

# THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Thirteenth Year—Number One.

CHICAGO, DECEMBER 1, 1921.

One Dollar a Year—Ten Cents a Copy.

## KIMBALL FOUR-MANUAL IN THREE DIVISIONS

### UNUSUAL PLAN CARRIED OUT

Instrument in St. Stephen's Church  
Blessed by Archbishop Hayes  
and Dr. John Philip Foley  
Gives Opening Concert.

The four-manual Kimball organ installed in St. Stephen's Church, East Twenty-ninth street, New York, was formally blessed on Sunday, Oct. 30, by the Most Rev. Patrick J. Hayes, D. D., archbishop of New York, assisted by the pastor, the Rev. Francis P. J. Cummings, P. R. Following the ceremony a concert was given by John Philip Foley, Mus. D., organist of the church, St. Stephen's choir of sixty voices participating.

The organ is unusual in that it consists of three main divisions, played from a four-manual console in the chancel. The main organ is a complete three-manual instrument in the gallery, screened by the original case, enlarged. The echo organ speaks into the west transept, high up, and the chancel organ, a fine Roosevelt, is played from the fourth manual and pedal of the main console.

The specifications follow:

#### PEDAL.

Main organ—  
Acoustic Bass (resultant), 32 ft.  
Open Diapason, 16 ft.  
Gedeckt, 16 ft.  
Bourdon, 16 ft.  
Cello, 8 ft.  
Flute, 8 ft.

Chancel organ—  
Bourdon, 16 ft.  
Three adjustable toe pistons affecting pedal stops and couplers.

#### CHOIR.

Viola Diapason, 8 ft.  
Dulciana, 8 ft.  
Concert Flute, 8 ft.  
Forest Flute, 4 ft.  
Piccolo, 2 ft.  
Clarinet, 8 ft.  
Tremolo.  
Five adjustable pistons affecting the stops and couplers of the choir and pedal organ. Cancel piston affecting the stops and couplers of the choir organ.

#### GREAT.

Bourdon, 16 ft.  
Diapason Phonor, 8 ft.  
Viola Diapason, 8 ft.  
Melodia, 8 ft.  
Gemshorn, 8 ft.  
Octave, 4 ft.  
Wald Flöte, 4 ft.  
Twelfth, 2 1/2 ft.  
Trumpet, 8 ft.  
Chimes (in Echo).

Five adjustable pistons affecting the stops and couplers of the great and pedal organ. Cancel piston affecting the stops and couplers of the great organ.

#### SWELL.

Gedeckt, 16 ft.  
Open Diapason, 8 ft.  
Rohr Flöte, 8 ft.  
Violoncello, 8 ft.  
Viola d'Orchestre, 8 ft.  
Viola Celeste, 8 ft.  
Aoline, 8 ft.  
Flute d'Amour, 4 ft.  
Flautino, 2 ft.  
Horn, 8 ft.  
Vox Humana, 8 ft.  
Orchestral Oboe, 8 ft.  
Tremolo.

Five adjustable pistons affecting the stops and couplers of the swell and pedal organ. Cancel piston affecting the stops and couplers of the swell organ.

#### SOLO (CHANCEL ORGAN).

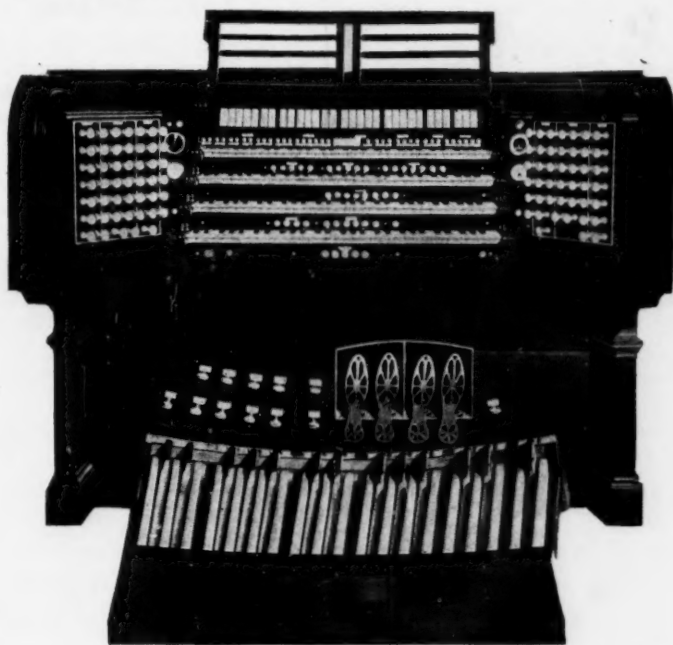
Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Dulciana, 8 ft.  
Octave, 4 ft.  
Four adjustable pistons affecting chancel stops and couplers. Cancel piston affecting chancel stop and couplers.

ECHO (Played from Swell Manual and affected by its couplers).  
Echo Flute, 8 ft.  
Viola Aetheria, 8 ft.  
Vox Angelica, 8 ft.  
Vox Humana, with vibrato, 8 ft.  
Tremolo.

All the stops in this organ are independent sets of pipes except the unit flute and viola diapason in the great chamber and the unit gedeckt in the swell chamber.

Mr. Foley's organ selections at the opening concert were: "Grand Choeur," Dubois; "Chant du Soir," Johnston; Andante Cantabile, Dethier; "Menuet Symphonique," Salome; "Le Cygne," Saint-Saens; Berceuse, Brahms; "Ave Maria," Schubert; "Marche Gothique," Salome; "Ave Maria," Arkadelt; "Hosanna," Wachs.

## NEW CASAVANT CONSOLE IN BOSTON CHURCH.



## TRUETTE OPENS NEW ORGAN

### Church Filled to Hear Four-Manual Casavant at Which He Presides.

Few organists in Boston and its suburbs have during more than a generation attracted so many people to organ recitals as has Everett E. Truette. It must have been most gratifying to him on Wednesday evening, Nov. 16, to have observed that the Eliot Congregational Church, Newton, was filled with an audience which numbered hardly less than 1,200 persons. None went away disappointed in the remarkably fine four-manual Casavant organ now dedicated, the excellent program performed, or in Mr. Truette's authoritative manner of performance. His playing stands the acid test. It is unnecessary, therefore, to consider him personally in making observations about the organ which is now his joy to play and about the impressions of the music played. The soft reed tones of the instrument are a delight. Especial mention could be made respecting the English horn, the oboe and vox humana. The celesta and the chimes are of the best and are in all respects charming. The diapasons are sonorous.

Mr. Truette's program was as follows: Andante in D, Hollins; Pastorale in F, Bach; Melody in A, Roussseau; Fifth Symphony, Widor; Evening Song, Bairstow; Meditation, from Suite in G minor, Truette; "Lamentation," Guilmant; Nocturne, Ferrata; Finale, from First Symphony, Vienne. The specification of the organ has been published in The Diapason.

## THIRTY-FIVE YEARS AT POST.

### Fine Testimonial in Honor of C. A. Weiss in Chicago Church.

Charles A. Weiss has been organist of the large and well-known St. Paul's Church on the north side of Chicago for thirty-five years, and thus has established a record of service equalled, it is believed, by only one other organist in Chicago. No wonder that for a testimonial concert marking the anniversary there should be a congregation of approximately 1,500 people in that church on the evening of Nov. 23.

After a program by soloists, including Carl J. S. Weiss, Mr. Weiss' son, who is organist of Bethany Lutheran Church, and who played Franck's "Piece Heroique" to open the program; Miss Anna Weiss, the organist's daughter, a talented soprano; A. Quensel, flautist, and C. Meyer, clarinetist, Mr. Weiss' cantata, "The Four Seasons," received its first public ren-

dition by a solo quartet and the chorus of St. Paul's Church, under Mr. Weiss' direction, assisted by organ and orchestra. The words of the cantata are by the Rev. R. A. John, the noted pastor of St. Paul's. In addition to the musical features of the concert, there were addresses by Pastor John



CHARLES A. WEISS.

and by the assistant pastor, the Rev. Jacob Pister, voicing the esteem in which Mr. Weiss is held and the appreciation of his long years of service.

Mr. Weiss is a former pupil of Clarence Eddy and Wilhelm Middelschulte in Chicago and studied abroad with Guilmant and Widor.

## Fire in Möller Dry Kilns.

Fire on the night of Nov. 10 in the dry kilns of the M. P. Möller organ factory at Hagerstown, Md., destroyed much valuable lumber before it was placed under control. Only the interior and contents of the large kilns was damaged and the factory suffered no damage. As a result of the smoke many firemen were overcome, but no one was seriously injured. The large quantity of lumber stored in the kilns was removed piece by piece by the firemen, it being the only way in which they could successfully quench the blaze. The loss was estimated at several thousand dollars. Insurance covers the loss.

## DUPRE'S FIRST RECITAL WINS ORGANISTS' PRAISE

### OP NS WANAMAKER ORGAN

Performance Has Overwhelming Effect on Select New York Audience—Improvisation Sensation of the Evening.

BY EDWARD SHIPPEN BARNES.

New York, Nov. 21.—Marcel Dupré, organist at Notre Dame Cathedral, Paris, made his first American appearance in a private recital at the Wanamaker Auditorium in New York, on Nov. 18. This concert also inaugurated the concert organ which has been under construction in the auditorium for many months. As is so frequently the case with new organs, in spite of the greatest possible care and preparation, the organ was not in entirely satisfactory condition, the pedal combination buttons in particular being out of commission, an annoying lack in so large an instrument. In spite of this and other difficulties, M. Dupré's handling of the organ was magnificent and his success instant and impressive. He showed to superb advantage that marvelous technique of which his friends have long known, and his taste and judgment were unexceptionable. His program was played entirely from memory.

M. Dupré's program was divided into two parts, and may be best described by taking up in order the works he presented. The first number was Bach's great Fantasia and Fugue in G minor. M. Dupré performed this number in a remarkably restrained manner, beginning only mezzo-forte and allowing no great body of tone until the very end of the fugue. It was evident (to the experienced organist only) that in this number the condition of the organ was often an annoyance to the performer—the reversible pedal couplers failing to operate as well as the pedal combinations. In spite of this M. Dupré's technical brilliance was extraordinary, and his command of the instrument remarkable.

It is perhaps the duty of a reviewer to note what did not quite fulfill his expectations—and our expectations were in this instance founded upon hearing M. Dupré in Paris some years ago do the most beautiful organ playing we have ever heard—and there was in this splendid concert so little to criticize that we may speak of it at once and then pass to the pure praise which all the rest deserved. In style, phrasing and rhythm the Fantasia was all that could be desired—combined with the dignity in Bach playing which is to our mind so characteristic of the great French performers. We would have welcomed more power in certain spots and more climax; the softer passages were most flexible and delightful. The fugue we had firmly expected to hear played in a slower and more dignified manner—in this, too, a more gradual increase of power might have been desirable, but it is highly probable that the jump at the end from mezzo-forte to fortissimo was the fault of the condition of the organ. In this and in some other numbers we found the use of the mixtures somewhat oppressive. Although we are a devotee of good mixtures, and in a cathedral or large hall the combinations used by M. Dupré would have been superb, in the small and rather dead auditorium they were at times too piercing, even to almost obliterating the fundamental tone. We are sure that when M. Dupré has had a reasonable opportunity for practice in this auditorium even these small drawbacks will be removed.

This sums up all that could in any way be considered disappointing. The scintillating brilliancy of this and all his playing was indescribable, and

called forth a great response from his audience.

The second number was César Franck's Chorale in B minor. M. Dupré's use of the organ in this beautiful work was all that is lovely. He evoked from the instrument its best combinations of string tone, flute tone and general shimmering effects, and his conception of Franck's masterpiece left nothing to be desired. Technically, again, his work was perfect, and in effects of mystic repose or dignified vivacity he was alike master of the instrument and of the composition.

The third number was Bach's First Trio-Sonata, in E flat. It was a pure delight to hear this most delicate and delicious of compositions in Dupré's hands. The allegro and the finale he took at a rapid pace, and with a bright and clean enunciation and a beautiful balance of stops which delighted his audience. As to the andante, it is hard to conceive of a more ideal and poetic rendering, flexible and sympathetic, than it received at his hands. The mixtures bothered us a little again, at times, but made all the more effective the delightful softening which he put into effect on the repeat of each of the two sections of the finale. His conservative use of effects, avoiding frequent change, was musical and highly commendable.

The last number of part 1 of the program, being the scherzo from Widor's Fourth Symphony, was a wonderful revelation of the shimmering technique to which we have all too often referred. Again the mixtures were present, making a very piquant effect. The audience was carried away by this beautiful display of playing and the applause was long and insistent.

After this number a charming chapel decorated with the French colors was presented to M. Dupré as a token of the friendship and admiration of the organists of New York City.

Wonderful as had been the first portion of the program, the real sensation of the evening was yet to come. Those who expected wonders from M. Dupré's improvisations were in no way disappointed, and we doubt if so remarkable an exhibition of what this great art can attain to had ever been given in this country; for the last part of the program was a complete organ symphony, improvised from themes handed in by several prominent organists of New York. M. Dupré had never seen any of these themes until he sat down at a table immediately before playing and selected those which he wished to use to form the four movements of the symphony. As selected by him, the symphony was made up as follows:

a. Allegro energico (G minor). First theme from T. Tertius Noble, organist of St. Thomas' Church. Second theme (B flat) from Edward Shippen Barnes, Rutgers Presbyterian Church.

b. Adagio (E flat major) upon a theme from Clarence Dickinson of the Brick Presbyterian Church and Union Theological Seminary.

c. Scherzo (G minor) on two themes—one by Frederick Schlieder of the Collegiate Church of St. Nicholas and the other by Charles M. Courboin, guest soloist in the Wanamaker stores.

d. Finale (G major) upon a theme from Lynnwood Farnam of the Church of the Holy Communion. Mr. Farnam based his theme upon the old tune "O Quanta Qualia."

It is difficult to describe the proficiency displayed by M. Dupré in this part of the program. Technically speaking he showed himself master of the art of exposition, development, fugue and counterpoint, form, and the climactic close. But that is a cold description of the wealth of beauty of all sorts with which he flooded his hearers. It is hard to say which movement was the best—all were superb. The allegro was a stalwart work, commencing with a Handelian character inherent in the theme, which, after splendid handling, melted into the more lyric second theme in a manner truly wonderful. Later both themes appeared together with startling skill. M. Dupré's pedaling and his manual brilliance in this (as throughout the recital) gave the im-

pression of absolute perfection, so easy and faultless as to allow concentration upon the pure music without thought of the means of production. The adagio was a splendid development of the excellent theme, and, as was remarked, was as fine as a classical adagio (not to say more interesting than many!) and contained a more powerful diapason section, as is so usual in modern French composition. The scherzo was a bright and cheerful movement woven from the contrasting themes—one sparkling, the other lyric—and all worked out with a wealth of detail which would have been commendable in a written symphony. The rapid changes of manual in contrasting effects were extraordinary.

The finale was perhaps the finest effort of all. It had a virile toccata-like rhythm, and at no time was M. Dupré's incomparable brilliancy more evident. It was a movement of modern French fireworks—but let that remark be not misunderstood, for they were legitimate fireworks, not introduced for display, but building up to a climax which was to our mind the most remarkable development of the whole improvisation. M. Dupré's closing chords and cadences were striking and beautiful to a degree and perfectly concluded a most remarkable performance. It is to be doubted if those present had ever heard such an improvisation, except from this same master of the art.

The applause and appreciation after this number left no doubt of the profound effect produced upon a very musical audience by the artist's skill, and M. Dupré finally performed, as a short encore, a delicate little etude for piano by Chopin—played upon soft and piquant stops—which gave a charming contrast to the massive music just played.

The total effect of the recital was overwhelming, both as a display of technique and as an exhibition of musicianship of the highest type. M. Dupré will play a number of recitals upon this organ and as his familiarity with the instrument increases even more remarkable performances undoubtedly will result. Certainly only the highest praise can be accorded his American debut. An audience of many prominent organists of New York, with their friends, filled the hall and extended into the corridors outside, and expressions of delight were heard on all sides at the conclusion of the concert.

The organ, which is a large one (120 speaking stops) made, on the whole, an excellent impression. Certain features still require smoothing out, and there is always the disadvantage of a rather small and non-resonant hall. However, all departments of the instrument were beautifully voiced—the foundation tone was excellent and impressive and strings, flutes and reeds were all very effective. The mutation ranks also blended well in full organ, though, as above mentioned, they were disconcerting in soft work. The organ is slightly muffled, but this difficulty is, we understand, to be overcome by opening more exits for the tone into the auditorium. As it stands it is a splendid instrument and the Wanamaker organ factory is to be congratulated upon its fine work.

As there has been some criticism of the statement that M. Dupré has been heralded as "organist of Notre Dame" it seems wise that the exact facts as explained by M. Dupré should be given. M. Dupré was correctly announced upon the program as "organist at Notre Dame." This title has been officially conferred upon him by the authorities of that cathedral, in distinction from that of M. Vienne, who is the "organiste titulaire," as he has been for many years. M. Vienne's unfortunate ill health has caused M. Dupré to do most of the playing for the last five years, and he will continue to play there when M. Vienne may not be able to do so. We are happy to record that M. Vienne's health has improved and he is now occupying his post. On account of M. Dupré's services at Notre Dame the authorities there have given him the title above noted.

M. Dupré arrived in America Nov. 11, and has been the recipient of several charming functions in his honor,

## CLASSIFIED ADVERTISEMENTS

### FOR SALE—ORGANS, ETC.

#### FOR SALE

A number of rebuilt blowers in all capacities for operating pipe organs up to 6-inch wind, also a number of small blowers for operating reed organs. These blowers will be sold very cheap. Send inquiries to

**The American Photo Player Co.  
BERKELEY, CALIFORNIA**

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

**FOR SALE—OLD ESTABLISHED** organ-tuning and repair business (twenty-five years), with or without equipment or building. A fine opportunity for a young man to locate in the finest city in the East. Address O3, The Diapason.

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

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

**FOR SALE—D. C. ORGOBLO, 2 H.P.** Eleven sets of pipes, 1 vox, 1 oboe, twenty notes Deagan chimes and electric action. One two-manual and pedal pneumatic key desk. Address William Linden, 1637 Vine street, Chicago.

### WANTED—ORGANS.

**WANTED—NEAR PHILADELPHIA,** pedal open diapason, 16 ft. wood. Second-hand stop, in good condition, preferred. Price must be right. William A. Loveland, Inc., 2014 Sansom street, Philadelphia, Pa.

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

**WANTED—To buy two-manual and** pedal reed organ in good condition, for practice. Give price and particulars. O 2, The Diapason.

### WANTED—HELP.

**WANTED—EXPERIENCED REED** and flue voicers. Steady work with good pay. Address D 1, The Diapason.

**WANTED—REED AND STRING PIPE-** makers, by Eastern concern. Day or piecework. Overtime. Worth while investigating. Address B 4, The Diapason.

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

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

and more are planned for the future. He has won many friends by his charming manner and simple and unaffected bearing. He is a man whom it is a delight to know apart from his wonderful talents, and to us who have known him for some years it is a great pleasure to see him among us in America. M. Dupré has been captivated both by New York and by the warmth of his reception in this country and we trust that this is only the first of many visits to our shores. M. Dupré expects to remain here until about Dec. 25. He will play at Wanamaker's at 2:30 p. m. on the following dates: Dec. 5, Dec. 9, Dec. 12 and Dec. 16.

### 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.

### WANTED—HELP.

## WANTED

We desire to obtain the services of the highest-grade and best all-around theater organ salesman in the country.

He must be a man of good character and education, a live wire and capable in every way. The opportunity which we can offer him will be splendid.

If you are the right man, communicate with us by addressing

**O 6, The Diapason  
Kimball Bldg., Chicago**

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

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

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

**WANTED—A GOOD BUSINESS MAN** who knows the pipe organ business and would like to take over the entire business management of small factory so that present owner could concentrate on practical work. O4, The Diapason.

**WANTED—A GOOD ALL-AROUND** organ man who would like to settle in the national capital. State all particulars as to experience and wages expected. Address Samuel S. Waters, 109 Tenth street, S. E., Washington, D. C.

**WANTED—First-class salesman to sell** high grade organs to churches and theaters, on salary, commission, or both. Correspondence strictly confidential. An old reliable manufacturing company. Address O 5, The Diapason. (tf)

**WANTED—First-class men wanted in** all branches of organ building. Also a bright young man who wants to learn voicing to assist voicer. Nine-hour day, good pay, steady work. BENNETT ORGAN CO., Rock Island, Ill. (tf)

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

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

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

**WANTED—SKILLED WORKMEN IN** every department, highest wages, steady work. GEORGE KILGEN & SON, 3826 Laclede avenue, St. Louis, Mo.

**WANTED—THOROUGHLY EXPERI-** enced pipe organ flue voicers. AUSTIN ORGAN COMPANY, Hartford, Conn.



## INTERESTING ORGAN FOR ORGANIST'S HOME

### WORK OF WILLIAM H. BARNES

**New Evanston Residence to Contain  
Three - Manual, Incorporating  
the Instrument Built by  
Owner When in School.**

William H. Barnes, the talented Chicago organist, combines with his church playing, and with his business activities as secretary-treasurer of A. R. Barnes & Co., a large printing concern, a record as an amateur organ builder. Some years ago, when a mere youth, he constructed an organ for his home. Now he is having this instrument enlarged and rebuilt for the new home he and his mother are building at 1620 Judson avenue, Evanston, and this organ is to be one of the finest and one of the most interesting residence organs in the country. L. D. Morris is completing and amplifying the work of Mr. Barnes and the Austin Organ Company has furnished one of its standard consoles for the instrument.

This organ is interesting from several points of view. In the first place Mr. Barnes is incorporating in it many of the pipes, the bellows and some other material that were in the organ he made when still going to high school. In the next place the organ is to be placed rather ingeniously under the floor of the living-room, in two separate chambers, with shutters opening directly beneath the floor grilles. The entire organ is enclosed in one or the other of these two chambers and is under perfect control. The great and orchestral are in swell box No. 1 and the pedal and swell in swell box No. 2. Special provision has been made so that the organ will have ample chance to sound and there will be no muffled effect even though it is not so advantageously placed as one might wish.

The console will be placed at the opposite end of the living-room from the organ proper and beside the piano, so that the performer will hear his own effects to good advantage.

It is further interesting as a decided departure from the typical church organ scheme adapted to a house. He has included only two diapasons—a 16-foot and an 8-foot, with a derived mutation stop—and has striven for orchestral effects more particularly. The chimes, playable from the pedal, are rather a new idea, but valuable when two contrasting accompaniments or melodies are desired with the chimes. He is placing the heavy reed stop on the swell at both 16 and 8-foot pitches, but has adopted unification to a limited extent only, as he has twenty-two complete stops, with only thirty-three names.

Following is the specification:

Compass CC-C4, Manuals. CCC-G, Pedals. Additional five notes on Swell.

#### GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes (f).
2. Gamba, 8 ft., 61 pipes (mf).
3. Doppel Floete, 8 ft., 61 pipes (mf).
4. Dulciana, 8 ft., 61 pipes (pp).
5. Octave (from No. 1), 4 ft., 12 pipes (f).
6. Clarinet, 8 ft., 61 pipes (mf).
7. Chimes, 20 notes.

Tremolo.

#### ORCHESTRAL ORGAN.

8. Bourdon, 16 ft., 61 pipes (p).
9. Viola d' Gamba (from No. 2), 8 ft., 61 notes (mf).
10. Claribel Flute, 8 ft., 61 pipes (mp).
11. Quintaton, 8 ft., 48 pipes (mp).
12. Dulciana (from No. 4), 8 ft., 61 notes (pp).
13. Flute d' Orchestre (from No. 10), 4 ft., 12 pipes (mp).
14. Clarinet (from No. 6), 8 ft., 61 notes (mf).

Tremolo-harp.

#### SWELL ORGAN.

15. Cor d' Orchestre, 8 ft., 66 pipes (f).
16. Stopped Flute, 8 ft., 66 pipes (mp).
17. Viole d' Orchestre, 8 ft., 66 pipes (mp).
18. Viole Celeste, 8 ft., 54 pipes (mp).
19. Muted Viole, 8 ft., 66 pipes (pp).
20. Fugara, 4 ft., 66 pipes (mp).
21. Nasard, 2 1/2 ft., 66 pipes (p).
22. Piccolo, 2 ft., 66 pipes (p).
23. Tierce, 1 2/5 ft., 66 pipes (p).
24. Contra Tuba, 16 ft., 66 pipes (ff).
25. Tuba (from No. 24), 8 ft., 12 pipes (ff).
26. Oboe, 8 ft., 66 pipes (mp).
27. Vox Humana, 8 ft., 66 pipes (p).

Tremolo.

#### PEDAL ORGAN.

28. Open Diapason, 16 ft., 32 pipes (f).
29. Bourdon, 16 ft., 32 pipes (mp).
30. Second Bourdon (from No. 8), 16 ft., 32 notes (pp).
31. Flute (from No. 29), 8 ft., 12 pipes (mp).

32. Trombone (from No. 24), 16 ft., 32 notes (ff).
33. Chimes (from Great).

### DEDICATION BY E. A. KRAFT

**Cleveland Man Gives Notable Recitals  
on New Instruments.**

Edwin Arthur Kraft of Trinity Cathedral in Cleveland has been in great demand this fall for organ openings. The latest was the dedication of the Skinner organ in St. John's Church at Youngstown, Ohio, Nov. 9, on which occasion Mr. Kraft was assisted by Frank Emerson Fuller, organist and choirmaster of the church. Mr. Kraft played a program full of variety on the four-manual instrument and his audience more than filled the church. The large organ is considered a splendid acquisition not only for St. John's parish, but for the entire community.

On Oct. 20 Mr. Kraft played on the new organ in the Second Presbyterian Church of Bloomington, Ill., presenting this program: "Marche Triomphale," Hollins; "Song of India," Rimsky-Korsakoff; "Magic Harp," Meale; "The Brook," Dethier; Serenade, Rachmaninoff; Minuet, Bizet; "Liebestod," Wagner; Overture to "Tannhäuser," Wagner; "Evening Bells and Cradle Song," Macfarlane; "Roulade," Bingham; Chorale Improvisation, "O God, Thou Righteous God," Karg-Elert; Toccata, Bartlett.

The three-manual Skinner organ in the First Reformed Church of Lima, Ohio, was opened with a recital by Mr. Kraft on the evening of Sept. 18.

#### Eddy Plays Two New Organs.

Clarence Eddy made a trip to the Southwest in November and gave recitals Nov. 8 at the First M. E. Church South of Fort Smith, Ark., and Nov. 10 at the First Baptist Church of Wichita Falls, Tex. At both recitals people were turned away for lack of room. At Fort Smith Mr. Eddy played on a new Skinner organ and at Wichita Falls on a new Austin instrument. The organist of the former church is Clarence Burg and at the latter church Mrs. F. R. Collard is the organist. Both are pupils of Mr. Eddy. The program at Fort Smith was as follows: "Hosannah," Dubois; "Soeur Monique," Couperin; Gavotte, Martini; Toccata and Fugue in D minor, Bach; "Keep Me From Sinking Down" (dedicated to Clarence Eddy), Carl R. Diton; Chorale Fantasie on "Heinlein" (new), James E. Wallace; "O'erflowing Meads" (new), Marion Austin Dunn; Rustic March (new), Andrew J. Boex; "Sunset" (new), J. Frank Frysinger; "Afterglow" (dedicated to Clarence Eddy), Frederic Groton; Paraphrase on Gottschalk's "Last Hope" (dedicated to Mr. Eddy), Theodore Saul; "Ave Maria" (arranged by Clarence Eddy), Schubert; "I Hear You Calling Me" (arranged by Clarence Lucas), Charles Marshall; Concert Variations (dedicated to Mr. Eddy), Bonnet.

#### C. H. Demorest in Brooklyn.

Charles H. Demorest, who for a number of years was prominent as organist and teacher at Los Angeles, is making rapid strides in winning public favor in the East. He is organist of the Brooklyn Strand Theater, in association with John Hammond, president of the Society of Theater Organists. This house has a three-manual Austin organ and seats 3,000 persons. He has played twice on the large four-manual organ in the Brooklyn Academy of Music and was re-engaged for the second week of November. His program there on Nov. 11 and 12 was as follows: Overture to "William Tell," Rossini; Minuet, Paderewski; Military Polonaise, Chopin; "Will o' the Wisp," Nevin; American Fantasia, Herbert; "Stars and Stripes Forever," Sousa; "Air de Ballet," Chaminade; Military March, Schubert. Mr. Demorest is also substituting for an indefinite period at the Marcy Avenue Baptist Church in Brooklyn for Mr. Stout, who has been seriously ill. This is one of the largest churches of the borough.

George Leland Nichols, formerly organist of Grace Church, Hinsdale, Ill., has been appointed organist and choir-master of St. Bartholomew's Episcopal Church in Chicago. Mr. Nichols has studied with John Doane and E. Stanley Seder.

The University of Rochester

## Eastman School of Music

ALF KLINGENBERG, Director

### C H R I S T I A N S I N D I N G

Private lessons in  
composition.

Manuscripts may  
be submitted for  
criticism by non-  
resident students.

### B O N N E T

Master classes in  
organ open

**FEBRUARY 6, 1922**

Unrivalled facilities  
for student  
practice.

For Information Address

Secretary, Eastman School of Music  
Rochester, N. Y.

# "NOEL"

By ERIC DeLAMARTER

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

THE H. W. GRAY CO.  
Publisher

# RECITAL PROGRAMS

**Palmer Christian, Asheville, N. C.**—Mr. Christian visited Chicago Nov. 10 and was heard in recital on the new Austin organ at St. James' Episcopal Church. The occasion brought Mr. Christian's Chicago friends out in large numbers to greet him in his home city, and the audience was a most gratifying one despite the fact that the weather was as unpropitious as it well could have been. Mr. Christian gave a program which contained a large proportion of interesting novelties. His playing was as clean and as brilliant as ever. It stood out especially in Karg-Elert's Introduction to the Chorale "Jesus, My Joy," and in the Bach number. The entire program was as follows: Overture in C, Mendelssohn; "Otonfrid" ("Evening Peace"), Hagg; Capriccio, Faulkes; Toccata, Adagio, Fugue in C, Bach; Minuet, Boccherini; "Legend," DeLamarter; "Chanson d'Espoir," Meale; Introduction to Symphonic Chorale, "Jesus, My Joy," Karg-Elert; Ballad, Wolstenholme; Norwegian War Rhapsody, Sinding.

