ Builders' Association in the United States," says Mr. Möller. "From the list of membership I see they have nearly fifty members in this association, including about forty organ builders and some electric motor people and supply houses. One of the aims set forth in their organization is to make the English organ supreme in the world. Dr. Hill is president of the Association of the English Master Organ Builders."

From England Mr. Möller went to France and saw several of the noted organs built in France. He also had an opportunity of visiting the battle line and drove from Soissons to Rheims on the Hindenburg line.

**Carl Awards Scholarships**

Dr. William C Carl has awarded the free scholarships offered at the Guilman Organ School by Hon. and Mrs. Philip Berolzheimer for the present season to the candidates who passed the required tests. The successful competitors were: Genevieve de Artega, Porto Rico; Doris Eber, Monroe, Mich.; Francis M. Attanasio, Brooklyn, and Douglas Fowler, New York City. Chamberlain Berolzheimer has also given seven sets of reserved seats for the concerts of the Boston Symphony Orchestra in Carnegie Hall for the season. These will be awarded to students holding the highest marks each month during the winter. The enrollment at the Guilman School is large this season. Dr. Carl has planned big things for the year and the work has started with enthusiasm.

The extent to which educational institutions are making use of the services of the National Bureau for the Advancement of Music of the Music Industries Chamber of Commerce is indicated by letters that reached C. M. Tremaine, director of the bureau, in one week in October from three colleges of the highest standing—Columbia University in New York, Northwestern University in Illinois and the College of the Pacific at San Jose, Cal. Each of these institutions has expressed appreciation of the bureau's services in cooperating with them to spread the interest in music.

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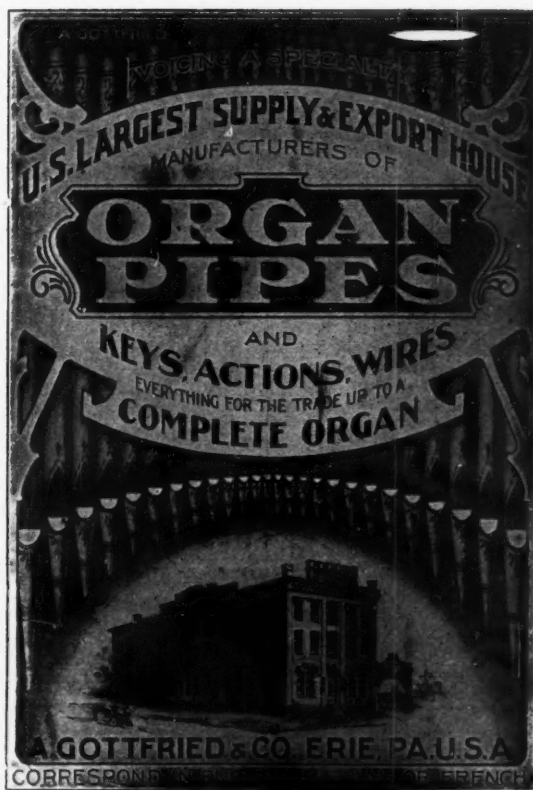
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# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

## NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, St. Clement's Church, Twentieth and Cherry streets, Philadelphia.

Chairman of Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.

Treasurer—A. Campbell Weston, 27 South Oxford street, Brooklyn, N. Y.  
Secretary and Associate Editor—W. I. Nevins, 668 Putnam avenue, Brooklyn, N. Y.

We desire to call your attention to the fact that at headquarters there is a large supply of material which should be of much use to you. If you are planning a meeting of the clergy of your district this winter, and we hope that you are, there is Dr. William P. Merrill's address, which is now in pamphlet form, and the more recent one by Dr. Herbert J. Tily, "The Pulpit and Choir Twin Evangels." Both of these will give you the foundation for an active campaign along the lines planned by the promotion committee. We would suggest that you get your organists together and place this material in their hands and then let them speak to their clergymen individually. Later arrange a special meeting at which the clergy and the organists may be brought together and, if possible, have one from each group speak on that occasion. Several most successful meetings were held last winter and it remains with us to carry on this work. There are 6,000 copies of the Tily address and still a good supply of the one by Dr. Merrill. The promotion committee will be glad to assist in every way and only asks that you send for this material and begin work at once.

Very shortly after you receive this issue you will receive a letter and other matter from the membership committee and it is most important that you give this your careful consideration. Several state councils are already working on the membership drive and it will be interesting to note the progress made by each one. We now have five new state presidents and there will be keen competition for the largest number of members in these states. Remember, if each present member procures only one new one we will reach the goal for which we set out. But we should do better than that. Let us hear about the results in your own local work.

### New State Presidents.

Three new state presidents were appointed last month and at the last executive committee meeting the following men were chosen to represent two additional states:

Iowa—John W. Teed, 1102 Twenty-fifth street, Des Moines, Iowa.

Wisconsin—Lewis A. Vantine, First Christian Science Church, Milwaukee.

Five new state chapters since the appeal which was made at Philadelphia for a greater representation from the various states is most encouraging.

### Appeal From Membership Committee.

Dear Friend: Are you a member of the National Association of Organists? If you are and have kept in touch with what the association is doing, you will want other organists who do not know its program to share in the benefits of membership. If you are not a member, we want you to become one.

What are the benefits? While that is not the only object in joining, yet we will answer that question first.

The N. A. O. by means of its national convention, held once a year at some designated city, not only draws together organists from all over the country in a fellowship that is unsurpassed, but also presents in recitals celebrated virtuoso performers and secures expert speakers on vital subjects of interest to every organist. State rallies are held when similar opportunities for fellowship and instruction are provided.

Our official organ, The Diapason, a paper devoted to the interests of all

organists, keeps you informed about everything vital in the organ world and is ready at any time to report any of your doings. It is sent to all of our members every month.

The N. A. O., through its conventions and public meetings, has brought more than one worthy organist, with only a local reputation, to the front and has given him a national reputation such as could not have otherwise been obtained. It not only has for its membership the foremost organists of the country, but it welcomes any young aspiring student who may have nothing more than a cabinet organ to work with, but who is desirous of getting ahead. Its state councils promote the formation of local chapters, which afford unlimited opportunities for stimulating fellowship.

It in no way conflicts with the academic organizations, but its program of activities encourages its members to take their examinations. The committee for promoting the interests of organists is at work in your interest even now, whether or not you are a member, and thus it may be aiding in the improvement of your own situation.

Having attempted to show the benefits derived from membership, let me put it in another way. Very likely you have something of yourself to give out in service to your fellow organists. This in turn has a broadening influence on your own personality. You owe it to yourself as well as to your co-workers to join with them in raising the standard of our profession.

Any further information desired will be cheerfully furnished by writing the committee on membership at headquarters. If you join before Jan. 1, 1921, your dues will only commence on that date, and you will receive the December Diapason.

HERBERT S. SAMMOND,  
Chairman Membership Committee.

### To Receive M. Dupre.

At the last executive committee meeting Dr. Alexander Russell, director of music of the Wanamaker stores, invited our association to appoint a committee which will join with similar committees from the Catholic Church Organists' Guild, the American Guild of Organists and the Association of Theater Organists, and will act as a committee of welcome to Marcel Dupre when he arrives in America Nov. 12. While the official committee must be limited in size, we feel sure that all of our members will join in extending a greeting to M. Dupre, who deserves this recognition.

The persons representing our association are: Henry S. Fry, Lynnwood Farnam, Mrs. Kate Elizabeth Fox, Reginald L. McAll, S. Wesley Sears and John Doane.

### Public Meetings Committee.

The following persons were chosen to act on the public meetings committee for this season, and plans are already under way for a most interesting winter: Chairman, John Doane, Frank S. Adams, E. K. Macrum, Mrs. Kate E. Fox, Mrs. Bruce S. Keator, Lynnwood Farnam, Hermon Keese, Herbert S. Sammond and Walter N. Waters. There will be an early "get-together" dinner and the usual evenings of music.

Miss Florence Hodge of Chicago has been added to the membership committee, of which Herbert S. Sammond is the chairman. Miss Hodge is well-known for enthusiasm and executive ability and the committee is very fortunate in having her to carry on the work in the middle west. Letters are being prepared for our members and the drive is going on in splendid style.

Dr. Edward Young Mason of Bloomington, Ill. has been chosen to serve on the executive committee for the ensuing year. He takes the place of Hermon Keese, who has been made state president of New Jersey.

## The Woman Organist of Today

By WILLIAM C. CARL, Mus. D.

It is a most gratifying sign of the times to observe the demand for woman organists. Happily, former prejudices are rapidly being forgotten and a woman with ability is now able to stand firmly on her merits. This is as it should be and every level-minded musician will welcome the change that has swept over the country, for woman organists have won their place with distinction and are holding it with ever-increasing success.

Naturally there were many obstacles to overcome. One of my earliest recollections is of having known that two women were holding posts as organists in New York City churches. At the time it was considered most extraordinary! Although their work gave the best of satisfaction, other committees for years still hesitated in making similar engagements.

A theory long prevailed that women had not the strength to master the difficulties of the organ and were not able to conduct choirs and choral organizations. It may have been just this which has given the incentive for work and perseverance, qualities in which they excel, for we have at the present time not only women who are a credit to the profession which they represent, but many who are holding important positions with enviable success. Several of the prominent churches of New York City now engage women to preside at their organs and to conduct their choirs. In fact, one of the most influential Fifth avenue congregations has chosen a woman organist, who engages and directs the large professional chorus and soloists, presenting an oratorio every Sunday during the season, frequently with the assistance of an orchestra.

It must not be supposed that their activities are confined to any particular center, for at the present time many important posts throughout the country are held by them. Women understand organization, patience and perseverance, qualities most essential for the organist, and these they have cultivated to a high degree. In the study of the instrument, if a subject is not mastered in a given time, with them it is pursued persistently until accomplished.

Women are almost invariably good students and are cultivating a desire for the theoretical side of the art, as well as the study of legitimate organ music. In the concert field they have won a brilliant success and are interpreting the works of the great masters with skill and intelligence.

The organ in America can undoubtedly be regarded as the most popular instrument in the public eye today. Our public want the best and are quick to appreciate it. American women are aiding materially in creating a desire for the better class of organ music and in their interpretations are constantly winning new laurels. The high ideals they are maintaining and the musicianship displayed in their work speaks volumes for the further advancement of organ music.

### GREETINGS FROM STATE PRESIDENTS.

Dear Mr. Fry: Your letter of Sept. 24 was forwarded to me here at Des Moines and that accounts for the delay of this answer.

I shall be very glad to be of any service to the N. A. O. in Iowa and shall do all possible to co-operate with you. Mr. Marshall S. Bidwell, who has just returned from Fontainebleau, France, where he has been studying at the Conservatoire Americaine, is very enthusiastic over the plans for a local council here. I shall get in touch with the organists of this vicinity and I'm sure we can plan a most interesting winter. Very sincerely yours,

JOHN W. TEED,  
State President for Iowa.

My dear Mr. Nevins: Thank you for your kind letter. I am now working on the problem of starting a council at Fort Worth, which is forty miles from here, and at Corsicana, about the same distance in another direction. It will be hard for me to establish a council here in Dallas until the first of the year, but I am laying plans for that at the present time. I have made arrangements to devote my entire time to my church, to teaching and to the N. A. O. Very sincerely yours,

CARL WIESEMANN,  
State President of Texas.

My dear Mr. McAll: Your notice of the monthly meeting of the executive committee of the N. A. O. is received. Whenever possible I shall be with you.

I am just getting settled and established in Durham and am at present very busy. It is my hope in the near future to have a meeting of all of the local organists, students and those interested in the organ and to get the local council to be one of great activity. Be sure that all I can do shall be done quickly and continuously.

Thanking you for your good wishes and trusting you may find at the Chicago convention that North Carolina is very much on the N. A. O. map, I am, sincerely yours,

WILLIAM POWELL TWADDELL,  
State President for North Carolina.

My dear Mr. Nevins: Thank you for your very kind note. I was very sorry to miss the last executive committee meeting, as they are always a source of much pleasure to me.

Our local chapters are just beginning the winter work, so I have very little news for this month, but for the December issue we will have many activities to report.

I am kept very busy here. The new church and the fine organ which I enjoy immensely are great attractions. Our church has nearly 1,000 members, who are very much alive, and the various organizations find many things which need my assistance.

I surely hope to be at the next executive meeting and trust that this will be a most successful winter season for the N. A. O. Very cordially,

HARRIET S. KEATOR,  
State President for New Jersey.

Dear Mr. McAll: It gives me great pleasure to send greetings and I am very sorry that it is impossible for me to be with you and attend the executive committee meeting. You who are so fortunate as to live close to headquarters should appreciate the privilege. Think of you often, and long to be with you, but will have to content myself with once in a year. I hope that the meeting will be a fine one and extend my best wishes.

We have added one new member to the Georgia council.

I am now getting the Auditorium organ in readiness for a great fall schedule of recitals and other important events. Respectfully submitted,

CHARLES A. SHELDON, JR.,  
President for Georgia.

Executive Committee. Dear sirs: Will you send me a supply of the address given by Dr. Tily at the Philadelphia convention? I should like to receive any other literature that you may have pertaining to the relation of the organist to the community and to the church. We have a thriving chapter and have laid plans for a season of accomplishment. Very truly yours,

W. LAWRENCE COOK,  
President for Kentucky.

### Minimum Fee for Weddings.

Lancaster, Pa., organists henceforth will charge a minimum fee of \$5 for their services at a church wedding. This was decided at a meeting of the Lancaster, Pa., Chapter, N. A. O., in the Church of Our Father, presided over by Dr. William A. Wolf, the president. The resolution was adopted in response to a strong protest by Dr. Wolf against what he designated as the insignificant fees paid organists for their services.

In keeping with the plan of the program committee an interesting paper was read by Dr. Wolf on various phases of Roman, Ambrosian, Greek, mediæval and German church music.

George B. Rodgers, chairman of the program committee, reported an interesting list of programs to be given during the season at the monthly meetings of the association and announced a series of public recitals by guest recitalists, the first of which will be given in November, when Rollo F. Maitland, F. A. G. O., of Philadelphia, will open the series.

The next meeting of the association will be held Sunday, Nov. 6, at the Duke Street Temple. A paper on the "Origin and Development of the Music of the Ancient Hebrews" will be read by Miss Florence Marx.

Through the efforts of President Hemington the following new members have been added to the Illinois council list in the last month: Dr. Walter Keller, Mrs. Irene Belden Zaring and Mrs. Helen Ross.

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BY HAROLD V. MILLIGAN.

SUITE ARABESQUE, by F. W. Holloway. LONDONDERRY AIR, BOATMAN'S NIGHT SONG, by Cuthbert Harris. STARLIGHT, by Roland Diggle.

Published by the Arthur P. Schmidt Company, Boston.

The Oriental color in Mr. Holloway's Arabian Suite is not laid on too thickly to obscure the musical fabric. The suite consists of four movements, of which the first and last are most closely related. The introduction begins boldly with crashing chords, fortissimo, followed in striking contrast by a plaintive melody sung by the orchestral oboe over plucked chords, pianissimo. The choral theme appears again and is given a brief development. The second movement is called "Andante Morisco," with the subtitle "Arabia Deserta." Its main theme is a melancholy tune played on the oboe, over weirdly dissonant harmonies on the celeste. There is a second melody of more cheerful nature. The whole effect of the movement is suggestive of a mood which might be inspired by the Arabian desert. The third movement is "Allegretto Leggero," and its sub-title is "Arabia Felix." It is cast in more cheerful mood. The finale is ushered in with the resounding chords that introduce the first movement. The main theme is an allegro vivace in three-four rhythm, fortissimo; the contrasting theme is a broad and dignified melody accompanied by sustained harmony. Beginning quietly, this second theme is developed to an imposing full organ climax.

There is a certain originality of theme and treatment about this "Suite Arabesque" that makes it very attractive and a little off the well-worn path of conventional orientalism.

The Londonderry Air has been very well adapted for the organ by Henry Coleman. This famous old melody has been arranged for all manner of instruments, and this is by no means its first appearance on the organ. It is a wonderful old tune; in fact, it has been declared by no less an authority than Sir Hubert Parry to be the most beautiful of all folk melodies. It goes by many names. Percy Grainger has made an exceedingly clever piano arrangement of it which he calls "Tune from County Derry." It is also variously known as "Farewell to Cucullain," "Danny Boy" and "Would God I Were the Tender Apple Blossom!" But, like Shakespeare's sweet-smelling rose, its name does not affect its beauty. There is a haunting loveliness about it that is unforgettable. The melody has achieved immortality, although the very name is now forgotten of the old Celtic bard in whose soul it first was born. The other Schmidt publications are pleasant morceaux of no great pretensions. Harris' "Boatman's Night Song" is an oboe melody of distinctly Italian physiognomy. Mr. Diggle's intermezzo "Starlight" also calls upon the "piercingly sweet" notes of the plaintive oboe.

SOIR D'AUTOMNE and SOIR DE PRINTEMPS, by Firmin Swinnen, published by J. Fischer & Bro., New York.

The music at the Rivoli Theater, New York City, where Mr. Swinnen plays the organ, has achieved something of a national reputation. It has been several years since the war drove him from his native Belgium and during most of that time he has devoted his unusual talents entirely to illustrating the pictures. He has delighted thousands with his remarkable improvisations, but now that he has begun to put his pen to paper, let us hope that he will find more and more time for it in the future. His "Chinoiserie," recently published, is an extremely clever bit of characterization. The "movies" have given him a light and dainty touch, and his music is always suave and attractively facile, but his fine musicianship is always in evidence and even in the lightest pieces there is always a groundwork of solidity. These two new pieces are neither profound nor heaven-aspiring, but they are melodious and attractive. The "Autumn Evening" is a larghetto and the "Spring Evening" is a lento; the titles might be turned about with equal appropriateness. Neither piece is descriptive and the composer has been content to present his melodious conception simply and without circumlocution.

"O'ER FLOWERY MEADS," by M. Austin Dunn; published by White-Smith Music Publishing Co., Boston.

This short piece is well described by its title. A tranquil melody and a simple accompaniment move on their way serenely. A middle theme is given to the left hand, with embellishments from the chimes played by the right.

ARABESQUE, by John Gordon Seely, published by G. Schirmer, New York.

This is a graceful piece of rather unusual texture. The composer has delighted in rippling arpeggios and crystalline runs of the type formerly considered more pianistic than organistic, but nowadays quite at home on the organ. The modern instrument, with its light, responsive action and clear-cut voicing, demands a new technique from the composer. This "Arabesque" is a fine example of what can be done along these lines. Its two main themes are developed interestingly and the player with a sufficiently deft touch can make it very effective.

At the finish, the choir celesta indulges in a glissando on the black keys! It was not thus in the days of Rinck and Merkel. H. V. M.

BERCEUSE BRETONNE, by Harold Vincent Milligan; published by the Arthur P. Schmidt Company, Boston.

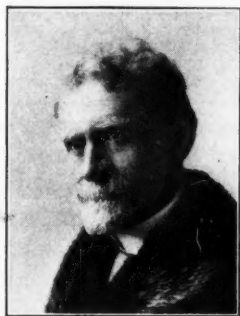
From the Schmidt presses has come a very pretty bit by the New York organist, writer and lecturer. This berceuse is not one of the commercial variety which are manufactured before breakfast by industrious composers. It has originality beyond that common in vox humana or oboe solos, of which it is one. Mr. Milligan shows that he can be light and dainty without being trivial.

Mr. Milligan has also found time to prepare a collection of early American songs by pioneer American composers, which is interesting musically and historically and which has been published by the Schmidt Company, G.

**DePauw Composition Contest.**

The DePauw University School of Music at Greencastle, Ind., calls attention to its recent offer of a prize of \$50 for the best composition for organ, in accordance with the following conditions: Compositions should be from three to five printed pages. Though short, the pieces need not be simple or easy. The aim of the competition is to stimulate interest in short organ compositions of real merit. Only unpublished compositions may be submitted. The manuscripts must be signed with a nom de plume, and a sealed envelope containing the name, address and a short biographical sketch of the composer must be enclosed with the manuscript. Compositions may be sent at any time, but none will be considered if received later than Jan. 1, 1922. The prize-winning composition will remain the property of the composer. The competition is open to American-born composers only. Compositions should be sent to Van Denman Thompson, F. A. G. O., professor of organ at DePauw.

Frank Parker, director of music at the Hyde Park Baptist Church, Chicago, has planned an attractive season's program. His forces include a chorus of thirty voices and a solo quartet. Mr. Parker is the solo baritone, and Frances Ann Cook is organist. Beginning in October a series of eight special monthly musical services will be given. After the first of the year Miss Cook will give a series of organ recitals assisted by the soloists and the choir.



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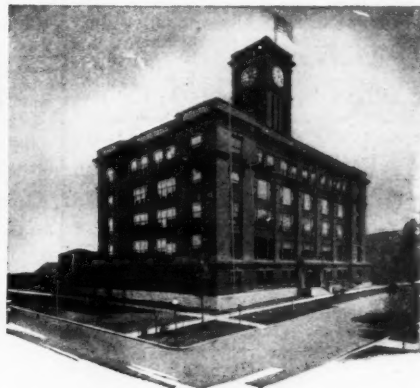
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 1. Diapason, 8 ft., 61 pipes.  
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 3. Gamba, 8 ft., 61 pipes.  
 4. Concert Flute, 8 ft., 61 notes.  
 5. Dulciana, 8 ft., 61 notes.  
 6. Harmonic Flute, 4 ft., 61 pipes.  
 Numbers 4 and 5 interchangeable with choir.
- SWELL ORGAN.**  
 7. Bourdon, 16 ft., 73 pipes.  
 8. Diapason, 8 ft., 73 pipes.  
 9. Viole d'Orchestre, 8 ft., 73 pipes.  
 10. Gedeckt, 8 ft., 73 pipes.  
 11. Aeoline, 8 ft., 73 pipes.  
 12. Vox Celeste, 8 ft., 61 pipes.  
 13. Orchestral Flute, 4 ft., 73 pipes.  
 14. Flautino, 2 ft., 61 pipes.  
 15. Cornopean, 8 ft., 73 pipes.  
 16. Oboe, 8 ft., 73 pipes.  
 17. Vox Humana, 8 ft., 73 pipes.  
 Tremolo.
- CHOIR ORGAN.**  
 18. Concert Flute, 8 ft., 73 pipes.  
 19. Dulciana, 8 ft., 73 pipes.  
 20. Flute Celeste, 8 ft., 61 pipes.  
 21. Flautino, 2 ft., 61 pipes.  
 22. Clarinet, 8 ft., 73 pipes.  
 Tremolo.
- PEDAL ORGAN (Enclosed).**  
 23. Diapason (Gross Flöte Extension), 16 ft., 12 pipes.  
 24. Bourdon, 16 ft., 44 pipes.  
 25. Lieblich Gedeckt, 16 ft., 32 notes.  
 26. Flauto Dolce, 8 ft., 32 notes.

**Ex-Soldier Wins Promotion.**

Earl B. Collins, a veteran of the world war, has been appointed organist of the Bellefield Presbyterian Church of Pittsburgh after a competition open only to ex-soldiers. Speaking editorially of the selection the Pittsburgh Chronicle-Telegraph said: "A Pittsburgh church that was in need of an organist, shortly after the close of the war, stipulated that he must be a former soldier with a good record. This requirement delayed the selection for some time, since organists of the first rank who have also had military experience and who are not occupying positions cannot be found at a moment's notice, but eventually the church was repaid for waiting and secured the services of one who fulfilled both its patriotic and its artistic requirements. While it may not always be feasible for employers in search of help to give the preference to ex-service men, there is a gratifying tendency toward according them special consideration."

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Schenectady Union-Star, September 27, 1921

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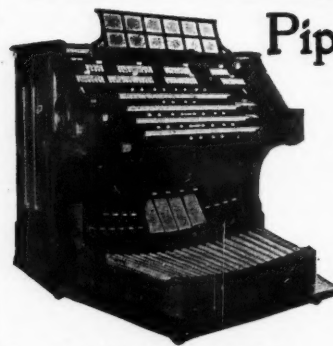
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A. W. HOWES, JR.

a boy soprano in St. Mary's choir, under the tutelage of Harry S. Banks, Jr., organist and choirmaster. He now attends the Friends' School daily and is just a "regular boy." He also passed the club's examiners with flying colors.

**Opens Skinner Organ at Phoenix.**

Arthur J. Smith, organist and choirmaster of Trinity Cathedral at Phoenix, Ariz., presided at the new Skinner organ when it was dedicated Oct. 2 and gave a program which illustrated the possibilities of the instrument. Bishop J. W. Atwood of Arizona conducted the service of dedica-

tion. The organ has three manuals, twenty-six speaking stops, seventeen combination pistons and three pedal movements. The organ case was designed by Coolidge & Shattuck of Boston, architects of the cathedral, and is carved out of natural redwood. Mr. Smith's selections at the opening recital were: Overture to the Occasional Oratorio, Handel; "Voix Celeste," Batiste; Prelude to "Lohengrin," Wagner; Intermezzo, Hollins; "Finlandia," Sibelius; Allegretto, Wolstenholme; Andante Cantabile from Fifth Symphony, Tchaikowsky; Hallelujah Chorus from "The Messiah," Handel

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**RECITALS BY ALLAN BACON**

Interesting Series Opened at Parsons College in Iowa.

Allan Bacon, A. A. G. O., has begun his third season of organ recitals at Parsons College, Fairfield, Iowa. A series of four weekly recitals, begun on Oct. 9, marked the beginning of a schedule of fifteen to be given at the college chapel during the season.

Previous to his going to Parsons College, where he is head of the organ department, Mr. Bacon was organist and choir director at Kingshighway Presbyterian church, St. Louis. Since taking up his duties at Parsons he has



ALLAN BACON.

been active in concert work, both as organist and as pianist, in connection with the college extension work, figuring prominently in musical affairs throughout southern Iowa. A splendid three-manual Austin organ is at his disposal at the college chapel, and it is planned to enlarge it in the near future.

The programs of Mr. Bacon's first four recitals were:

Oct. 9—Chorale Prelude, "O Man, Bewail Thy Sins," Bach; Sonata in A minor, Borowski; "Evening Harmonies," Karg-Elert; Caprice, Kinder; "Marche Gothique," Salome; "L'Organo Primitivo," Yon; International Fantasy, Rogers.

Oct. 16—Modern French composers: Prelude and Fugue in E major, Saint-Saens; "Les Heures Bourgnigones"

("Sunrise," "The Awakening," "Noon," "The Rain," "Song of the Grape-press," "Nightfall"), Georges Jacob; Andante from "Grande Piece Symphonique," Cesar Franck; "Marche de Fete," Gigout; Arabesque in E, Debussy; Adagio from Sixth Symphony, Widor; Grand Chorus in D, Guilmant.