**Wilhelm Middelschulte, Chicago**—In a recital to be played before the St. Cecilia Society of Grand Rapids, Mich., on Dec. 2, Mr. Middelschulte will include a number of new works for the organ. Among them are: "Contrasts," J. Lewis Browne; Symphony, "Lourdes," Becker; Gavotte, Mergl; Bohemian Rhapsody, Smrz; Chromatic Fantasia and Fugue, Middelschulte. The last number, which won first honors in the contest of American organ compositions of the National Federation of Musical Clubs, is to be played by request. The other numbers mentioned are all dedicated to Mr. Middelschulte.

**Lynnwood Farnam, New York City**—Mr. Farnam made a trip to the central west last month and was heard in recital at Finney Memorial Chapel, Oberlin College, Nov. 1. It will be recalled that Mr. Farnam gave a recital that attracted widespread attention at the same place two years ago before the convention of the American Guild of Organists. His program Nov. 1 was as follows: "Fantaisie Dialogue," in C major, Boellmann; "Sunrise," "Vintage" and "Noon" (from "Les Heures Bourgeoises"), Georges Jacob; "Sunshine and Shadow," Clement R. Gale; Berceuse in A major and Scherzo from Second Symphony, Vierne; Prelude and Fugue in B major, Dupre; "Pantomime," Jepson; Toccata on a Gregorian Theme, from First Symphony, Edward Shippin Barnes; Chorale Preludes, "Dearest Jesu, We Are Here" (G major), and "Now Rejoice Ye, Christians" (G major), Bach; Intermezzo from Sixth Symphony, Widor. Another great educational institution which gave the opportunity to its students and faculty to hear Mr. Farnam was Vassar College, where he gave a recital in the chapel Nov. 7.

**R. Buchanan Morton, A. R. C. M., L. R. A. M., St. Paul, Minn.**—Mr. Morton gave a recital Nov. 8 at the House of Hope Presbyterian Church under the auspices of the A. G. O. His quartet and choir assisted and the organ selections included: "Sonata Celtaica" (first movement), C. Villiers Stanford; "Meditation à Sainte Clotilde," Philip James; Finale from Sonata in D minor, Merkel; Andante from String Quartet, Debussy; Chorale Improvisation on "In Dulci Jubilo," S. Karg-Elert; Berceuse, Cui; "Grand Choeur," Franck.

**T. Tertius Noble, New York City**—Mr. Noble resumed on Nov. 6 the "hour of organ music" at St. Thomas' Church, the series continuing to the end of April. The first program was: Sonata 5, Merkel; Finale, Pathetic Symphony, Tchaikowsky; Giant Fugue, Bach; Solemn Prelude, Noble; Lento, Reinecke; Cantilene, Salome; "In Memoriam," Noble. "In Memoriam" was written last summer while Mr. Noble was at Rockport, Mass., and is in honor of a brilliant young pupil, C. F. Musgrave, who was drowned in Canada in August. The piece is third in a series of four tone pictures by Mr. Noble.

**Dr. H. J. Stewart, San Diego, Cal.**—In recent recitals on the outdoor organ at Balboa Park Dr. Stewart has played these programs:

Oct. 24—Toccata in A flat, Hesse; Andante in E, Guilman; "From the Southland," Gaul; Overture to "Il Barbiere di Siviglia," Rossini; Nocturne in F, Spinnery; "Souvenir," Gillette; Minuet, S. Tudor Strang; March in E flat, Schumann.

Oct. 12—Concerto in D minor, Handel; "Harmonies du Soir," Karg-Elert; Allegretto, Lemmens; Toccata in D minor, Maily; "Aphrodite," Kinder; "Dawn's Enchantment," Dunn; Bourree in D, Sabin; Processional March, Leprovost.

Oct. 11—Sonata No. 4 in B flat, Mendelssohn; "Adagio Triste," Yon; March ("Nutcracker" Suite), Tchaikowsky; "Song of Triumph," Turner; Lento Espressivo, Ketelby; Extemporization, introducing cathedral chimes; "Elfentanz," Johnson; "Marche Solennelle," Lemare.

**Harold Tower, Grand Rapids, Mich.**—Mr. Tower has given a splendid series of vespers recitals on the Sunday afternoons of November at St. Mark's Pro Cathedral. His programs have included the following:

Nov. 6—Chorale Preludes ("Come, Holy Ghost," and "Come, Saviour of the Heathen"), Bach; "Echo," Yon; "L'Organo Primitivo," Yon; Largo, Handel; Suite in E minor, Borowski; "Dreams," Wagner; Isolda's "Death Song" ("Tristan and Isolda"), Wagner; Sonata in G minor, Platti.

Nov. 13—Armistice Day program: "Marche Heroique," Candlyn; "In Memoriam," Nevin; Second Meditation, Guil-

mant; Fugue in E flat ("St. Anne's"), Bach; "The Swan," Saint-Saens; "Hour of Sorrow," Bossi; "Marche Funebre et Chant Seraphique," Guilman; Communion in G, Batiste; "Elegy," Noble; Allegro Appassionato (Fifth Sonata), Guilman.

Nov. 20—Symphony, Op. 20 (Allegro and Andante), Maquaire; "Within a Chinese Garden," Stoughton; "Elves," Bonnet; Toccata and Fugue in D minor, Bach; Concert Caprice, Turner; "Deep River," Old Negro; "To a Wild Rose," "A Deserted Farm" and "A. D. 1820," MacDowell; "The Little Shepherd," Debussy; Canon in B minor, Schumann; Festival Toccata, Fletcher.

Nov. 27—Assisted by St. Mark's choir: Allegro (Sonatina in A minor), Karg-Elert; "Clair de Lune," Karg-Elert; Melody, Matthews; Caprice, Matthews; Forest Spell ("Siegfried"), Wagner; Cantata "The Holy City," Gaul; Toccata (Fifth Symphony), Widor.

**Edward C. Austin, F. R. C. O., Houghton, Mich.**—Mr. Austin gave the following program at a recital in Trinity Church Nov. 2: Sonata No. 6 (first movement), Rheinberger; Prelude on the Hymn-tune "Eventide," Parry; Tone Poem, "Finlandia," Sibelius; Fantasia in E flat, Saint-Saens; Andante from Fourth Sonata, Bach; "Minuet Antique," Watling; "Priests' March," Mendelssohn; "Benediction Nuptiale," Hollins; Toccata from Fifth Symphony, Widor.

**Harry B. Jepson, New Haven, Conn.**—In recent recitals of the series on the large Newberry organ in Woolsey Hall Professor Jepson has presented the following programs:

Nov. 1—Sonata in the Style of Handel, Wolstenholme; Roulade, Op. 9, No. 3, Bingham; Pastoral, Roger-Ducasse; Salda, Urteaga; "Christmas Evening," from "Sicilian Suite," Mauro-Cottone; Allegro nia non troppo from the Seventh Symphony and Allegro molto from the Third Symphony, Widor.

Oct. 17—Second Organ Symphony, Op. 20, Vierne; Cantabile Jongen; "Papillons noirs," Jepson; "Etude de Concert," Bonnet; Toccata, Op. 40, No. 3, Ravanellio; Two Chorale Preludes ("A Rose Breaks into Bloom" and "My Inmost Heart Doth Yearn"), Brahms; Finale, Bebbide.

**Frederick C. Mayer, West Point, N. Y.**—In his fifty-second public recital at the West Point Military Academy chapel, Sunday, Nov. 9, Mr. Mayer was assisted by Sergeants Robert Miller, violin; Alexander Lutkewitz, flute; Joseph Miller, bassoon, and Louis D'Aiolo, clarinet. This ensemble played an "Ave Maria" by Angelo Mascheroni and the "Extase" by Ganne. The organ selections were: Prelude and Fugue in C major, Bach; "Chanson Triste," Strelzki; Ballade, Strelzki; Barcarolle, Tchaikowsky; "Hymn of Free Russia," Gretchaninoff; "Prayer," Lemmens; Fanfare, Lemmens.

**Horace Whitehouse, Indianapolis, Ind.**—Mr. Whitehouse gives a recital every Sunday afternoon at 4 o'clock at Christ Church. His November programs have included the following:

Nov. 6—Prelude-Pastorale, Yon; "Chant sans Paroles," Bonnet; "Song of Sorrow," Nevin; Andante from Symphony No. 6, Widor; "Hosannah," Dubois.

Nov. 13—Chorale Improvisations, "Rejoice Greatly, O My Soul," and "From the Depths of My Heart," Karg-Elert; Prelude in G major, Mendelssohn; Pastoral Sonata, Rheinberger; Reverie, Rogers; "Paradise," Schumann.

Nov. 20—"On a Breton Theme," Ropartz; Sonata in D minor, Guilman; "Soeur Monique," Couperin; "Vision," Rheinberger; "The Coupling of the Magi," C. H. Morse.

**Charles Galloway, St. Louis, Mo.**—In his Washington University recital, which had to be given at St. Peter's Episcopal Church because of the damage of the organ in Graham Memorial Chapel by a recent fire, Mr. Galloway on Nov. 20 presented this program: Sonata, "The Ninety-fourth Psalm," Reubke; Andante Expressive (Sonata in G minor), Elgar; Chorale in A minor, Franck; Scherzino, Ferrata; "Speranza," Yon; Finale (First Sonata), Guilman.

**Gordon Balch Nevin, Johnstown, Pa.**—Mr. Nevin's first recital of his third series in the First Presbyterian Church was played on the evening of Nov. 10 and the offerings were: Overture to "Rosamunde," Schubert; "Pavanne," Couperin; Intermezzo, Kramer; Toccata in D minor, Nevin; Persian Suite, Stoughton; Bachanale from "The Seasons," Glazounow; Phantom Waltz, Arensky; "Chinoiserie," Swinnen; Farandole from "L'Arlesienne" Suite, Bizet.

**Rollo Maitland, F. A. G. O., Philadelphia, Pa.**—Mr. Maitland played the following at the North Baptist Church, Camden, N. J., Oct. 23: "Hosannah," Dubois; "Ave Maria," Schubert; Andante from the "Surprise" Symphony, Haydn; Spinning Song, Mendelssohn; Concert Overture, Maitland; Improvisation on famous hymn-tunes; "At the Cradle Side," Goodwin; Prelude, "Le Dage," Saint-Saens; Allegretto Grazioso, Hollins; March, "Pomp and Circumstance," Elgar.

At Trinity Lutheran Church, Norristown, Pa., Oct. 27, Mr. Maitland played the following: "Hosannah," Dubois; First Sonata, Borowski; Allegretto Grazioso, Hollins; Toccata in F, Bach; Allegro Appassionato, Dethier; "Kammenoi-Ostrow," Rubinstein; Spinning Song, Mendelssohn; Concert Overture in A, Maitland; Improvisation on three themes by Harry A. Sykes, organist of the church.

Under the auspices of the Lancaster Association of Organists, Mr. Maitland played the following Nov. 22 in the First

Presbyterian Church, Lancaster, Pa.: Concert Overture in B minor, Rogers; Unfinished Symphony (entire), Schubert; Allegretto Grazioso, Hollins; Allegro Appassionato, Dethier; "At the Cradle Side," Goodwin; Scherzo in F, Maitland; Improvisation on three contrasted themes.

**Harold V. Milligan, New York**—Mr. Milligan, organist of the Fifth Avenue Baptist Church of New York, was invited to give the fourth of the municipal recitals on the large organ at the Auditorium in Springfield, Mass., Wednesday evening, Nov. 16, and played an interesting all-American program, which consisted of the following: Prelude from G minor Symphony, Edward Shippin Barnes; Improvisation from Suite in D and Toccata, Arthur Foote; "To An American Soldier," Van Denman Thompson; "Praeludium Festivum," Rene L. Becker; "Suwanee River," Stephen Foster; "Swing Low, Sweet Chariot," Carl Diton; "Told by the Camp-fire," Hugo Goodwin; "A Russian Rhapsody," Berceuse Bretonne and Allegro Jubilante, Harold Vincent Milligan.

**Walter Keller, Mus. D., Chicago**—Mr. Keller, organist of the Austin Methodist Church and musical director of the Sherwood School, gave a recital at the Methodist Church of Polo, Ill., in November, and presented this program: Concert Overture, Faulkes; Fugue in C minor, Bach; Triumphant March, Hollins; piano, with organ accompaniment; "Le Matin" and "Le Soir," Chaminade; Funeral March and Seraphic Hymn, Guilman; "Morning" and "Evening," Walter Keller; Variations on "Holy, Holy, Holy," Jackson; Scherzo, d'Acosta; "Will o' the Wisp," Nevin; Toccata, A. L. Barnes. Miss Ina C. Reed was the assisting pianist.

**Charles M. Courboin**—For his Armistice Day recital in the evening series at the Philadelphia Wanamaker store on Nov. 11 Mr. Courboin played this program on the world's largest organ: "Pieve Heroique," Franck; Cantilene, Maily; Siciliano, Fry; "Lamentation," Guilman; Toccata in F, Faulkes; Duetto from Second Sonata, Pagella; Finale in B flat, Franck; Improvisation on national airs of the allies, closing with taps.

**William W. Bross, M. A., Englewood, N. J.**—Mr. Bross, organist and choir director at the Presbyterian Church of Englewood, arranged a fine program of early French and Italian sacred music for the vespers musical service Nov. 13. Preceding the choir numbers he played an organ recital, using these compositions: Passacaglia, Frescobaldi; Siciliano, Scarlatti; Prelude, Clerambault; "Soeur Monique," Couperin.

**William E. Zeuch, Boston, Mass.**—Following is the program of the recital at the South Congregational Church played by Mr. Zeuch, Sunday, Nov. 20: Grand Chorus in D, Guilman; Elevation, Edith Lang; "Romance sans Paroles," Bonnet; Fantasia in E flat, Saint-Saens; "The Bells of St. Anne de Beaupre," Russell; "Chant de Bonheur," Lemare; "Fanfare d'Orgue," Shelley.

Playing Oct. 24 at Central Congregational Church of Fall River, Mass., for the benefit of the Smith College fund, Mr. Zeuch gave this program: "Hora Gaudiosa," Bossi; "O God, Thou Holiest," Karg-Elert; "Soeur Monique," Couperin; Allegro Vivace (Fifth Symphony), Widor; "The Angelus," Massenet; Scherzo Pastorale, Federlein; Nocturne, Ferrata; Finale, "Ave Maria Stella," Dupre; Reverie, Dickinson; Scherzo (Second Symphony), Vierne; Meditation, Sturges; "Minuetto antico e Musetta," Yon; "Marche Marocaine," de Meyer.

**J. Frank Frysinger, York, Pa.**—Mr. Frysinger has been in the central west for a recital tour at which he was heard at the First M. E. Church of Burlington, Iowa, the First M. E. Church of Washington, Iowa, the Lutheran Church of Sweden, Home, Neb., and Grace M. E. Church of Lincoln, Neb. His program at the last-named place on Oct. 25 was as follows: Concert Overture, No. 2, Wolstenholme; Cantilene, Arthur Foote; Toccata and Fugue in D minor, Bach; Spring Song, Macfarlane; Largo from "New World" Symphony, Dvorak; Chromatic Fantasia, A minor, Thiele; Love-Death from Tristan and Isolde, Wagner; Caprice, Kind; "The Seraph's Strain" (new), "Laudate Dominum" and "Retrospection" (new), J. Frank Frysinger.

**Marshall S. Bidwell, Cedar Rapids, Iowa**—Mr. Bidwell gave the following program in Sinclair Memorial Chapel at Corning, Iowa, on the afternoon of Sunday, Oct. 16: Fantasia in G minor, Bach; Andante Cantabile from Fourth Symphony, Widor; Prelude to "Lohengrin," Wagner; "Morgenstimmung," Grieg; Toccata, Gigout; Reverie on a Well-known Hymn; "Marche Funebre et Chant Seraphique," Guilman.

**Warren Gehrken, A. G. O., Brooklyn, N. Y.**—Mr. Gehrken gave his fifteenth recital at St. Luke's Episcopal Church Nov. 2 and presented the following program: Toccata and Fugue in D minor, Bach; "Pieve Heroique," Franck; "Will o' the Wisp" (requested), Nevin; "At Twilight," C. A. Stebbins; Berceuse, Jarnett; "Sunset in a Japanese Garden," Fay Foster; "Souvenir Poetique," Fibich; "An Arcadian Sketch," Stoughton; Prelude to "Lohengrin," Wagner; Allegro from Second Symphony, Vierne.

**Sheldon B. Foote, Mus. B., F. A. G. O., Princeton, N. J.**—In his first vespers recital of the season at Trinity Church, given Nov. 13, Mr. Foote played: Third Sonata, C minor, Guilman; "Resignation" and "Song of Sunshine," Diggle;

Cathedral Prelude and Fugue, E minor, Bach; Indian Summer Sketch, Brewer; "Ancient Phoenician Procession," Stoughton.

**Edwin Lyles Taylor, F. A. G. O., Birmingham, Ala.**—Mr. Taylor gave a recital at the First Baptist Church the evening of Oct. 11 for the organ fund and a large attendance was in evidence in spite of the admission fee of \$1. The following was the program: Overture to "Tannhäuser," Wagner; "To a Wild Rose" and "To a Water Lily," MacDowell; Meditation from "Thais," Massenet; Toccata in F, Bach; Serenade, Schubert; "The Storm" (by request).

**George Henry Day, F. A. G. O., Wilmington, Del.**—Mr. Day gave a recital Sunday afternoon, Oct. 30, in St. John's Episcopal Church at which his program was as follows: Great Fantasia and Fugue in G minor, Bach; "Peer Gyn" Suite (complete), Grieg; "The Swan," Saint-Saens; Gavotte from "Mignon," Thomas; "Christmas in Sicily," Yon; Grand March from "Tannhäuser," Wagner; "Sunset" from Pastoral Suite, Demarest; Overture to "William Tell," Rossini. In the large Möller organ over which Mr. Day presides there has been installed a set of Mr. Möller's "song-birds" and these were used for the first time at this recital.

**Rowland W. Dunham, F. A. G. O., Columbus, Ohio**—In a faculty recital at Ohio Wesleyan University, at Delaware, where he is teaching the organ, Mr. Dunham on Nov. 1 played the following program: Fantasia and Fugue in G minor, Bach; Adagio, Widor; Scherzo, Bossi; "Harmonies du Soir," Karg-Elert; Gavotte, Wesley; "Pieve Heroique," Franck; Andante, Franck; "Sunshine and Shadow," Clement R. Gale; Cantile, Jonson; Romance sans Paroles, Bonnet; "Song of the Press," Jacob; Finale, Boellmann.

**Frank Merrill Cram, Potsdam, N. Y.**—In his recital Oct. 30 at the State Normal School auditorium Mr. Cram played: Suite in F, Corelli; Angel Scene from "Hänsel and Gretel," Humperdinck; Minuet in A, Boccherini; Largo from "New World" Symphony, Dvorak; Finale from Second Symphony, Widor.

At his recital Nov. 13 Mr. Cram played: Pilgrim Suite, Dunn; "Fiat Lux," Dubois; "God Is Our Refuge," Ward Stephens; "Pieve Heroique," Franck; Festival Toccata, Fletcher.

**Ernest L. Mehaffey, Iron Mountain, Mich.**—Mr. Mehaffey, organist and choir-master of Holy Trinity Church, gave a recital Sunday evening, Oct. 23, at which he played: "Alleluia" from "Sonata Pascale," Lemmens; "Cantilene Nuptiale," Dubois; Rhapsodie on Breton Folk Songs, Saint-Saens; "The Lost Chord," Sullivan; Largo from the "New World" Symphony, Dvorak; Minuet, Boccherini; "Marche Russe," Schminke.

Mr. Mehaffey also gave a recital at St. Anne's Church, Calumet, Mich., Oct. 24, which was a great success, the audience containing upwards of 1,000 people.

In his recital Nov. 20 Mr. Mehaffey played: Sixth Sonata, Mendelssohn; Berceuse, Guilman; Allegretto, Wolstenholme; Sanctus from St. Cecilia Mass, Gounod; "Deep River," Negro Spiritual; Spring Song, Macfarlane; Minuet, Boccherini; Toccata from Fifth Symphony, Widor.

**E. Stanley Seder, Chicago**—In a recital at the First Congregational Church of Oak Park Oct. 26, Mr. Seder, assisted by James Haupt, tenor in his choir, gave a program, the organ numbers of which were: Concert Overture in B minor, Rogers; Introduction and Allegro (Sonata 1), Guilman; Danish Song, Herman Sandby; "March of the Gnomes" ("In Fairyland"), Stoughton; Serenade, Rachmaninoff; Rhapsody, Rosseter G. Cole.

**Warren D. Allen, Stanford University, Cal.**—Recent recitals at the Stanford University Memorial Church by the university organist have been marked by these programs:

Oct. 9—Trumpet Tune and Air, Henry Purcell; Passacaglia in C minor, Bach; "Litany," Schubert; Scherzo-Caprice, Candlyn; "Stately Procession," DeLamarter.

Oct. 13—Fantasia, Bebbide; "Music of the Spheres," Rubinstein; Andante Cantabile, Tchaikowsky; "Souvenir Poetique," Fibich; Finale from the Second Symphony, Widor.

Oct. 16—Tenth Organ Concerto, Handel; "Ave Maria," Bach-Gounod; "Ariel," Bonnet; Finale from "Grande Piece Symphonique," Franck.

Oct. 20—Toccata and Fugue in D minor, Bach; "By the Waters of Babylon," Stoughton; "O'er Flowery Meads" (Berceuse), Dunn; Intermezzo, Callaerts; March for a Children's Festival, DeLamarter.

Oct. 23—Sonata No. 3, in A major (Con moto maestoso and Andante tranquillo), Mendelssohn; "Dreams," Wagner; Toccata in B minor, Barle.

Oct. 27—Sonata No. 3, in C minor, Guilman; "In dulci júbilo," Bach; Caprice, H. Alexander Matthews; Reverie, Frank H. Colby; "Pieve Heroique," Franck.

Oct. 30—Program of Italian music: Canzona, Andrea Gabrieli; Echo for Trumpet, Claudio Merulo; Toccata for the Elevation and Capriccio Pastorale, Frescobaldi; Interlude from "La Vita Nuova," Wolf-Ferrari; "Alleluia," Bossi.

Nov. 3—Overture, "Euryanthe," Weber; Nocturne from "Midsummer Night's Dream," Mendelssohn; Scherzo from Fifth Sonata, Guilman; Paraphrase on a Theme by Gottschalk, Saul; Toccata in G major, Dubois.

Nov. 6—Toccata in F major, Bach;



Nocturne in E flat, Chopin; Minuet in D major, Mozart; March from the Third Symphony, Widor.

Nov. 10—Special program appropriate to Armistice Day: "Solemn Procession," Hope Leroy Baumgartner; "Prayer for Peace," Paul Held; "A Song of Peace," Orlando A. Mansfield; "Pax Vobiscum," Karg-Elert; Funeral March and Seraphic Chant, Guilman.

James T. Quarles, Cornell University, Ithaca, N. Y.—The following programs have been given this year by Mr. Quarles:

Oct. 6—Sage Chapel: Toccata and Fugue in D minor, Bach; Adante from C Minor Quartet, Spohr; Sonata in C minor, Mendelssohn; Shepherd's Dance from incidental music to "Henry VIII," German; March, "The Farewell," from "Leonore" Symphony, Raff.

Oct. 13—Bailey Hall: Concert Overture in E flat, Faulkes; Gavotte, Old French; "Lamentation," Guilman; "Chanson Indoue," Rimsky-Korsakoff; "Liebestod," from "Tristan and Isolde," Wagner.

Oct. 27—Sage Chapel: Introduction and Passacaglia, Reger; Andante, Stamitz; Allegro Maestoso, from Sonata 1, Parker; "Meditation a Sainte Clothilde," James; "A Prayer for Peace," Held.

Nov. 3—Bailey Hall: Sonata 5, Guilman; Largo, from the "New World" Symphony, Dvorak; "Praeludium," Jarnefelt; "Solvejg's Song," Grieg; "Marche Pittoresque," Kroeger.

Nov. 10—Sage Chapel: Sonata in G, Elgar; "Piece Heroique," Franck; Scherzo in G minor, Bossi; "La Fille aux Cheveux du Lin," Debussy; "Moment Musical," Bonnet; Concert Variations on "The Star-Spangled Banner," Buck.

Nov. 17—Bailey Hall: Toccata in F, Bach; "Plegaria," Torres; Sonata in D minor, Mally; Minuetto, from "L'Arlesienne" Suite, No. 1, Bizet; Prelude to "The Blessed Damoselle," Debussy; "Marche Slav," Tschalkowsky.

Paul Allen Beymer, Wheeling, W. Va.—Mr. Beymer has resumed his recitals at St. Matthew's Church and his program on Sunday afternoon, Oct. 30, was: Pastoral, Matthews; Canzonetta, d'Ambrosio; "Paeon," Matthews; Cantilene, Fryberger; Berceuse from "Jocelyn," Godard; Toccata in D minor, Bach; "To the Evening Star" (from "Tannhauser"), Wagner; "Sunset in a Japanese Garden," Foster; Grand March from "Aida," Verdi.

Edmund Sereno Ender, Baltimore, Md.—In a recital given at the Seventh Baptist Church, Nov. 7, under the auspices of the Baltimore chapter, A. G. O., Mr. Ender, the new organist and choir-master of Old St. Paul's Church, played this program: Grand March ("Aida"), Verdi; "Legend of the Desert" (Dedicated to Mr. Ender), Stoughton; Toccata and Fugue in D minor, Bach; Air for G String, Bach; "The Primitive Organ," Yon; Minuet in G (Arranged by Ender), Beethoven; "Will o' the Wisp," Nevins; Toccata from Fifth Symphony, Widor.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller, of the class of 1910 at Elmhurst College, Elmhurst, Ill., gave a recital at his alma mater Nov. 1, playing as follows: "Fiat Lux," Dubois; "Paradise," Zdenko Fibich; "By the Brook," Rene de Boisdreffe; "Christus Resurrexit," Orreste Ravanello; "Solitude of the Mountain," Ole Bull; Gavotte in F, Martini; Suite in G minor, Rogers; Paraphrase on a Theme by Gottschalk, Saul; "Harmones du Solr," Karg-Elert; Scherzando ("Dragon-flies"), Gillette; Prelude in C sharp minor, Rachmaninoff; Fountain Reverie, Fletcher; Toccata from Fifth Symphony, Widor.

Ludwig Conde, Jr., Los Angeles, Cal.—Mr. Conde, a pupil of Dr. Ray Hastings, gave the following program, assisted by his father, who played the violin, in the Broadway Christian Church, Nov. 1: "Suite Gothique," Boellmann; Chorale Prelude, "Herrlich ist mich verlangen," Bach; Prelude and Fugue in G minor, Bach; "Le Deluge" (Trio for violin, piano and organ, with Ray Hastings as the organ), Saint-Saens; "Immortality," Hastings; Midsummer Reverie (New; dedicated to Dr. Hastings), Conde; "A Rose Garden of Samarkand," Stoughton; Introduction and Allegro from the "Concerto Gregoriano," Yon.

Charles Heintz, Pittsburgh, Pa.—Mr. Heintz's program at Carnegie Music Hall on the afternoon of Oct. 30 was as follows: Overture to "Rienzi," Wagner; Meditation from "Thais," Massenet; "An Elizabethan Idyll," Noble; Three Movements from Septet, Op. 20, Beethoven; "Lamentation," Guilman; Prelude in C sharp minor, Rachmaninoff; Spring Song, Macfarlane; Finale from Second Symphony, Widor.

Samuel A. Baldwin, New York City—Professor Baldwin's November recitals at the College of the City of New York have been marked by these programs:

Nov. 2—Suite in D, Foote; "Socour Monique," Couperin; Prelude and Fugue in C minor, Bach; "An Eastern Idyll," Stoughton; Arabesque, John Gordon Seely; Scherzo in G minor, Bossi; Andante Cantabile, in B flat, Tschalkowsky; "Forest Spell" ("Siegfried"), Wagner.

Nov. 6—Sonata in F minor, Mendelssohn; Dream Fantomime ("Hänsel and Gretel"), Humperdinck; Prelude and Fugue in D major, Bach; Andantino Pastorale, Ferreri; Canzonetta, Frances McCollin; Marie Fire Scene ("The Valkyries"), Wagner; "Chanson Plaintive," Lynarski; Prelude Pastorale, Lladoff; Finale from First Symphony, Vienne.

Nov. 9—Sonata No. 1, in D minor, Guilman; Adagio (Sonata, Op. 27, No. 2), Beethoven; Prelude and Fugue in A minor, Bach; "My Inmost Heart, Doth Yearn" and "A Rose Breaks Into Bloom," Brahms; Arabesque and Fugue, Thetta; Van Denman Thompson; Prize Song ("The Master Singers"), Wagner; "Grand Choeur" in A, Kinder.

Nov. 13—Allegro Moderato from "Unfinished Symphony," Schubert; Air from Suite in D, Bach; Fugue in G major à la Gigue, Bach; "Keep Me From Sinking Down," Ditton; "Chanson," Friml; Pre-

lude in C sharp minor, Rachmaninoff; Nocturne, Foote; Symphony No. 5, Widor.

Nov. 16—Fantasia in F minor, No. 2 (1791), Mozart; "Ave Maria" (No. 2), Bossi; Toccata and Fugue in C major, Bach; Intermezzo, De Lamarier; Elegiac Prelude, George J. Bennett; Magnificat in D minor, Lemalgre; Serenade, Schubert; Love Song and "Ride of the Valkyries" ("The Valkyries"), Wagner.

Nov. 20—Concert Overture in E flat, Faulkes; Chorale-Prelude, "Jesu, My Guide," Bach; Fugue in C major, Buxtehude; "Scena Pastorale," Bossi; Sketches of the City, Gordon Balch Nevins; "By the Sea," Schubert; Symphonic Poem, "Les Preludes," Liszt.

Nov. 23—Prelude and Fugue in E minor (Jesser), Bach; Prelude to "Lohengrin," Wagner; Sonata, "A Pageant," Jepson; Idylle, Quet; Evening Song and Sketch in F minor, Schumann; Intermezzo, Brahms; "Marche Religieuse," Guilman.

Lucien E. Becker, F. A. G. O., Portland, Ore.—For his lecture-recital at Reed College, Nov. 8, the second of the series for this season, Mr. Becker chose this program: "Grand Choeur," Guilman; "The Farewell," from "Leonore" Symphony, Raff; Second Sonata, Henry Morton Dunham; "Ave Maria," Arkadelt; "In the Garden," Hugo Goodwin; Scherzo in G minor, Bossi; Fantasia on "Carmen," Bizet-Lemare.

John J. McClellan, Salt Lake City, Utah—The following are among Mr. McClellan's recent programs at the Mormon Tabernacle:

Oct. 4—Toccata in C major, d'Evry; "Rondo d'Amour," Westerhout; "In Paradisum," Dubois; An Old Melody, arranged by organist; Favorite Mormon Hymn, "Come, Come, Ye Saints"; Prelude to "Tristan and Isolde," Wagner.

Oct. 8—Overture to "Oberon," Weber; "Passepied," Delibes; "Palm Sunday," Mally; Favorite Mormon Hymn, "Come, Come, Ye Saints"; Selection from "Lohengrin" (arranged by McClellan), Wagner.

Oct. 18—Selection from "Faust," Gounod; "Ave Verum, Veritas," Litany Schubert; An Old Melody, Favorite Mormon Hymn, "Come, Come, Ye Saints"; Concert Overture, Hollins.

Oct. 22—Meditation and Toccata, d'Evry; Communion in F major, Grison; Serenade, Schubert; Prelude to "Tristan and Isolde," Wagner.

Frederick Johnson, Bradford, Mass.—In a recital Nov. 8 at the First Church of Christ Mr. Johnson played these selections: "Hosannah," Dubois; "Orientale," Cui; Minuet, Bizet; Fantasia, Op. 168 (Andante Amabile, Agitato), Rheinberger; Norwegian Dance, Grieg; "Benediction," Faulkes; Pizzicato, Delibes; "Träumerei," Schumann; Finale, Lemmens.

Burton Lowell Kurth, Winnipeg, Man.—At St. Andrew's Presbyterian Church, assisted by Mrs. Kurth, contralto, Mr. Kurth gave the following programs in November:

Nov. 6—"Eklog," Kramer; Concert Prelude in D minor, Kramer; "The Shadows Gain upon the Light," vocal, Kramer; "Chant, Negre," Kramer; Intermezzo, Kramer.

Nov. 13—Prayer and Cradle Song, Guilman; Prize Song from "Die Meistersinger," Wagner; "Agnus Dei" (with violin obligato), vocal, Bizet; Adagietto, Bizet; Second movement from Sonata in A minor, Borowski.

Nov. 20—Fantasia on "Urbs Beata," Faulkes; Berceuse in D, Lemare; "Ballad of the Trees and the Master," vocal, Chadwick; Andante from Violin Concerto, Mendelssohn.

Nov. 27—Largo from "New World" Symphony, Dvorak; "My Heart Inflamed and Burning" (from "Stabat Mater"), vocal, Dvorak; Humoresque, Dvorak; "Vision," Rheinberger.

Walter I. Pratt, Iowa City, Iowa.—A fine program of organ and vocal music was given at the home of Mr. Pratt on the evenings of Nov. 16 and 17, and will be repeated Dec. 9, with Mr. Pratt at the organ and Rachel Katharine La Sheek, contralto, assisting. Miss La Sheek sang works of Tschalkowsky, Meyerbeer, Handel and Saint-Saens, and Mr. Pratt's numbers on the organ were: Sonata Op. 27 (Praeludium; Finale), Rheinberger; Pastoral Symphony ("Messiah"), Handel; Prelude and Fugue No. 3, Saint-Saens; Rhapsodie, Op. 45, No. 2, Dvorak.

James Philip Johnston, Pittsburgh, Pa.—At the East Liberty Presbyterian Church recent recitals before the evening service have been as follows:

Oct. 30—Toccata and Fugue in D minor, Bach; First Meditation, Guilman; Intermezzo, Callaerts; "Ave Maria," Schubert.

Nov. 6—"Marche Religieuse," Guilman; "Question and Answer," Wolstenholme; Nocturne, Ferrata.

Nov. 13—Sixth Sonata, Mendelssohn; Pastoral, Foerster; Canzonetta, McCollin.

Walter Sassmannshausen, Chicago.—Mr. Sassmannshausen gave a recital at Christ Evangelical Lutheran Church Nov. 6 and the same program was presented at St. James' Evangelical Lutheran Church Nov. 13. The churches were crowded to their capacity, an aggregate of nearly 2,000 people being present at both recitals. Mr. Sassmannshausen was assisted by the mixed and male choruses of the churches, and two soloists—Mrs. D. Schlemann, soprano, and Mrs. Sassmannshausen, contralto. The organ numbers were: Prelude in E minor, Bach; Canon, Schumann; Funeral March and Hymn of the Seraphs, Guilman; "Psalm 94," Reubke; Cantabile, Loret; Bell Rondo, Morandi; Introduction and Finale on the Chorale, "Jerusalem," Sassmannshausen.

Guy C. Filkins, Detroit, Mich.—The first of a series of monthly recitals by Mr. Filkins at the Central Methodist Church was played on Monday evening, Nov. 14, with the assistance of the Hudson Male Quartet. The program of organ selec-

tions was as follows: "Jubilant March," Faulkes; "By the Waters of Babylon," Stoughton; "Chanson d'Espoir," Meale; Festival Toccata, Fletcher; "The Magic Harp" (Melody for pedal), Meale; "Song Without Words," Nevin; "The Angelus," Shuey; "Pilgrims' Chorus" ("Tannhauser"), Wagner.

Carl Wiesemann, Dallas, Tex.—At his evening recitals in St. Matthew's Cathedral recently Mr. Wiesemann has played:

Oct. 30—Pastorale in F major, Bach; "The Curfew," Horsmann; Serenade, Schubert; "Marche Religieuse," Guilman.

Nov. 6—Fugue in G minor, Bach; Berceuse, Iljinsky; Intermezzo (From Suite for Organ), Rogers; Triumphal March, Lemmens.

Nov. 13—In memory of Armistice Day: "Elegy," Gilman; "To an American Soldier," Van Denman Thompson; Funeral March and Song of the Seraphs, Guilman.

F. A. Moore, Toronto, Ont.—Recitals in the tenth series on the organ of seventy-six stops in convocation hall at the University of Toronto by Mr. Moore, the university organist, have included the following in November:

Nov. 1—Fantasia and Fugue in B flat, Boely; Sonata in C minor, Mendelssohn; "Sposazio," Liszt; "Rhapsodie sur des airs Catalans," Gligout; Madrigal, Lemare; "Salida," Urteaga.

Nov. 15—Introduction and Allegro from Tenth Concerto, Handel; "Song of the Chrysanthemums," Bonnet; Sonatina in A minor, Karg-Elert; Pastorale, de la Tombelle; "The Music Box," Lladoff; "Marche Nuptiale," Widor.

Mr. Moore gave a recital Nov. 21 under the auspices of Loretto Academy at the Church of Our Lady in Guelph, Ont.

John Hermann Loud, F. A. G. O., Boston, Mass.—In the first of a series of three recitals at the Park Street Church, played on Nov. 14, Mr. Loud gave this program: Fourth Sonata, in D minor, Guilman; Berceuse and "Ariel," Bonnet; Melody in C, Wolstenholme; Toccata (Fifth Symphony), Widor; "Speranza," Yon; Improvisation; Allegro Finale in A ("Jubilee"), Hopkins.

Powell Weaver, Kansas City, Mo.—Mr. Weaver gave a recital in the First Baptist Church of Lawrence, Kan., on Nov. 15. The organ is a three-manual of twenty-four stops which the Reuter Company installed some time ago, and has been commented on very highly. Mr. Weaver played: Prima Sonata, Pagella; Prelude and Fugue in A minor, Bach; Minuet in G, Beethoven; Andante from Symphony Pathétique, Tschalkowsky; Italian Rhapsody, Yon; "Pilgrims' Chorus" ("Tannhauser"), Wagner; "La Scolattolo," Powell Weaver; Toccata from Suite Gothique, Boellmann.

Frank Wrigley, Detroit, Mich.—Mr. Wrigley is giving his third series of recitals at the First Presbyterian Church. His November programs were as follows: Nov. 22—Fantasia Overture, Fricker; Andante from Violin Concerto, Mendelssohn; "Ase's Tod," Edward Grieg; Nocturne, d'Evry; Prelude and Fugue in C minor, Bach; Largo ("New World" Symphony), Dvorak; Andante (First Sonata), Borowski; Toccata in D, Ralph Kinder.

Nov. 29—Sonata No. 2, Mendelssohn; Minuetto ("L'Arlesienne" Suite), Bizet; Overture, "Stradella," Plotow; Humoresque, Tschalkowsky; Pastorale, Lemare; Romance, Fricker; Serenade, Rachmaninoff; "Carillon" (A study on four notes), Wheelton.

Ernest Prang Stamm, Tulsa, Okla.—In his Sunday afternoon recitals at the First Christian Church recently Mr. Stamm has played:

Oct. 23—Allegro and Adagio from Sixth Symphony, Widor; Spring Song, Mendelssohn; "Rigolotto" Quartet, Verdi; Scherzo, Gligout; Epithalamium, Matthews; "Over Flowery Meadows," Dunn; Finale, Frank.

Oct. 30—Third Sonata, Guilman; Selections from "Il Trovatore," Verdi; Barcarole, Diggle; "Pilgrims' Chorus," Wagner; Funeral March on the Death of a Hero, Beethoven; Fountain Reverie, Fletcher; Festival Toccata, Fletcher.

G. Howard Freed, Lansdale, Pa.—In a recital at the Methodist Episcopal Church Oct. 4 Mr. Freed offered this program: "Marche Religieuse," Guilman; Andante Cantabile (from Fourth, Symphony), Widor; "The Lost Chord," Sullivan; "Sunday Morning on Gilon," Bendel; Duo for Piano and Organ, "In the Morning," Grieg; "Rapsodia Italiana," Yon; Gavotte, Martini; Fantasia on Church Chimes, Harris; Midsummer Caprice, Johnston; "Christmas in Sicily," Yon; "Liebesfreud," Kreisler; "Buona Notte," Nevin.

Frederick C. Mayer, Woodville, Ohio—Professor Mayer of the Woodville Normal Academy played the dedicatory recital on a Pflüger organ in Emmanuel Evangelical Lutheran Church at Napoleon, Ohio, Nov. 6, before an audience of 800 persons. His offerings included: Chorale Prelude, "O Haupt voll Blut und Wunden," Bach; Chorale Prelude, "Lobt Gott, Ihr Christen," Buxtehude; "Noel Ecossais," Guilman; Evlunde and Fugue on "Ein Feste Burg," Stein; Meditation, Sturges; "Marche Nocturne," MacMaster; Toccata in D minor, Nevin; "Deep River," Burleigh-Biggs; "Will o' the Wisp," Nevin; Toccata and Fugue in D minor, Bach; Grand Chorus, Dubois.

Henry Ward Pearson, Jacksonville, Ill.—Mr. Pearson, director of the college of music of the Illinois Woman's College, gave the first recital of his 1921-1922 series on the evening of Oct. 24 in music hall. For the opening of his third year of recitals Mr. Pearson had a house that was completely filled, with extra chairs placed in the aisles and many people standing. A commentary on the drawing power of Mr. Pearson and of the organ recital in that part of the country. The program

included: "Grand Choeur" in F, Salome; "Scenes from a Mexican Desert," Nearing; Nocturne, Ferrata; Aria and Allegro from Concerto in D, Handel; "Evening Bells and Cradle Song," Macfarlane; Sketches of the City, Nevin; "Marche Pittoresque," Kroeger.

John T. Erickson, New York.—Dr. Erickson gave a recital Oct. 30 in the Gustavus Adolphus Church, rendering the following compositions: Festal March, Kroeger; "Souvenir Poétique," Zdenko Fibich (transcribed by James H. Rogers); Serenade in A flat, Galbraith; "Nightingale and the Rose," Saint-Saens; "Elegie," Sheppard; "The Angelus," Rockwell.

Dr. Ray Hastings, Los Angeles, Cal.—The following compositions were played in recent popular programs at the Auditorium: "Finlandia," Sibelius; "Vell Duce," Goldmark; Baccalote from "Tribute to Zamora," Gounod; Ballet music from "Faust," Gounod; Hebrew Melody, Rimsky-Korsakoff; Ballet music from "Prince Igor," Borodin; "Ave Maria," Arkadelt; Prelude and Fugue in E minor, Bach; Offertory in A flat, Read; "At Evening," Doud; "Midsummer Reverie" (new), Conde; "Caprice Heroic" (new), Hastings.

Charles R. Cronham, Hanover, N. H.—In a recital at Rollins Chapel, Dartmouth College, Nov. 15, Mr. Cronham played: Concert Overture in E minor, Rogers; Intermezzo, Macbeth; "Within a Chinese Garden," Stoughton; "The Tragedy of a Tin Soldier," Nevin; Prelude to "Tristan and Isolde," Wagner; Canon in B minor, Schumann; "Lament," Cronham; "Variations de Concert," Bonnet.

William P. Twaddell, Durham, N. C.—In "an hour of music" at the First Presbyterian Church Nov. 3 Mr. Twaddell was assisted by Mrs. Palmer Constable, violinist. The organ numbers included: Toccata and Fugue in D minor, Bach; Minuet in G, Beethoven; "Träumerei," Schumann; Scherzoso, Woodman; Allegro Vivace, from Fifth Symphony, Widor; "Evening Bells and Cradle Song," Macfarlane; "Suite Gothique," Boellmann.

Ernest Dawson Leach, Burlington, Vt.—In a largely-attended recital for the faculty and students of the University of Vermont at St. Paul's Church the evening of Nov. 20 Mr. Leach played: Toccata, G major, Dubois; Intermezzo in D flat, Hollins; "Will o' the Wisp," Nevin; Caprice, Johnston; Minuet (request), Beethoven; March, "Queen of Sheba" (request), Gounod.

J. F. Reuter, Chicago—Mr. Reuter gave a recital Oct. 16 on the newly rebuilt organ in St. Matthew's Lutheran Church. His selections were: Prelude and Fugue in A minor, Bach; Trio from Sonata 1, Bach; Pastorale from "Friedens Sonata," Rheinberger; "Christus Resurrexit," Ravanello; Andante con moto (Sonata 5), Mendelssohn; Berceuse in G, Kinder; "Consolation," Liszt; Evensong, Johnston; Largo, Allegro and Maestoso, from Sonata 1, Guilman.

William T. Timmings, A. A. G. O., Philadelphia, Pa.—Mr. Timmings gave a recital Nov. 3 at St. Michael's Lutheran Church, with the assistance of Beulah Miller Van Reed, contralto, and Lucius Cole, violinist. The organ numbers included: Sonata No. 1, in D minor, Guilman; Caprice and Melodie, H. Alexander Matthews; Minuet in G, Beethoven; Serenade, Rachmaninoff; Grand March, "Aida," Verdi.

Emily Roberts, Chicago—Frank Van Dusen presented Miss Roberts, artist, pupil and organist of the late Park Lutheran Church, in recital at Kimball Hall, Nov. 12. Miss Roberts' numbers included: Pastorale in E major, Cesar Franck; First Symphony (Allegro), Maquaire; Prelude in C minor, Gligue; "A Tear," Moussorgsky; "The Primitive Organ," Yon; Toccata in F, Crawford.

Miss Sarah Hudson White, Wilmington, Del.—Miss White, who for the last six years has been organist of St. Paul's Methodist Church, and who is a pupil of Ralph Kinder of Philadelphia, gave a recital at the church Oct. 20, her numbers being as follows: "Grand Offertoire," Op. 35, Wely; Intermezzo, Rogers; "Berceuse" (dedicated to Sarah Hudson White), Will M. S. Brown; "Jubilate Deo," Silver; Lullaby, Guilman; Processional March, Kinder.

Harold F. Schwab, Boston, Mass.—Mr. Schwab, of the class of 1922 at the New England Conservatory, gave a recital in Jordan Hall Nov. 9, playing this program: Second Sonata, Op. 71, Bossi; "Easter Mornings" (Symphonic Poem), Henry M. Dunham; Cantilene Pastorale in A minor, Faulkes; Toccata in F major, Bach; First Symphony, Op. 14 (Allegro Vivace, Andante, Finale), Vienne.

Carroll W. Hartline, Reading, Pa.—Mr. Hartline, a pupil of Henry F. Selbert, and organist and choir-master of St. Stephen's Reformed Church, gave a recital with the assistance of a quartet on Nov. 7 and played all his numbers from memory. The organ offerings were: "Suite Gothique," Boellmann; "Rimembranza," Yon; Prelude and Fugue in E flat, Bach; "At Evening," Kinder; Humoresque, Yon; Toccata, Yon.

Miss Ella B. Lease, Reading, Pa.—Miss Lease, a pupil of Henry F. Selbert, gave a recital with the assistance of her choir at Alsace Lutheran Church Nov. 1, and the organ selections included: Processional March, Everett E. Truette; "Even-song," Johnston; Prelude and Fugue in E minor, Bach; Offertoire in E flat, Thomas; "Song of Sorrow," Nevin; "Echo," Yon; "Marche Nuptiale," Loret.

Albert Scholin, Waterloo, Iowa—As a prelude to a musical service arranged by him at the First Methodist Church the evening of Nov. 6, Mr. Scholin gave an organ recital, playing these selections: Toccata in D minor, Nevin; "Consolation," Bonnet; "Romance sans Paroles," Bonnet; "Tragedy of a Tin Soldier," Nevin.



# 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.

Mr. Sammond reports that the new membership campaign is meeting with unusual success. Not only are the blanks, which ask for the names of organists who might be interested, being returned in large numbers, but there are a number of applications coming along with these. Fifteen or twenty came in the first few days and the different state presidents give us reports which promise that we will go well over the thousand mark for our 1922 membership. If you haven't done your part as yet, please get at it at once and help to make this our best year. You can at least give us the names of organists who are not now affiliated with some organization and who might be glad to know of the opportunity. If you will send the names, the membership committee will do the rest. Of course we would like to have you send new members, but please do not fail to return the blank filled with names.

### N. A. O. Dinner to Dupre.

On Tuesday evening, Dec. 13, the headquarters council of the N. A. O. will give a dinner in honor of Marcel Dupre. There will be speakers of note and following the dinner a short informal recital by M. Dupre on the Wanamaker organ.

### Joint Committee of Reference Makes Report.

Our readers will remember that our own committee of reference has been considering various practical questions connected with organ and keyboard construction. It presented a report at the October executive committee meeting which was accepted unanimously. The report has since that time been under the scrutiny of the corresponding committee of the Organ Builders' Association, and we are glad to say that it is approved by that committee, according to advices received from M. P. Möller, chairman of that committee. He reports that the members are completely in accord with the conclusions reached and we hope to publish extracts from their letters next month. The chairman of the joint committee of reference, which consists of both committees, takes great pleasure in publishing these findings, which are appended.

We have received some most interesting comments on the three subjects discussed and any further letters about them will be welcome. There are also other matters of general interest, perhaps suggested by the report, which come within the scope of the committee's work. Will you not send us your opinions and suggestions? Address the committee at 2268 Sedgwick avenue, New York.

Following is the report of the committees:

1. The naming of "Unit" Installations designed to meet special demands. A new and often extreme application of the unit idea is being made in places of entertainment. The committee notes with pleasure the tendency to designate such instruments as "unit orchestras." The purchasing theater owner is generally unfamiliar with technical aspects of organ building and desires only certain elements of organ tone. He also perceives that the instrument will furnish desirable orchestral tone colors which are sufficiently realistic for his purpose. The name "unit orchestra" therefore indicates his desire and expectation, and is in no way misleading. From the point of view of organists and organ builders, this name is also satisfactory, for it indicates just what the instrument really is. Moreover, if municipal or church organ committees desire to purchase an instrument fulfilling the true functions of an organ, they will not listen to any suggestion to accept a unit orchestra in its stead. The name will indicate the distinction.

The committee realizes the self-denial

involved on the part of those who still advocate this type of instrument as a fit substitute for the concert and church organ. It feels, however, that in the light of experience such renunciation on their part will commend itself to concert and theater organists throughout the world.

2. The naming of organ stops which appear on more than one manual by "duplexing," or in more than one pitch.

Here the guiding principle is that the console should indicate on the faces of the stops with equal clearness what the organ contains and what it does not contain. There are three ways in which a speaking stop can be considered.

First: It can be regarded as belonging primarily to one tonal division, as indicated by the name of the manual. In other words, it has a "home." If it is augmented it has a fundamental pitch from which other pitches are derived.

Second: It can be regarded as belonging to a floating group of stops which are equally available on two or more manuals, instead of being controlled by a separate manual. Such are most echo organs and some modern string divisions.

Third: It can be regarded as a separate "unit" appearing on any manual and in different octaves at command.

This committee here concerns itself only with the first type of stop. It recommends that if a certain stop is placed on one manual chest with the other stops of that group, and in addition appears in the same octave on another manual, its name shall not be changed, and the stop knob or tablet shall indicate the primary position, or "home," of the stop. However, that only be augmented when the melody on the great is duplexed as concert flute on choir, of course without revealing the identity. Even had the common origin been marked the names are misleading.

If there is augmentation and the pitch is different, the source shall be indicated. The name should in any case be the true title of the same family, e. g., concert flute augmented to traverse flute. Stops, however, that are to be augmented may well be chosen to avoid all unnecessary change of names.

In other words, every console should reveal the tonal resources of the organ plainly and instantly.

3. The relative position of the manuals on four-manual organs.

The committee recommends that the accepted arrangement of the manuals downwards—solo, swell, great and choir—be retained. The tendency to place the great keyboard below the choir is unfortunate. The practice originated when coupling was possible downwards and before the development of the concert organ of today. The manual of technical climax should be in the most convenient location, and the most recent efforts at standardizing the heights of the manuals have regarded the position of the great as the starting point. It retains the same elevation above the pedals on a two-manual as on a four-manual console, and on a three-manual console it lies half way between the great and swell of the four-manual console.

The committee would add that by means of extra coupler facilities the relative position of the great and choir could be reversed on any console when the registration of the music made this desirable. The committee's recommendation will help any who feel inclined to allow such a radical change without themselves being entirely familiar with its consequences to come to a wise decision.

The committee requests that original ideas and plans for organ construction and console equipment which are being developed either by organists or progressive organ builders be submitted to it. The committee will gladly digest them and place them before the eminent players of the country.

REGINALD L. McALL,  
Chairman of the Joint Committee of Reference.

Following are the names of the men who have acted on the reference committee from the Organ Builders' Association: Herbert Brown, Robert P. Elliot, William E. Haskell, David Marr and M. P. Möller, chairman. The N. A. O. members are Charles M. Courboin, Clifford Demarest, T. Tertius Noble, Firmin Swinnen and R. L. McAll, chairman.

### Lancaster Chapter News.

The first of a series of guest recitals under the auspices of the Lancaster chapter, National Association of Organists, was given by Rollo F. Maitland, F. A. G. O., in the First Presbyterian Church, Lancaster, Pa., Tuesday evening, Nov. 22. The program appears on the recital page of this issue. An after-the-recital luncheon was tendered Mr. and Mrs. Maitland, with thirty members and their guests present.

The monthly meeting of the association will be held Sunday, Dec. 4, at St. John's parish house, after which

a recital will be played by Sydney Cooper, organist of the church.

Among the accessions to membership at the November meeting were: Walter Westphal, Elizabeth Adams, Lucretia Benner, Elizabeth Custer, Cecelia Drachbar, Bessie Gingrich, Mary Hammond, Florence Lebzelter and Mrs. Robert Stewart.

### Chicago Convention Committee.

The following persons have been appointed to serve on the convention committee and they will have full charge of the complete plans of the convention which will be held in Chicago next summer:

Members from Chicago: Dr. Francis Hemington, William H. Barnes, R. P. Elliot, S. E. Gruenstein and John W. Norton.

Members from Headquarters: Henry S. Fry, Herbert S. Sammond, F. W. Riesberg, Mrs. Kate E. Fox and Willard I. Nevins.

Members at Large: Dr. Edward Young Mason, Illinois; Charles A. Sheldon, Georgia; William P. Twaddell, North Carolina; John W. Teed, Iowa; Carl Wiesemann, Texas.

### The Rev. John Keller Dead.

The Rev. John Keller, for thirty-three years secretary of the Protestant Episcopal diocese of Newark, died Oct. 22 at his home, Glen Ridge, N. J. He was 60 years old. In 1886 Mr. Keller became rector of Trinity Church at Arlington, N. J. He was always interested in the N. A. O. and was vice-president of the Union-Essex chapter of New Jersey. Those who were at the Philadelphia convention last summer will remember him for his interest and active part in the many meetings.

### First Public Meeting Held.

The first public meeting of the headquarters council was held Monday evening, Nov. 28, at the parish house of the Church of Our Lady of Lourdes, with the Catholic Guild of Organists. The assemblage listened to a concert by the Paulist Fathers' Choir under the direction of Father Finn, C.S.P. Modern Russian music was made a feature of the evening. Marcel Dupre was the guest of honor. A detailed report will appear in the next issue of The Diapason.

### EXECUTIVE COMMITTEE MEETS.

The executive committee meeting was held at headquarters Nov. 14 and the following were present: Chairman R. L. McAll, Mrs. Fox, Mrs. Keator, Miss Whittemore, Messrs. Weston, Farnam, Sammond, Riesberg, Macrum and Nevins. The minutes of the last meeting were read and approved and the treasurer's report, which followed, showed a fine balance after a season in which so many new activities had been carried on. Mr. Weston reported eight new members. The New Jersey report, as usual, filled with interest, was read and showed that they had begun a very busy winter. Mr. McAll gave a report from the reference committee, which is printed elsewhere, and also told of the many interesting letters he had received in regard to this work. The resignation of John Doane from the chairmanship of the public meetings committee was read and accepted with regret. Mr. Farnam was chosen to fill his place. After further discussion of the Chicago convention the meeting adjourned.

### LETTERS FROM STATE PRESIDENTS

My dear Mr. Nevins: I have sent two applications to Mr. Weston and am going to McKinney, Tex., on the 29th to arrange a council there. I expect to start them with about fifteen members. This will be the first council in Texas.

I would like very much to hear from all members of the N. A. O. who live in the state of Texas, so that I can keep in touch with them, and if possible organize councils in various parts of the state. Address me care of St. Mathew's Cathedral, Dallas.

The Times-Herald, a newspaper with a large circulation, has kindly consented to publish the three pamphlets which are sent out by headquarters. These will appear on their music page on successive Fridays. The message to the clergy will appear first. It seems to me that such advertising in the papers all over the country would help the N. A. O. in its work of bringing the organists and clergy together. Sincerely yours,

CARL WIESEMANN,  
State President for Texas.

My Dear Mr. Nevins: In reply to your letter, I take pleasure in giving you a report of our activities. Our program committee is at work on a comprehensive program for the year. Tentative

plans call for three or more recitals by visiting organists, and a series of recitals and services by our own members is being evolved. We are campaigning actively for new members, with success. We are trying to render a service to our own members by keeping a directory of substitute organists and by having informal discussions on matters pertaining to our profession. We are also urging our members to notify our secretary of vacancies of which they may hear and do not want themselves.

I have taken steps looking to the establishment of a council in another part of the state, and hope to be able to report progress in the near future.

I wish I could find it possible to attend the meetings of the executive committee, but Louisville is a long way from New York. Shall look for an account of the last meeting in the next issue of The Diapason.

Sincerely and fraternally yours,  
W. LAWRENCE COOK,  
State President for Kentucky.

### LETTER OF GREETINGS.

Dear Mr. McAll: Most hearty greetings to fellow members of the executive committee. It would really be a very great pleasure for me to attend the meeting on the 14th, not only to assist in the transaction of business, but to meet those whose names I have on my list of good friends.

From the date of its first meeting in Ocean Grove, I have been a member of the N. A. O. and have missed but three conventions in spite of the fact that they were held in the East. Now that we are to meet in the West, I hope I shall have the opportunity of greeting my eastern brethren.

I believe our organization is a vital force musically, and the many enduring friendships that have been made at the conventions have meant much to me and I think that other organists would give a like testimony.

With every good wish, believe me, sincerely yours,  
EDWARD YOUNG MASON.

### NEW JERSEY REPORT.

The state president has had the pleasure of meeting with two of the local chapters during the last month. On Monday evening, Nov. 7, the Central New Jersey chapter held a meeting at the Fourth Presbyterian Church, Trenton. There was a large attendance, many members having come from a distance. The winter's work was outlined and committees were appointed. A charming program of music was followed by a brief and striking address by the pastor of the church. He spoke of the value of good music in the service, and said that each week, after announcing his sermon topics for the following Sunday, he turns over the weekly calendar to his organist, who arranges hymns, anthems and solos in harmony with his line of thought.

A business meeting of the Monmouth chapter was held early in November. J. Stanley Farrar, the president, appointed committees and announced meetings for the winter. There will be a number of organ recitals, and an exchange program is to be arranged with the Central chapter. Mrs. Fox reports one new member.

Respectfully submitted,  
HARRIET S. KEATOR,  
State President.

### CENTRAL NEW JERSEY CHAPTER.

The opening meeting for the fall season of the Central New Jersey chapter was held on Nov. 7 in the Fourth Presbyterian Church, Trenton. The meeting was largely social, though a delightful informal musical program was given by Messrs. Wilson, Bingley and Morrell. Mrs. Allen and Miss Isabelle Hill. The Rev. Gill Robb Wilson, pastor of the church, made an address emphasizing the necessity of having the minister and organist work together, and being of one mind to give a unity of purpose to the service of the church. Tentative plans for the season's work were discussed and meetings were arranged to be held at the Junior High School, Trenton, and at the Lawrenceville School, Lawrenceville, when an organ recital will be given by Theodore Keller, organist of the school. We were especially honored and gratified by the presence of our state president, Mrs. Bruce S. Keator.