Oct. 23—Toccat and Fugue in D minor, Max Reger; Fifth Sonata, Guilmant; "Ancient Phoenician Procession," Stoughton; Gavotte, Martini; Finale ("Symphony Pathetique"), Tchaikowsky; "Marche Pittoresque," E. R. Kroeger.

Oct. 30—Chorale Improvisation, "Christ, Thou Art My Life," Karg-Elert; Persian Suite, Stoughton; "Rejoice, Ye Pure in Heart," Sowerby; Toccata, Frysinger; "Waldweben," Wagner-Rogers; Cantabile and Finale (Sixth Symphony), Widor.

Designed by Charles R. Putnam.

To the Hall Organ Company has been awarded the contract for a two-manual organ for the Tampa Heights Methodist Church, Tampa Heights, Fla., the deal being negotiated through Charles R. Putnam, the Hall Company's Florida representative and manager of the Turner Music Company of Tampa. There will be twenty-four speaking stops and fourteen combination pistons. The console will be detached. Mr. Putnam drew up the specification.

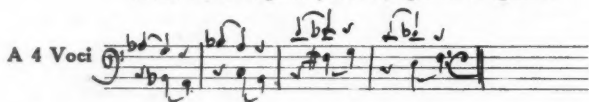
Vesper services at the Church of the Covenant in Cleveland were resumed Oct. 2 under the able direction of Dr. Charles E. Clemens, the organist and choir director. Selections from Rossini's "Stabat Mater" were presented at the first service.

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Johann Sebastian Bach's plan for the last number of the "Kunst der Fuge" was a fugue with four themes, intended to be the magnificent crown of the whole work. Only three themes had been elaborated when the author died. Many excellent theorists tried to find Bach's fourth theme; they all failed. Bernhard Ziehn, the famous theorist of Chicago, solved this problem theoretically. His studies on the last work of Bach enabled the great master Busoni to present to the musical world a great Fugue on the fragment of Bach's last work. It bears the dedication: "To Wilhelm Middelschulte, Master of Counterpoint."

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Subscription rate, \$1.00 a year, in advance. Single copies, 10 cents. Rate to foreign countries (including Canada), \$1.25. Foreign subscriptions must be paid in remittances equivalent to the subscription price in United States currency. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

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

CHICAGO, NOVEMBER 1, 1921.

The enterprise of the John Wanamaker organization, of which Dr. Alexander Russell is the musical director, deserves praise for another act to enhance the reputation of the organ. It is to bring Marcel Dupre, the great French organist, to the United States. We knew it would happen as soon as the fame of Dupre began to extend to this country, and credit is due Mr. Russell for being the first to act. Mr. Dupre's playing made a deep impression when he visited England recently and we hope that, like Joseph Bonnet, he will arouse not only the admiration, but the personal esteem which that artist has won on his American tours. Now the question is whether M. Dupre will try his marvelous stunt of playing the entire works of Bach from memory at the New York and Philadelphia stores.

## ORGANISTS AND AGE.

Age cannot wither some of our best men, be they statesmen, plumbers, or organists. It is pleasant to see a refutation from time to time of the foolish myth which seems to have possession of the churches that men over 40 are declining in their powers, if they have not almost reached the bottom of the toboggan. The fallacy is an injustice to a large proportion of the best men trained for the pulpit and for the organ loft and, besides, it works a great injury to the churches themselves.

Within the last two weeks a man of long experience, trained abroad, and holding for many years an important church position, was told by a superbly useless music committee member to whom he had applied for a position in which he might better himself, that he was "too old." He is now at the ripe old age of 53.

As for the ministry, we have a conviction which may be mistaken as it is firm, that a clergyman is not really ripe enough before he reaches 40 to be much good as a genuine shepherd of his flock. But the ministry is not our concern. As for organists, we would like to have someone with more experience than the writer cite to us an instance in which a man was less efficient and valuable at 50 than he was at 30, provided there was no loss of health or other unusual circumstance.

Just look at the boys who have attained three score and ten! If the Lord does not take pleasure in their work at the organ while they remain as young as some of them do we miss our guess. Here is William E. Wood of Arlington, Mass. As set forth in the October Diapason, he recently celebrated his fiftieth anniversary as organist by playing a recital program. Mr. Wood is a prosperous manufacturer. He is in his seventieth year. Says the Arlington Advocate in speaking of the recital:

"It was a truly remarkable event—remarkable in the fact that a man nearing his seventieth year should sit on the bench and manipulate a great organ with the skill, precision and lightness of touch rarely equaled by artists at the acme of their careers; equally remarkable that an audience filling a church (auditorium and gal-

lery) should assemble on a Sunday afternoon to listen to an organ recital. This is one aspect. Viewed from its true angle, it is only remarkable because organists usually retire long before completing fifty years of service."

Then there was the delightful occasion at the South Congregational Church in Chicago at which Albert Cotsworth celebrated his seventieth anniversary on earth. We have seldom attended a more beautiful service. Seated at the organ was Clarence Eddy. We are not telling his age, as we do not find it in his advertising, but one needs but to hear Mr. Eddy in church to realize that whether he is 30 or 124, he can play such a service as well as any man of 30, and he has probably forgotten more than most of the young organists of our day know.

The "Oslerizing" of many men who should be deemed to be in their prime and who are miles farther removed from senility than those who would send them into retirement is not only silly—it is wasteful of one of our best resources—educated talent.

## A GOOD CATHEDRAL JOB

There is an opportunity for some ambitious American organist to get a good cathedral job in England. Of course we speak jestingly, for in the first place, no American would get it, and in the second place, no American of ability would have it if he could get it. It is at the Peterborough Cathedral, and as an illustration of conditions in Great Britain the situation is enlightening. The conditions for the competition have aroused writers such as "Autolykus" in London Musical Opinion and he quite appropriately suggests that the National Union of Organists' Associations or the Royal College of Organists might well intervene.

The organist who is so fortunate as to be appointed to this post will enjoy a salary of £280 a year—that is, if the royal favor of the clergy is not withdrawn from him. The foundation stipend is £80, "to which the dean and the chapter during their pleasure will add £200 a year."

The next condition concerns duties. The organist is to hold himself responsible "for the musical conduct of all services in the cathedral which may be required by the dean and chapter, as well as all practices for the same." In other words, the organist may be called on to play and prepare the choir for an unlimited number of services.

No guaranty as to tenure is given the organist, but here is what he must stipulate to do: "The organist appointed will be required to give an undertaking to remain in his post for at least two years if the dean and chapter wish him so to remain, and thereafter must give three months' notice in writing to determine his engagement."

Our English friends are aroused over the case, but it may not be as bad as it appears. It reminds us in free America of only one thing, and that is the provisions of a standard apartment lease, under which the landlord can do anything he pleases, has every possible protection of his rights clearly stipulated, and leaves the tenant nothing except the privilege of paying the rent on the day it falls due.

Applications sent to this office for the position of organist of Peterborough Cathedral will be promptly forwarded to the "dean and chapter."

In its industrious promotion of the movement for "an organ in every school" the Hoyt Metal Company has adopted a very handsome and undoubtedly effective sticker which it is using on its correspondence and which should do much to help the campaign. The sticker is about three by one and one-quarter inches and bears at the left an organ pipe front, while at the right is a musical score, with the words "Music for the Masses" and below "A Pipe Organ in Every School." E. H. Anderton of the Hoyt Company, who is well known to organ builders everywhere, says that his company will be pleased to let any builder have the name of the printer who makes these pasters for it and to let the builder have the use of the company's plate.

## Carlton C. Michell

An Appreciation

By ROBERT P. ELLIOT

[The following article on Carlton C. Michell, news of whose death in England was received within the last month, was written at the request of the editor by Mr. Elliot, who was closely associated with this noted voicer during his career in this country.]

The death of Carlton C. Michell silenced a voice which consistently preached the gospel of quality, but the works he left behind stand as monuments to his memory. Unhappily, his declining years were spent in a struggle he should not have been called upon to make after a career of distinction on both sides of the Atlantic. Lack of adaptability to modern commercial conditions left him to push on with limited funds in small premises in Wakefield, where the war ruined a business he had built up after his return from America, already well past 70 years of age. Vincent Willis says in Musical Opinion: "Few men have been so completely devoted to their art as was Carlton C. Michell."

He was not an organ builder in his early days, but first a schoolmaster and then an accountant in the Bank of England. His father being rector of Lymington, what more natural than that he, with his musical inclination, should become an organist and eventually desert the desk and stool in the bank for the keydesk and organ bench? He is said to have made a set of pedals and applied them to the organ on which he practiced as a boy.

At all events, his mechanical bent in time led him into that association which was to make him famous, when as Michell & Thynne the partners built the South Kensington Exhibition organ of 1885. This was moved to the Liverpool Exhibition of the following year and now stands in Tewkesbury Abbey, where it ranks high among the organ building achievements of the century. A visit I made a number of years ago convinced me that the organ deserved all the praise that has been bestowed upon it. The tone is superb. The firm built a few more organs and dissolved, Thynne becoming voicer to Thomas Casson and Michell coming to this country.

We in America owe our tribute to Carlton Michell chiefly for his magnificent work as head voicer for the Austin Organ Company, a connection which began about 1904. Outstanding among the Austin organs for the tonal appointment of which he was responsible are the great four-manual built for the late Bishop Doane in All Saints' Cathedral, Albany, the four-manual with echo and Lady Chapel auxiliary in St. Mark's, Philadelphia, presided over for many years by the late Minton Pyne, and a large three-manual in Trinity Church, Hartford. Of course there were numerous others, but he was willing to be judged by these or any one of them. He was particularly—and justly—proud of his success with finishing in the church, although intolerant of poor work anywhere.

Before he joined the Hartford firm he had to his credit a number of organs. Walter J. Clemson had the distinction of ordering the first Hope-Jones organ for America, James Cole furnishing such parts as were not shipped from England, and Carlton Michell voicing the instrument in St. Thomas' Church, Taunton, along lines he and Hope-Jones at that time followed pretty well together. The Church of St. Michael and All Angels in Baltimore had another of these composite instruments, also creditable on the tonal side, but for reasons outside the scope of this letter not altogether satisfactory in some other respects.

When Robert Hope-Jones came to this country in 1903 Michell threw the full weight of his advice toward bringing him into the Austin fold, and perhaps this advocacy decided a question which was carefully weighed. Within the year rivalry developed between the two positive men to such an extent that, greatly as his departure was regretted, no obstacle was placed in the way of Michell's desire to withdraw to England. Both the Austins and I had formed a strong attachment to this fine English gentleman and his charming wife, in whose home we spent many pleasant hours in discussions by no means confined, though largely devoted, to organs and music.

Michell furthered the development of the smooth-toned reed in this country, using both weights and leathern shallots, which latter have since fallen into disfavor. He enriched our diapason tone, voiced beautiful strings, notably the delicate members of this family, and worked toward higher wind pressures. His work was highly individual and always artistically finished. Quoting again from the Willis appreciation: "the desire in America to standardize did not suit his artistic temperament." Michell always found it difficult to work to a time or a price. It is undeniable that this same temperament interfered with the full realization of his early hopes and the promise of mid-career. His influence was potent, nevertheless, and is clearly recognizable today. His brilliant though sometimes caustic letters in Musical Opinion were always interesting and usually rich in ideas and valuable data. They have been missed and their absence frequently commented upon during these past months. A man of exceptional talent, strong convictions and sterling character, whose many friends will miss him greatly.

## The Free Lance

By HAMILTON C. MACDOUGALL

Considerable interest is being awakened in Spanish organ music through the efforts of Sidney C. Durst of Cincinnati and A. G. Colborn of Bristol, England. Mr. Durst called on me late in June and told me of his proposed trip to Spain, and now I learn that Eduardo Torres of Seville, Spain, is dedicating a set of three pieces to Mr. Colborn. Spain has long been a terra incognita, organically speaking, and it will be interesting to see what these two gentlemen are able to bring us from the land of Cervantes, Granados and the Escorial.

A valued correspondent sends me the following: "I greatly enjoyed the singing both at Lincoln and at York (cathedrals), but they are the very antithesis of each other. Lincoln is very deliberate and reverent and I was greatly struck with the flexibility of the chanting of the Psalms; just the slight accent was laid on the noun or verb that one naturally gives in good reading. \* \* \* At York the singing is very crisp and bright, although one hears the words all right. Of the two styles, however, Lincoln appeals to me more because I am not in sympathy with those who crave for the shortening of the time spent in church. \* \* \* Of the two organs I prefer Lincoln in its 'build-up' and brilliancy."

And now comes Professor James T. Quarles of Cornell University, with his program-book of thirty-five organ recitals, ending Aug. 9, 1921. Professor Quarles has two splendid four-manual organs on which to play. I have often wondered whether it was an embarrassment of riches and a case of "How happy I'd be with either were t'other dear charmer away." Any organist who will collate these programs, those of Professor Samuel A. Baldwin, and those printed month by month in The Diapason will know exactly what is current in organ literature.

The reaction against the excessive adulation of Caruso has come. A writer in Musical Opinion says: "The popular notion of Caruso as a hero of music is preposterous. It would be much nearer reality to regard him as a victim. \* \* \* Enrico Caruso—primo tenor of Europe and America, given over to millionaire-worship, singing in maturity year in and year out the roles he learned in youth, fearful lest in venturing on something new, on something a little outside the type of music in which he made his fame, fearful lest through some imperfection of mood his drawing power might be reduced by a few dollars—seems to me an object for pity rather than for envy. Of those whom it most loves the world makes slaves"

And I note in the same paper that a judge in response to a statement that a musician had used his fortune in advancing the cause of national opera said: "What good does that do anybody?" Which brings us back to the question: "What good is a 'new-born baby'?" Perhaps I may quote Edward Everett's speech at the dedication of the Bunker Hill monument: "I am asked, 'What good will the monument do?' to which I respond: 'What good does anything do?'"