PAUL AMBROSE, Secretary.

### UNION-ESSEX CHAPTER.

A meeting of the Union-Essex chapter was held in St. James' Parish Hall, Elizabeth, Oct. 24. The members were received by the organist of the church, Miss Clara Stevens, and the pastor made a short address, treating the subject of religious music in an interesting and scholarly way. A short business meeting was held, the president, Hermon E. Keese, being in the chair. A resolution in reference to the death of the vice-president, the Rev. John Keller, was adopted and his address of last year was recalled—"Church Music in Its Relation to the Minister"—as well as his genial presence and interest in the association. Amendments to the constitution were offered (to be voted upon at the next business meeting) providing for \$1 annual dues and a change of the time of meetings to the second Monday of each month.

The next meeting was set for Nov. 28 at St. Stephen's Church, Newark, when Alston Lorain Brandes, organist of the church, will give a recital.



## ENGLISH FIRM BUILDS NOVEL THEATER ORGAN IN FOOTSTEPS OF AMERICA.

**William Hill & Son and Norman & Beard Construct Instrument They Deem One of Their Most Successful Ventures.**

How England is following in the footsteps of the United States in adapting the organ to theater purposes is illustrated by the construction of an instrument for the Regent Picture House of Brighton by the noted London firm of William Hill & Son and Norman & Beard, Limited. The organ is a three-manual, with stopkeys above the manuals, and has eighty-six stopkeys and a total of more than 2,400 pipes. The distance between the console and the great organ is 147 feet. The builder says that he regards this organ as one of his "most successful ventures in modern organ building."

The instrument is divided, and placed on each side of the auditorium at an elevation of thirty-five feet above floor level. No part of the sound-producing portion is visible. A portion of the pedal and all manual departments are enclosed in swell-boxes. Each manual department is sub-divided into two sections, each section being acted upon by its own couplers, and the four divisions of the swell and orchestral organs thus formed are enclosed in separate swell-boxes, whereby compound expression is attainable on either manual without recourse to inter-manual coupling.

To avoid an undesirable complication of control, all five swell-boxes can be operated conveniently by three balanced pedals. Normally the boxes containing both sections of, say, the swell organ, which are at all times controlled by the same pedal, open and close together as one swell-box, but by touching a stopkey the shutters of the box containing the first section reverse their position relative to that of the balanced pedal, so that on depressing the pedal, section 2 box opens and section 1 box closes, and vice-versa. When the controlling stopkey is restored to its former position, the shutters of section 1 box will adapt themselves at once to the position normally indicated by the swell pedal. The same arrangement is applied to the orchestral organ.

A fourth balanced pedal operates the stop-swell independently of the boxes. By means of a stop-switch the stopkeys can be disconnected temporarily from the sound boards without affecting the position of the slides. Meanwhile a fresh combination of speaking stops and couplers can be arranged which will come into operation when the stop-key is returned to the "off" position. A red light indicates when the stop-switch is in operation, so that this accessory need not prove a tax on the memory of the performer.

Following is the specification:

### PEDAL ORGAN.

- (Wind pressure, 5, 7 and 15 inches.)  
1. Resultant Bass (from Numbers 2 and 5), 32 ft., 32 notes.  
2. Open Diapason, 16 ft., 32 pipes.  
3. Violone, 16 ft., 32 pipes.  
4. Bourdon, 16 ft., 32 pipes.  
5. Dolce, 16 ft., 32 pipes.  
6. Octave (20 from No. 2), 8 ft., 12 pipes.  
7. Flute, 8 ft., 32 pipes.  
8. Trombone (20 from No. 31), 16 ft., 12 pipes.  
9. Saxophone (from No. 20), 16 ft., 32 notes.

### GREAT ORGAN (Wind pressure, 6 inches).

- Section 1 in Box A.  
11. Quint Flute (12 from No. 4), 16 ft., 61 pipes.  
12. Open Diapason, 8 ft., 73 pipes.  
Section 2 in Box A.  
13. Viola, 8 ft., 73 pipes.  
14. Hohl Flöte, 8 ft., 73 pipes.  
15. Flute Conique, 4 ft., 73 pipes.  
16. Super Octave, 2 ft., 61 pipes.  
17. Chimes (A to E), 8 ft., 20 notes.  
18. Percussion, 8 ft., 61 notes.

### SWELL ORGAN (Wind pressure, 7 inches).

- Section 1 in Box B.  
19. Horn Diapason, 8 ft., 73 pipes.  
20. Saxophone, 16 ft., 73 pipes.  
21. Harmonic Trumpet, 8 ft., 73 pipes.  
Section 2 in Box C.  
22. Zauberpfeife, 8 ft., 73 pipes.  
23. Aeoline, 8 ft., 73 pipes.  
24. Unda Maris (T. C.), 8 ft., 61 pipes.  
25. Octave Gamba, 4 ft., 73 pipes.  
26. Piccolo, 2 ft., 73 pipes.

### ORCHESTRAL ORGAN

- Section 1 in Box D.  
27. Violoncello, 8 ft., 73 pipes.  
28. Harmonic Clarinet, 8 ft., 73 pipes.  
29. Concert Flute, 4 ft., 73 pipes.  
30. Orchestral Oboe, 8 ft., 73 pipes.  
31. Tuba Harmonique, 8 ft., 73 pipes.

- Section 2 in Box E.  
32. Viole d'Orchestre, 8 ft., 73 pipes.  
33. String Celeste, 2 rks., 8 ft., 134 pipes.  
34. Grand Chorus, 6 rks., 438 pipes.  
(String toned, 8, 12, 15, 17, 19, 22.)  
35. Clarinet, 8 ft., 73 pipes.  
36. Vox Humana, 8 ft., 73 pipes.  
37. Orchestral Trumpet, 8 ft., 73 pipes.  
38. Glockenspiel, 2 ft.  
Accessory Tablets—Bass Drum, on and off; bass drum, tap and roll; side drum, on and off; side drum, tap and roll.

The pistons include five to great, five to swell, five to orchestral, five to pedal (foot pistons), one reversible for great to pedal (thumb), one reversible for great to pedal (foot), one reducing whole organ to pp. and three for octave and sub-octave, one to each manual. The stop-keys are arranged in two rows on a curve of four-foot radius above the keyboards. The wind is supplied by two fans driven by a five and one-half horse-power Bull motor.

### To Hear St. Paul Organ by Radio.

The Northwest is to hear St. Paul's municipal organ recitals by wireless telephone, according to information in the St. Paul newspapers. Permission to construct a radio station on the roof of the Auditorium was asked in a letter from Commissioner Ferguson to the radio inspector in Chicago. The station will have a radius of 500 miles. The cost of the radio plant is estimated at \$1,200 to \$1,500. It is being financed by the Boy Scouts. In the letter to the Chicago office it was estimated that there are 500 amateur and other radio stations in the Northwest.

### Mary Garden as Salesman.

Mary Garden tried her hand as salesman, an entirely new role for her, on Monday morning, Nov. 28, at the Auditorium Theater, Chicago, when she opened the mid-season subscription sale for the second half of the Chicago grand opera season. This feature, never tried before by the Chicago Opera Association, is Miss Garden's own idea, and was prompted by the tremendous attendance of the first two weeks of the season, which is the largest that institution has had for a corresponding period. The mid-season subscriptions will be effective beginning Dec. 19, covering the final five weeks of the series.

### Kimball-Frazee Factory Busy.

The Kimball-Frazee Organ Company of Boston is exceedingly busy these days, having recently completed a new organ for the Paige Street Baptist Church at Lowell, Mass., and one for Plymouth Congregational Church, Belmont, Mass., and being at work on organs for the Methodist Episcopal Church of South Braintree, Mass., for the Methodist Episcopal Church of Revere, and for St. Andrew's Episcopal Church of Wellesley.

### HOW TO SING BUCK'S TE DEUM.

Chicago, Nov. 6, 1921.—Editor of The Diapason: Will you submit the following proposition to your music critic and to your readers, to see if some opinions will be forthcoming? The question is one of importance to directors whose aim is artistic rendition of music, rather than "playing to the gallery." The music in question is Buck's Festival Te Deum, No. 7. Score in question on first page. My contention is, that to sing it as indicated in the music, "All the Earth (mf) Doth Worship Thee" (p), with great organ accompaniment to "All the Earth" and choir organ to "Doth Worship Thee," cheapens the music very much. Especially so when used as part of a religious service. To cap the climax, there is an accent mark over the word "earth," after which the choir is supposed to whisper (?) the rest of the phrase. It seems to me that an ideal accompaniment to this would be tympani (ff) and plenty of brass.

There has been much written in the past relative to the merits (and otherwise) of Mr. Buck's church compositions. Personally I feel that much has been said against his music (be it distinctly understood that I refer to church music) is true.

To get back to the "Te Deum." Do directors as a rule have this sung as indicated or do they soften down the accented note? Of course, it is largely a matter of interpretation, although the music should fit the text as much as possible—and the text is "All the Earth Doth Worship Thee" and not "All the Earth (bang, bang) Doth Worship Thee" (whispered).

Can't this be discussed from a standpoint of music rather than composer? Thanking you for your kind consideration, I am, cordially, A. J. S.

James N. Reynolds, of Atlanta, South-eastern representative of the W. W. Kimball Company, has sold to the First Baptist Church of Andalusia, Ala., a modern electric organ of good size with several special features, detached console, electric blowing plant, etc.

When you visit Cornell University, at Ithaca, New York, you will hear *another* beautiful

## Steere Organ

"It is without doubt one of the great organs of the world today. It meets every possible demand, whether of the so-called legitimate school of purists, with their insistence upon fine diapasons, or the most heterodox player of orchestral transcription, with his need of highly colored and characteristic voicing. The organ is stupendous in its power and grandeur, delicate and refined in its more intimate mood, unfailing and responsive in its technical capability. It is a master work, and the most sensitive and expressive organ I have ever played."

(Sd.) JAMES T. QUARLES.

## The Steere Organ Company

Westfield, Mass.

Organ Architects and Builders

Churches Auditoriums Theatres Residences

## Where DEAGAN Percussion Musical Instruments

Are Manufactured



DEAGAN BUILDING

The Largest Factory of Its Kind in the World.  
(ABSOLUTELY FIREPROOF)

A large output of uniformly high quality instruments made possible by ample facilities and standardized methods of construction insures for the Organ Builder a constant and dependable source of percussion supplies Catalog on request.

**J. C. DEAGAN, Inc.**  
DEAGAN BUILDING : 4211 Ravenswood Ave.  
CHICAGO

**GOODWIN WINS THE TOWN.**

Growing Attendance at His Recitals at Northfield, Minn.

Hugo Goodwin is making himself so much a part of the life of Northfield, Minn., by means of his series of recitals that The Diapason would not be surprised to hear at any time that he has been elected mayor. Mr. Goodwin is using the fine Steere organ at Carleton College for Sunday vesper recitals and town and gown are attending in increasing numbers. In building the programs he is careful to have at least two or three well-known and well-loved pieces, and to have the whole program balanced. At the first recital there were about 200, at the second about 500 and at the third about 700.

In addition to this, Mr. Goodwin has started a series of recitals for the school children. These at first are to be six weeks apart, and later on every month. The teachers dismiss the schools early and the children are marched to the chapel in orderly formation with their teachers.

Some of Mr. Goodwin's recent programs were:

Oct. 30—"In the Morning" (from "Peer Gynt" Suite), Grieg; Allegro (from Fourth Concerto), Handel; "The Swan", Saint-Saens; First Minuet (from the "Arlesienne" Suite), Bizet; Second Legend, Bonnet; Lullaby, Scott; "In India," Rimsky-Korsakoff; "Ride of the Valkyries," Wagner; "Ave Maria", Arkadelt.

Nov. 6—Overture to "A Midsummer Night's Dream", Mendelssohn; Adagio (from Sonata 4), Bach; "Anitra's Dance" (from "Peer Gynt" Suite), Grieg; Prelude to "The Prodigal Son", Debussy; War March of the Priests (from "Athalie"), Mendelssohn; "Kammeno Ostrow", Rubinstein; "Clock Movement" (from Symphony in D), Haydn; Etude in C sharp minor, Chopin; Finale (from Variations in A flat), Thiele; Caprice in E, Paganini.

Nov. 13—Allegro (from Sonata in G minor), Merkel; Meditation (from "Thais"), Massenet; Intermezzo, Cal-laerts; "Dance of the Odalisques", Rebi-koff; Fugue, "Ad Nos ad Salutarem Undam", Liszt; Barcarolle (from "The Tales of Hoffman"), Offenbach; Second Arabesque, Debussy; Minuet in G, Beethoven; Overture to "Tannhäuser", Wagner.

At a special recital for the school children, Oct. 31, the selections included: "In the Hall of the Mountain King", Grieg; "The Birdling", Grieg; Barcarolle (from "The Tales of Hoffman"), Offenbach; "The Chatterbox", Old English; "The Harvest Dance", Hamish McCunn; Largo, Handel; "Anitra's Dance", Grieg; "A Syrian Croon", Traditional; "Träumerei", Schumann; Minuet, Boellmann.

## Max Schuelke Organ Co., Inc.

522-532 Sixteenth Avenue  
MILWAUKEE, WIS.

Electro-Pneumatic and Tubular-  
Pneumatic Action

Known for their Superior Tone  
Quality and Workmanship

ESTABLISHED IN 1875

## CARL F. MUELLER

Organist and Director of Music  
Grand Ave. Congregational Church  
Milwaukee, Wis.

Organist, Wisconsin  
Consistory, A. A. S. R. RECITALS

## HENRY F. SEIBERT

Concert Organist

Organist and Choirmaster, Trinity Church  
READING, PA.

## Mrs. Edith Ewell Lewis

ORGANIST AND CHOIR DIRECTOR  
of St. John's Methodist Episcopal Church  
Brooklyn, N. Y.

Coaching. Special attention to Church  
Program making and interpretation of  
sacred song.

## HUGH PORTER

ORGANIST

New First Congregational Church and  
Temple Shalom, Chicago. Chapel  
organist of Northwestern Univer-  
sity, Evanston.

The Wrangler House, Evanston, Ill.

## Chandler Goldthwaite

CONCERT ORGANIST

Management W. P. BUGGE

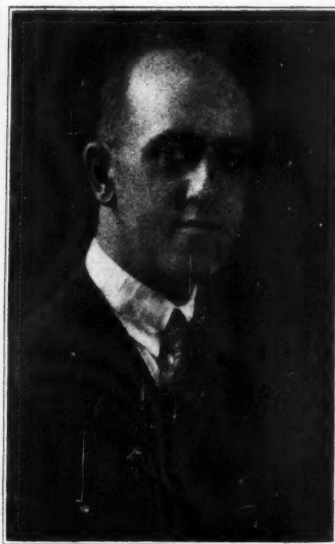
Auditorium, ST. PAUL, MINN.

## SIBLEY G. PEASE

ORGANIST - COMPOSER

First Presbyterian Church, B. P. O. Elks No. 99  
Private Organist to Mr. and Mrs. Herbert G. Wylie

1027 NORTH BONNIE BRAE  
LOS ANGELES, CALIF.



## LYNNWOOD FARNAM

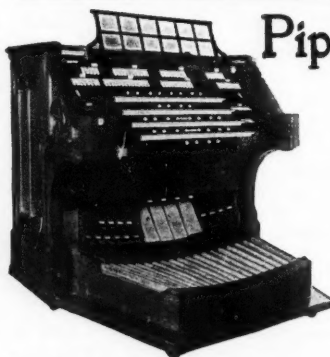
ORGANIST

*Primus inter pares on the  
organ bench.*—New York  
Evening Post.

Church of the Holy Communion  
49 West 20th Street  
New York City

ESTABLISHED 1851

## Gen. Kilgen & Son



Pipe Organ Builders

ST. LOUIS, MO.

The House of Quality for Tone,  
Material and Workmanship.

Tubular-Pneumatic  
Electro-Pneumatic

Specially Scaled and Voiced for  
Residence, Hall, Studio, Church  
or Cathedral.

Console of St. Louis Cathedral Orga

## Marr & Colton PIPE ORGANS

They will merit your careful investigation  
which will prove their—

*Quality - Simplicity - Durability*

The Marr & Colton Company

INCORPORATED

WARSAW, NEW YORK

Correspondence Solicited

## CHARLES M. COURBOIN

CONCERT ORGANIST

Guest Soloist, Evening Concerts, Wanamaker Auditoriums

Philadelphia and New York City

Organist, First Baptist Church, Syracuse

"As on many former occasions, Mr. Courboin gave a brilliant performance. There was much beauty in all of his interpretations and his playing was characterized with a warmth and grandeur that made it both restful and buoyant."

The Post-Standard, Syracuse, September 30, 1921.

Exclusive Management:

Syracuse Musical Bureau, Lock Box 443, Syracuse, New York

Builders of Church, Chapel and  
Concert Organs

Direct Tracker, Tracker Pneumatic  
or Tubular Pneumatic Actions

**TREU PIPE ORGAN CO.**  
ORGANS REBUILT

Blair Ave. and Mullanphy St., ST. LOUIS, MO.

## JAMES ROBERT GILLETTE

MUNICIPAL ORGANIST

ORGANIST ST. JOHN'S CHURCH

Under Concert Direction: A. J. LORENZ, Box 443

EVANSVILLE, INDIANA



## Bennett Organ Company

SOME CHURCHES USING OUR MAKE ORGAN

First Baptist Church, Oklahoma City . . .	4	Manual and Echo
Christ Church Cathedral, Louisville, Ky. . .	4	" and Choir Room Organ
First Baptist Church, St. Joseph, Mo. . .	3	"
First Church of Christ Scientist, Toledo, O. . .	3	" and Echo
First Christian Church, Lexington, Ky. . .	3	"
Augustana College, Rock Island, Ill. . . .	3	" Two Organs
St. John's Evang. Prot., Evansville, Ind. . .	3	"
First Swedish Lutheran Church, Moline Ill. .	3	"
First Congregational Church, Moline, Ill. .	3	"

—FACTORY, ROCK ISLAND, ILL.—



## IMMIGRANTS TO HEAR ORGAN

## Two-Manual Midmer Instrument for Ellis Island, New York.

Robert E. Tod, immigration commissioner, has arranged for a Midmer organ to be installed in Ellis Hall on Ellis Island, New York. For some years an organization of public-spirited people in New York has arranged weekly recitals by celebrated artists for the thousands of immigrants awaiting admission at the port of New York. These recitals are held in the great vaulted hall in the main building, which is capable of seating 5,000 persons. The recitals are usually diversified by folk songs and hymns of the nationality most numerous represented in the gathering. The new Midmer organ is a two-manual of conventional type, but includes a set of chimes.

The Midmer company recently completed its first year under the presidency of C. Seibert Losh. The business has been largely increased and the payroll doubled. New machinery and equipment have been installed, and a number of important instruments have been delivered in the metropolitan district, where the Midmer company for over sixty years has conducted business without intermission and with great success. Mr. Losh reports a great increase in inquiries and correspondence and anticipates further extension of the business.

## Hold First Congress in London.

The first annual congress of the National Union of Organists' Associations of England was held in London Sept. 19 to 22, S. W. Pilling presiding. It is interesting to record the rapid progress made by the organization. Ten years ago it numbered three or four local associations in the north of England; now it has thirty-one such associations and a membership roll of more than 3,000. The opening meeting of the congress was held at the Royal College of Music Sept. 20, when an interesting paper was read by Sir Charles Nicholson on "Church Architecture and Organs." In the afternoon the members were received at the mansion house by Sir Edward and Lady Cooper, acting on behalf of the lord mayor. At 5 o'clock Southwark Cathedral was visited and special music was performed under the direction of E. T. Cook. On Wednesday a visit was paid to the National Institute for the Blind. The Braille notation was explained and practical demonstrations were given. An alternative was provided in a visit to Westminster Cathedral for an opportunity of hearing plainsong under proper conditions. In the afternoon members were shown round the printing works of Novello & Co. by Augustus Littleton. Special music was sung at Westminster Abbey at the afternoon service. On Thursday morning there was a visit to St. Paul's. Wednesday evening a banquet was held.

## Treu Organ Opened in Illinois.

An organ built by the Treu Organ Company of St. Louis, Mo., for Emanuel Lutheran Church at Mount Olive, Ill., was opened with a dedicatory service in the morning and a recital the evening of Oct. 23 by Walter Sassmannshausen, organist of Christ Lutheran Church, Chicago. The church was crowded to its capacity for the recital, a large number being content with standing-room, while many were turned away. The organ has two manuals and tubular-pneumatic action. Mr. Sassmannshausen's interesting program was rendered admirably. A return engagement for the near future has already been made.

## Crowd Makes Recital Open Early.

Carl R. Youngdahl, A. A. G. O., dean of music at Augustana College and Normal School, Sioux Falls, S. D., played at the dedication services of a Kilgen organ in the Lutheran Church of Bloomer, Wis. The service was a model high mass Lutheran service. Mr. Youngdahl played also at the dedication of the Möller organ in Trinity Lutheran Church of Madison, S. D. This recital was scheduled to begin at 8 o'clock, but it was found necessary to begin at 7 o'clock as at that time all the seats were occupied and also all the available standing room. It was estimated that 1,000 people stood

outside of the church. The program included: Sonata Cromatica, Yon; Fugue in D major, Bach; Andantino, Lemare; "Grande Fantaisie de Concert," Callaerts; Sonata in C minor, Guilmant; "Humoresque," Dvorak; Largo, Handel; "A Christmas Lullaby," Youngdahl; "Sateyentens Songdag" (request), Ole Bull; "Marche Triomphale," Heintze.

At the seventeenth annual convention of the West Virginia Federation of Women's Clubs, held at Huntington late in October, Mrs. J. Minor Dunham gave a brief recital preceding the meeting at the Fifth Avenue Baptist Church Oct. 27. She received a great ovation after her performance. Her numbers included Martin's "Evensong" and the Fantasia on the tune "Trgwyn," by Morgan.

## A. J. Schantz, Sons &amp; Co.

ORRVILLE, OHIO

Established 1873

## ORGANS

for

Churches, Halls  
Residences and TheatersTHE ERIE REED  
PIPE COMPANY

Manufacturers of

Reed, Flue and  
Wood Pipes

Artistic Excellence in Voicing

26th and Cherry Sts.  
ERIE, PA.

## WILLIAM LINDEN

Theatre and Church Organ

Tuning and Repairing

Maintenance of Pipe Organs

Phone Diversey 2654

1637 Vine Street, CHICAGO

Organ Magnets, many kinds,  
Armatures, Tubes, Paper  
Washers, Contact Wires, etc.  
in stock

EMIL MEURLING Reynolds, Ill.

## HUGO GOODWIN

F. A. G. O.

CHICAGO

4454 North Lincoln St.

## JAMES N. REYNOLDS

Builder of

## SMALL PIPE ORGANS

Modernizing of Old Organs  
Rebuilds Additions  
Voicing Blowers  
219 Marietta St. ATLANTA, GA

## KATE ELIZABETH FOX, F. A. G. O.

ORGAN RECITALS

Organist and Choir Director, Church of  
the Redeemer  
Morristown, New Jersey

CONTINUOUSLY engaged in the manufacture of Pipe Organs for more than one hundred years.

INSTRUMENTS unexcelled in purity of tone, reliability of action, artistic design.

SPECIALLY planned for the requirements of churches, auditoriums, theatres, lodge rooms and residences.

HENRY PILCHER'S SONS  
LOUISVILLE, KY.

## The American Organist

A magazine of unexcelled interest to professional organists and choirmasters because of its unique illustrated reviews of new and old organ music and anthems, its articles by eminent men of the organ profession, and its discussions—some of them rabid, some of them mild, all of them candid and earnest—of the everyday problems of the everyday organist, with special departments for both the Church Organist and the Theater Organist. It endeavors to keep its feet firmly planted on the rock foundation of the past, but its face it turns toward the light of the future.

U. S. A., \$2.00. Canada, \$2.25. England 12s money order. Sample copy gratis.

36 West 65th St

New York, N. Y.

There is nothing intricate in the mastery of the

WURLITZER  
HOPE-JONES  
UNIT  
ORCHESTRA

Knowledge of it increases one's efficiency. The great number of installations we are making thruout the United States is increasing the demand for highest type musicians. Artists will always find a profitable market for their services.

Let us send you the address of a Hope-Jones Unit near you where you can try it.



The RUDOLPH  
WURLITZER Co.

Factory N. Tonawanda, N. Y.  
Offices: Cincinnati, Ohio

## YON OPENS WINONA ORGAN

## Draws Overfilled House and Repeats Program the Next Morning.

Pietro A. Yon made a trip west in November and passed through Chicago Nov. 17 on his way back to New York after a very successful recital at Winona, Minn., where he opened the large Hook & Hastings organ in the Central M. E. Church Nov. 15.

People began to gather for the recital as early as 6:30, and fully 1,000 were turned away for lack of room. So that these might have an opportunity to hear Mr. Yon on the instrument, which is the pride of Winona, the program was repeated by Mr. Yon the next morning, when he was heard by many of the elite of the city who could not get into the church the preceding night. After the evening recital there was a reception for Mr. Yon at the home of Paul Watkins, one of the leading men of Winona, whose activity was largely instrumental in bringing about the installation of the organ.

The Winona organ, whose specification has appeared in The Diapason in full, has three manuals and sixty-two speaking stops, with a total of 3,536 pipes. The echo of fourteen stops is played from the great.

The handsome program prepared for the dedicatory exercises contained what is headed "A grateful tribute to the manufacturers," which is something of which the Hook & Hastings Company may well be proud. The tribute says among other things: "During the process of work on this organ, which covered a period of more than two years, the committee in charge made frequent visits to the home plant of the manufacturers, the Hook & Hastings Company, at Kendal Green, Mass., and watched with great interest the progress of the instrument in its various stages of construction. During this time the committee learned to know intimately and to esteem highly all of the members of the firm and some of its best workmen. Due to the painstaking care and most conscientious work on the part of the firm and its highly skilled artisans, a glorious result has been achieved, which will prove of inestimable and lasting benefit to Winona and vicinity."

Mr. Yon's program was made up of the following compositions: Sonata Prima, Pagella; "Gesu Bambino," Yon; Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; "Ave Maria," Bossi; "Echo," Yon; "Christus Resurrexit," Ravanello; "The Primitive Organ," Yon; "Marche Champetre," Boex; Toccata from Fifth Symphony, Widor.

Mr. Yon gave a recital Nov. 11 at the First Congregational Church of Jamestown, N. Y., on the Eliot C.

Hall memorial organ, a three-manual Austin, which was dedicated recently. He had a large audience, many of whom stood throughout the performance and then insisted on encores which considerably lengthened the program. Mr. Yon's playing of his own "Gesu Bambino" made a remarkable impression on the critics of the Jamestown papers. A luncheon for Mr. Yon was given at the Hotel Samuels by E. Snell Hall.

## Opens Hinners Organ in Iowa.

Margaret Walker Stevens, a pupil of Clarence Eddy, dedicated a new Hinners organ in St. Patrick's Church, Ottumwa, Iowa, Oct. 23 and 24. The organ numbers given were: Largo, Handel; "Pilgrims' Chorus," Wagner-Eddy; "A Song of Consolation," Cole; "A Song of Gratitude," Cole; "Mammy" (from "Magnolia" Suite), Dett; "Retrospection" (a transcription of the song, "I Hear You Calling Me"), Marshall; Offertoire in D minor, Batiste. Mrs. Stevens is organist of the First Congregational Church, Ottumwa.

Ella Smith, organist of St. Paul's Universalist Church, on the Midway, Chicago, recently appeared in joint recital with Victor Young in the Coliseum at Evansville, Ind. Miss Smith, who is a pupil of Wilhelm Middelschulte, has also been re-engaged as accompanist for the Charles A. Stevens Women's Chorus.

## KINDER

PHILADELPHIA

## ALICE R. DEAL

CONCERT ORGANIST

4359 West End Avenue  
CHICAGO

Telephone Columbus 6102

## William Powell Twaddell

Organist and Musical Director

First Presbyterian Church

Durham, North Carolina

## CARL WIESEMANN

St. Matthew's Cathedral, St. Mary's College

DALLAS, TEXAS

## Over Ninety Years of Uninterrupted Success

## HOOK &amp; HASTINGS CO.

Many and important improvements have been made in late years, although grand organs built in the early days of our company are still giving satisfactory service in live churches.

Personal unbiased investigation has convinced many well qualified judges that the latest Hook & Hastings organs are unequalled in tone or mechanism.

Main Office and Works: Kendal Green, Mass.

Branches: Boston, New York, Philadelphia, Chicago, Dallas

Established 1890

"Honest Pipes"

## GEORGE W. BADGER CO.

Manufacturers of

Metal Organ Pipes  
REED STOPS

Badger reed stops are of distinctive tone and quality, voiced carefully to individual requirements. A Badger reed will give character and beauty of expression to any organ.

Special Prices and Prompt Delivery on

Flue Stops - Front Work

Rockville Centre, N. Y.

"Include in your next theatre organ specification our MUSETTE POPULAIRE a reed stop as effective as the Vox Humana."

Electric Controlled Tubular Chimes  
GIVING ANY DEGREE OF TONE DESIRED

Tubular Chimes, Harp Effects, Orchestra Bells  
Xylophones, Electric Bells, Etc. for Pipe Organs

## R. H. Mayland's Son

54 Willoughby St.,

BROOKLYN, N. Y.

Established 1866

SEND FOR CATALOGUE

## HINNERS ORGAN CO.

Pekin, Illinois

Builders of organs of all sizes. Superb tone—modern appliances—durable construction. Cordial endorsement of eminent organists and musicians.

Our Electric Blower department supplies electric blowing outfits for any type of organ.

CORRESPONDENCE SOLICITED

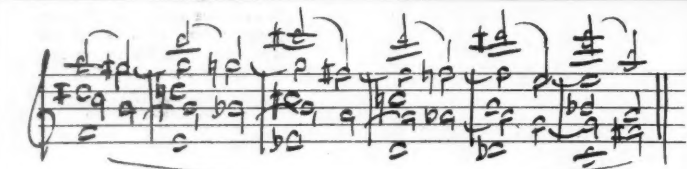
ALLAN BACON, A. A. G. O.  
CONCERT ORGANISTHEAD OF ORGAN DEPARTMENT  
PARSONS COLLEGE  
Fairfield, IowaAvailable for  
RECITALS, DEDICATIONS, Etc.