Money and music: Is the musician who makes the most money the best musician? Does the only value of music lie in its possibilities as a money-maker?

I want to write a good word for "The Pilgrim's Progress, a Narrative Tone Poem," by Ernest Austin, published by Larway, London. It is in twelve numbers, modern in style (representative themes, etc.) and sincere; it would be idle to say that every measure is inspired, but, take it as a whole, it is well worth while for composer and player. I hope the publisher and author will make money by it.



**PAY HONORS TO COTSWORTH**

**Organists Take Part in and Hear Service Marking His Birthday.**

Organists from all parts of Chicago and its environs were in the audience at the South Congregational Church on the evening of Oct. 9 to help Albert Cotsworth and his friends observe the seventieth anniversary of his birth. It was a unique and a happy occasion, and it was interesting in many ways. Clarence Eddy presided at the organ and the works of several of Chicago's composers were played by him. All these pieces were dedicated to Mr. Cotsworth. Before the close of the service the pastor of the church, the Rev. T. Yeoman Williams, presented to Mr. Cotsworth a large and handsome bouquet of roses and the choir sang a verse of "Blest Be the Tie that Binds."

Mr. Cotsworth's quartet stood out as an excellent and well-trained body in the anthems and responses and another special feature was the singing of the solo boys and men of the choir of St. James' Episcopal Church, under John W. Norton, who joined in doing honor to Mr. Cotsworth. Miss Nancy G. Campbell, who is studying with Mr. Eddy in Chicago and who for some time has been in charge of the organ at Winthrop College, Rock Hill, S. C., played the Finale from Borowski's A minor Sonata in brilliant style as the postlude.

Mr. Eddy played the following compositions written for the occasion: "Hymnus," Rosseter G. Cole; "A Gift," Eric DeLamarter; Cantilena, Hugo Goodwin; "Evening," Walter Keller; Reverie, Frank S. Oliver, and "Souvenir," Sumner Salter. William Lester accompanied Mrs. Lester in his own "Grow Old Along With Me." St. James' choir sang Mary Turner Salter's "Jesus, Son of God Most High." The church was filled for the service and everyone stopped to greet Mr. Cotsworth after the benediction.

**TO LECTURE IN PITTSBURGH.**

**Dr. Max Schoen Engaged by Musical Institute, Now in Its New Home.**

Dr. Max Schoen has been engaged by the Pittsburgh Musical Institute to give a series of seven lectures during the present season on topics of special interest to teachers and musicians. Three lectures will be devoted to "The Psychology of Musical Talent," three lectures to scientific tests of the singing voice and one to musical appreciation. Dr. Schoen, who has a national reputation as an investigator of these subjects, has been associated recently with Dr. Carl Seashore at the University of Iowa in special study of the voice from a scientific standpoint, and has developed many interesting matters for the first time. Announcement of the lecture dates will be made later.

With the opening of the fall term, Sept. 12, the institute occupied its new building at 131-133 Bellefield avenue, just above Fifth avenue. Here the teaching accommodations are more than double those at the previous location, and with the completion of the recital hall in the same building the institute will have an unusually complete equipment. The enrollment at the institute during the season 1920-1 was 1,356 pupils.

**WILL IT SINK TO OBLIVION?**

New Haven, Conn., Oct. 17, 1921.—To the editor of The Diapason: With the passing some time ago of Edward F. Searles of Methuen, Mass., the thought comes to us, "What will become of the old Boston Music Hall organ?" The organ, as everyone knows, is one of the most famous as well as one of the most beautiful instruments in America, and was only resurrected from utter ruin through the foresightedness of Mr. Searles years ago.

The question is, Will the organ again be allowed to sink out of the sight of a short-memoried public, or will it come again into its prominence, through the efforts of interested individuals?

If it is allowed to sink from sight, it will be one more monument to the short-sighted, materialistic people of our time.

Where today do we find thirty-two-foot open diapasons of pure tin or reeds with brass bells, or the hundred and one features of building which was prevalent in the past of the Walkers and other old builders?

To those who may have heard and played this organ, this may bring back memories of that "thrill" which comes once in a lifetime, after hearing it for the first time.

Is it going to disappear or will it again come before the public in all its own splendid and glorious resources?

W. SCOTT GOLDFTHWAITE.

**RECITALS AT THE CAPITAL**

**Miss Edith B. Athey Will Begin Third Season at Civic Center.**

The third season of public organ recitals will be opened by Miss Edith B. Athey, civic organist of Washington, D. C., on the first Saturday in November. The recitals will be given on the first and third Saturday evenings of every month through May at the Central High School auditorium. This year the plan will be to feature assisting artists, vocal, instrumental and dramatic, representing the various community centers, and in this way to stimulate city-wide interest. The attendance is expected to be greatly increased because of more general interest in the recitals and because of the change to Saturday evening.

**Wood's Services Commemorated.**

As William E. Wood stepped from the choir gallery at the Arlington, Mass., First Baptist Church Oct. 2, he was met at the door by Deacons Watson and Leetch, who conducted him to the pulpit platform. Here he was received by the Rev. Dr. Potter, the pastor, who presented a testimonial in which the church expressed its esteem and love and appreciation of a half century of service not only as organist but as a member and long-time official. At the same time Deacon Watkins affixed to the name plate on the keyboard of the organ a bronze plate, bearing the following inscription:

1871—OCTOBER FIRST—1921.  
In appreciation of the devoted and gratuitous service in this church of  
DEACON WILLIAM E. WOOD,  
who for fifty years directed the music and played the organ and under whose supervision this instrument was built in 1902.

**Easthope Martin in America.**

Easthope Martin, the English composer and organist, is visiting in the United States, having sailed for New York on Oct. 8, and will spend several months here. Mr. Martin was in America as organist for the late Henry C. Frick during the season of 1914-15. He is perhaps best known to organists through his "Evensong." His songs have been sung by many artists.

A sacred concert in St. Paul's Cathedral at Detroit was given in connection with music week on the evening of Oct. 19 under the direction of Francis A. Mackay, the organist and choirmaster. In addition to vocal and violin soloists, Charles Frederic Morse of the First Congregational Church and conductor of the Orpheus and Madrigal clubs, played organ solos, including the following: Solenn Prelude, Noble; Prelude to "The Blessed Damosel," Debussy; "Cornamusia Siciliana," Yon; Finale, Reuschel.

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**CONTRACT FOR T. H. WOOD**

**Will Rebuild and Enlarge Organ in Church at Nanticoke, Pa.**

Thomas H. Wood of Corona, L. I., closed a contract Oct. 1 for rebuilding and enlarging the organ for the P. R. C. Church of Nanticoke, Pa. The organ is to be electric and tubular pneumatic action (T. H. Wood's system) with a new oak case, new keys and pedals, with tilting tablets for stop action. The following is the specification:

- GREAT ORGAN.**
1. Open Diapason, 16 ft., 61 pipes.
  2. Open Diapason, 8 ft., 61 pipes.
  - \*3. Gamba, 8 ft., 61 pipes.
  - \*4. Gemshorn, 8 ft., 61 pipes.
  - \*5. Dulciana, 8 ft., 61 pipes.
  - \*6. Clarabella, 8 ft., 61 pipes.
  - \*7. Quintatone, 8 ft., 61 pipes.
  8. Octave, 4 ft., 61 pipes.
  - \*9. Flute Harmonique, 4 ft., 61 pipes.
  10. Twelfth, 2 2/3 ft., 61 pipes.
  11. Fifteenth, 2 ft., 61 pipes.
  12. Trumpet, 8 ft., 61 pipes.
  13. Clarion, 4 ft., 61 pipes.
  - \*14. Cathedral Chimes, 20 tubes.
- SWELL ORGAN.**
- \*15. Sub Bass, 16 ft., 12 notes.
  16. Bourdon, 16 ft., 61 pipes.
  - \*17. Violin Diapason, 8 ft., 61 pipes.
  - \*18. Sallicional, 8 ft., 61 pipes.
  - \*19. Aeoline, 8 ft., 61 pipes.
  20. Stopped Diapason, 8 ft., 61 pipes.
  - \*21. Vox Celeste, 8 ft., 49 pipes.
  22. Violina, 4 ft., 61 pipes.
  23. Flute Traverso, 4 ft., 61 pipes.
  24. Flautina, 2 ft., 61 pipes.
  25. Cornet, 3 ranks.
  26. Cornopean, 8 ft., 61 pipes.
  - \*27. Oboe, 8 ft., 61 pipes.
  - \*28. Vox Humana, 8 ft., 61 pipes.
  - \*29. Tremolo.

- PEDAL ORGAN.**
30. Double Open Diapason, 16 ft., 30 pipes.
  31. Bourdon, 16 ft., 30 pipes.
  - \*32. Violoncello, 8 ft., 30 pipes.
  - \*33. Flute Bass, 8 ft., 30 pipes.

Pedals, chimes and draw stops are to be electric action. The organ is to be completed by February, 1922.

All stops marked with an asterisk are new or added stops.

**Opening at Everett, Wash.**

Completion of a three-manual Kimball organ in the First Baptist Church of Everett, Wash., was marked by a recital by Judson W. Mather of Seattle. The instrument is a gift of Mrs. Mathea Severson, a public spirited woman of Everett and one of the parishioners of the church. This was brought about largely through the untiring energy and co-operation of Arthur E. James, a prominent Everett teacher and organist of the church. All departments of the instrument, including the entire great, and a well-placed echo, are in swell boxes, thus giving flexibility and expressiveness to the entire ensemble. Over 1,500 persons attended the recital and 300 were unable to get into the auditorium. The following organ numbers were played by Mr. Mather: Sonata in the Style of Handel, Wolstenholme; "The Seraph's Strain," Hollins; "Christmas in Sicily," Yon; "Echoes of Spring," Friml; Oriental Sketch in C minor, Bird; "Burlesca e Melodia," Baldwin; Fantasie in E minor, Lemmens; "From the Land of the Sky-Blue Water," Cadman; Overture to "Mignon," Thomas.

**Places for Van Dusen Pupils.**

Frank Van Dusen reports an unusually large enrollment for himself and assistants in the school of theater organ playing at the American Conservatory in Chicago for the opening of the 1921-22 season. In his classes are many promising young professional organists. Four of his pupils who have recently been appointed to positions are: Edward Eigenschenk, organist Ascher's Metropolitan; Charles Vogel, organist Hoyburn Theater, Evanston; George Goldkette, organist Ardmore Theater; Joseph Taylor, Oakland M. E. Church, and teacher of organ and piano at Illinois College of Music. Throughout the season Mr. Van Dusen will present pupils in recital at Kimball Hall. Oct. 29 Ed-

ward Eigenschenk was presented in two groups of organ numbers, including: Prelude and Fugue in E minor, Bach; "March of the Magi," Harker; "Finlandia," Sibelius; Adagio and Scherzo from Fifth Sonata, Guilmant.

**Has to Repeat Opening Program.**

The organ built by Henry Pilcher's Sons of Louisville for St. Mary's Cathedral at Galveston, Tex., and described in the June Diapason, was formally opened Sept. 30, with Anthony E. Rahe, organist of the church, presiding at the console and the Very Rev. J. M. Kirwin, V. G., rector of the cathedral, preaching the dedicatory sermon. Despite very bad weather the church was filled to capacity, but owing to the inability of many to attend, Mr. Rahe repeated the program on Thursday, Oct. 6. That evening the church was crowded and the people were lined up on the sidewalk and outside every window. The audience was very appreciative, and Mr. Rahe's "Santa Maria," dedicated to Father Chataignon, through whose efforts the organ was procured, was especially well received.

**Quest of the Beautiful.**

A series of novel musical services, for which Mrs. Edith Ewell Levis, the organist and choirmaster, is noted, is being given at St. John's Methodist Church, Brooklyn. Oct. 30 the subject was "Treasures of the New Age." Dec. 4 "Childhood" will be the theme and the choir will be assisted by Master Wilmer Henninger, soloist at the Cathedral of St. John the Divine. Dec. 25 "Christmas Cheer" will be the theme. In February "God in Man" will be the thought, in March celebrated love songs, and in April "The Awakening." The entire series is entitled by Mrs. Levis a "Quest of the Beautiful."

**Work of H. B. Gaul's Choir.**

The choir of Calvary Church, Pittsburgh, Harvey B. Gaul, choirmaster, has begun its fall work with a series of musical services. The choir is composed of sixty voices—forty boys and twenty men. The works given were selections and portions from "Creation," "Elijah," "Messiah," "St. Paul" and a service drawn from the works of Pittsburgh composers. Harp, cello and violin were used as assisting instruments. Calvary choir carries three solo boys.

**Goes to Wilmington, N. C., Post.**

Dr. J. E. W. Lord, the organist and composer, who for a number of years has been at Meridian, Miss., has been appointed organist and choirmaster of St. James' Episcopal Church at Wilmington, N. C., and left Meridian for his new field of activity on Oct. 10.

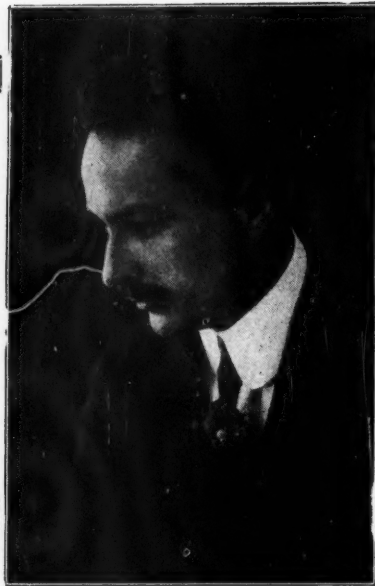
**Heinroth Opens Season.**

The twenty-seventh season of free organ recitals was opened Oct. 1 in Carnegie Music Hall, Schenley Park, Pittsburgh. Charles Heinroth, Carnegie Institute organist, played the usual Saturday evening and Sunday afternoon recitals. Mr. Heinroth will give a series of seventy-eight recitals, including about 450 numbers, during the season. About 90,000 people attended the recitals last year.

J. Henry Francis of Charleston, W. Va., is one of the most active organists we know. In addition to his church and school work he has time to compose for both choir and piano and among his latest work is a fine collection of responses published by C. W. Thompson & Co. and a piano solo, "Autumn Musings." Mr. Francis gives a musical service once a month at St. John's Episcopal Church. The first one this season was held Oct. 3.

# PIETRO YON

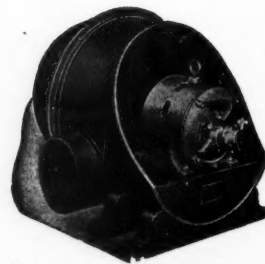
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**ORGAN IN CHICAGO TEMPLE**

**Three - Manual Möller Opened in Washington Boulevard Synagogue.**

A new three-manual organ constructed by M. P. Möller was dedicated Sept. 23, 24 and 25 in the Washington Boulevard Jewish Temple of Chicago. It is one of the largest instruments on the west side. The specification is as follows:

**GREAT ORGAN.**

1. Open Diapason, 8 ft., 61 pipes.
2. Doppel Floete, 8 ft., 73 pipes.
3. Clarabella, 8 ft., 73 pipes.
4. Dulciana, 8 ft., 73 pipes.
5. Flute d'Amour, 4 ft., 73 pipes.
6. Octave, 4 ft., 61 pipes.
7. Tuba, 8 ft., 61 pipes.
8. Chimes, 20 bells.

(Stops 2, 3, 4, 5 and 7 in choir swell box.)

**SWELL ORGAN.**

9. Bourdon, 16 ft., 73 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Stopped Diapason, 8 ft., 73 pipes.
12. Sallcional, 8 ft., 73 pipes.
13. Vox Celeste, 8 ft., 61 pipes.
14. Aeline, 8 ft., 73 pipes.
15. Flute Harmonic, 4 ft., 73 pipes.
16. Oboe, 8 ft., 61 pipes.
17. Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN (Augmented).**

18. Violin Diapason, 8 ft., 73 pipes.
19. Doppel Floete, 8 ft., 73 notes.
20. Melodia, 8 ft., 73 notes.
21. Dulciana, 8 ft., 73 notes.
22. Flute, 4 ft., 73 notes.
23. Tuba, 8 ft., 61 notes.
24. Piccolo, 2 ft., 61 pipes.

**PEDAL ORGAN.**

25. Open Diapason, 16 ft., 44 pipes.
26. Bourdon, 16 ft., 44 pipes.
27. Lieblich Gedeckt, 16 ft. (from No. 9), 32 notes.
28. Flute, 8 ft. (from No. 26), 32 notes.
29. Octave, 8 ft. (from No. 25), 32 notes.

**NEW POST FOR WHITEHOUSE**

**Made Organist and Director of Christ Church, Indianapolis.**

Horace Whitehouse has been appointed to the position of organist and choirmaster of Christ Episcopal Church, Indianapolis, Ind. This church is located on the Circle, is one of the oldest churches in the city, and has an enviable musical record.

When in Boston Mr. Whitehouse was for five years at Trinity Episcopal (Phillips Brooks' church) as assistant organist and choirmaster with the organ master, Wallace Goodrich. With his experience as organist and choirmaster in other places as well as that in Boston, together with his extensive experience in conducting, he will be able to uphold musical traditions in Indianapolis.

With his duties as vice-president of the Indianapolis College of Fine Arts, Mr. Whitehouse is also teaching the organ classes and some theory.

J. C. Norman Richards is giving programs containing excellent music at the Colonial Theater in Lincoln, Neb., of which he is the organist. Mr. Richards has been in this position four years and has also been organist of the Catholic Cathedral of Lincoln for nine years. Before going to Lincoln he was organist of the Central Christian Church and St. Paul's Episcopal Church of Des Moines, and of the First Methodist Episcopal Churches of Omaha and Colorado Springs.

The Central Christian Church of Jacksonville, Ill., informs The Diapason that it plans the purchase of an organ to cost approximately \$12,000, to replace an instrument now 30 years old. The chairman of the organ committee is Mrs. L. W. King and the secretary is Frank H. Plouer.

Miss Laura Leard, who for some time has been living in Chicago, is now at the State Normal School at Ellendale, N. Dak.

**Musical Examinations**

**How to Study for Them**

By

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## With the Moving Picture Organist

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By WESLEY RAY BURROUGHS

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

### ENGLISH MUSIC (Concluded).

Selection and Incidental Music to "The Conqueror," German.

Edward German is one of England's most talented and prolific writers of songs, piano numbers and light operas. He is most widely known by his "Torchlight" and "Morris" dances from the "Henry VIII" music. There is now available in convenient booklet form the music from "The Conqueror" arranged from the full score by the composer. Ten numbers compose the list. A striking, bold and vigorous *maestoso* is the "Conqueror" theme, instantly reminding one by its martial spirit of the days of combat between Briton and Norman. "Amoranza" is a graceful air in G. Then comes a serenade in quartet style, followed by a splendid chorale, "Chant of the Watchmen." "Evdadne's Song," "O Love that Knew" and "Fickle Cupid" are three sentimental lyrics. "Dance of the Children" is in six-eight, combined with a two-four Morris dance. The next number is most satisfying for picture work. This Romance is in E flat, and is composed of light dramatic material, and the concluding movement—"Satyr Dance"—is a brilliant vivace in E minor.

A second booklet contains the Romance, Children and Satyr dances.

Three Dances from "Nell Gwynne," German.

A lively country dance in A is the first, with a quiet, reflective Pastoral Dance offering a satisfying contrast. "Merry-makers Dance," the third piece, is a rollicking presto, which contains some notable and unusually pleasing harmonic progressions.

Four Dances from "Merrie England," German.

If one is to judge from the music written by English composers, as correctly portraying their national life, evidently, outside of a few battles—on the side, as it were—their principal occupation consists of dancing. No, not the modern jazz horrors, but out in the open dances, Maypole, Morris, shepherds', etc. For those who are weary of playing the hackneyed and familiar sailor's hornpipe, the opening "hornpipe" of this set will prove a welcome relief. The next is a minuet, and the succeeding "Rustic Dance" in D has a drone bass accompaniment. A final "jig" completes the set.

Three Dances from "Tom Jones," German.

A "Morris Dance" in A, a gavotte and a jig are the three numbers in this booklet. The last has a rather piquant section in C minor.

Three Dances from "Robin Hood," Herbert.

The three movements are unnamed. The first—Allegro—has general outlines of a Morris dance, the second is a nine-eight pastorale, and the third a two-four allegretto.

"In Days of Old," Meredith Ball.

A Morris dance in A, a six-eight "Characteristique," and "The Satyr's Revel" comprise this set. The last piece is exceptionally brilliant.

The foregoing booklets from the Chappell catalogue should furnish all that is necessary for the organist's repertoire in film work in this particular line. All are piano solos.

Since mailing our last month's article we have received copies of two English organ transcriptions from the H. W. Gray Company—"The King's Hunt," John Bull, and "Giles Farnaby's Dream," Giles Farnaby. "The King's Hunt" opens with a double *vivo* in G—obviously the summons to the hunt—next a flowing figure symbolizes the gathering of the hunting party. The hunt proper begins on the second page and is a bright movement. The piece concludes with a brilliant animato. "Giles Farnaby's Dream" is divided into three sections—first, an adagio for the delicate-toned stops; second, "His Rest"—an andante in triple movement, rather short—and third, "His Humour," which is the best of the three for film work. It is a jovial allegretto (*alla gavotte*). All three movements are without signature, but in reality the last two are in G major, the F being sharpened individually.

MUSICAL SETTING FOR "THE AFFAIRS OF ANATOL," Paramount super-feature. Wallace Reid, Gloria Swanson and twelve other stars.

Reel 1—(1) Selection "Girl in Spotlight" by Herbert until (2) But Anatol. "Sally" (in one-step tempo) by Stamper until (3) Fortunately Max Runyon. "Oh Joy" (fox-trot) by Schroeder until (4) Kewpie, this is old friend. "Mimi" (one-step) by Conrad.

Reel 2—Continue above until (5) You remember. "Share Your Heart" (fox-trot) by Barnett until (6) This young lady. "Badinage" by Herbert until (7) Will you see me home? "Broadway Rose" (fox-trot) by Fisher until (8) But we wonder. "Blush of Dawn" by Borovsky until (9) D: Girl starts victrola.

"Cinda Lou" until (10) It's Anatol. "Joy" by Zamecnik to end of reel.

Reel 3—T: Confession may add. (11) "Violets" by Meyer-Helmund until (12) No sooner is temple. "Lotus Bloom" by Lemont until (13) A woman demands. "Heart of Dreams" by Zamecnik to end of reel.

Reel 4—D: Emily phones. (14) "Fireflies" by Savino until (15) And he learned. "Popular fox-trot until (16) D: Anatol comes. "Evening Mood" by Czerwonky until (17) Ladies and gentlemen. Overture, allegro movement, until (18) The pieces are yours. "Love's Fancies" by Lincke until (19) The Bible tells us. "Love Song" by Bartlett until (20) And all might have gone. "Air de Ballet" (French) by Borch to end of reel.

Reel 5—(21) T: Nazzer Singh. Intermezzo, "Cleopatra's Night," by Hadley until (22) D: Vision of running water. "Cantilena" by Bohm (harp) until (23) Let me take you. "Name (strings) until (24) So Vivian. "A Shepherd's Tale" (from suite "In Arcady") by Nevin until (25) D: Abner takes box from shelf. "L'Oracolo" (fourth movement) by Leoni until (26) D: Abner closes door. "Narcissus" by Nevin, playing second section agitato as Annie jumps from bridge, stopping on chord of dominant seventh on G, thence to dominant on C.

Reel 6—T: If you have ever. (27) Serenade in F by Geel until (28) Why did you save me? "Serenade" by Geel until (29) D: Auto comes. "Bees" by Jones until (30) D: Annie enters room. "Ballet of Flowers," first number, "Red Rose," by Hadley until (31) There may be great joy. "Marguerites" (second movement).

Reel 7—Continue above (twice) until (32) Anatol finds a way. "Jasmine" (third movement) until (33) D: Satan Synne (Bebe Daniels) received telegram. "Lotus Flowers" by McGrath until (34) The Devil's Cloister. "Japanese Sunset" by Deppen until (35) That's the soul of man. "Absinthe France" by Geel until (36) D: Maid calls Satan from room. Improvise in quiet style.

Reel 8—Continue above until (37) D: Anatol before mirror. Continue *alla misterioso* until (38) What's the matter? "Rhapsodie Triste" (O. S.) by Carbonara (E major part) until (39) D: Phone rings again. Prelude to "Cyrano" by Darnrosch until (40) The great playwright. Dramatic Andante No. 1 by Swinnen.

Reel 9—Continue above until (41) Card-Nazzer Singh. "Orientale" by Cui until (42) D: Nazzer Singh leaves room. "Purity" by Borch until (43) Vivian I trust you. Song, "Just You Alone" I from "Rainbow Girl" by Hirsch to the end.

### NEW PHOTO-PLAY MUSIC.

From the press of J. Fischer & Bro. comes the first book of Firmin Swinnen's new and original compositions for the theater organ. The organist who has had occasion to improvise scenes of dramatic tension has already discovered in playing the average orchestral number that the composer adheres pretty closely to a certain minor key. This is all right for the orchestra, but on the organ something different is required. Mr. Swinnen has found like many other practical players, that in treating dramatic scenes on the organ, frequent changes of tonality are desirable, if not imperative. This, to be sure, can be greatly overdone, but if used rationally heightens the dramatic intensity, and the tonal changes are pleasing to the listener.

An excellent idea is the division of the numbers into sections, so that with repetitions or omissions of sections, the andante may be made of any length of varying length. The first andante is in B flat minor, and is perhaps the finest of the set, the original and daring progressions of the second page being unsurpassed so far in film music for the organ. The second is in D minor, and the chord of the eleventh finds a prominent place in its structure. Number 3 is in the quiet, contemplative style in its beginning, but on the second page the melody is given to a solo stop with triplet chords in the accompaniment. The fourth—in D major—opens with a left hand solo, with a syncopated accompaniment. Later there is a quasi agitato with a thumb obligato, making a short passage in duetto form. The fifth and final number begins softly on the celestes and *vox*, with a contrapuntal idea in the bass for cor anglais, clarinet and flute. A gradual crescendo leads up to some striking *maestoso* measures. The closing measures diminish to C minor, and eventually settle restfully on the major tonic.

Organists who secure this series will await with interest the issuance of the remaining series, which will include dramatic agitados, love themes, misteriosos and hurries.

"Soir d'Automne" and "Soir d'Printemps" are two separate solos by Mr. Swinnen excellently suited for quiet, neutral scenes in film work. A smooth melody for clarinet, an animato, which finds the theme doubled in both hands, and a return of the first air constitute the structure of the first piece, while the second has a baritone solo for bassoon and strings. A middle section affords real contrast in that it lies in D flat, with delicate chords for the celestes, and has a flowing accompaniment in which the harp may be used. Both numbers are of medium difficulty and melodious.