## ARTHUR B. JENNINGS, JR.

ORGAN RECITALS

Recitalist, N. A. O. Convention, 1921

Address, St. Stephen's Church, Sewickley, Pa.



Concerto in A minor on a theme by Seb. Bach.  
1. Prelude (Double Fugue) 2. Scherzo (Canon) 3. Adagio (Perpetuum mobile) 4. Intermezzo (Passacaglia) 5. Finale (Pedals alone)

"An interesting and effective work, I accept it."—Theodore Thomas.  
"A grand and interesting work."—Alexander Guilmant.  
"Master of Gothic tonal art."—Ferruccio Busoni.

## WILHELM MIDDELSCHULTE

1705 Ridge Ave., EVANSTON, ILL.

Phone Evanston 298

## HENRY F. SEIBERT

Concert Organist

Organist and Choirmaster, Trinity Church, Reading, Pa.

"The announced organ concert has been a great success. The public applauded enthusiastically. For some of those present the organ played in such a way has been a revelation."—MILANO, La Perseveranza, September 6, 1921.

## ARTHUR C. BECKER, A.A.G.O.

Concert Organist

Director School of Music, De Paul University  
CHICAGO

## Pittsburgh Musical Institute, Inc.

A School for serious students. Organ department in charge of William H. Oetting, Charles N. Boyd and Albert Reeves Norton, OVER 1350 PUPILS LAST YEAR.

131-133 BELLEFIELD AVENUE - - PITTSBURGH



C.  
A.  
L.  
B.  
E.  
R.  
T**Tufts****Concert**  
Advanced Instruction  
Organ Dedications Featured  
**Organist**  
1135 West 27th Street, Los Angeles California**CHARLES GALLOWAY : CONCERT ORGANIST**Organist and Musical Director St. Peter's Episcopal Church (St. Louis). Organist Washington University  
Official Organist Louisiana Purchase Exposition (1904)**INSTRUCTION - ORGAN - THEORY**  
My method of instruction is patterned after that given by ALEXANDRE GUILLMANT, my preceptor for about five years. Special attention given to and exceptional advantages for the study of hymn-tune playing, their and solo accompaniment. For organ practice pupils have access to an electrically propelled two-manual organ.  
Address, CHARLES GALLOWAY, 4171 Magnolia Ave., St. Louis, Mo.**American Guild of Organists**Examinations for Associateship and Fellowship  
For Information Address  
Chairman of Examination Committee

WARREN R. HEDDEN, Mus. Bac., F. A. G. O.

170 West 75th Street NEW YORK, N. Y.

**EMORY L. GALLUP****Organist and Choirmaster**  
St. Chrysostom's Church, Chicago**JOHN DOANE****ORGANIST AND CHOIRMASTER**  
The Church of the Incarnation, New York City  
**Organ Instruction** Formerly Director of the Organ Department, Northwestern University School of Music - Evanston, Ill.  
Three fine Hutchings Organs available for students' practice.  
25 EAST 35th STREET NEW YORK CITY**Homer P. Whitford**Mus. Bac., F. A. G. O.  
**Organist and Director of Music,**  
Tabernacle Baptist Church  
Accompanist, Philharmonic Society  
Utica, N. Y.**PALMER CHRISTIAN****ORGANIST**  
Grove Park Inn All Souls Church  
ASHEVILLE, N. C.**Ernest Prang Stamm**  
**ORGANIST**Ninth and Boulder Streets  
TULSA, OKLAHOMA**HARRIS S. SHAW**A. A. G. O.  
Teacher of Piano, Organ, Harmony  
and Interpretation  
Studio, 18 Huntington Avenue  
BOSTON, MASS.**ALBERT J. STROHM**St. Paul's-by-the Lake Temple Beth-El  
Organ Instruction—Boy Voice Training  
2124 Chase Avenue CHICAGO**HARRISON D. LE BARON, A.A.G.O.**Director School of Music  
OHIO WESLEYAN UNIVERSITY  
Delaware, Ohio**FRANK STEWART ADAMS****CONCERT ORGANIST**  
Organist, Rialto Theatre, New York**LESTER W. GROOM, A.A.G.O.****RECITALS—INSTRUCTION**  
Church of the Ascension, Chicago**PERCY SHAUL HALLETT, F.A.G.O.**Organ Recitals and Instruction  
Theoretical Subjects Guild Examinations  
PASADENA, CALIFORNIA**J. RODE JACOBSEN**Organist-Choir Director, Christ  
Norwegian Lutheran Church  
Instructor of Organ, Harmony, Counter-  
point and Composition  
Correction and Rearranging of Music  
MSS. a Specialty  
Expert Band and Orchestra Arranging  
2638 Milwaukee Ave., Chicago, Ill.**MARSHALL BIDWELL**A. A. G. O.  
**CONCERT ORGANIST**  
Pupil of Widor—Winner of Premier  
Prix d'Orgue—Coe College,  
Cedar Rapids, Iowa**Charles Albert Stebbins**Residence Shorecrest Hotel  
Chicago  
Organist 2nd Church The Aeolian Co.  
of Christ, Scientist Fine Arts Bldg.**DANIEL A. HIRSCHLER,**  
Mus. B., A. A. G. O.  
Dean, Department of Music,  
The College of Emporia, Pro-  
fessor of Organ, Director An-  
nual May Festival.  
**RECITALS INSTRUCTION**  
Emporia, Kansas**BERT E. WILLIAMS****ORGAN ARCHITECT**  
Director, Southern Theatre  
Organist, Temple Israel and Scottish  
Rite Masonic Bodies  
Southern Theatre, Columbus, O.**GEORGE DAY**  
HENRY DAYF. A. G. O.  
**CONCERT ORGANIST**  
ST. JOHN'S CHURCH  
Wilmington, Del.**JAMES T. QUARLES**Organist and Assistant Professor of Music Cornell  
University. Organist and Choirmaster St.  
John's P. E. Church, Ithaca, New York.  
**RECITALS and INSTRUCTION****WILLARD L. GROOM**ST. PETER'S CHURCH  
Belmont and Broadway  
CHICAGO  
(Practice Organ for Students)**BIGGS** RECITALS  
INSTRUCTION

219 Greene Avenue, BROOKLYN, N. Y.

**KRAFT**For  
RECITALS  
and  
LESSONS

TRINITY CATHEDRAL, CLEVELAND, O.

**ALBERT**

Concert

Organist

**RIEMENSCHNEIDER**DIRECTOR OF MUSIC, BALDWIN-WALLACE COLLEGE, BEREA, OHIO  
DIRECTOR and ORGANIST, Euclid Avenue Baptist Church, Cleveland, Ohio**FRANK WRIGHT**

Mus. Bac., A. G. O.

Candidates prepared for A. G. O. or University examinations by correspond-  
ence Summer Courses for those visiting New York.  
STUDIO, 46 GRACE COURT, BROOKLYN, N. Y.**Dr. RAY HASTINGS****Concert Organist**

Temple Auditorium - - LOS ANGELES, CAL.

**Boy Voice Training**Special Course  
for Organists

G. EDWARD STUBBS

121 West 91st St., New York City

**E. Rupert Sircom**Organist and Choirmaster, Church  
of Our Saviour, Brookline, Mass.,  
(Episcopal) and Organist of the  
Apollo Club of Boston.**CARL McKINLEY**Organist and Director of Music  
THE CENTER CHURCH,  
HARTFORD, CONN.Recitals Instruction  
Address—Center Church House.**HAROLD TOWER**

GRAND RAPIDS, MICHIGAN

Organist and Choir Master St. Mark's  
Pro-Cathedral—Conductor St. Cecilia  
Chorus—Accompanist Schubert Club**ARTHUR DAVIS, F.R.C.O., F.A.G.O.****CONCERT ORGANIST**  
Organist and Master of the Choristers  
Christ Church Cathedral  
St. Louis, Mo.  
Organ Recitals and Instruction  
Special correspondence course for A. G. O.  
Examinations. Address,  
Christ Church Cathedral, St. Louis, Mo.**EDWIN LYLES TAYLOR**

F. A. G. O.

**RECITALS INSTRUCTION**First Baptist Church  
BIRMINGHAM, ALA.**SYDNEY WEBBER**

ORGANIST-CHOIRMASTER

Trinity Church WATERBURY, CONN.

**JUDSON W. MATHER**

Concert Organist

PLYMOUTH CHURCH - - SEATTLE, WN.

**STANLEY R. AVERY**Certificate Paris Conservatoire:  
Organ (Widor) Piano (Philipp)  
Composition (Vidal).

Recitals—Instruction

**How to Train a Choir**Practical Course in Choir Train-  
ing. Given in Person or by Cor-  
respondence. First Lesson Free.MAC PHAIL SCHOOL OF MUSIC  
MINNEAPOLIS, MINN.**Walter Wild, F.R.C.O.****Concert Organist**Organist and Director Clinton Avenue  
Congregational Church,  
Brooklyn, N. Y.  
Sheridan Theater, Greenwich Village,  
New York City.**ZEUCH**  
BOSTON**J. FRANK FRYINGER****Concert Organist**258 East College Avenue  
YORK, PENNSYLVANIACHARLES E. CLEMENS,  
Mus. Doc. (Hon. W. R. U.)  
Professor of Music, Western  
Reserve University. Organist  
Euclid Ave. Presbyterian Church  
and Florence Harkness Memorial  
Chapel, Cleveland, Ohio.  
Organ Recitals. Instruction.  
1617 Prospect avenue, Cleveland**J. WARREN ANDREWS**Concert Organist and Teacher  
Special Ten-Lesson Course in  
Organ and Church Service Playing.  
Short Course, also, in Piano Teaching.  
4 West 76th Street. New York.

## News of the American Guild of Organists

### HEADQUARTERS.

At the council meeting Nov. 7 there were present Messrs. Federlein, Doersam, Comstock, Andrews, Bleecker, Brewer, Carl, Coombs, Hedden, Macrum, Sealy, D. M. Williams, Wright and Avery.

Mr. Hedden reported a lively interest in the examinations, ninety applications for requirements having already been received. The committees selected by the executive committee were approved.

The office of librarian being vacant since the death of H. Brooks Day, Mr. Philip James was elected to fill that office. Mr. James was elected to fill the place on the council made vacant by the election of Mr. Doersam as sub-warden.

It being possible through Trinity Church choir to acquire a large photograph of the late warden, Dr. Baier, the secretary was authorized to make arrangements for its purchase.

It was suggested that the annual election of officers be confined to academic members. As this would necessitate a change in the constitution, the amendment may be presented for consideration, at the next general meeting, which will be the annual New Year's luncheon on Jan. 2.

A letter in memory of the late warden was read from the New England chapter. As a memorial service to Dr. Baier has been planned, the secretary was instructed to confer with Moritz E. Schwarz, acting organist of Trinity Church, and to report later.

Thirty colleagues were elected.

### NEW ENGLAND.

At the rooms of the Harvard Musical Association, Boston, on the evening of Oct. 24, was held the first social meeting of the season of the New England chapter. The chief feature was the address of Wallace Goodrich, dean of the New England Conservatory of Music, relative to his impressions respecting musical matters in France and Italy during his stay in those countries last winter.

It was twenty-five years since he had spent a winter in Europe and he was pleased to observe that the people and their spirit had remained as formerly. At St. Sulpice on Christmas Day Widor played from his Gothic Symphony (built on the Introit for the day). Troublous times had affected the choir in respect to the number of men. The organ playing (to the speaker's delight) confirmed what he had recently published on the subject in book form. The organ in France is made an integral part of every service and in particular of the vespers service, which affords wide scope for improvisation, an art wonderfully cultivated and cherished by French organists. A plea was made for a recognition of this principle in American churches. Extraordinary cold weather had turned the church edifices into mausoleums, but in spite of unseasonable conditions, the organs retained their known qualities of well-balanced brilliancy and adaptability.

Church music in Paris, Cannes, Rome and Florence was commented on by Mr. Goodrich. In a number of churches he noted that under the influence of the Schola Cantorum there had been a return to the type of music composed by Palestrina, Allierri and others of the same period. At St. Peter's, Rome, he was surprised to observe that the high altar is used only on high festivals. The Vatican choir, free from exaggerations such as characterized its concerts in this country, is located in a gallery, while services are held in a side chapel. Possibly 200 persons composed the congregation. Concerts and the opera in Rome were dominated at present by musicians from Germany and Austria and there was to be heard an abundance of the highest forms of music.

Under the auspices and management of Alfred Brinkler, organist and choir-master of St. Stephen's Church in Portland, Maine, the local section of the New England chapter held a delightful reception early in November to Mr. and Mrs. Lemare. Mr. Lemare is the newly-appointed municipal organist of Portland. Invitations to the principal musical organizations and musicians brought to the Falmouth Hotel 150 or more persons prominent in the musical life of the city to greet Mr. and Mrs. Lemare. The musical organizations represented were the Rossini, Marston, MacDowell and Kotschmar clubs, the Portland Men's Singing Club and the officers of the Festival Chorus. The guests were received in the "State of Maine" room and refreshments were served in an adjoining room. The New England chapter was represented by its dean, George A. Burdett, and he reports the great success of the occasion.

Raymond C. Robinson, F. A. G. O., gave a recital under the auspices of the chapter Nov. 7 in the First Church in Boston. Mr. Robinson, who is organist and choir-master of Central Church, played this program: Allegro (Symphony 6), Widor; "Clair de Lune," Karg-Elert; Chorale Improvisation on "Ein Feste Burg," Karg-Elert; "Chant du Mal," Jongen; Scherzo, Gigout; Finales-Marche (Second Suite), Boellmann; Fantaisie in D flat,

Saint-Saens; "Noel Languedocien," Guilmant; "Piece Heroique," Franck.

### ILLINOIS CHAPTER.

Dean Norton has sent the following letter to the widow of Arthur R. Fraser, who until his death was organist and choir-master of Grace Episcopal Church in Oak Park:

"At a recent meeting of the executive committee of the Illinois chapter, American Guild of Organists, the dean of the chapter was by vote requested to voice for the associates of Arthur Randolph Fraser their keen appreciation of his worth along the many lines in which his life had touched theirs and left its mark; to speak of him as a good musician, earnest, intelligent, well equipped, competent, of high standards, dignified, holding fast to all that was good in the old and ever ready to accept with enthusiasm the newer voices who had something to say; as a comrade ready and willing to respond to any request for fellowship or assistance, unjealous and enterprising in co-operation or introduction, anxious to be friendly and going out to meet those who would meet him the same way; as a Christian, making the music he prepared an act of worship that should lead him, his choir and those who heard them away from the lesser things of technique and detail to the loftier fields of inspiration and exaltation, setting an example of patience and sacrifice in his unswerving devotion to his duty even while suffering severest physical pain; and finally—and most of all—as a manly, upright, genuine man, sturdily meeting life's obligations so long as power was given him and surrendering to the inevitable with an unafraid spirit which robbed Death of all its menace and made it a triumph.

"To her who knew him best, and will miss him most, the chapter offers its sincere sympathy for the loss sustained in the passing of Arthur Randolph Fraser. While his life was short in years it was long in service, influence and usefulness. His friends and associates hold his memory as a choice fragrance and thus record their regret at his early passing from their comradeship. Accept with this, dear Mrs. Fraser, the honest sympathy of the chapter of the guild of which he was a worthy member. Most sincerely, "JOHN W. NORTON."

The first dinner of the season will be held on Monday evening, Nov. 28, at the Blackhawk restaurant on Wabash avenue.

### BALTIMORE CHAPTER.

In July, 1921, the late Dr. Victor Baier, warden of the guild, came to Baltimore with two other officials of the guild and organized the Baltimore chapter. The chapter has a charter identical with that held by all chapters of the organization scattered throughout the country. Competent organists of either sex who desire to assist in the work of the guild are eligible to membership. The chapter has both men and women on its roll.

In furthering the object of the guild, the chapter has arranged for a series of four recitals to be given by out-of-town organists of note. The first, on the evening of Nov. 7, was played by Edmund S. Ender, now organist of Old St. Paul's Church, Baltimore.

In addition to the recitals by out-of-town artists, the guild, through the courtesy of Harold Randolph of the Peabody Conservatory, will offer at the concert hall of the conservatory a series of recitals by its own members on Sunday afternoons at 3:30. Such a recital was given on the afternoon of Nov. 6, another Nov. 13, while of others notice will be given in due course.

Miss Margaret P. Ingle gave a recital at the Peabody Conservatory of Music under the auspices of the chapter on Sunday, Nov. 13, at 3:30, and was assisted by the choir of Grace and St. Peter's Church. John Demarest, organist and choir-master, Miss Ingle is organist of the Memorial Episcopal Church. The organ numbers were: Solemn March, Noble; Toccata in F. Bach; "Rimembranza," Yon; Overture to "Egmont," Beethoven, and the Andante Cantabile and the Finale from Widor's Sixth Symphony. The anthems were Gounod's "Send Out Thy Light," "How Blest Are They," by Tschalkowsky, and "Worthy Is the Lamb," from "The Messiah."

### MISSOURI CHAPTER.

Hunter Jones gave a recital under the auspices of the Missouri chapter on the afternoon of Sunday, Oct. 30, at St. Michael and All Angels' Church, St. Louis. His program was as follows: Choral Song and Fugue, Wesley; Chorale Prelude on "Martyrdom," Parry; Double Theme, Varie, Rousseau; "L'Organo Primitivo," Yon; "Clair de Lune," Karg-Elert; Pastorale, Parker; Wedding Song, Parker; "Deep River," Burleigh; March for a Church Festival, Best.

### TEXAS CHAPTER.

Nearly every seat in Grace Methodist Church at Dallas was taken Nov. 1 for a recital by Miss Ada Emily Sandel, under the auspices of the Texas chapter. Miss Sandel was assisted by Miss Anna Clark, pianist; Miss Helen Hall, violinist; the Temple Emanu-El double quartet and the Central Congregational choir. Two of Miss Sandel's numbers proved particularly popular—Firmen Swinnen's "Chinoiserie" and Kunder's Toccata, with which she closed the program.

### WEST TENNESSEE.

The new dean, Mrs. E. A. Angier, Jr., presided at the first evening meeting of the West Tennessee chapter in the studio of Miss Belle S. Wade. There was a large and enthusiastic attendance and plans for the year were discussed. A short but beautiful musical program was rendered by Miss Alice McLaughlin, so-

prano, and Harry Kohn, violinist. Announcement was made of the church guild service to be held Sunday afternoon, Dec. 4, in the Temple Baptist Church. Several applications for membership were received. After the business session a short time was spent socially. The next meeting will be held Thursday morning, Dec. 8.

### Lectures Arranged by Erb.

J. Lawrence Erb, F. A. G. O., formerly director of the school of music of the University of Illinois, who is now managing director of the American Institute of Applied Music in New York, has arranged a very interesting course of lectures for the thirty-sixth season. Mr. Erb himself will lecture on "Acoustics for Music Students" on Nov. 23 and Dec. 7. Mr. Erb recently gave a recital at Centenary Methodist Church, Tulsa, Okla., at which he played: Prelude in B minor, Bach; Intermezzo and Fugue (Pastoral Sonata), Rheinberger; Love Song, Harker; First Suite for Organ, Rogers; "The Swan," Stebbins; Song without Words, Bonnet; "Angelus" and Grand Chorus in D, Renaud; "Tranquility," Busch; Allegretto Scherzando (MS), Erb; Grand March from "Aida," Verdi.

Mrs. Frank C. Churchill, organist of the Unitarian Church of Lebanon, N. H., for the last nine years, gave another of her delightful musicales at her home Nov. 7 and in addition to her own numbers on the two-manual organ in her home, had the assistance on the program of the following artists: Arthur Woodhead, well-known organist, on organ and piano; Miss Jennie M. Burnes, violin; Daniel D. Ladd, viola; G. Donald Pirnie, baritone, and Frank Slater, tenor. About 150 friends were privileged to hear the program, which was the fourth of its kind since the Estey Company installed the organ a year and a half ago.

Homer P. Whitford's choir at the Tabernacle Baptist Church of Utica, N. Y., gave a harvest festival service on Sunday evening, Oct. 30, and in addition to the choruses there was an organ recital in which Mr. Whitford played these selections: "Evening Bells and Cradle Song," Macfarlane; "In Autumn" (from "Woodland Sketches"), Macdowell; "Thanksgiving" (from Pastoral Suite), Demarest. For the offertory Wagner's "Evening Star" was played on piano, violin and organ.

### FLORENCE RICH KING.



Florence Rich King, F. A. G. O., one of the most talented of women organists in Boston, is one of the more recent fellows of the American Guild of Organists (1920, to be exact). Florence Rich King has been a pupil of Everett E. Truette of Boston for eight years, studying organ, harmony, counterpoint and composition. She has given many recitals, not only in the churches of which she has been organist and choir-master, but also for the New England chapter of the American Guild of Organists, to which she has belonged since its organization in 1905, and of whose executive committee she is an efficient worker for the second year. As an organist, both church and concert, she ranks among the best in the chapter, her playing being characterized by marked rhythm, fluency in execution, and the poise which comes from the conscious mastery of the resources of the instrument.

Mrs. King has served as organist and choir-master in the following churches: Berkeley Temple, Boston, 1897-1907; Winchester Congregational Church, 1907-1908; Brookline Baptist Church, 1908-1915; Second Church, Dorchester, 1915-1921; and is at present organist and choir-master at the Congregational Church, Wellesley, Mass.

## Christmas Organ Music

JUST ISSUED

### THE COMING OF THE MAGI

by

CHARLES H. MORSE—60 cents

Suitable for Recital and Church Programmes

FAULKES, W.	
Op. 151, No. 1. Paraphrase on a Christmas Hymn.....	75
FOOTE, ARTHUR	
Op. 80. Christmas.....	75
(Played by Joseph Bonnet)	
HARDY, E.	
The Hymn of the Angels.....	50
HARRISON, JULIUS	
Gloria in Excelsis.....	50
LANSING, A. W.	
Festival March .....	65
WHITING, GEORGE E.	
Christmas Prelude .....	40
Christmas Postlude .....	50
Christmas Pastorale .....	40

### SCHMIDT'S COLLECTION OF

## HYMN-ANTHEMS

Selected from the works of

AMBROSE, BRIGGS, DEMAREST, GALBRAITH, HAMER, HANSCOM, HAHN, LANSING, LYNES, PEACE, SCOTT, WOOLER and others

Two Volumes

Price 75 Cents Each

None of the anthems is over the ability of the average chorus, many are extremely effective, and all have respect for churchly conventions as distinguished from secular. PACIFIC COAST MUSICAL REVIEW.

The Arthur B. Schmidt Co.

BOSTON

NEW YORK

120 Boylston St.

8 West 40th Street



## DESCRIBES OPEN-AIR ORGAN

## Handsome Brochure on Instrument at University of Virginia.

From the factory of M. P. Möller at Hagerstown, Md., comes a very handsome brochure devoted to the organ Mr. Möller recently built for the open-air Greek amphitheater at the University of Virginia. This organ, a large three-manual, which is the first open-air organ to be constructed in the East or South, was opened by

Humphrey J. Stewart, who presides A. Campbell Weston, representing the National Association of Organists, and Frank S. Adams. Rene Briais addressed M. Dupre in French. A theme was given M. Dupre, and he improvised in the beautiful atmospheric style for which the French are noted.

Many prominent church and concert organists, as well as theater organists and others were present, including: George Ashdown Audsley, Alexander Russell, F. W. Riesberg, T. S. Buhrman, Kate Elizabeth Fox,



DR. H. J. STEWART AT UNIVERSITY OF VIRGINIA ORGAN.

over the outdoor organ at Balboa Park, San Diego, Cal. The instrument has been fully described in The Diapason. The 100th anniversary of the founding of the university at Charlottesville was marked by the dedication of the organ.

The Greek amphitheater will have an important part in the work of the university. Here will be held open-air concerts, organ recitals, aesthetic dances, educational and religious conventions and lectures, which may be enjoyed by thousands instead of hundreds, as in the case of the usual college and civic auditoriums.

One wing of the stage group was constructed to house the organ. This concrete chamber is divided into four separate sections or sub-chambers. Two of these contain the organ proper. The openings for tone egress are occupied by bronze screens, back of which are the expression shutters for the various departments, and, in addition, there have been provided rolling steel shutters to protect the instrument from the weather. In a third room is the electric blower which furnishes wind for the organ, to which is directly connected the low voltage compound electric generator which produces the current for the action. Special care has been taken and further equipment provided to protect the organ against dampness, cold and condensation.

## Reception for M. Dupre.

A very successful and enjoyable reception was held in honor of Marcel Dupre Nov. 22 by the Society of Theater Organists. About 125 guests assembled at the Magna Chordia studios, 10 East Forty-fourth street, New York City, at 11 a. m. After an introductory speech by President John Hammond there were speeches by Alexander Russell of Wanamaker's store; J. Warren Andrews, representing the American Guild of Organists;

Melchiorre Mauro-Cottone, Lynnwood Farnam, William Y. Webb, Harry Rowe Shelley, Frank Sealy, J. Warren Andrews, A. Campbell Weston, and practically the entire membership of the society. This is the first reception given M. Dupre, except one by Mr. Russell at the Hotel Vanderbilt, where the committees from the various organists' bodies had luncheon. The affair was significant in bringing together many representative church, concert and theater organists in a common cause.

## BONNET HAILED IN CANADA

## Tour Booked from Halifax to Victoria—Seven Encores in Quebec.

Joseph Bonnet's Canadian tour has been booked solid from Halifax to Vancouver and Victoria, B. C. In Quebec Mr. Bonnet was obliged to respond to seven encores at the conclusion of the program and similar ovations are accorded him at each appearance.

At the conclusion of the Canadian trip Mr. Bonnet will tour the far west, returning by way of Salt Lake City and Denver, and he is due to arrive in New York shortly before the holiday season.

In January a tour of the middle west or the eastern part of the country will be begun. In addition, Mr. Bonnet will play many engagements in private homes which have already been arranged. The present season is filled with activity for this great artist.

## ANOTHER WORK OF MICHELL.

Philadelphia, Pa., Oct. 31.—Editor of The Diapason: I note in this issue a memorial by R. P. Elliot on the late talented C. C. Michell of England. Mr. Elliot writes a beautiful, concise and accurate estimate of Michell's skill and odd temperament, but he omitted to mention the one instrument that Michell loved far beyond all his work in this land. The organ in St. Luke's in Philadelphia is a monument to a great genius,

## RICHARD KEYS BIGGS

## Concert Organist



Walter J. Swartz takes pleasure in announcing that Mr. Biggs will make a tour of the Middle West and the Pacific Coast Cities in February, 1922.

"A veritable wonder worker with stop and pedal combinations, he played with a crisp and fascinating energy, quite as if he had played this particular instrument for years."—SPRINGFIELD (MASS.) UNION, Feb. 3, 1921, in review of recital on the Springfield Municipal Organ.

For Dates and Terms Address **Walter J. Swartz** 219 Greene Ave. Brooklyn, N. Y.

still in use and superior in many ways to large instruments with their senseless duplication of stops. Michell, whom I knew well and always saw when here, told me that he always came back to hear his pet organ, which for massive tone and grandeur outclassed any other with which he had to do, in a church with poor acoustics, in a narrow chancel. The St. Luke's organ is a wonder and but for its isolation would have become better known. However, one great consolation: It is presided over by an organist of wondrous skill who can conjure sounds and voices that I in traveling about have never heard equaled. Yours truly,

C. M. REID.

Editor of The Diapason: My letter originally contained a tribute to St. Luke's organ and its organist, Mr. Michell having taken me there while we were finishing St. Mark's organ. Someone reading my carbon copy just on publication day called my attention to what was claimed to be an inaccuracy, but which this correspondent shows was not. Having no time to verify my recollection, I asked the editor to omit the paragraph.

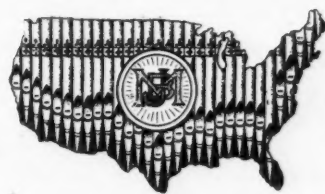
R. P. E.

## Great Singer Hears McClellan.

Nicola Zerola and his accompanist, Caroline Passaro, attended the organ recital given at the Mormon Tabernacle in Salt Lake City, Oct. 22, and could find no English words to express their delight with the great instrument and their appreciation of Organist J. J. McClellan's work. After the regular program had been given, Mr. McClellan played a few special numbers for the artist, eliciting a flood of gratitude in French and Italian, while Miss Passaro voiced her thanks in English.

A concert was given by the combined choirs of the Union Church of Hinsdale, Ill., the evening of Nov. 22 under the direction of H. R. Vail, organist and director. The chorus contained eighty-seven voices and did some excellent work. Rogers' Suite for Organ was played at the opening of the program.

## ORGAN PIPES



Vary in Quality just like other commodities. Our MONOGRAM is to organ pipes what Sterling is to Silver. Our pipes are backed by over a quarter of a century of experience.

PIPES SCIENTIFICALLY MADE ARTISTICALLY VOICED  
QUALITY AND SERVICE SATISFACTION GUARANTEED

**JEROME B. MEYER & SONS**

125 Austin Street

MILWAUKEE, WIS.

# THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER.

Address all communications to The Diapason, 1507 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone Harrison 3149.

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, DECEMBER 1, 1921.

## AN IMPORTANT REPORT

So that our readers may, by no possible chance overlook something of general interest in this issue, we advise them, if they do not always read the columns devoted to the National Association of Organists, to turn to page 6 and study carefully the report of the joint committee of reference of the association and of the Organ Builders' Association. The report has been prepared after careful consideration by men on both sides of the fence. The N. A. O. members have been such men as Reginald L. McAll, chairman for the organists, who, with his ability as a player, possesses an intimate knowledge of and an abiding interest in the construction of the organ. On the organ builders' side are men whose names stand for the best things in advanced organ construction of today. This makes the report one which lacks the one-sidedness of similar reports. The builders have sat in the councils of the organists and it has been recognized that without their aid the conclusions reached would be very likely to contain matter that could be challenged successfully.

The principal points in the report, which is only the first to be made by this committee, are: Unit organs should be called "unit orchestras" and should be sold as such; when stops of one manual are duplexed on another manual they should appear under the same name and the "home" manual should be designated on the duplexed stop, while if there is augmentation at another pitch, the source should be indicated on the stopknob or tablet; the accepted arrangement of the manuals shall not be changed.

This committee asks for your suggestions. As it provides a splendid clearing-house for ideas, why not make use of it?

## MUSICAL JOURNALISM.

"Since my arrival at — I have been thinking of running an advertisement in one of the musical papers. I would like to know what your terms are. Would also like to know if one gets any privileges besides the 'ads' inserted—programs printed and articles pertaining to one's success, etc."

This letter came in November from a young and talented organist. It shows the misapprehension under which some persons still are laboring. We promptly informed the writer that he received no privileges if he advertised; that he was paying for the advertising space used and for nothing else; that at the rates we quoted this was all to which he could possibly be entitled for the money; that if we printed the "puffs" of which he hinted in his letter we would only cheapen The Diapason and its entire contents and eventually lose the confidence of our readers, thus rendering the favor he sought valueless. We also informed him that, as in the past, we would print anything of interest concerning him to the extent that our space and the value of the items justified, whether or not he advertised.

As there have been similar inquiries in the past and as some who do not

bluntly put the question to us infer as much, we take the trouble to write the foregoing.

Whenever two or three musicians are gathered together there often comes up the subject of musical journalism. This proves that it is, as it should be, one of interest to the organist and to all others who sing the Psalter or the ballad, or who play the harp or the "movie" organ.

At this moment our attention is drawn to the latest issue of a new weekly musical publication in New York, which has completed its first year and bears evidences of ability to live on indefinitely, but which has adopted a novel policy and apparently adhered to that policy rigidly. That policy is expressed at the head of the editorial page in a notice which reads as follows: "The Musical Digest will not accept any advertisement from a musician or musical organization whose professional efforts enlist critical estimate in the public print." Then there is this terse and refreshing paragraph in an extended editorial:

With every desire to give a helping hand to whomever deserves it, the Digest policy is a set policy in vital respects. But the person who sends us voluntarily an order for advertising, along with a request that we give also a "write up," is laboring under the cruellest kind of a delusion. We don't solicit that kind of business, and since we don't solicit it we can't accept it.

There was a time when the general policy among musical papers of a certain class was that of the highwayman with an automatic. It was a case of advertise or take the consequences. The wise—or shall we say cowardly?—artist chose the first alternative. The wonder was that the editors of that type escaped the rough hand of the law. Happily there is not much of that at present. But there came another type. It spoke softly and made a cooing appeal. In effect the editor said: "Let us help each other. You must advertise, and I will tell the world what a wonderful musician you are—regardless of what I think. Of course, this is entirely optional with you. But I must live, and if you want your work reviewed and prefer not to go unnoticed, you must co-operate."

Perfectly reasonable, many said. Quite so. There is no reason at all why any publisher should keep his columns open to musicians or any others who have services or wares to sell and give them free space when they do nothing in return. But how about the editor's duty to his readers? When he is paid for a subscription is he not expected as a quid pro quo to furnish unbiased news and opinion to that reader? If he does not, eventually his error brings its own reward in that the reader either stops subscribing or attaches little significance to the paper's criticisms, and thus the entire effect is lost and the advertiser in actuality receives nothing for his money, as whatever reviews and praise are dealt out to him are taken with a large discount. How often we hear it said: "He is not much of a singer—he has merely been made by advertising, and has spent a pretty penny to place himself before the public." A musical paper, to be a publication of information and news, must keep its counting-room divorced from its editorial policy as rigidly as do those of the large daily newspapers which today have the confidence of the public.

The Diapason has endeavored to present to its readers unbiased and complete news always, and we feel that it leads to material reward, even though the latter is slow. As we begin our thirteenth year we can say that our circulation even in the recent trying times has increased every month since the paper was launched.

No doubt someone will rise to remark: "That is a fine lot of cant you are handing out. We find that your advertisers receive considerable space in your news," etc., etc. Probably true, but easily explained. The live organist and organ builder always advertises, just as does the progressive business man in any line. Such men also keep the press posted as to their activities—and furthermore, they really are active and make news. Often we have met an organist or an organ builder and have asked him why he failed to let us know about some activity of his or some notable

new organ. "I don't advertise in your paper, and so I don't feel entitled to any mention," would be the reply. We would explain as well as we could that while naturally he had no claim on us, our readers did, and that his friends or his competitors wished to know what he was doing as a matter of information, that they were paying us to furnish the information, and that they were not interested in our advertising patronage.

The musical press is a very essential thing to the musician, and he ought to understand it. It lies within his power to make it what it should be. If he will realize that publicity is necessary to his success, that he must not only possess the goods, but let the world hear about it, he will support the papers, and they will then not need to adopt methods that are subject to criticism. He will use the advertising columns as do John Wanamaker and Marshall Field & Co., not to curry favor or avoid unfavorable criticism, but because he wishes to reach those who are interested in what he is selling; and we predict that the circulation and influence of the musical press will gain immensely if editors and musicians work together for uplift along these lines.

## STRENGTH IN UNION.

The revenue act of 1921, with the 5 per cent excise tax on musical instruments eliminated, was passed by the United States Senate Wednesday afternoon, Nov. 23, and immediately signed by President Harding. The act will become effective Jan. 1, 1922.

This is the news that comes a day or two before we go to press. The Diapason joins in congratulating the music interests and in giving credit to the Music Industries Chamber of Commerce, through whose unceasing efforts this result was brought about. The builders of organs, in whom this paper naturally is most deeply interested, are not affected by this new legislation, as they were exempted under the present revenue law, also through the efforts of counsel of the Music Industries Chamber of Commerce; but the principle of the recognition of music as a necessity rather than a luxury through this change must encourage everyone interested in music in any way. And the lesson of it all is that "in union there is strength." Individual makers of instruments never could have accomplished the result achieved at Washington. Except for the organization of the Organ Builders' Association every organ builder and indirectly every organ purchaser would be paying a tax today on every organ made.

## THE WORK IN PITTSBURGH

A good conception of the work done on behalf of the organ and for the benefit of those who love organ music in Carnegie Hall at Pittsburgh is presented in the booklet which is issued every year, containing a review of the year's recitals by Dr. Heinroth. The bound volume of programs and the copyrighted annotations for each number should be, as we know they have been, an invaluable guide to organists. The booklet for the twenty-sixth season has just been received and is as interesting as its predecessors. It affords a fine perspective of the seventy-six programs presented.

Mr. Carnegie's purpose in causing the series of recitals to be given, as Mr. Heinroth points out, namely, "creating in the people a love for music," has been kept uppermost in mind. These recitals are intended neither to be entirely entertaining nor solely instructive, but to present such a discriminate admixture of the two "as to invite at all times a genuine affection for the soulful language of tones in all phases of its beauty, leading judiciously to some of the most profound, ecstatic moments in the realm of human thought, as expressed by the great masters of music." For this reason these recitals do not address themselves to, or favor any particular nationality or period or the adherents of any special musical cult, or any particular faction or group representing a certain stage of musical appreciation, but seek to minister broadly to the musical needs of the community.

Frederick Archer in 1895 inaugurated the series and in his 451 concerts and lectures set a high standard for his successors. Edwin H. Lemare, who in 1902 succeeded to the position of organist and

## The Free Lance

By HAMILTON C. MACDOUGALL

The same old story: A fine new organ in a church architecturally striking, an excellent organist, an eclectic program, many organists looking for wrong notes; after the recital, general exodus to the outside without a word of greeting to the player. Were you one of the critical and unmannerly ones?

Still there are many musicians who think that every word of appreciation for another musician is so much subtracted from their own reputation.

We are so full of fads and whims and cranks. That would not matter so much, except as regards our own souls, if we did not too often judge the other fellow by our personal smallnesses. Suppose Cholmondeley did play Batiste's Andante in G! Did he play it well? Then why not go up to the console and tell him so? You are not obliged to play the piece yourself, nor do you indorse his choice by praising his playing. Or if he is addicted to the extreme moderns—which you can't abide—you can at least make your way to the player's bench and speak of the beauty of the organ or of the delicacy of the string tones in the instrument.

Kind words butter no parsnips, but every kind word uttered in sincerity helps this old world to revolve more easily, and with less creaking of the machinery.

I am glad to see that one of the organists' societies in Pennsylvania has taken action looking to uniformity in wedding fees. It is not possible, of course, to settle on a uniform maximum fee, for the better men will receive more than the ordinary men; but it is quite possible for a minimum fee to be fixed for all members of the particular society involved. Physicians are not in the least backward in agreeing among themselves as to the minimum fees for office and home visits. What the physicians—as dignified a body of professional men as any—do, musicians may imitate without loss of self-respect.

But to demand and receive even the minimum fee the musical profession needs to be as well organized as the medical profession. Slowly and surely the American Guild of Organists is building up a strong professional organization, but it needs our continued support. I am quite conscious of the fact that the guild does not move as fast in certain directions as I would like it to go, but I comfort myself with the thought that the men at the head of the body are collectively wiser than I am. The guild deserves our united help, and in no way can we support the guild more worthily, more effectively, than by getting our pupils to take the examinations; for as the guild accumulates a body of men and women holding its diplomas, it is very much in the position of a university having alumni and alumnae. Every person who has a guild diploma is vitally interested in its success.

Foch and Dupre! Dupre and Foch! Vive la France!

director of music and contributed 170 recitals, and Charles Heinroth, the incumbent, whose recitals to the end of the last season reached the number of 786, while 195 concerts have at various times been given by "guest" performers.

## CORRECTION BY MR. BARNES.

In a recent article published in The Diapason I made a remark quoting M. Abel Decaux of Paris, my friend and teacher, as saying that Marcel Dupré is the greatest of living organists, or words to that effect. I made the remark innocently from the recollections of some years back, but it appears that I did not remember correctly M. Decaux's remarks. M. Decaux has asked me to retract that statement—without committing him to any comparison of the great organists of the present day—and this I am only too glad to do, as it was far from my wish to make any statement on his authority which he did not authorize, and I regret that my memory played me false.

EDWARD SHIPPEN BARNES.



## The Requirements of the Swell-Box

(From a Player's Viewpoint)

By GORDON BALCH NEVIN

Within the last few years considerable interest has been manifested in the construction of the expression chambers of the organ. As now built they are of such tremendous effectiveness and their power of *crescendi* and *diminuendi* are of a scope never before dreamed of, so that there is placed in the organist's control the most dangerous as well as the most important, single-control feature of the modern organ in these expression chambers.

Lately there has been some discussion as to the best and most scientific manner of constructing these boxes. One man maintains that they should be composed of resonant but not too resonant material, that they should reduce the sound—and not reduce it—and that all organs in this great land have defective swell-boxes—save only three or four which were built according to his formula. The opposing camp—or, perhaps, I should say, all the other organ experts in the world (to all intents and purposes)—believe that the function of the swell-box is to control the release or retention of the fixed volumes of tone produced by each register contained therein.

This great group of practical workers, and the large majority of players as well, demand of a swell-box that it have the capacity of reducing any given volume of tone to a small fraction of its real strength when completely closed. They insist upon this, and they are not content with a construction of swell-box which will not permit this to be done. They demand that the one feature of the organ which more than any other has stood in the way of the acceptance of the organ as a vehicle for artistic expression, that is, its intractable nature toward shading, be removed. They are not content with a style of construction which prevents "shading off to a feather edge" the final note of a phrase. And they have a right to demand such an instrument as will permit perfect control over shading.

Now there are, in the last analysis, just two ways in which you can construct a swell-box. Either you will build it so it is virtually sound-proof—permitting the sound to be completely released at will or prevented from reaching the listener's ears—or you will build it on some empirical basis which claims a "resonant construction"—in which case you will absolutely cut off the latter part of your diminuendo curve. There is no possible other analysis; resonance in itself implies the distribution of tone—the free carrying of it from one place to another—and you cannot have a so-called "resonant chamber" without a continuous dissipation of tone at any and all times; when you have this condition present you have with it the inability to reach the lowest degrees of pianissimo. For example, if with your sound-proof box you have a crescendo range which may be said to run from ppp to fff, you will have with your "resonant chamber" a range from mp to fff; in other words you have taken away the possibility of reaching the pp and ppp degrees of your range. Do you wish to have this limitation of your range? I think not, especially when there is nothing gained by so doing.

The sound-proof swell-box is the only possible type of construction which will permit the artist player to reach his complete ideal in all matters of expression. But it must be used in the right manner, and the trouble has been that too many players have been manipulating effective swell-boxes in exactly the manner formerly used on the thinly constructed "resonant" boxes of a generation ago. And that method will not work. The range of diminuendi has increased, but the player has all too often been using the swell pedal just as he did years ago.

Several years ago the subject of correct swell pedal manipulation began to appeal to the writer of this article

as a fit field for investigation and analytical study. In the course of months following a thorough review was made of all organ methods, books on organ playing and correlated matter. Little help was forthcoming from these sources, the teaching being almost entirely negative—plenty of "don'ts," very few "do's"! The next course to follow was to study the methods of the most artistic and prominent organists. Every opportunity was seized to study their technique of expression, with an eye to discovering the fundamental principles. These were then correlated into an organized system, and from them a method of the swell pedal was evolved—the first in any language. The work referred to is published under the title "Swell Pedal Technique," and has received strong commendation. In that work will be found enunciated the principle that the swell should never be used "entirely closed for more than a single note, and that note the final note of a phrase." This one principle removes absolutely the grounds for the claim that the sound-proof box destroys the quality of the tone when closed. Never use it closed, except when you wish and need a complete "fade-away." Could anything be simpler?

The explanation of this simple principle is this: Musical tone is most satisfactorily disseminated through that medium by which it normally reaches our ears—the air. It is least satisfactorily disseminated when it passes through other substances than the air, some of the harmonic aurora being dissipated by reflection, absorption or other wastage; in any case, the air is the normal medium and cannot be improved upon for human reception of sound waves. Else Providence would have provided some wooden protuberances from our ears for the better reception of tone! If you doubt this, put on an acousticon or other electric device, try one of the laboratory experiments which demonstrate the respective velocities of sound through different materials, or any other artificial method of sound transference, and be convinced that air is the best medium for conveying unaltered in quality musical sound waves.

Then why use the swell as did your great-granddads? If their swells sounded nearly as strong when closed as open, is that any reason for playing measures at a time "with swell closed," as the directions say on some music? Your closed swell has just one function, to simulate that feathery shading-off which is one of the delicious characteristics of string instrument bow-technique. At all other times its range of action should be from the first possible degree of opening onwards and upwards to any desired amount of opening, and when you so treat it, you will always have air as the medium of egress for the tone from the box; you will not need to depend upon an empirical "resonant" (that is, wooden board construction, not too thick, not too thin, etc.) construction to carry the tone; you, yourself, will determine just how much tone is to be delivered, and when you wish you may still command it practically to cease under your hands. Do you wish half a loaf when you may just as easily gain the whole one?

Now there is one thing which must be added to the above, and that is that it is imperative that you demand from your organ builder an electro-pneumatic swell-engine or motor of not less than sixteen stations, or steps, and that it be of such a design that its effective action strength upon the shutters increases with each step thrown into action. There are three patterns of swell-shade action. One depends upon an accordion style of bellows with internal ribs, and its acting force is always the same—one station or six have just the same action force—that is, the weight of wind upon the end of the accordion bellows. This type is usually fairly smooth, but totally lacking in speed and responsiveness, and a true accent is impossible with it. Whether built "in the wind" or with the "wind in it," I have never seen one which could be called satisfactory and responsive. The second type depends upon serial opening of the shades by a motor fixed to each

shade. It is usually noisy, but can be made prompt in action; it is best made when the shutters are built in different sizes, in a logarithmic progression, starting with a very small one, increasing in size on each shutter until the last one of the series is quite wide. It is seldom well made, but when so constructed is fairly acceptable. The third type also uses a motor for each step, but the motors are all connected to a series of whiffle-trees, and the result is an engine which multiplies its energy with every step added, the result being that accents are produced with startling effectiveness; it is unquestionably the most sensitive, durable and effective swell control available.

These, then, are some of the essentials in expression construction and control as seen from a player's viewpoint. And it may be added that it might be wise to demand of your builder an even greater number of stations in the radius of the swell pedal action—certainly not fewer than fourteen or sixteen, and I believe we would be better with even as many as twenty. The usual practice is to give the swell pedal a travel of about four inches, and it is evident that there should be a station for at least every quarter inch of that travel.

Give us swells of infinite latitude and with controls of sensitive precision, but in the name of all that is musical let us not use them in a style that is utterly at variance with their nature and requirements. And in a well-meant desire to have tone propagated and delivered unchanged in quality, let us be careful not to sacrifice our present-day birthright of latitude and control.

A recital was given Oct. 19 for the Woman's Club of Kankakee, Ill., under the direction of Edith Potter Smith. The other organists taking part were Miss Ruth Ashby and Mrs. O. H. Hold. Miss Ashby played Kinder's Toccata and Johnston's "Evensong" and Mrs. Hold played Lemare's "Arcadian Idyl" and Edward M. Read's Offertory in B flat. Miss Smith's selections included: "Variations de Concert," Bonnet; Andantino in D flat (by request), Lemare; Scherzo in B minor (by request), Rogers; "The Nightingale and the Rose," Saint-Saens; Presto in D minor, Nevin.

## CHRISTMAS ORGAN MUSIC

Practical List Compiled by Edward S. Breck of Jersey City.

The Diapason has received from Edward S. Breck of Jersey City, N. J., the following practical list of organ music for use on the Sundays before Christmas, on Christmas Day and on the Sundays after Christmas:

D'Aquin—"Noël sur les flûtes."  
D'Aquin—"Noël."  
Bach—"The Day That Is so Full of Joy."  
Bach—"To Us Salvation Now Is Come."  
Bach—"The Son of God Is Come."  
Bach—"Jesus Christ, Our Savior."  
Bach—"In Dulci Jubilo."  
Bach—"Now Comes the Savior of the Gentiles."  
Bach—"Puer natus in Bethlehem."  
Bach—"From the Heights of Heaven to Earth I Come."  
Bach—"From Heaven Came the Angel Band."  
Bach—Pastorale.  
Bibl—Pastorale.  
C. A. Bossi—"Noël."  
La Begue—"Une Vierge Pucelle."  
Buck—Impromptu Pastorale.  
Buck—Cradle Song.  
Buxtehude—"Lord Christ, God's Only Son."  
Callaerts—Pastorale.  
Gotha Cantionale—"Lord Jesus Christ, Come Thou Unto Us."  
Clausmann—Pastorale.  
Deigendesch—Christmas Chorale.  
Denizot—"Seigneur Dieu ouvre la Porte."  
Denizot—"Le vermill du Soleil."  
Denizot—"Lyre ce n'est pas ce chant."  
Flagler—Pastorale.  
Frank—Pastorale.  
Goller—"Christmas Night."  
Gounod—"Nazareth."  
Guilmant—Pastorale (Sonata 1).  
Guilmant—Cantilena Pastorale.  
Guilmant—Noël Ecossais.  
Händel—"For Unto Us a Child Is Born."  
De Lange—Christmas Pastorale.  
Lemaître—Pastorale.  
Lemmens—"Hosannah."  
Loret—"Adeste Fideles."  
Malling—"Christmas Eve."  
Malling—"Bethlehem."  
Malling—"The Shepherds in the Field."  
Mendelssohn—Allegretto (Sonata 4).  
Mendelssohn—Prelude in G.  
Merkel—Andantino quasi Allegretto, Op. 39.  
Merkel—Andante (Sonata 5).  
Pachelbel—"Good News from Heaven."  
Rebinger—Christmas Fantasy.  
Rheinberger—Pastorale.  
Rheinberger—Intermezzo (Sonata 6).  
Salome—"The Shepherds."  
Smart—Short Piece No. 3.  
Stephens—Andante Pastorale.  
Vierne—Berceuse.  
Vierne—Pastorale.

## A NEW CHRISTMAS CANTATA

# THE BIRTH OF CHRIST

By Alfred Wooler

Solo Voices: Soprano, Alto, Tenor, Bass: 36 pages

Time of performance: about 25 minutes.

Price, 75 cents postpaid

The fluent melodic gift, which is the happy possession of this popular writer for the church service, was never more agreeably in evidence than in this, his latest work. Himself a singer, Mr. Wooler can write effectively for the voice with sure knowledge of its limitations and possibilities in both solo and choral passages. The text is chiefly biblical, and tells the Christmas story with musical emphasis.

## A NEW SACRED CANTATA FOR GENERAL USE

# THE CROWN OF LIFE

By George B. Nevin

Price, 75 cents, postpaid

Says Harvey B. Gaul, noted composer and critic, in *The Pittsburgh Post*:

"If within a year this cantata is not found—and heard—in every choirloft from Charleston, S. C., to Charlestown, Mass., I am a poor guesser. First of all, it sings; and the organ part plays. Mr. Nevin writes, as he has always done, with a fluent facile pen, and the result is a vocal work that fairly hums along. It takes about 40 minutes in performance; and should prove grateful both to choir and congregation."

A copy of these cantatas will be sent for examination with return privilege to organists and choirmasters on request.

OLIVER DITSON CO., 178-179 Tremont St., Boston 10  
Chas. H. Ditson & Co., 8-10-12 East 34th Street, New York

Order of your local dealer



## Boy Choir Discipline

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

Without a doubt the problem which gives the choirmaster of the boy choir the greatest trouble and concern is the problem of discipline. And since discipline is so largely a matter of personality and understanding of boy nature, it is a problem in which little help can be gained by study or reading, and if one can hold the interest of his boys and get tolerably good musical results, he congratulates himself. One of the factors which make choirroom discipline a far more difficult proposition than schoolroom discipline is that the choirmaster has no one behind him to help him and give him support. He has to depend entirely upon himself, while the teacher has the principal and the whole school board to call upon if necessary. This advantage is partly offset by the fact that the choirmaster to a large extent can pick and choose his boys, and they are usually from a better class of family than the average school boy, and he always has the power to get rid of a particularly troublesome individual, while the luckless teacher's pupils are handed to him by the relentless hand of fate or the arbitrary decision of his superiors.

In a few large churches in still fewer large cities the problem is reduced to a minimum by the simple expedient of paying the boys generously for their services. When a boy receives from \$10 to \$25 a month, he is going to think twice before he does something which brings \$1 or \$2 fine upon his head. There is no doubt that professionalizing a choir brings fine discipline with the minimum of effort on the part of the choirmaster, but this is a solution of the problem which is beyond the reach of most churches. Whether this method brings with it the best effect upon either the individual boy or the church is a matter open to grave question, for it commercializes what really ought to be an act of religious devotion. But that is a matter with which the present article is not concerned.

What is good discipline? We all know that when the choirmaster is too lax the boys do no real work and it is impossible to teach them anything or to obtain first-class musical results. This is a common experience. It is just as true, although not so often observed, that the results are equally unfortunate when the choirmaster is too severe. Severity does not mean demanding the closest attention to the smallest details of artistic finish, but, rather, insisting upon necessary demands in such a tactless way as to arouse the antagonism and resentment of the choir. If the discipline is so harsh that the boy does not enjoy the rehearsals, he will quit coming, or if he does continue to come he will be so subdued that all of the enthusiasm and spirit which ought to be going into the music will be squeezed out of him, and the music will be dead and spiritless, and soon his interest will wane and he will drop out.

How, then, can the happy medium be found and kept? How can we strike the balance between the too lax discipline and the harsh discipline, which will result in such attention to business that the boys will put their minds on their work, and really try to follow the choirmaster's instructions and suggestions and thus obtain desirable results without wasted effort and lost motion, and at the same time keep the spirit of enthusiasm and happiness which is essential to spontaneous singing? For sight must never be lost of the facts that singing is one of the primitive and unconscious reactions of a happy state of mind, and that no one can ever be forced to sing.

To get the true conception of discipline we must go back to the derivation of the word, which comes from "disciple," meaning "follower" or "adherent." And in that definition lies the secret of success. The leader whose boys are true disciples and loyal

adherents to him, never has any serious troubles of this kind, for his boys are always in accord with him and trying to please him. From this it naturally follows that true discipline is something which must grow from within, not something which can be forced from without. Then do not try to build up your discipline by writing a comprehensive set of rules covering every phase of a boy's conduct, and trying to enforce this code, but rather endeavor to inculcate in your boys as a body a spirit which will prompt them to wish to do what you want them to do, and which will build up such "esprit de corps" in your choir as will tend to deter the boys from doing those things which will reflect discredit upon them as individuals and upon the organization as a whole. I remember seeing in a choirroom some years ago a set of rules for choristers and I could not help thinking that if the choirmaster followed up every violation of all those nineteen rules he must be a very busy man, and if he did not, he must have poor discipline. He may have been able to keep down the number of infractions by a strong financial hold on the boys; I do not see how else he could have worked it. But with most choirs such a system would never work.

Attracting and holding disciples, or obtaining discipline, are matters largely depending upon personal magnetism, for which rules cannot be given, but there are a few suggestions which may be of help to those who know they have the goodwill and loyalty of their boys and yet do not seem to be able to keep as good order during rehearsal as they would like. It is impossible to give a definite plan for building up discipline, and these suggestions are not intended to be such, but merely a few ideas which may prove of help in certain cases. The only general plan is to try to build up the spirit described above and in that endeavor the choirmaster's understanding of boy nature and his good sense will have to be his chief guides.

Do not try to keep a formal schoolroom atmosphere in the choirroom. Let the boys talk to each other and enjoy themselves for a moment between numbers, but insist that at one tap of the baton they be quiet and ready for work, and do not start talking to them, or having them sing, until you have absolute quiet. This is extremely important, and success hinges largely upon this one point. Have a good talk with the boys and tell them that to shorten rehearsals and to improve their efficiency you expect them to be ready for business as soon as you call for order. When you tap for their attention, make a note of the names of two or three boys, if there are that many, who are not ready for business, and tell them that you are warning them to be careful next time. If they are among the offenders next time, you must back up your warning by sending the boys home, or depriving them of some privilege they are expecting. But do something, or you will have weakened your discipline. But the question may be asked: What are you going to do if the boy gets up and goes home and says he is glad to have the chance? That will indicate one of two things—either the boy is one who should never have been in the choir or, if his attitude is typical of all the boys, you have entirely failed to inculcate in them any sense of loyalty to you or to the organization, without which real success is impossible. Let the boy go and tell him that you do not want anyone to be in your choir against his will. Then have a good heart-to-heart talk with your rector or minister, tell him the facts honestly, and ask him to tell you frankly what is the matter with you. You may be surprised to find out how much he knows about you and how glad he will be to help you if you will only ask for his friendly counsel.

Another important point is to remember never to give directions to your choir, or start singing, until you have absolute quiet and the attention of every boy, and then talk in an ordinary conversational tone. If the boys are talking between numbers with your permission, you may have to raise your voice at first to secure

order, which is to be expected, but do not take up the matter at hand until everyone is listening. Once I attended a rehearsal at which the choirmaster would shout for order, not get it, and then start playing the number to be rehearsed. One by one the boys would start to sing, until they had gone through a page or two of the music, when he would stop and tell them to start over again, and that time everyone would be ready to begin. That system wasted hours in the course of a year and hurt the discipline to a degree which could hardly be estimated. If you put this matter to your boys in the right way and then adhere to the rule, you will find that in a few rehearsals the choir spirit will be molded your way, and your troubles will be over. But you will have to exert yourself with all your personal force, at first, and at the same time keep the good will of the boys and not lose your temper. The choirmaster who tries to prevent the boys from talking at all during the intermission between numbers is sure to be rewarded by a sneaky spirit. Every boy is occasionally seized with an irresistible impulse to say something to the one next to him, and if he knows that he may talk at the end of that number he will wait until then to do so. Otherwise he will take the opportunity when he is the least likely to be seen, which, of course, is while the choirmaster is busy playing or conducting. For this reason it is better for the boys to know that there is no objection to ordinary conversation between numbers.

In this connection is another time-saving suggestion. When giving out hymn numbers be sure that every boy is listening before you give out the number, and then say it distinctly, in a rather quiet voice, and say it only once. Soon the boys will get into the habit of listening attentively and you will have achieved another victory.

Another essential principle in winning the respect of your boys is to treat them with absolute justice and impartiality. No matter how much you may like one boy and dislike another, and no matter how good your reasons may be, treat them absolutely alike in the choirroom and, if anything, go a little bit in the other direction and exact a little more from the boys of whom you are the fondest and who like you the best. This does not by any means preclude special favors and rewards, but see to it that all rewards are based upon the value of the boy to the choir. Have it distinctly understood that the only way a boy gets anything special from you is by deserving it on account of his special interest and loyalty.

Always treat the boys with courtesy and insist on their courteous treatment of you. A boy will never accord anyone else any more respect than the party of the second part insists upon. I remember a group of boys in Ohio who had two young men over them at different times, both being about 25 years old. The first of these allowed one of the older boys to call him by his first name. Soon the other boys took it up and in a month they were all so familiar with him that he lost his discipline and had to resign. The second young man took up the work, in a friendly way insisted upon the boys' addressing him in a respectful manner—in fact, literally commanded their respect—and at the same time was a good fellow with them, and he soon won not only their respect but their friendship and loyalty, and he kept them, too. But this attitude must not be overdone into a haughtiness or aloofness, or the boys will feel that you are not in sympathy with them, and you will lose their discipleship, for the very opposite reason.

After a particularly hard session on a new piece of music, relax the tension with a short story, or by singing a camp song. A few moments spent

this way will enable you to do much more work the rest of the rehearsal.

So far this article has been concerned chiefly with rehearsal and general discipline. Service discipline has connected with it not only the general points already brought out, but also the matter of reverence. It is a good plan to have the rector give the boys a little talk in the chancel about the nature of the service, their part in it and the significance of their vestments, and of their position in the service and in the church. Such a serious talk will usually be all that is needed to give the boys the right attitude in the chancel and then it will need only a warning glance from the choirmaster to remind them to behave themselves, for most boys manifest a rather deep sense of reverence when it is properly aroused. If a warning glance fails to quiet a disorderly boy, at the next opportunity get up and quietly tell him to leave the chancel and not to come back for a month unless he wants to talk to you. One example like this will usually result in good behavior on the part of the others for some time, for a public disgrace of this kind is not relished by any boy who has a keen enough sense of right and wrong to belong to a choir in the first place. It is evident that the choirmaster must always set an example of real reverence himself or he can never hope to have his boys reverent.