"O'er Flowery Meads," by Austin Dunn, from the press of the White-Smith Company, is a beautiful berceuse in D flat. A middle part where the chimes may be used makes it a melodious and useful bit for picture playing. It is an organ solo.

Four additional piano solos come from the W. A. Quince Company. "On the Lagoon" is a brilliant valse in A by Mr. Quince. "The Mill Race," by the same composer, is a clever bit of descriptive writing (in G) and will be just the thing for water scenes, which require a rest- less, turbulent, yet a melodious medium.

The organist will be obliged to treat the piece freely in transcription, as the left hand part as written would be too muddy and vague if played the same as on the piano. He can, however, use a light cello-like pedal stop and treat the harmonies in arpeggiatic style, always retaining the melody to stand out foremost. "Novallette" in F sharp minor by Aguilar is a brilliant composition in mazaruka rhythm, with a quiet cantabile in G flat.

CHINESE: "The Dragon's Eye" by Gay is described as an oriental oddity and those who are perplexed oftentimes as to the proper new material for Chinese scenes and other oriental films will find this a rare bit for those pictures.

A varied assortment of new Galaxy numbers in accompaniment form has been received from Schirmer and their excellence for motion picture work should lead to their transcription for the organ, as others which have preceded them have been arranged. First those suited for neutral and dramatic scenes are "Two Favorite Classics from Schubert" in B flat and C minor respectively. They contain enough material for two reels of film. "Cazonetta" by Pirani is a barcarole in G major and in our opinion would make a fine organ transcription, its structure being well suited for this adaptation. Tschalkovsky's Meditation in A is given over chiefly to clarinet and string solos, while Gabriel-Marie's "Dream Picture" in F has some of the finest dramatic music of medium difficulty issued recently. In organ use a great variety of registration is obviously indicated—harp, strings, flutes and woodwind—and the tone color is varied and full of contrast.

AFRICAN: "Whirling Dervishes," by Leopold Godowsky.

As well named, this is an "allegro ferocce," for it is truly ferocious. In F minor, triple measure, it is a riotous dance, in which trumpets, strings, woodwind and even xylophone all play their parts. On the third page the composer entirely disregards the tonic key and on a pedal point in the bass lets his fancy run wild, both in weird harmonies and progressions.

"Ballet Suite," by Armand Vecsey. Two numbers, "Carnival" and "Love Scene," are the first to be issued. The first, an allegretto, is a sparkling and piquant novelty in B flat, and the second is a sentimental love song in E flat.

JEWISH: We desire to chronicle an excellent arrangement of "Eli, Eli," the traditional Yiddish melody that was used in both "Humoresque" and "The Golem," both pictures which dealt with Hebrew characters. This number is after the notation of Shalit by Kurt Schindler. It is one of the few pieces of this character that every "movie" player should have. With it is published Meyer-Helmund's song, "Violets for Thee I Gather."

### Death of Joseph J. Welsh.

Funeral services for Joseph J. Welsh, organist of St. Edmond's Catholic Church, Philadelphia, who died Sept. 27 at his home, 7124 Greenway avenue, were held Sept. 30 in St. Clement's Catholic Church. Burial was in Holy Cross Cemetery. Mr. Welsh, who was 53 years old, is survived by his widow and eight children. Previous to his connection with St. Edmond's he was organist for four years at St. Rita's and for fifteen years before that played at St. Clement's Church. He also was director of the Catholic choir at the Eastern Penitentiary.

## IT IS TOO SACRED FOR JAZZ

### How Mexicans Feel About the Organ in the Moving Picture.

Mexicans are growing enthusiastic about American organs but refuse to listen to jazz selections played on the instruments, according to the report of an expert director of a large American organ firm, who recently completed a business trip through Mexico, according to reports in the daily papers.

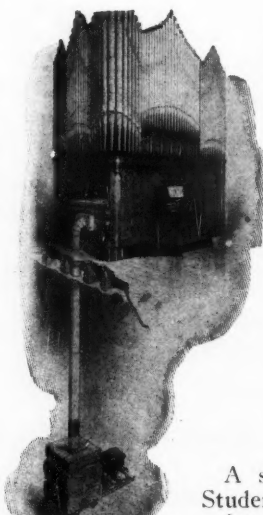
"The Mexicans will not have jazz music or anything like it played on what they consider a sacred instrument which they always connect with church," said this man. "The Mexican prefers semi-classic music and slow and sad melodies by Spanish composers. He does not care to have the music fit the screen action in the 'movie' houses and he desires the composition to be played to the end without interruption. While the Mexican has a taste for strong pictures, vivid with murders, intrigue and adventures of the most hair-raising type, he must have his music separate and not mixed with the wild romance of the screen story and jazz music is taboo."

### Three Recitals on "Music Day."

In observance of "Music Day" at Dallas, Texas, Sept. 24, three organ recitals were given by Dallas organists. They were under the auspices of the organ recital committee, consisting of Mrs. J. H. Cassidy, chairman; Mrs. Annette Black, Miss Virginia Winfrey, Mrs. W. G. Satterfield, Mrs. Pearl Murrah and Mrs. W. H. Allen. The first one, from noon to 1 p. m., was played at the First Baptist Church by Lloyd Hutson, acting organist of St. Matthew's Cathedral, assisted by the Temple Emanu-El double quartet, accompanied by Mrs. Cassidy. This was followed immediately by an organ and song recital at the First Methodist Church, from 1 to 2 o'clock, with Mrs. H. L. Gharis, organist, and Mrs. Wesley Porter Mason, choir director. The third recital was at the City Temple from 5 to 6 p. m. The Texas Chapter, A. G. O., presented Miss Katherine Hammons, assisted by Mrs. Kathleen Johnson, soprano.

The program given by Miss Hammons at the City Temple in the afternoon included the following: Allegro from Sonata in A minor, Borowski; "Sunset Meditation," Biggs; "Orientale," Cui; "Serenade Coquette," Barthelemy; "Prayer to Notre Dame," Boellmann; Cradle Song, Kreisler; Caprice, Nevin.

Miss Edith B. Athey, civic organist of Washington, D. C., and organist and director at the Hamline Methodist Church, spent six weeks in the summer studying with Richard Keys Biggs in Brooklyn in preparation for her work this winter.



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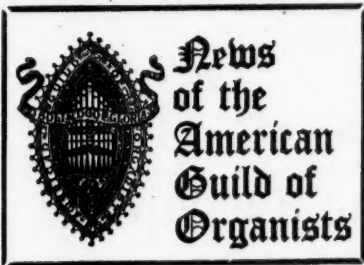
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## News of the American Guild of Organists

### Federlein Elected Warden.

At a meeting of the council held Oct. 10, Gottfried H. Federlein, the sub-warden, was nominated and unanimously elected to succeed the late Dr. Victor Baier as warden.

Charles H. Doersam of the council was unanimously elected sub-warden. Many letters of sympathy over the death of Dr. Baier were read, including one from the president of the National Association of Organists.

The chairman of the examination committee reported an unusual number of inquiries for this part of the year for the requirements for the examinations next June.

As many requests have been received for copies of the constitution and by-laws and the old stock has been exhausted, an edition of 2,500 was authorized for immediate use. At the next annual meeting there will be several amendments to be ratified by the guild, following which the new revised edition will be issued. The year-book having been delayed by the election of a warden, the committee is now able to proceed with it, and it is thought it will be ready for distribution in November.

Many letters have been received regarding the organization of new chapters and it is hoped soon to add a number to the present list, which shows a very encouraging growth of the influence of the guild. The ceremonial session for the installation of officers was planned for Oct. 26.

Gottfried H. Federlein was born in New York in 1884. His father, Gottlieb Federlein, was for many years well known as a vocal teacher, and prior to coming to America was an associate of Richard Wagner in the production of his operas at Bayreuth. His mother, of New England stock, was at one time contralto soloist of Grace Church, New York, with the late Samuel P. Warren. At the age of 6 he began his musical studies under his father, later continuing the study of theory and composition with Edward J. Biedermann, Percy Goetchius and Louis Victor Saar. At the age of 9 he took up the violin and when 15 had fully resolved to devote his future to that instrument. His change to the organ hinged upon a curious incident. In the summer of 1900 the family sojourned in the Adirondacks, and in the nearby village was a small union church. One Sunday evening Mr. Federlein attended services with some friends and it happened that the "volunteer organist" had not arrived when it came time to begin the service. The minister, knowing Mr. Federlein's ability as a pianist, asked him to play the hymns. Needless to say, the organ was the usual small reed affair, but it was Mr. Federlein's first attempt upon an organ of even this type and he left the church that night resolved to study the organ. His first organ teacher was the late Howard E. Parkhurst. Later he studied with Warren R. Hedden, then organist of the Church of the Incarnation, and shortly afterward became organist of the Chapel of the Incarnation, his first position. After serving in several of the smaller Episcopal churches in New York he accepted the post at the Society for Ethical Culture in 1911, presiding over a new four-manual Hope-Jones organ. His series of Sunday afternoon recitals in the home of the Ethical Society were notable in that, given under the auspices of the board of education of New York City, they paved the way for the recitals under the same auspices in New York high schools.

In 1915 Mr. Federlein accepted the position of organist at Temple Emanu-El, the wealthiest and most prominent synagogue in the country. In 1919 he severed his connection with the Ethical Society, devoting his Sundays to

Emanu-El in addition to the regular services. On May 1 he gave up the Sunday work there to become organist and director of the Central Presbyterian Church of Montclair, N. J., where he will shortly preside over a new organ in a new church building.

Mr. Federlein's activities as concert organist have carried him into the New England States and the Middle West. As a composer he is known for his organ compositions and anthems, several of which have achieved wide popularity, in addition to songs, compositions for stringed instruments and transcriptions for the organ. His connection with the guild began in 1904, when he passed the associate test, receiving the highest marks and, at the same time, becoming the young-



GOTTFRIED H. FEDERLEIN.

est academic member. In 1907 he successfully passed the fellowship examination and a few years later was elected to the council. During this time he has served three consecutive terms as registrar and three as general secretary. In 1915 he won the Clemson gold medal and cash prize for his anthem, "Hear, O Thou Shepherd of Israel."

In 1918 Mr. Federlein married Adelaide Fischer, the well known concert singer, who sprang into prominence when she appeared with the Philadelphia Symphony Orchestra under Stokowski in the production of Mahler's Eighth Symphony and later in the same work under Stock at the Chicago Festival of 1917.

### Plans for 1922 Tests.

Warren R. Hedden, Mus. B., F. A. G. O., chairman of the examination committee of the American Guild of Organists, has announced plans for the examinations to be held next year. The tests will spread over June 1 and 2 and the organ playing examination will occupy the first day and the second will be taken up with the paper work. The requirements in the tests at the organ for the associateship will include the following:

1. Play the whole or any portion of both of the two following pieces:

(1) Fugue in F minor, by J. S. Bach, Peters edition, Book II., page 32, or Widor (Schirmer) Vol. IV., p. 25, or Bridge and Higgs, Vol. II., Book VI., p. 24, or Breitkopf, Book II., p. 42, and

(2) Pastorale in G, from the Second Symphony, by C. M. Widor.

2. Sight reading test, Trio, for the organ.

3. Play at sight from vocal score, G and F clefs, four staves.

4. Transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.

5. Harmonize at sight, in four parts, a given melody.

6. Fill up a figured bass at sight, in four parts, without pedal.

7. Modulate (a) to nearly related keys and (b) to remote keys.

For the fellowship degree the requirements are to be:

1. Play the whole or any portion of both of the two following pieces:

(1) Fugue in G minor, by J. S. Bach, Peters edition, Book II., page 23, or Widor (Schirmer) Vol. IV., p. 45, or Bridge and Higgs, Book VIII., p. 130, or Breitkopf, Book II., p. 60, and

(2) Concertsatz in C minor, by L. Thiele.

2. Sight reading test, trio.

3. Play at sight a short passage in ancient vocal score, with C, G and F clefs, four staves. (Alto and tenor in the C clefs.)

4. Transpose at sight a passage in short score into two keys, neither more than a major third above or below the printed music.

5. Harmonize at sight a given melody in four parts.

6. Improvise on a given theme.

7. Fill up a figured bass, at sight, in four parts.

Organists should be elected to membership as colleagues not later than April, 1922. Candidates for the associateship must be colleagues of the guild, and associateship must be attained before proceeding to the examination for fellowship.

Candidates for either of the certificates must secure 70 per cent of the total marks in each section of the examination, that is, organ tests and paper work, and the examination committee reserves the right of decision in the case of any candidate who fails to obtain one-half of the awardable marks for each item. Prizes may be awarded for excellence.

Candidates should register not later than May 1. All correspondence should be sent to the chairman of the examination committee, Warren R. Hedden, 170 West Seventy-fifth street, New York.