Many times a choirmaster who has poor discipline excuses himself by blaming the boys' parents, saying that he could hardly expect to make their boys behave when they do not have to behave at home. Do not let any such excuse as that satisfy you with poor discipline, for behavior at home and in the choirroom are two different things even for the same boy. Many a boy who is a constant worry to his mother and a source of exasperation to his father has proved to be a model chorister, to the mystification of those good souls. More than one father has brought his son to me and told me confidentially: "That boy of mine is a chip off of the old block. When he is at home he teases his sister and when he isn't he gets into trouble. But he isn't dishonest or mean. I don't think he has a bit of music in him, but I do wish that you would see if you can use him in the choir." And in the majority of such cases the boy comes in, quickly sees what is expected of him as far as conduct is concerned, becomes interested and loyal and turns out to be a useful chorister, to the joy of his mother and the astonishment of his father. This merely goes to show that a boy's reaction to his choirmaster is not always the same as his reaction toward his parents.

In conclusion, in this matter of discipline, what should be our goal? What constitutes good discipline, and when is it good enough so that we can feel satisfied with it? To be perfectly satisfactory it should fulfill two requirements: First of all, the musical results should be good—as good as the limitations of the musical ability of the choirmaster will let them be. That means that the general musical standard of the work of your choir should be up to your own personal standard. They should sing as well as you yourself sing or play, or better, after you have been in charge of them long enough to impress yourself indelibly upon them. Second, you should be on the best of terms with your choir individually and collectively, and be absolutely free from embarrassment regarding them, and, lastly, willing to have a neighborly choirmaster visit your rehearsals occasionally. That is the final test. If your discipline is good you will be proud to have a brother choirmaster come in; if it is not, you will resent it. But in the last analysis, the musical results must always be the real criterion.

## GEORGE E. LA MARCHE

PERSONAL SERVICE

Yearly Care of Organs Moving Organs Cleaning and Refinishing

BLOWERS INSTALLED

Tel. Newcastle 1511 6830 Osceola Ave. CHICAGO, ILL.



Keep His Memory Green

By ALBERT COTSWORTH

So often what Shakespeare said proves true: "The evil that men do lives after them; the good is oft interred with their bones." Blessed is it, then, when we find a man's memory growing sweeter with the passing days following his departure to a larger sphere.

Victor Baier is one of the happy exceptions. Not a periodical interested in organ or church music has failed in recurrent incident and comment to keep green the memory of the genial and kindly spirit which took flight all too soon. He left that touch of magic upon his time and it does not forget him. He was so modest, quiet and unassuming that it probably surprises him now when he reads in the great book to find how he made many little niches for himself to occupy in the memory halls when he himself could not walk therein. At least one hopes he may have that surprised gratification.

I met him just once and for a few hours. But they were busy, intimate hours, thrashing out a Guild problem which could easily mean friction before the end. But he took hold of it with a simple directness which was as unafraid as it was tactful. One felt intuitively that there was no diplomatic reserve, nothing "up the sleeve," no hesitancy to meet the perplexities with a square sense of the importance of either angle of difficulty. A marked aid in such solutions is when there is system in the material submitted and such conformity to the rules of the game that only the fair outcome can be deduced. He was as forthright about nailing down a wrong interpretation of precedent as John Littlejohn was about nailing down a leaden coin when anyone tried to pass it over his counter. He knew just where his duty and knowledge of facts should place him and he stayed right there and held he could do no other. He based his action upon his system and kept the system right up to the handle in the way of completeness. A system seldom breaks down if all new and important data are promptly tacked on to the plan of operation. Mr. Baier had it down liner than the usual man succeeds in maintaining it and therefore was seldom vulnerable.

Singularly, this methodical attitude of mind did not make him ascetic and exact in contact either of thought or speech. Perhaps, like the rest of us, he had a hobby outside of business, and chose to be genial and easy for intercourse because he was meticulous about his regular task. But he loved his method with a certain fondness, as I found when we got away from Guild matters and he became the host to let me see some of Trinity's treasures. In the choir library he was almost affectionate in unfolding the accretions of years, a reverence for the very shelves and folders which housed the sheets breathing inspiration when touched with organ tones and human voices. I could see that he loved the things and loved to handle them, to see them neatly shelved, carefully used, surely husbanded.

He touched his old seat in the choir room with a certain tenderness as he told me of his first coming, long service and final growth into the present. Small wonder if his services had emotional content! Somehow the man seemed to be a part of the equipment, so completely did he surrender to what he felt it called from him. He showed me every thing with a leisure and cordiality unforgettable. He urged me to stay over a Sunday and sit in his loft and see as well as hear a Trinity service. When I told him how I had enjoyed looking over his service lists, he made a memorandum. This I found later meant that every fortnight he would mail me Trinity lists. He did this for two or more years. I was responsive and often sent him word as to their value, but that in no way repaid the kindness which entered into his remembrance of me. These lists were models of painstaking thought and care. The volumes of them could easily be relied upon to furnish the appropriate music for the stated period. Infinite variety, infinite suggestion.

Once I found myself in Wall Street on a Lenten Day. Following a crowd at noon I entered those magnificent Ghiberte bronze doors to find the place simply packed and people standing about. A bishop was preaching. I didn't listen to him; I just feasted on the superb interior, so stately and interesting, warmed and touched with the colors from windows and tablets and memorials. I fancy that when Lent comes this year I shall remember the scene and put Victor Baier at the organ to complete it. He was part of that church.

In Maeterlinck's "Blue Bird" the searching children in the Never-Never Land learned from their grandparents, who abode there, that the happiness of the lovely place was incomplete unless they were wakened at times by the sound of their own names spoken by those left behind. At Christmastide we let this emotion find expression freely. Perhaps there is some way by which our memory of the fine soul of him we cared for may know that he is unforgotten at this period of tender sentiment. Better the sleep of those in the dim dwelling-places for knowing there are remembered and remembering faces, thoughts, words.

New Estey Organs Installed.

Recent installations in the Pittsburgh territory by the Estey Organ Company include organs in the First Presbyterian Church of Oakfield, N. Y., the First Presbyterian Church of Columbiana, Ohio, the First U. B. Church of Willard, Ohio, the Nottingham M. E. Church, Cleveland, and the First M. E. Church of Ashland, Ky. The last-mentioned organ is a three-manual. The Nottingham organ was installed in connection with the 100th anniversary of the organization of this church. Under construction are organs for the Methodist churches of Fairmount, Clarksburg and Williamson, W. Va., the First Presbyterian Church of Ripley, N. Y., the First Baptist, Conneaut, Ohio, the Neal Avenue United Presbyterian, Columbus, Ohio, and the Methodist Protestant and First Christian churches of Zanesville, Ohio.

Memorial to Arthur R. Fraser.

A simple but impressive memorial service to Arthur Randolph Fraser was held Sunday morning, Nov. 6, at Grace Episcopal Church, Oak Park, where he was organist and choir-master for seven years, a connection which was terminated by his death last August. "Souls of the Righteous" by Noble and "No Shadows Yonder" from Gaul's "Holy City" were sung under the direction of the new organist and choir-master, George H. Clark, and there was a eulogy by the rector, the Rev. F. R. Godolphin, who was a personal friend of Mr. Fraser. Service numbers written by the departed organist himself were sung.

New Organ at Daytona, Fla.

Frank W. East has completed a new organ for St. Mary's Episcopal Church at Daytona, Fla., the only electric action organ in the city. It is a two-manual of thirty stops, with stop-keys over the manuals. A special feature is a sound conductor leading to the choir-room by means of a pipe seventy feet long which enables the choir to begin singing, while the organ is being played softly in the main auditorium of the church. The instrument was used for the first time at the services Nov. 13 by the organist, M. P. Cornwall.

Smith Unit Company Formed.

The Smith Unit Organ Company, of Chicago, has been incorporated with a capital stock of \$100,000 and a factory at 415-419 West Erie street. The officers are: Henry Hogans, president; F. W. Smith, vice-president; Walter J. Hogans, secretary and treasurer. The company will manufacture the Smith unit organ.

James Topp  
Repairing, Tuning  
and Rebuilding  
Organs Kept in Condition  
by the Year

This is a thoroughly established business with a reputation earned through the results achieved.

Electric Blowing Plants  
Supplied and Installed.

Room 410 Steinway Hall  
64 East Van Buren St.  
Telephone  
Harrison 1340 CHICAGO

PIPE ORGAN TUNING  
PROMPT—EFFICIENT—SERVICE  
MOORHOUSE & WORRALL  
CARNEGIE MUSIC HALL  
Hazel 645-R Forbes St., Pittsburgh, Pa.  
REPAIRING REBUILDING  
ELECTRIC BLOWERS

THOS. H. WOOD  
Pipe Organ Builder  
EXPERT VOICER AND TUNER  
Rebuilding and Modernizing a Specialty  
ELECTRIC BLOWERS INSTALLED  
137 CORONA AVE., CORONA, L. I., N.Y.

Kimball & Frazee  
CHURCH  
ORGAN  
BUILDERS

Specifications and Estimates  
for Church, Chapel, Chamber and  
Concert Room Organs

101 BRISTOL STREET  
BOSTON, MASS.

COMPETITION

Does not govern our sales

WHY?

It would pay you to

INVESTIGATE

BEMAN ORGAN CO.

"Builders of Pipe Organs Since 1884"  
BINGHAMTON, N. Y.

American

Piano Wire

"PERFECTED" "CROWN"

Highest acoustic excellence dating back to the days of Jonas Chickering. Took prize over whole world at Paris, 1900. For generations the standard, and used on the greatest number of pianos in the world

Pipe Organ  
Wire

Modern organ mechanism is of wire. Round and flat wire; springs; wire rope; reinforcing wire; electrical wires, such as Americore rubber-covered for conveyance of current; magnet wire, silk-insulated, for releasing wind to pipes; paraffined cotton-insulated, for connecting keyboards with stop action; console cables

"American Piano Wire and Pipe Organ News," "Wood and the Piano Builders' Art," also "Piano Tone Building"—sent free

Services of our Acoustic Engineer always available—free

American Steel & Wire  
Company  
Acoustic Department  
208 S. La Salle St. CHICAGO

If you want the best  
insist upon  
having a

CASAVANT  
ORGAN

Built by  
Casavant Frères, Limited  
St. Hyacinthe, Que., Canada

BRAYTON STARK, A. A. G. O.

Concert Organist

Second Reformed Church  
Hudson City, N. J.

44 Grove St. Stamford, Conn.

Dr. John T. Erickson

Organist-Director Gustavus Adolphus Lutheran Church  
REGITALS—INSTRUCTION  
216 East 37th Street NEW YORK, N. Y.

LOUIS R. FLINT

Organist and Assistant Conductor

Missouri Theatre  
ST. LOUIS

Playing a Wurliizer Hope-Jones organ

THOMAS MOSS

ORGANIST-CONDUCTOR

3936 Norfolk Ave. Baltimore, Md.

CLARENCE DICKINSON

CONCERT ORGANIST

Organist and Director Brick Church,  
Temple Beth-El, Union Theological Seminary.

412 Fifth Ave., New York

NORTON, JOHN W.

St. James' Episcopal Church  
CHICAGO

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

Instructor Organ and Piano -  
American Conservatory  
Kimball Hall, Chicago

ORGAN RECITALS—LECTURES

HENRY F. ANDERSON

F. A. G. O.

Organist Emmanuel Church  
Cleveland, Ohio

RECITALS INSTRUCTION

EDWIN STANLEY SEDER

F. A. G. O.

Concert Organist

First Congregational Church, Oak Park  
N. W. U. School of Music, Evanston  
Head Organ Department,  
Cosmopolitan School, Chicago

Address: Oak Park, Ill.

EVERETT E. TRUETTE

MUS. BAC., A. G. O.

CONCERT ORGANIST AND TEACHER  
200 pupils holding positions in various parts  
of the country.

Candidates prepared for the A. G. O. Exams.  
218 Tremont St., Boston.

RALPH H. BRIGHAM

AMERICA'S CONCERT ORGANIST

—At the Strand, where his work gained for the Theatre Organist a higher standard than ever before, he played with the finish of the artist he is.—American Organist (New York City).

Organist at the Capitol Theatre, St. Paul, Minn.

CHAS. A. SHELDON, JR.

City Organist—Atlanta, Ga.  
Organist Choirmaster  
First Presbyterian Church  
Jewish Temple

J. LEWIS BROWNE

ORGAN—COMPOSITION

Telephone 122 South Desplaines St.  
Monroe 5550 CHICAGO

GEORGE H. FAIRCLOUGH, F. A. G. O.  
Organist and Director St. John's Episcopal Church,  
Mount Zion Hebrew Temple, Scottish Rite  
Temple; Instructor of the organ, University of  
Minnesota, Minneapolis.

RECITALS—INSTRUCTION  
802 Pittsburg Building ST. PAUL, MINN.

EMMANUEL CHOIR LA BRANGE, ILL.  
Wm. Ripley  
Sixty Boys and Men

812 Fine Arts, CHICAGO | DORR



BY HAROLD V. MILLIGAN.

ST. LAWRENCE SKETCHES, by Alexander Russell; published by J. Fischer & Bro., New York.

Publication of the four pieces composing Dr. Russell's "St. Lawrence Sketches" has been awaited with considerable interest. One of the pieces, "The Bells of St. Anne de Beaupre," has been on Mr. Courboin's programs for a year or more. Only two of the pieces are issued at this time—"The Bells" and "Song of the Basket Weaver." The remaining two are to be called "The Citadel at Quebec" and "Up the Saguenay."

It will be seen from the titles that the composer has written what is known as "program music"—music which attempts to evoke a specific rather than a general mood, to tell a story or to paint a picture. When a composer writes music about the citadel of Quebec or the Saguenay river he is getting about as far away as possible from the old classic models and from the prelude-and-fugue school. One cannot imagine Bach writing about a fortress, or Rheinberger painting a picture in notes of the River Isar. Sometimes this calling in of extra-musical ideas is a patent confession of creative impotence and only serves to emphasize the composer's lack of musical ideas.

As a rule, the more literal a composer attempts to be in his depiction of the visible and material world, the less potent his musical inspiration. The Richard Strauss of the Domestic Symphony is not the Richard Strauss of "Death and Transfiguration." It is only when a composer penetrates beneath the surface and strives to call forth in the listener the essential mood aroused in his own mind by an event, a story or a place, that we have program music in its best estate. To this class belong such compositions as Mendelssohn's "Fingal's Cave" Overture. Mendelssohn derived his inspiration from a visit to Fingal's Cave, but the music which he wrote is not so much a depiction in tone of that particular spot as it is an evocation of the mood of contemplative wonder aroused by an aspect of nature in her most majestic manifestations.

To this class also belong Dr. Russell's admirable "St. Lawrence Sketches." "The Bells of St. Anne de Beaupre" might have been called "Andante Religioso," and it would have been just as good music under that title as under the present one, although it would probably not have made so strong an appeal to the general public. It is an evocation of a religious mood, employing a chime theme which is that of the bells of St. Anne. The "program" includes the call to worship, the gathering of the faithful, the chanting of the choir, "Bonne St. Anne, priez pour nous," the procession, the miracle, the benediction and the sound of the bells in the distance. But your enjoyment of the music does not depend upon a foreknowledge of the "program." After all, is the "acid test" of program music, "Will it stand alone?" Of the St. Lawrence Sketches we say emphatically that they do stand alone! "The Bells of St. Anne" is one of the best pieces we have ever seen employing chimes. There is also a passage of considerable length, which can be set forth properly only by means of a harp stop, although, lacking this, a good flute can be made most effective. The middle section is an imposing maestoso movement and the ending is handled very skillfully, dying away into silence. The composition will bring out every bit of variety of which the organ and the organist are capable.

"The Song of the Basket Weaver" is the development of a theme in folk-song style. The composer's idea was the picture of an old French Canadian woman sitting at the door of her cabin, singing a song of long ago, while her deft fingers fashion a basket of river grasses. The folk-song theme is in two parts, closely related, one in major and the other in minor. There is also a theme in shifting chromatic harmonies, triplet rhythm. From these two themes Dr. Russell has constructed a most engaging piece of music, which may be enjoyed with or without the suggested picture of the old basket-weaver.

CONTRASTS, by J. Lewis Browne; published by the John Church Company, Cincinnati.

We remember Dr. Browne as the composer of some fine choral music for the service of the Catholic church. This is the first time we have ever seen any or-

gan music from his pen. "Contrasts" is decidedly off the beaten track, and its essential and most striking characteristic is well described by its title. It is made up of four themes, sharply contrasted in style and mood. The first is that of a "Christie Eleison" from a mass by the same composer. It is a theme made of a series of major triads on an ascending scale of whole-tone steps. The second theme is a scherzoso, staccato chords in three-four rhythm. The third theme is a fragmentary one and serves as a bridge to the fourth, which is presented as a fugato, developed to full organ. The first, second and third themes are reiterated. Strikingly original in form, "Contrasts" is a most interesting departure in organ music.

"PRAYER," by Georges Emile Tanguay; published by Oliver Ditson Company, Boston.

A deeply religious composition, prayerful in mood and in manner. There is a sharp crescendo to full organ for a few measures, but through most of its length the tonal quality is of soft and delicate texture, especially suited to well-voiced vox celeste, vox angelica or vox humana.

ANDANTINO, by Elias Blum, published by Clayton F. Summy Company, Chicago.

This "Andantino" is, not unlike Mr. Tanguay's "Prayer," a composition in religious style exploiting the softer tones of the organ. It is smoothly and skillfully written, dignified in manner and sincere in feeling, and is one of those admirable and very useful pieces, simple in texture and easy to play, and yet of excellent quality.

To Enlarge West Point Organ.

A recent program of a recital by Frederick C. Mayer, the West Point organist, contained the following significant paragraph concerning the large organ in the Military Academy chapel: "Although negotiations are not yet completed, an announcement of the greatest importance may be foreshadowed to the effect that a complete major division of the organ will soon be contracted for—a memorial gift to the academy by a graduate." This organ, built by M. P. Möller, is recognized as one of the finest in the United States. It has been gradually enlarged under the direction of Mr. Mayer, thirteen stops having just been added, but the complete fruition of plans for it has not yet been attained.

Home Works at Anniversary.

The twenty-fifth anniversary of the Leyden Congregational Church, Brookline, Boston, was observed musically in a unique manner on Sunday, Nov. 6. With the exception of the Festival Te Deum in E flat by Buck, the music was composed by members of the parish. The organ selections were: Chorale Prelude on "Old Hundredth," Truette, and Festival March, Irwin. The response, "Hear Our Prayer, O God of Love," was composed by Charles D. Irwin to a text by Mrs. Hattie D. Irwin. The anthem, "In Heavenly Love Abiding," was composed by Everett E. Truette. The anniversary hymn, "Bow Thine Ear, Great God, and Hear!" was written by Mrs. B. M. Thomas. Charles D. Irwin is organist and choirmaster of Leyden Church.

Promotes Christmas Caroling.

The National Bureau for the Advancement of Music is conducting its annual campaign for the extension of outdoor Christmas caroling. As a preliminary step the bureau published a four-page leaflet giving a summary of its survey made last winter on the spread of the movement. The leaflet listed the 330 cities of which the bureau had definite record that caroling had been held. The caroling in these cities was almost entirely through the bureau's efforts.

As a result of the efforts already made a number of papers in various cities have published articles on Christmas caroling and many individual requests have come in for information on organizing the singing.

# PIETRO YON



Returning  
from  
4 Months'  
Italian  
Tour

Resuming  
Concert  
Engagements  
in U. S.  
Nov. 1-21

Booking  
Now } THE  
Institute of Concert Virtuosi  
853 Carnegie Hall, New York  
J. C. UNGERER, Director

You will eventually pay the price for the TURBINE ORGOBLO because it is the most scientifically designed, the most dependable, the quietest, the most economical and the most extensively used organ blower.



The Spencer Turbine Co.  
Organ Power Dept.  
HARTFORD, CONN.

(Winners of the Highest Awards at Jamestown and Panama Expositions)

SPECIAL ORGOBLO JUNIOR  
FOR REED AND STUDENT  
ORGANS.

Branch Offices at 64 East Van Buren Street, Chicago, and  
101 Park Avenue, New York City.

## The Votteler-Holtkamp-Sparling Organ Co.

Cleveland, Ohio

Established 1855

Pipe Organs—Organ Blowers

We extend a cordial invitation to visit our organs, and will be pleased to make appointments for out-of-town committees. Agencies for blowers solicited.



## TWO ORGANS TO POTTSVILLE

### Three-Manual with Echo and Two-Manual Ordered of Austin.

The Austin Organ Company has been awarded a contract to build a three-manual and echo organ for Trinity Episcopal Church of Pottsville, Pa., and a two-manual organ for Raper Chapel, connected with the church. Elisha Fowler was the Austin representative in the negotiations. The specification of the three-manual and echo organ is as follows:

#### GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Violoncello, 8 ft., 61 pipes.  
Gross Flöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Wald Flöte, 4 ft., 61 pipes.  
Tuba, 8 ft., 61 pipes.  
Chimes (from Echo).

#### \*Enclosed in Choir Box.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Tremulant.

#### CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremulant.

#### ECHO ORGAN.

Gedeckt, 8 ft., 61 pipes.  
Echo Viole, 8 ft., 61 pipes.  
Vox Angelica, 8 ft., 49 pipes.  
Fern Flöte, 4 ft., 49 notes.  
Vox Humana, 8 ft., 61 pipes.  
Cathedral Chimes (playable from Great), 20 notes.  
Tremulant.

The Austin Company is building a two-manual organ for Grace M. E. Church of Westerly, R. I. This organ is being given by Wells R. Fowler and Mrs. Gertrude F. Fowler. Elisha Fowler, of Boston, secured the contract.

Mauder's cantata, "A Song of Thanksgiving," was sung on Sunday night, Nov. 20, by the choir of the Woodlawn Baptist Church, the Rev. M. F. Boynton, D. D., pastor; Mrs. Harold B. Maryott, organist and choir director.

## Musical Examinations

### How to Study for Them

By

Frank Wright, Mus. Bac.

Member of the A. G. O.  
Examination Committee

Cloth, \$1.00

A short, concise treatise which should be read by every student wishing to prepare for any MUSICAL EXAMINATION

NEW YORK:  
THE H. W. GRAY CO.

Sole Agents for NOVELLO & CO., Ltd.

## HORACE WHITEHOUSE

Organ Recitals—Instruction  
Concerts—Festivals

Address

College of Music  
and Fine Arts

824 North Penna Street  
INDIANAPOLIS, INDIANA



## WM. C. CARL

will give an

## Artists' Course

at the Guilman Organ School, beginning Oct. 11th. A limited number of students will be received for the course who will each receive private organ lessons from Dr. Carl. Write for full particulars.

Office Address: 17 East Eleventh St., New York City

Organ music from the catalog of White-Smith Music Pub. Co. played during October, 1921, on the out-door organ, Balboa Park, San Diego, Cal., by Dr. H. J. Stewart, official organist.

O'er Flowery Meads Berceuse)	Dunn	\$0.60
Danse de la Cour	Brocca-Stewart	.60
Dawn's Enchantment	Dunn	.50
My Old Kentucky Home (Fantasia)	Lord	.75
Allegro Marcato in D	Baumgartner	.50
Egyptian Suite	Stoughton	1.50

N. B. If you have not played these pieces you should get them at once

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON 11 NEW YORK CHICAGO  
40-44 Winchester St. 13 East 17th St. 316 So. Wabash Ave.

## The Modern Scientific Organ School

Aims to develop musicianship and not merely make organ players. To that end it employs as instructors—

W. A. Goldsworthy, Organist St. Andrew's Church and Recitalist for the Board of Education, to teach organ.

Philip James, the Eminent Composer and Conductor, to teach theoretical subjects.

J. Ed. Schlette, of Schlette Organ Co., to teach the care of the organ.

For terms and dates address 2067 Fifth Avenue, NEW YORK CITY

## MIDMER ORGANS

Not for the Least Money  
Nor for the Most Money  
But for the Most Discriminating

Main Office and Works: MERRICK, N. Y.

City Office: Steinway Hall, East 14th Street, NEW YORK

## PIPE ORGAN SUPPLIES

We make a specialty of small Electro Magnets for Pipe Organs and general Electric Actions requiring Magnets of the smaller types.

Threaded Brass and Steel wires.

Special formed wires.

Stampings to order.

Brass and Bronze contact wires, and many styles of Action Springs.

Let us figure on your special requirements.

THE W. H. REISNER MFG. CO.  
Hagerstown, Md.

## With the Moving Picture Organist

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

By WESLEY RAY BURROUGHS

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

### NEW PICTURE SERIES.

A new set of film music from the press of Carl Fischer is a step in the right direction. There are sixty-one numbers, ranging from dramatic tensions, andantes and pathetic movements on the one hand, to military marches, storm furiosos and allegro agitados on the other. Spanish, Indian, Chinese and other oriental numbers are included also.

The dramatic numbers by Ascher, Luscomb, Becker, Oehmler and others are excellently written, by men experienced in picture work, and just what the theater musician requires. Whether the scene is a tension, light or heavy in dramatic expression, the right piece can be found in this series. The mysterious, too, are especially good. Luscomb's "Stampede" is a fine example of a western rodeo. There are several Chinese numbers, an oriental dance (Verdi), an oriental love theme, two Indian love songs and two Indian dances. A valse lente for reception or banquet scenes, "A Musical Scene" (Spring), by Ziegler, and a characteristic by Lowenberg depicting waterfalls, mountain streams, etc., are the three novelties.

JAPANESE: A sterling number, and one which is a decided novelty, is "Nipponese," by Sullivan, styled "A Japanese Dramatic Theme," and this accurately describes it. It has the oriental flavor of Nippon, but the theme is not cast in a light vein, but in a more serious mood, making it a decided novelty, and one indispensable on oriental dramatic scenes.

Several unusual compositions are to be found in a further set, the first being "Grotesque Elephantine," the first part being brought out on bourdon and piccolo, and then, in contrast, on strings versus reeds. This piece was effective in "Ghosts in the Garret" (Dorothy Gish). A love theme in the dramatic style, several hurries, mysterious and a number labeled "The Toe Dancer" are also in this collection. Three cleverly humorous works are "The Heroine or Hero," "The Heavy Villain" and "The Comedian." This set is by Lester Brockton.

Still another series composed by Gaston Borch has nineteen numbers. They are: "Dramatic Andante," "Bayadere," "Lullaby," "Chloë," "Chimes," "Lovely Flowers," "Resignation," "Masks," "Solitude," "Agitation," "Passion," "Purity," "Uneasiness," "The Battle," "Dawn," "Indian War Song," "Child's Dream," "Butterfly Dance," "Shadows in the Night" and "Death Scene." A well-balanced assortment of picture music, not technically difficult and musically satisfying.

One of America's foremost composers has been writing a great deal of late for picture work, and the latest is a suite in three parts, or twelve numbers, entitled "Ballet of the Flowers," by Henry Hadley. Needless to say, splendid musicianship, original melodies and clever treatment of themes are combined here to make the most pleasing series we have seen in some time. "Red Rose" is a tender melody in E flat, "Marguerites" a dainty grazioso, "Jasmine" a valse noble, and "Heather" a snappy allegro suggestive of Scotland. "Violets" is in F (six-eight) and "Lily of the Valley" in D. As if to emphasize the purity and unusual type of this flower, the composer has chosen highly original harmonies and progressions. "Daffodils" is a scherzo in A minor with passages of intricate thirds, while "Gardenia" is a soulful andante in F minor. The last action opens with "Mignonne," a gavotte in G. "Bachelor Buttons" is a minuet, the idea being, we take it, that these flowers suggest the old-time colonial scenes. "Hollyhocks," a tempo di polacca, and "Poppies," a valse brillante, conclude the suite. These pieces will be found to fit in well on bright and also light dramatic scenes, or again in garden scenes.

To digress a moment, how many have ever read Thomas A. Janvier's "In the Sargasso Sea"? If you haven't, get the book and read it, and then go to the organ and play this new suite: "Atlantis," by Saffranek. An explanatory note says: "Atlantis, the lost continent, which Plato's history mentioned, extended across the Atlantic Ocean from Europe to Yucatan. The Azores are believed to be the tops of its lofty mountains, and are all that remain above water of that great country." The suite is in four parts. "Nocturne and Morning Hymn" is the first movement, being a broad largo in E flat. The second, "A Court Function," is in gavotte form. The third, a duet, "I Love Thee," is written as a duo between two brass instruments, on the organ cornopean and trumpet. The last movement, "The Destruction of Atlantis," is, as its name indicates, a descriptive composition. The trumpets announce the theme, while the strings have first an arpeggio and then a chromatic figure leading into the descriptive writing.

Lucius Hosmer, whom theater players will remember as the composer of Northern and Southern rhapsodies, as well as his famous "Chinese Wedding Procession," next claims attention as the writer of an inspiring and brilliant overture—"The Pearl of Korea." Opening with an allegro and pomposo in D, the first theme is a piquant motive for clarinet and piccolo. A meno mosso second theme with a tender appeal is followed by a striking episode for brass (full organ), and we then have the two themes with chime effects, after which a lively vivace concludes one of the best overtures published recently.

And that reminds us. Speaking of Southern music, Clarence White tries his hand at the popular pastime of arranging negro spirituals. "Bandanna Sketches" is in four parts and is a praiseworthy effort to give musical exposition to the simple religious songs of the negro. "Nobody Knows the Trouble I've Seen" is in the simplest form of the four. "I'm Troubled in Mind," in C minor, is a broad andante affettuoso opening with a horn solo. A shorter moderate brings back the original air again, then strings and horn have a coda passage of triplet and single notes, which is echoed softly on the woodwind as a finale. The third, "Many Thousand Gone," is an air suitable for oboe solo. The last, "Sometimes I Feel," is in D minor. The variety of tonal colorings is refreshing and makes the simple spiritual stand out in marked contrast.