### Illinois Chapter.

The Illinois chapter is looking forward to an active season under the leadership of Dean John W. Norton. Mrs. Irene Belden Zaring of the New England Congregational Church has

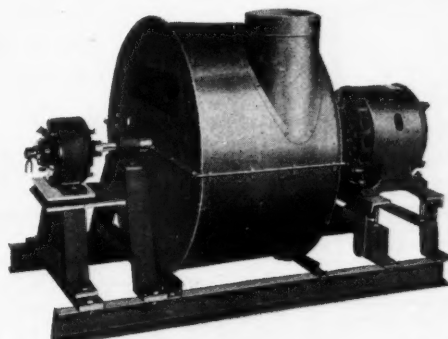
been elected a member of the executive committee to succeed Hugo P. Goodwin, who has left Chicago for Northfield, Minn. The chapter this year will return to the plan of having services in which members take part. A number of these services are planned by the program committee, of which S. E. Gruenstein is chairman

### Southern Ohio.

The first recital under guild auspices given at the East High School Sunday afternoon, Oct. 16, presented Edwin H. Lemare, after an absence of eight years from Cincinnati. His program follows: Fugue in G minor, Bach; Scherzo in F, Hofman; "Minstrel Boy" and "Home, Sweet Home," transcribed by Lemare; Sonata in F (five movements), Lemare; Angel Scene from "Hänsel and Gretel," Humperdinck; Improvisation; Concert Overture in C minor, Hollins.

### Eastern New York.

The Eastern New York chapter held its October meeting in the choir room of St. Paul's Church, Albany, Monday evening, Oct. 10. After a brief business meeting the dean, T. F. H. Candlyn, led a discussion on "Methods of Organ Teaching." The members then adjourned to the church, where organ numbers were played by Willard E. Retallick of St. Luke's Church, Troy, and Mr. Candlyn. Members were present from Delmar, Rensselaer, Watervliet, Troy and Albany.



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**WILLIAM RHYS-HERBERT DIES**

**Composer and Organist Passes Away in Chicago Hospital.**

Dr. William Rhys-Herbert, choir-master and organist at the Church of the Redeemer, Minneapolis, and widely known composer, died Oct. 3 in Chicago. Death was caused by uraemic poisoning. Dr. Rhys-Herbert was taken ill several weeks previously when returning from New York, where he had been spending his vacation in conference with his old friend and publisher, George Fischer, president of J. Fischer & Bro., and president of the Music Dealers of the United States. He became ill while on a train en route to Chicago. He was taken to the West Side Hospital, where he died on his fifty-third birthday.

Dr. Rhys-Herbert was born in Wales, where his mother still lives. He last visited her there about a year ago. He took his first lessons on the organ of Edward Lawrence of Leipzig. Later he studied with J. J. Davies of Pittsburgh and Dr. F. J. Karn, principal of the London College of Music, and received degrees also from Trinity University, Toronto. He won prizes for Welsh compositions at three Welsh festivals several years ago—in Denver, Salt Lake City, and Wilkes-Barre, Pa. Dr. Rhys-Herbert composed a number of cantatas and operettas, more than thirty choruses, and a large number of songs and duets.

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**Organist Invents Novel Seat to Take Place of Conventional Bench.**

E. R. Howard, organist of the Strand Theater at Dubuque, Iowa, is the inventor of a novel and useful organ seat which is expected to take the place of the conventional bench and increase the comfort of the organist, especially in theaters. It is called the "Howard divided rotating organ seat." It is composed of a pair of feet extending under the pedals of the organ; a curved standard mounted perpendicularly on the feet, extending upward and overhanging the pedals, near the center of the pedal board; a divided seat mounted upon this standard which rotates either way; and a pair of upholstered legs. The adjustable back rest can easily be fitted to any performer. The back rest is slidable sideways in a circle and conforms to the turning movements of the player. The seat proper can be raised or lowered a distance of six inches; the stool is to be made of aluminum throughout, all movable parts are ball bearing and the upholstering comes in several grades and colors.

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**Reuter Organ Is Dedicated.**

The new Reuter organ in St. John's Lutheran Church at Rogers City, Mich., a gift of Paul H. Hoeft, of the same city, was dedicated Sept. 25. Professor Erich Haase of Saginaw, Mich., presided at the organ and gave a concert in the evening. The new organ has two manuals and seventeen stops. Following is the program played by Mr. Haase: Third Sonata, Guilman; "O Haupt voll Blut und Wunden," Bach; "The Holy Night," Dudley Buck; Andantino, Lemare;

Hallelujah Chorus (from "Messiah"), Handel; Sunset Meditation, Biggs; Sixth Sonata, Mendelssohn; Caprice Heroique, Bonnet.

**Chicago Organist Tours Europe.**

J. Rode Jacobsen, the organist of Christ Norwegian Lutheran Church, Chicago, has returned from a very pleasant three months' trip to Europe. He traveled through Norway and Denmark to Berlin and Cologne, whence he journeyed to Paris through Belgium. After a stay in Paris he went to London by aeroplane, the trip through the air occupying two hours and a half.

**NEWS NOTES FROM BOSTON.**

Boston, Mass., Oct. 20.—At Emmanuel Church, Boston, of which Albert W. Snow is organist and choirmaster, Mr. Snow played the following in October: Toccata and Fugue in D minor, Bach; Toccata, Barie; "Caprice Heroique" and "Paysage," Bonnet; "Intermezzo Lirico," "Piece Heroique," "Prayer" and "Resignation," Bossi; "Flut Lux" and "In Paradisum," Dubois; Andantino in E, Chorale in E and Prelude, Fugue and Variation, Franck; "Pelerinage," Gigout; Aria, Handel; Cantabile, Jongen; "Clair de Lune," Karg-Elert; Berceuse, Quef; Scherzetto and Symphony No. 1, Vierne; Symphony No. 4, Widor; "Echo" and Sicilian Bagpipe, Yon.

At Trinity Church, Boston, Ernest Mitchell, organist and choirmaster, the organ selections the first Sunday in October were: "In Thee Is Joy," Bach; "Song of the Chrysanthemums," Bonnet; Chorale, de Maleingreau; Prelude and Fugue in B, Dupre; Grand Responsive Chorus and Toccata, Gigout; "l'Heure Exquise," Jepson; Chorale and Prayer, Jongen; Allegro Vivace (First Symphony), Arabesque and Cantabile (Second Symphony), Vierne.

Cardinal O'Connell has appointed John T. Shaughnessy of Roxbury to be musical director at the Cathedral of the Holy Cross, Boston, a position that has been vacant several months. Mr. Shaughnessy, as a tenor soloist, for a considerable period was a member of the Boston Opera Company.

During the month of October the First Baptist Church, Arlington, Mass., instituted a "quiet hour" on Sunday evenings, with the music furnished by performers from the Boston Symphony Orchestra and special vocalists. The musical programs included a wide range in selection, both secular and sacred. There were large congregations as a result of this innovation.

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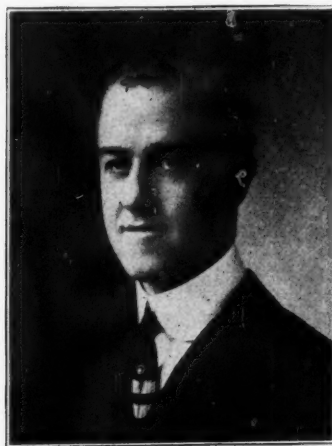
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**Ecclesiastical Music of Edward Shippen Barnes.**

The most interesting phenomenon in the development of our American church music during the last twenty years has been the enrichment by introduction of foreign idioms. Twenty years ago the staple of nearly every decent Protestant service list was the English accompanied anthem represented in its highest form by the music of Sir George Martin. The organ music was largely German, Bach and Mendelssohn appearing side by side with Rinck and Rheinberger. French choral music was represented by the work of the Mendelssohnian composer Gounod; French organ music was admired and much played in the works of Gullmunt and Dubois, a few organists attempting the Widor symphonies.

It seems incredible that music can have changed so completely in twenty years. I am not sure of the successive stages, but the changes themselves are patent. There has been a return to the unaccompanied anthem—in the work of the rediscovered Palestrina; in the compositions of our great contemporary composer, T. Noble; in the wide introduction of Russian anthems. Gregorian melodies have been treated in all sorts of ways—in anthems, cantatas and organ music. Then there has been the discovery of old chorales and carols, notably by Clarence Dickinson, bringing back the fragrant beauty of ingenious folk-music. And, lastly, there has been the adoption of the idiom of that modern school of French composition that began with Cesar Franck and that has for its chief apostles in this country Edward Shippen Barnes and Philip James. The other tendencies of modern American church music have been discussed at some length in this column; it is past time that Mr. Barnes had his hearing. My delay in approaching the subject has been caused by no lack of interest, but rather by a realization of the danger of controversy or of excessive praise when the critic has insufficient knowledge; for I am not one of the fortunate American organists who have studied with Viérne. Modern French music must confess certain faults even while claiming our admiration. It is often misty in its mysticism—uneasy, sentimental and wretchedly prolix. Sometimes it is willfully difficult; often it is willfully ugly. It is particularly fortunate, then, that its introduction in this country has been managed largely by a native composer of the finest endowment, training and discrimination, who has given us the grace and wistful beauty of the school of Franck and Viérne in music that is not excessively difficult of performance, but almost invariably distinguished.

**ORGAN MUSIC.**

Mr. Barnes is best known as the composer of the following organ numbers: Symphony 1. (Prelude, Allegro, Scherzo, Andante, Toccata.) (S) Petite Suite, No. 1. (Prelude, Pastorale, Meditation, Finale.) (Durand.) Suite in D, No. 2. (Prelude, Andante, Scherzo, Finale.) (B) Allegro Risoluto in D. In A. O. M., January, '21. (B) Finale. (S) Offertoire. (Durand.) "Prelude Solennel," 3 pages. (Durand.) Scherzo in C minor. (S) Solemn Prelude, 9 pages. (S) Seven Sketches. (In press.) Symphony 2. (In preparation.)

None of these except part of the symphony and part of the scherzo presents difficulties even to the possessor of an old tracker organ, though of course all are conceived in the idiom of the modern instrument. Furthermore, nearly all are admirably suited to use in church services. This is true of all the short pieces and of the andante and toccata of the symphony, the pastorale and meditation of the First Suite, and the trio section of the scherzo. Little needs be said of the symphony; it is the most important composition written by an American in the modern French style, and practically every concert organist of repute in this country plays it. I happen to like its last two movements best because they are easiest; the toccata is particularly effective with its noble Gregorian melody. Both suites are good, but the second needs to be played all through at a time, whereas separate parts of the first may be played as service voluntaries. The longer of the Solemn Preludes I use very often in church; it has a sonorous last page that reminds you of the "Piece Heroïque" of Franck, though this number has a beautiful dying fall instead of a closing shout. Already Mr. Barnes is recognized as probably our most prominent composer for the organ, and I have no doubt that his former work only precludes finer achievements. I hope that he will continue to write music that poor creatures without modern organs can play and that the greatest virtuosi can enjoy.

**CANTATAS.**

Next to the organ music I should rank the cantatas: "The Comforter," SATB, published in 1915. (S) "Remember Now Thy Creator," obligato T or S, published in 1920. (B) "The Comforter," a cantata whose performance takes about twenty-five minutes, and whose enjoyment is perennial.

is beautiful music from cover to cover, and it can be given by any type of choir, including a quartet. It is in four sections, in each of which the wayward spirit of man is answered by the comforting spirit of God, all the words being selected from the Bible. The last three parts should certainly be reprinted as separate anthems. Part 2 is excellent for Lent; the soprano sings "O Lord, rebuke me not"; the tenor sings, "I came not to call the righteous"; the quartet or chorus sings "Fear not, little flock." All in all, this section is one of the most beautiful anthems I know in any idiom of any age. Part 3 is on death and life eternal and includes a sonorous chorus. "For the grave cannot praise Thee." Part 4 is pure gold; the last few pages on the words, "Lo, I am with you always," are hauntingly graceful and tender. Grace and tenderness are the characteristics of a cantata which every choirmaster should own.

The other cantata is newer and shorter and has words of an appeal less wide, but it is a fine work. It is hardly within the capacities of a quartet, but it should not be difficult for a chorus. I expect to do it with twelve voices later in the season. There are bits which deserve special mention: The poignant chorus on the words, "Because man goeth to his long home," the effective part for harp in "And I heard a voice from heaven" and the sonorous finale. "Great and marvelous."

**SOLOS.**

Turning from these two perfect little choral works it will be well to mention the solos: "Communion," medium and high, 2 pages. (S) "The Fatherland," high and low. (S) "Lord, Make Me to Know," high. (S) "The Shadow of the Almighty," high and low. (S) "Shepherds in the Field Abiding," high and low. (Presser.) There is no doubt that we choirmasters need solos much worse than we need anthems, canticles or cantatas. Personally I dislike solos in a church service, but I have to use at least one a week, and often two. And I can say sincerely that I enjoy these five solos of Mr. Barnes and use them all. "Communion" seems to me the best sacred solo published in the last two years; if you can buy only one of the composer's solos just now, take this one. Every one of the five is original, but none of the others is as fine as this number. The Christmas solo is timely; a graceful pastoral bit is followed by a song of rejoicing.

**ANTHEMS.**

Mr. Barnes has published the following anthems: "Behold, I Bring You Glad Tidings," short S solo. (S) Christmas. "Bow Down Thine Ear," A or B. (S) Lent, Supplication. "By Cool Sileam's Shady Rill." (D) Nature, Childhood. "By the Rivers of Babylon," S. (S) Lent. "The Cross," a cappella chorus. (B) War. "Easter Ode." (In press.) Easter. Fantasia for Organ and Chorus, "Angel Voices," SAT. (S) Praise, Festival. "God Is the Refuge of His Saints," Bar. (St.) Faith, The Church. "He Shall Come Down Like Rain," S. (S) Advent, General. "How Amiable Are Thy Tabernacles," SAT. (S) General, Festival. "I Was Glad When They Said," S or T. (S) Church, Festival. "Let My Cry Come Near Before Thee." (B) Lent, Prayer. "There Were Shepherds," S or T. B. (S) Christmas. "Unto the Perfect Day," S. (B) Easter Carol-Anthem.

Many of the anthems show no sign of French influence, or if any, of the influence of Mendelssohn by way of Gounod or Saint-Saëns. I am speaking now of the two or three poorest anthems in this list, but I want to be honest in registering protest against an organ accompaniment that runs along prolixly on arpeggios or broken chords with the monotony of an Alberti bass; there would be no point in the criticism if Mr. Barnes were the only practitioner of this easy and somnolent art. But, carping aside, some of these anthems are charming. I think I like best the two Christmas numbers, both atmospheric, graceful and vocal. "Behold, I bring" can be sung well by a quartet; "There Were Shepherds" has a little fugal section demanding a chorus. Other pretty and effective anthems for quartet are "By the Rivers of Babylon," which fortunately omits the cursing section of the psalm; "He Shall Come Down"; "Unto the Perfect Day," a good new Easter carol-anthem; "God Is the Refuge," sturdy and rhythmic. These are the best of the anthems, and they are a good best, too. Now that it is written, I am sorry that I have found fault; I would not give the impression that Mr. Barnes has not written some very beautiful anthems.

**OTHER WORKS.**

Mr. Barnes has written some excellent little carols, particularly a set of six in Schirmer's Easter Carol Annual No. 12, published in 1920, the fourth of which makes an effective solo. Then he has written a good setting of the Magnificat and Nunc Dimittis in D (B), the best setting I have seen of the new canticle "Benedictus Es Domine," and a pretty good Te Deum in F (Heffelfinger). His work as editor of the American Organ Monthly is known in our gates and lofts; it is not impossible that in the realm of organ music he will take an editorial position comparable to that of Dr. Dickinson in choir music. He has prepared a number of organ transcriptions, many of them of a slight and fugitive nature, but all of them arranged with taste. I have in mind in particular an "Andante Appassionata"

by Soro (S) which I have found useful. Then there is his new and important "School of Organ Playing" (B) which sets forth lucidly the excellent method of instruction used at the Schola Cantorum in Paris; the book contains, among other features, editions of many of Bach's most interesting chorales and fugues. And I set there are two Bach volumes, a "Book of Airs" (B) and "Bach for Beginners" (B), the former of which is to be commended highly for presenting the Bach of Melodies, a gentleman sometimes forgotten.

It is a pleasant pastime for the critic to muse over this charming list of works, trying to decide what there is in them that shall escape the tooth of time. It is impossible to describe any composer's achievement adequately by a single phrase, but the attempt is valuable. There is the high serenity of Noble, the reverent refinement of J. S. Matthews, the clear vigor of Parker, the sunshine cheer of Dickinson. And Barnes? Well, I keep coming back to the word "grace." Not the effeminate grace that all good men detest, but the manly grace of a lover of the past who also loves the future, and who makes the present beautiful with dream.

**NEW MUSIC.**

The thousands of choirmasters who have used the cantatas of George B. Nevin will hail with pleasure the third work of this type, "The Crown of Life" (D), a cantata for general use with solos for all four voices, the time of performance being about thirty minutes. Five of the numbers are of such nature and subject that they will serve as anthems for general use. A work which has already received the enthusiastic commendation of Dr. J. Fred Wolfe, Harvey B. Gaul and William Ripley Dorr deserves serious consideration and high praise. Mr. Nevin's style is well known, a style based upon the beloved hymn-tunes of the Protestant church—simple, sincere and directly melodious. In this last and best of his cantatas he has wisely taken almost all of his texts from Scripture, sometimes from passages seldom set to music before. For example, in Part I he has set the noble sentence of Micah in which the prophet advises his people to be just, and love mercy, and walk humbly with thy God; a text most appropriate to present world affairs. Mr. Nevin cites the fact that this was Roosevelt's favorite passage; he might have added that it was on this text that Governor Winthrop based his touching "Model of Christian Charity," written while the Puritans were on the deep. Another section with well-chosen text is Part 3, "This Is Love," an anthem suited to the many sermons of today on social service. In fact, it seems to me that this type of text is the one most needed today. Section 4 is an appealing setting of the Shepherd Psalm in paraphrase. Section 6 contains one of those melodious duets for which the composer is famous. Section 8 closes grandly with Nicolai's chorale, "Wachet auf," used previously by Mendelssohn. All in all, the cantata adds to the reputation of a composer whose works have been popular in a good sense these many years—more popular, I suppose, than those of any other living church composer in this country. Once more he has preached a fine sermon in music, and to a mighty host of people.

Of course, you are wondering about the new Christmas music. The best of Dr. Dickinson's recent arrangements is "In the Silence of the Night" (G), a charming Norwegian folksong beautifully arranged to display a modern organ, chimes and all, and all four solo voices; there is only one line for the chorus or quartet. Parts may be had for violin, cello and harp. I am doing this myself this year and recommending it to everybody. I also expect to use Dr. Dickinson's arrangement of Bach's little chorale "O Saviour Sweet" (G) with alto solo. Another recent Dickinson arrangement is that of Vittoria's chorus "O Wonder Ineffable," a stunning big number sung last year by St. Bartholomew's choir in New York. Still another Dickinson arrangement is "What a Wonder" (G), a pretty Lithuanian tune with solos for alto and bass, and due for alto and tenor with parts to be had for violin, cello and harp. This last work is a living monument to my ignorance. Last year I believe I described it as fast and jolly; as a matter of fact, it should be sung slowly and sentimentally. In deference to those who might make the mistake which I printed, Dr. Dickinson has got out a new edition in which the time signature is changed from two-four to four-eight and other directions are given in formidable and menacing Italian; he has also given me similar directions in English. All of these Dickinson numbers except the Vittoria chorus are suitable for quartet.

J. S. Matthews has just published several charming Christmas numbers. There is an anthem, "The Birth of Christ" (G) with solo for soprano or tenor, a work reviewed and commended in this column a month or so ago. Schirmer wisely commissioned Mr. Matthews to write the Christmas Carol Annual this year, and he has composed for it six of those delightful little unison carols that he knows so well how to invent. For Advent there is his beautiful a cappella chorus, "Day-spring of Eternity" (G); and mention should also be made again of the lovely "Twilight Carol" (G) for chorus that he published last year. If you have never given his "The Little Door" (G), try it this year. I am sorry that this year there seems to be no new Christmas music by the other Matthews, who also has caught the spirit of the Holy Child so often and so well.

The best of the new Ditson numbers for Christmas is Harvey B. Gaul's "Sing We Noel," an arrangement of a fine old French carol with soprano solo. Last year Ditson published an excellent set of "Six Christmas Carols, Old and New,"

The same publishers announce this month a new Christmas anthem by J. H. Rogers, pretty sure to be good; my review copy has apparently been lost in the mails, but I shall comment on the anthem next month, and meanwhile I commend it to your attention.

The new firm of Flammer has some things appropriate to this time of year. "All My Heart This Night Rejoices" is a pretty Christmas anthem with soprano solo and a little duet for soprano and tenor; this seems to me the best of Flammer's Christmas numbers. Another number well liked is Scott's "O Little Town of Bethlehem," with soprano solo. The same composer's "The Messenger of Peace" comes in two keys as a solo for Advent; his "Ride on in Majesty" is the best single number so far published by the firm, I think—a very useful, bright and effective solo for Palm Sunday. His "Come Ye Thankful People" adds one to a very small list of solos appropriate for Harvest and Thanksgiving. A vigorous anthem for Advent is J. H. Rogers' "Awake, Put on Strength."

The Dickinson nativity play, "The Coming of the Prince of Peace" (G) will doubtless be used by many churches and Sunday-schools this year; an inexpensive edition is now published. Certainly it is the finest thing of its unique sort for celebrating this Christmas of the disarmament conference. And the best solos for Christmas that have appeared in the last two years are in Candlyn's fine cantata, "The Prince of Peace" (G). Have you ever seen H. A. Matthews' cantata "The Story of Christmas" (S) or Taylor's "The Three Ships" (G), a carol-anthem; or Mackinnon's "This Is the Month" (G), an anthem setting of Milton's magnificent poem to his "Nativity Ode"? These are not very new, but I like to keep on telling about them. And don't forget the two Barnes anthems listed above.

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**YON AND PARTY HOME AGAIN**

**Italian Critics Comment Enthusiastically on Playing of Pupils.**

Pietro A. Yon has returned to New York from his interesting European trip of last summer and on Oct. 10 reopened his studio in Carnegie Hall and will resume his recital work of the season Nov. 1. With Mr. Yon returned Mr. and Mrs. Henry F. Seibert of Reading, Pa., and Powell Weaver of Kansas City. All report a most beneficial experience. The recitals given by these organists attracted great attention in Italy and evoked high praise from the critics, which is considered remarkable in view of the hesitancy about admiring American things on the other side of the ocean.

La Perseveranza of Milan on Sept. 6 had this to say:

"The announced organ concert of the two young American organists, Powell Weaver of Kansas City and Henry F. Seibert of Reading, Pa., has been a great success. The audience which crowded the concert hall of the Instituto Dei Ciechi has had the opportunity of appreciating the good intentions of Maestro Yon, our countryman, who for years has been developing and directing a school of organ in New York. From this school have come many gifted artists. Among these are the two men who have given this concert. The principal aim of Maestro Yon has been that of giving the organ its rightful place as an instrument for concert and to divide the liturgical style clearly from the classical style. In America, where there are organs by the thousands, of many modern makes, the aim has been accomplished. These two accomplished players have been able to show not only their personal ability, but also the many resources that one can get from the organ through the accurate fusion of the registers and coloring in the execution. The program was selected in a way to bring forth the potentiality of the organ in a concert hall.

"The public applauded the young professors enthusiastically. For some of those present the organ played in such a way has been a revelation."

"The public applauded the young professors enthusiastically. For some of those present the organ played in such a way has been a revelation."

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—From the St. John Episcopal Church Bulletin.

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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.*

Eddy, America's foremost organist, on the new Methodist pipe organ lately installed. Those who attended the recital are unending 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.*

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

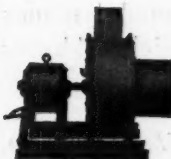
The opening recital on the large pipe organ, recently installed in the Methodist Episcopal Church, was given Wednesday evening by Mr. Clarence Eddy, of Chicago, world-renowned organist. To describe his playing is beyond us, so we simply repeat what has so often been written of this gifted man. At the 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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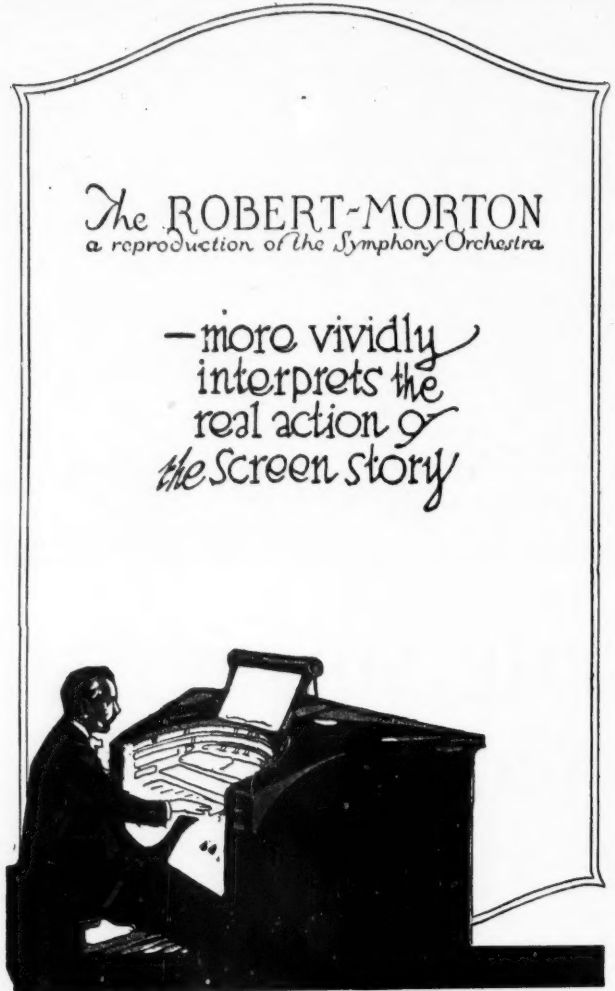
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Dear Mr. Floyd:—

I am taking this opportunity of writing you a personal letter of appreciation for the good work which the Hall Company has performed in installing the new organ in St. Paul's Church, Greenwich, N. Y. The organ is now complete and I feel constrained to say that I am positive we could have done no better or have received better service had we looked longer and wider than we did. And I assure you my motive in saying this is prompted by no desire to flatter. You may feel assured that were I not pleased with the result I would quite as emphatically say so. And while I am speaking on this subject I want also to take this opportunity of thanking the company through you for its kindness and courtesy to us throughout our business relations. It is a pleasure to do business with a house which is solicitous after its patrons' welfare to such a degree as your company has been after ours.

For myself, I can assure you that you have won my personal recommendation for your organs for time to come. If I ever have occasion to foster the installation of an organ in another church, I will give your company the first and most earnest consideration.

A word or two more and I am through. The congregation is as well pleased as I myself. They feel that they have a very superior instrument. In order to demonstrate the latent possibilities of the instrument I employed Mr. Candlyn to render a recital for us. He did so some ten days ago. I asked him to play such selections as would bring out the qualities. He did full justice to both the instrument and himself, and aside from affording a pleasant evening, he taught the people what a beautiful instrument they possessed. In his audience were most all the people in Greenwich who make any pretense to the possession of musical ability, and I have heard many compliments from that source for our instrument.

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(Signed (REVEREND) WILLIAM J. GAGE,  
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