New intermezzos, dainty and bright, in the usual two-four style, are: "Before the Footlights," by Manney, and "Columbine," by W. Smith, in A and G respectively. With the last is published "Evening Mood," by Czerwinski, in D major, and it is notable that this year seems to be a favorite with him, as his "Poem" is in that key. A light mazurka is "Reve de Jeunesse," by Winternitz.

JAPANESE: "Idylle Japonaise," by Maurice Baron, is a novelty in many ways aside from the fact of its oriental atmosphere. In A major the French horn has a sustained dominant note, while oboe, flute, clarinet and string stops have doubled fourths in the melody for the entire first section of forty measures. A piu moderato brings out a flowing movement in eighths, which leads into a largamente appassionato, and then the weird fourths are repeated to close a cleverly-written oriental piece, and one which the organist will show his skill in adapting to the organ.

ORIENTAL: "Reves d'Orient," M. Baron is also the composer of this number. It begins with fifths and fourths in the bass (C minor) pianissimo and immediately octaves in the treble, while the lone fifth note included is sustained softly by the delicate strings, until the descending scale is completed. The flute has a flowing figure and soon the principal theme is announced, which is followed closely by a part in F minor, with clarinet and oboe solos. The theme is developed in both major and minor modes, also in duet form, and the inevitable return of the first theme is accompanied by the fifths and fourths being written (in agitato style) in sixteenths. A work that we would classify as a good, useful oriental piece with a decided element of the dramatic in it.

NEUTRAL AND QUIET: "Serenade Lointaine," by Berge; "Twilight Fancies" and "In the Dell," by Frommel; "Cavatina," by Baron; "No-Me-Olvides" ("Forget-Me-Not"), by Lapham, and "Hope's Awakening," by Kempinski, are excellent numbers in this class. The serenade is an exquisite tone picture in D, the next a flexible four-four theme, with a semi-dramatic middle section, the third a straight four-four number. "Forget-Me-Not" is a melodious work and "Hope's Awakening" a quiet piece with dramatic middle part. We purposely left the "Cavatina" for the last. Maurice Baron's compositions are always worth while, and this is no exception. In D, in nine-eight measure, the theme is well developed, a dramatic episode leads to a cadenza for strings and then the next two pages allow splendid use of the harp in accompaniment, after which we come to an imposing crescendo and rather unexpectedly to a pianissimo climax.

PATHETIC: "Elegie," by M. Baron, is a plaintive C minor lento, and organists will need to brush up their clef transposition when using it.

SEA: "Barcarolle Amoureuse," by Casadeus, is a rippling andante in F, which modulates in the course of its procedure into E. This piece is cleverly written.

ROMANCES: "Rendezvous d'Amour," by Leo Edwards, is another highly original serenade in D: "Love's Fantasy" by Frommel a quiet andante con moto theme in D. "Chant d'Amour," by the same composer, is an andante appassionato in C, nine-eight. This piece is also fitted for light dramatic scenes. "Romance," by M. Baron, is a twelve-eight andante sostenuto in F, and here again we cannot help remarking on the extraordinary originality and the wonderfully orchestral coloring. "Queen of My Heart," a song arrangement, has a fine theme, but in organ transcription we suggest the elimination of the reiterated accompaniment, and the use of a different position of arpeggio chords in its place.

COLONIAL: "La Petite Duchesse," by Henri Baron, is a piece of light texture in the style of a gavotte de Louis XV. of France.

BRIGHT: "Caprice Joyeux," by E. Seeligson, and "Fragrance of Spring," by A. Sanders, conclude the list of Belwin numbers, both being bright intermezzos in C and G respectively.

Several new issues of Schirmer's Galaxy must be included in this month's

review. "Romance," by Sibelius (now in this country), is a fine andantino in D, with a lovely air for cello. A semi-dramatic piu animato in B minor follows, and then a grandioso with a gradual diminution to a soft ending closes a musicianly work. "Chanson d'Amour," by Josef Suk, is along similar lines as to treatment. In D flat, followed by a dramatic section in F, there follows the final exposition of the theme, which can be played as vox humana and celeste solo with harp accompaniment. This is a decidedly worth while piece. "Aubade," by Lefebvre, is a two-four allegretto in A minor and G. A flute solo is contrasted with a second theme for string solo.

ORIENTAL: An unusually interesting novelty in this class is "Dance of Arsinoë and Slaves" from the ballet, "A Night in Egypt," by A. Arensky. One rather expects to find a minor theme, but here is a melodious moderato in F with oboe and clarinet solos. A sixteen-measure episode sparkling with trills and flute passages offers the correct contrast to the first theme.

"Slavonic Dance," by A. Glazounov, begins with a quiet air in G minor, followed by a piu animato for reed solo, and then a bright vivo in the major ends the piece.

Overture, "New Orleans" (Mardi Gras), by Mortimer Wilson, will fill a long-felt want, as it musically depicts that celebrated carnival. Beginning with an andante in E flat, a short five-eight section leads into a brilliant allegro. After a thorough exposition of this theme a quieter melody appears in A flat with a syncopated air against cello or clarinet counterpoint. A pizzicato section in C minor for flute and string comes next, and then a bright allegro movement ends the overture, which is in the miscellany series.

### ANSWERS TO CORRESPONDENTS.

A. G. M., Kansas City, Mo.—We appreciate your letter and will be pleased to answer in detail any questions you may send later. You will find a liberal review of new picture music this month.

L. J. F., Comanche, Okla.—We understand there are several openings in Buffalo, N. Y. Take your union transfer card and deposit it there. Many thanks for your kind words about our column.

### HAS SWINNEN AND MAITLAND

Aldine Theater at Philadelphia Engages Noted Organists.

The opening of what is considered one of the most beautiful theaters in the United States occurred when the Aldine in Philadelphia was dedicated to its uses on Armistice Day. The theater is of special interest to organists because it is to make a specialty of its organ music. To this end it has installed a large three-manual organ built by M. P. Möller, constructed partly on the unit system, and has selected as its organists Firmin Swinnen, formerly organist of the Rivoli, New York; Rollo Maitland, formerly of the Stanley, Philadelphia, and Kenneth A. Hallett, who came from Boston several years ago to play at the Philadelphia Strand, and who goes to the Aldine from the Strand. No orchestra is provided at the Aldine, and organ music is to be featured. Mr. Hallett plays from 11 till 1 and from 5 till 7, and Messrs. Maitland and Swinnen divide the time between 1 and 5 and 7 and 11.

### Special Services by Norden.

The choir of the Second Presbyterian Church of Philadelphia, of which N. Lindsay Norden is organist and choirmaster, is giving a series of special musical services on Sunday evenings at 7:30. On Nov. 6 the second in the series was on "Music of Many Nationalities." On succeeding Sundays was given Norwegian music, music by negro composers, a Beethoven service and Horatio W. Parker's works.

## Looking Solely at the Price Tag!

It is not LONG before the church or chapel or studio owners, that bought a Bargain Sale "Organ," wish for a NEW one.

BUT it is LONG enough for all concerned to determine how much would have been SAVED in money and disappointment had a standard made, NATIONALLY known instrument been selected.

SUCH standard made, NATIONALLY known instrument is the WICKS DIRECT ELECTRIC ACTION Organ, to be found in ever increasing numbers in every state from the Alleghenies to the Rockies, from the Canadian Border to the Gulf of Mexico.

DISCRIMINATING Buyers will investigate the merits of these supreme instruments, the "Direct Electric" as also the "Unified" Pipe organ for church, chapel and studio.

## WICKS PIPE ORGAN COMPANY

We build every part in our own factories  
HIGHLAND, ILLINOIS

## QUALITY

Rather than quantity has been and still is the object we are constantly striving for; naturally the result is gratifying in the vast number of satisfied clients and the ever increasing volume of sales.

## KINETIC Organ Blowers

Are noted for their Efficiency, Quietness of Operation and Durability and are in a distinct class by themselves in these three particulars, and in addition they cost no more than other inferior types.

Modern Organ Blowing, free on request  
14,000 Kinetics giving splendid service

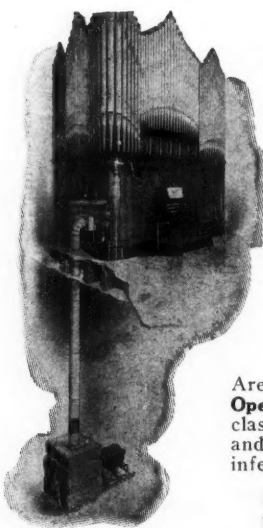
## KINETIC ENGINEERING CO.

Baltimore Ave. and 60th St., Philadelphia, Pa.

Chicago: 64 E. Van Buren St.

Boston: 15 Exchange St.

New York: 41 Park Row





## The Church and Community Music

By LLOYD MOREY, Mus. B.  
Organist and Music Director, Trinity Methodist Episcopal Church of the Wesley Foundation, Urbana, Illinois.

Delivered at the Better Community Conference at the University of Illinois Oct. 15, 1921.

Of the many wonderful chapters in American history, none is more interesting or alluring than the development of American community life. The amazing growth of our great cities captivates and astonishes us. Their great structures, their limitless parks and boulevards, their gigantic industries seem the realization of what we would have yesterday considered a foolish dream. But the steady upward pull of our numberless small communities inspires and uplifts us. Their homey residences of endless architectural variety, their shaded streets, their grassy parkways and closeness to the pure, fresh air of the country, their neighborly and sympathetic associations, bring us inspirations which we can find in no other place. Rich in their opportunities, ennobling in their relations, stalwart in their institutions, they make up in many respects the most potent force in our national life.

There are many great institutions which minister to the life of an average American community, but of them all the church is the greatest. There will be those who will take exception to the positiveness of that statement, but there will be few who will deny it in its entirety. The church ministers directly and exclusively to the deepest of human impulses, the spiritual aspirations, and through this ministry reaches most intimately the heart of the individual as well as the collective life of the community. It pronounces and sustains the moral standards of community relationships. It organizes and directs, if it functions fully under the social life of the community, along sane and democratic lines. It refines and clarifies the political and civic situation; it sustains and enriches the greatest institution of society, the home and family.

The contact of the church with the community is most directly and continuously through its services of public worship, which are the most significant of all assemblies of human beings. It is here that various groups of individuals meet with common interest and purpose, although in varying spiritual moods. It is here that men and women without number seek respite from the burdens of daily business, or the discouragements of bodily and spiritual ills. In these services music plays a leading part, following traditions dating back to the earliest known gatherings for purposes of worship. The varying moods of musical expression contribute abundantly to the equally varying emotions of the human soul in its outreach for spiritual uplift.

The particular place and aim of music in the church has not always been clear, and its methods and content have been diverse and often ungratifying. There have been many persons who considered music a secondary feature, a kind of prelude—interlude—postlude—a supplement to the principal thing, the sermon. Others have sought for entertainment through the music—a kind of relief from the serious tone of the sermon and a balm for its directness. Others have made of music an opportunity for the display of vocal or instrumental talent and virtuosity, a Sunday concert hall variety.

Church music, if it functions properly and ideally, is not a mere incident, but a vital and integral part of the program of community assemblies for public worship. It co-ordinates and harmonizes with the sermon, the reading and other parts of the order of that service in the setting forth of a single great theme, unified and powerful, inspiring and uplifting. It is not a display or an entertainment, but an artistic and spiritual message, clothed in dignity, in restraint and in reverence—qualities which mark every work bearing a spiritual message, be it painting, sculpture, music or the spoken word.

It is my judgment that these ideals of church music are least obtained through the quartet choir found in so many of our Protestant churches in America. This is not said to deprecate the excellent work of many of these choirs. It is not said in failure to realize the place of the solo quartet in the choral organization. It is to suggest, however, that that particular form of choir organization is more likely to contain elements and features which hinder the placing of church music in its true relationships. The quartet choir tends to draw attention to the qualities of individual singers. Its members, particularly because of the professional nature of their engagements, are not uncommonly persons who do not understand or accept the purpose or function of the church itself, or their relation to it. It represents an undue commercialization of an art and ministry of vital significance to the community and limits the opportunity for genuine community expression through music in public worship.

These objections and handicaps are, I believe, less frequent in what we commonly know as a chorus choir. A chorus choir properly organized and conducted embodies the qualities of co-operation and neighborliness which should mark every community enterprise. It fills most effectively the place which a church musical organization should be expected to attain. It makes the largest possible con-

tribution to community music development.

A chorus choir, to be effective and satisfying, must have individuality in its makeup and purpose. These qualities are best secured through capable leadership by persons of clear religious convictions who have full and unrestricted responsibility and authority for their work; by the organization of choirs with selected membership, made up of persons who are chosen not only for their musical ability, but for their spiritual and moral qualities as well; by definitely pointing the efforts of the choir toward the ideals already suggested, those of spiritual ministrations to the community.

The results of such methods will be most gratifying and far-reaching. We have had at Trinity Church, Urbana, Ill., for a decade the choir of sixteen mixed voices. Because of the location of the church, and the makeup of its constituency, the personnel has been with few exceptions a constantly changing one. I take the liberty of quoting the minister of Trinity in his expression concerning the place of the choir in the church life: "The music of Trinity Church has greatly enriched our devotional life. It has been a genuine, sincere vehicle through which the human spirit might voice its deepest and noblest feelings. For this reason it has been an essential and integral part of our worship and never an incidental thing which might be easily omitted without loss." At the same time I think it may be fairly said of Trinity choir throughout this period that its artistic standards and attainments have not been ordinary; at least, they have been serious. Only in these ways may the work of the choir be fully justified.

I do not understand that community music consists solely of the gathering of a great crowd of people in the public square to sing old songs or Christmas carols. It does include these things, but it includes more particularly all those assemblies, agencies and situations which promote interest in and regard for music as an art and as a human companion. So it is that the church through its music may have an outstanding influence on community music, and the most definite and extensive impetus in this respect will be the work of a well-organized and well-trained chorus choir. The activities of such an organization reach out far beyond the immediate circle which it is originally designed to serve.

There must be mentioned also in speaking of the contribution of the church to community music the service rendered by individuals in various capacities as a result of their experience and training in the musical organizations of the churches; the facilities, particularly organs, which the churches often alone possess for the rendition of music and the continuous opportunity offered by the churches for group or mass singing—participation in which is one of the most important phases of community music. Lastly, but equally significant, we must recall the character of church music generally, and its contrast to the cheapening musical influences which abound in so many other quarters and realms of community life.

Real success in the development of community music does not depend solely on those who organize, direct or render musical productions. It depends equally upon that much greater group of persons who are the listeners and recipients of these renditions. I plead for a sympathetic response on the part of the church congregation or other assembly where music is performed. I plead for less of what is often unintelligent and misconceived criticism and judgment on those who perform, and on the manner of their performance. Community music, whether in the home, in the church, in the theater or in the open air, can attain its true accomplishments and relationships only if there exist between performers and listeners, between participants and on-lookers, those fine qualities of co-operation, neighborliness and loving fellowship which mark the ideal community life in all its phases.

### Reynolds Factory Activities.

Among recent activities at the Reynolds Organ Factory, Atlanta, Ga., may be mentioned the following: Installation, remodeling, improving and applying new blowing plant to nine-stop organ for Calvary Church, Americus, Ga.; installation of a ten-stop organ, blowing plant, old ivory case, etc., for First Methodist Church, West Point, Ga.; overhauling, new bellows, new blowing plant and other improvements on organ at Methodist Church, Jonesboro, Ga., and installation of a modern organ of sixteen speaking stops, including blowing plant, at the Church of the Resurrection, Augusta, Ga.

The singing of Rossini's "Stabat Mater" complete on Nov. 6 at St. Paul's Episcopal Church, Canton, Ohio, marks the beginning of a series of musical services to be given by St. Paul's choir, which consists of fifty men and boys, under the direction of Ralph E. Clewell. At this service the church was filled to capacity, it being necessary to turn people away. The choir is rehearsing Dvorak's "149th Psalm" and Massenet's "Narcissus" and will sing these in concert shortly.

## News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Nov. 21.—The following resolution recently was sent to the mayor of Philadelphia:

"To his honor, J. Hampton Moore, Mayor of Philadelphia. Dear Sir: At a meeting of the American Organ Players' Club (founded in Philadelphia in 1890, and the oldest organization of organists in America) held Oct. 4, 1921, the following resolution was passed:

"Resolved, That the American Organ Players' Club heartily indorse the project of a semi-centennial in Philadelphia in 1926, and trust that it will result in the installation of a municipal organ in a suitable public hall in this city."

Uesma C. Smith has resigned his position at the Advocate Church and accepted that of organist and choirmaster at the Church of the Redeemer, Bryn Mawr, lately made vacant by the death of Samuel T. Strang. He will have a chorus of twenty mixed voices and a double quartet. Choral evensong of an elaborate nature will be given every Sunday at 4:30, preceded by a recital of thirty minutes. The program for Oct. 23: Organ, "Risoluti," Parker; "Legend," Cadman; quartet, "What of the Night?" Thompson; organ, "Nautilus," MacDowell; choir, "There Shall Be no Night There," D. D. Wood; Service in E flat, Stainer; anthem, "O Gladsome Light," Sullivan.

James C. Warhurst has moved to a new position, that at the First M. E. Church, Camden, where he will direct a large vested choir and give weekly recitals.

The first public recital by Marcel Du-

pre of Paris in Philadelphia will be on Dec. 1 on the large organ at Wanamaker's. He will be the honor guest at a dinner at the Art Club, given by the American Organ Players' Club, the Pennsylvania chapter of the A. G. O., the N. A. O., and the Manuscript Society.

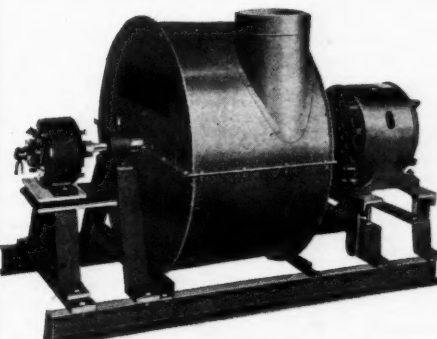
An audience estimated at 8,000 greeted Charles M. Courboin on the occasion of his Armistice Day recital at Wanamaker's. What an inspiration it was to play to such numbers! He performed like the consummate artist that he is. The organ combinations and dynamics have never been so well demonstrated as on this occasion. The program was devoted to the music of the allied nations, Henry S. Fry's "Siciliano" serving to honor America.

St. Clement's Church celebrated its patronal feast day with an elaborately prepared and artistically performed service directed by H. S. Fry. Gounod's "Mass of the Sacred Heart" was the musical offering, sung faultlessly by an augmented choir of over fifty male voices, with A. Gordon Mitchell at the organ. The instrumental addition of strings, harp and tympani enhanced the musical effects greatly.

Stanley Addicks is giving a series of Sunday recitals at 4 p. m. on the large Austin organ in the First Presbyterian Church of Germantown.

Mendelssohn's little known and rarely heard oratorio, "Athalia," was performed by the choir of Holy Trinity Chapel under the guidance of Ernest F. Potter, organist.

The Fortnightly Club of eighty male voices sang "The Long Day Closes," by Sullivan, at the Armistice Day service in St. Stephen's Church, with Henry G. Thunder at the organ.



# THE SIMPLEX ORGAN BLOWER

**Construction  
100% perfection**

**The Most Simple in Construction  
The Highest in Efficiency  
The Quietest in Operation  
The Most Reasonable in Price**

*We employ no traveling salesman—Send us your name  
and address and let us tell you who we are.*

**The B-F Blower Co., Fond du Lac, Wis.**

## Highest Quality Electro-Pneumatic PIPE ORGANS

FOR

Churches  
Theatres  
Residences  
Second  
to  
None

CORRESPONDENCE SOLICITED

**MALARKEY PIPE ORGAN CO.**  
BASIC, VA.

## MOVIE ORGANISTS

Who strive to set a standard in their community for musically interpreting "Feature Pictures" will be interested in our 24-page thematic catalog of recent publications. Send for your copy TODAY.  
Address **W. A. QUINCKE & CO.** Box 48, Sta. C **LOS ANGELES, CAL.**

## IN CHARGE AT OHIO COLLEGE

## H. D. Le Baron Directs Music School of Wesleyan University.

Harrison D. Le Baron, B. A., A. A. G. O., has assumed charge as director of the school of music at Ohio Wesleyan University, Delaware, Ohio, succeeding Horace Whitehouse. Mr. Le Baron is a graduate of Harvard University and of the New England Conservatory of Music. He comes to a school splendidly equipped with a specially-constructed building furnishing ample facilities for the use of the large enrollment. In addition to his duties as director he will play at the Williams Street M. E. Church.

Rowland W. Dunham, F. A. G. O., organist and choirmaster of the First Congregational Church, Columbus, Ohio, will be associated with Mr. Le Baron at Ohio Wesleyan, teaching organ, piano and theory. He also is a graduate of the New England Conservatory. Mr. Dunham continues his work at the Columbus church made famous by Washington Gladden, giving his entire teaching time to the university.

## Bonnet to Play at Portland.

Joseph Bonnet will give a recital at the Sunnyside Congregational Church at Portland, Oregon, Sunday afternoon, Dec. 4. The Sunnyside Congregational Church, which dedicated its large three-manual organ two weeks ago, has the honor of being the first to list Mr. Bonnet in recital in the United States on his latest transcontinental tour. It seems strange to Portland organists that the Municipal Auditorium management should have failed to take advantage of the opportunity to place this artist.

The Will A. Watkin Company of Dallas, Tex., has issued a handsome circular containing the pictures of three well-known organists of Dallas—Carl Wiessmann, Ernest Prang Stamm and Mrs. J. H. Cassidy—with letters written by them commending the organs built by Hillgreen, Lane & Co. of Alliance, Ohio, represented in the Southwest by the Watkin Company.

## KAYLOR &amp; CLARK

MANUFACTURERS OF

METAL  
ORGAN PIPES

HAGERSTOWN, MD.

## ORGANISTS FOR THEATRES

THE CHICAGO MUSICAL SERVICE BUREAU

Has been organized to provide moving picture theaters with organists.  
No charge to organists for registration  
20 East Jackson Boulevard  
Chicago

## ARTHUR J. GUTOW

Theatre Organist—Instructions  
Woodlawn Theatre CHICAGO

## O. C. BODEMÜLLER

Organist-Choir-Master, Temple Sinai

Director

THE BODEMÜLLER ORGAN SCHOOL  
1748 Jackson Ave., New OrleansHAROLD GLEASON  
ORGANISTUniversity of Rochester  
Eastman School of Music  
ROCHESTER, N. Y.

## N. DOERR

Electric Blowers Installed  
Overhauling, Rebuilding  
Voicing, Tuning and Repairing  
Estimates Furnished on  
New Organs4160 West 25th Street  
Phone Lawndale 2472 CHICAGO, ILL.Bell Phone  
Tioga 8402JFactory and Office  
605 West Erie Ave., Philadelphia

## Jarvis Organ Co.

PIPE ORGAN  
BUILDERSGET OUR ESTIMATE ON  
REPAIRS - TUNING - ADDITIONS  
REBUILDING, EtcComplete Electric Actions  
Made up and Supplied to  
Small BuildersManufacturers of  
Percussions, Etc.

## HAIR PIN MAGNETS



Small magnets for electric organs are made by us at a great saving to organ manufacturers. We have developed standard magnets for this work, prices for which will be sent on application.  
Electric control cables designed especially for organ work are not carried in stock; these and other special cables may be manufactured on short notice.

Belden Manufacturing Company

Twenty-third St. and Western Ave.  
CHICAGOSchaefer  
ORGANSTubular and Electro-  
Pneumatic Action

SCHAEFER ORGAN CO.

Schleisingerville, Wis.

TELLERS - KENT ORGAN CO.  
ERIE, PENNA.

Incorporated Established 1906

Builders of

Electric and  
Pneumatic  
Pipe Organs

for Churches, Halls, Residences &amp; Theaters

CORRESPONDENCE SOLICITED

## Church Organ Maintenance

Estimates submitted for every kind of organ repairs—rebuilding, revoicing, tuning, cleaning, additions, electric blowers, etc., etc.

JAMES COLE

80 Wareham St. Medford, Mass.

## Denison Brothers

DEEP RIVER, CONN.

Ivory or Celluloid Organ Stop  
Knobs and Keys. Tilting and  
Plain Tablets. Pistons and Stems  
Established in 1877

## ROSSETTER COLE

Composition and Theory. Prepares for  
Examinations in American Guild of  
Organists.

719 Fine Arts Building, Chicago.

Nowadays, many people know the cost of everything and the value of nothing.—The T Square.

**K**IMBALL organs are built to order, even the standard instruments designed for small churches, lodge rooms and theatres. They are not "stock" instruments, sold on the basis of manufactured goods and allowing for large retailers' profits or heavy agents' discounts. They are sold, easily, as close to cost as the conditions of business permit. The price is higher than some others because the cost is higher. Remember the quotation from John Ruskin in a recent Kimball advertisement?

There is one Kimball price, the carefully figured schedule price, which is the selling price. The tire business is pulling out of the muck of "list prices" and "discounts" that mean nothing to the buyer, who cannot be sure when he has got to the bottom, and usually hasn't. Certain tires have proved their value, wear longer and give better service during their long life. It pays to buy them.

It pays to buy Kimball organs. Testimony to this effect is available, and personal investigation is welcomed. Knowing their real worth, the makers prefer to let them speak for themselves and through the friends they have made. Send in your problem and ask for a demonstration.

W. W. KIMBALL CO.

KIMBALL HALL

Established 1857

CHICAGO

## For Your Christmas Program

## Gesù Bambino

Pietro A. Yon

ARRANGEMENTS:

Organ solo

Vocal solo; 2 keys

Unison chorus

Three-part (equal voices)

Four Male voices

Four Mixed voices

Two-part (equal or mixed voices)



J. FISCHER &amp; BRO. . . NEW YORK

Fourth Avenue at Astor Place



## THE TECHNIQUER

An apparatus for developing the hands of  
ALL INSTRUMENTALISTS

Invented and patented by R. J. FITCHER, Mus. Bac. F. R. C. O., A. R. C. M.

The Techniquer is highly commended and used by numerous musicians of eminence, among whom are:

H. A. Harding, Mus. Doc., F. R. C. O.	Hon. Sec. Royal College of Organists
Herbert Ellingford, Organist	Liverpool Town Hall
Oscar Beringer, Hon. R. A. M.	Professors and Examiners, Royal Academy of Music, London
Ambrose Coviello, A. R. A. M.	
Spencer Dyke, F. R. A. M.	
Charles F. Reddie, F. R. A. M.	
Herbert Walenn, F. R. A. M.	
Herbert Fryer, A. R. C. M., Professor and Examiner, Royal College of Music, London.	
Kalman Ronay, M. Zacharewitsch—The Great Violinists	

The Techniquer is now being sold in the United States.

Send for full particulars and testimonials.

Sole Agent: G. H. CLARK, 205 W. Market St., York, Pa.



GUILMANT ALUMNI GATHER

H. V. Milligan, One of the Graduates of Dr. Carl's School, Lectures.

Members of the alumni association of the Guilmant Organ School held their first meeting of the season on Monday evening, Nov. 14, in New York. The program committee presented as a special feature for this occasion Harold Vincent Milligan, an alumnus, and Miss Olive Nevin, soprano, in Mr. Milligan's historical lecture recital, "Three Centuries of American Song." In spite of the disagreeable weather, the alumni of the school filled the hall and came not only to greet Mr. Milligan, but to honor Dr. William C. Carl, through whose efforts the alumni association has grown to become a factor in the organ world.

President J. Watson MacDowell in his greeting outlined the events of the winter and then presented Philip Berolzheimer, city chamberlain and honorary president of the alumni. Mr. Berolzheimer spoke of the work of the graduates in the past and urged them to greater tasks. In closing he asked for a rousing cheer for Dr. Carl, which was given most enthusiastically. Dr. Carl's response was brief. He voiced his appreciation of the support in the past and told of his hopes and plans for the future.

Mr. MacDowell then presented Mr. Milligan, who told of his research work for the last dozen years, since he became interested in early American music. The facts which he gave were illuminating and enjoyable. Not only were valuable historical points brought out, but throughout the evening Mr. Milligan's wit and humor was in evidence. Miss Nevin, with her artistic singing, was equally successful in portraying the varying moods of songs, which ranged from the very early Hopkinson down to the most modern Bauer and Cadman settings. At the close of the lecture-recital all joined in a social hour.

Use Organ and Piano Together,  
Edwin M. Steckel, organist and choir director of the First Presby-

terian Church of Huntington, W. Va., arranged a novel and an effective program for his "hour and a quarter of music" at this church on the evening of Oct. 25. With Helen Tufts Lauhon at the piano the following program on organ and piano together was played: "War March of the Priests" ("Athalie"), Mendelssohn; Andante (Fifth Symphony), Beethoven; Intermezzo ("Cavalleria Rusticana"), Mascagni; Menuet, Paderewski; "Morning Song," Ritter; Wedding March ("Midsummer Night's Dream"), Mendelssohn; Music from "Carmen," Bizet.

Alban W. Cooper, who recently became organist and musical director of the First Congregational Church of Muskegon, Mich., gave his first musical service there on the evening of Oct. 30 and the work of the chorus and the quartet under his leadership was thoroughly appreciated. As a consequence these musical services will be held on the last Sunday evening of every month. Mr. Cooper makes a specialty of playing the works of American composers. His organ selections at the first service included: "In the Twilight," Harker; Fugue in G. Bach; Evensong, Johnston; Toccata in D. Kinder; "Grand Choeur," Spence."

SUMMY'S CORNER

New Anthems for Christmas!

In the Beginning Was the Word  
By F. Leslie Calver. Price 12c

Glory to God

By Mabel McDuffee. Price 15c

A Christmas Message

By Philo A. Otis. Price 15c

For all Christmas Entertainments, Church, Sunday School or School, use

Ten Traditional Carols, 10c

Selected by Roy E. Murphy from a wide range of Old English and Old German Carols. Harmonized by John Stainer.

A Christmas Carol

By Carl Reinecke. Price 6c

A Canon for Equal Voices.

CLAYTON F. SUMMY CO.

Publishers  
429 S. Wabash Ave., Chicago  
Eastern Agency:  
HAROLD FLAMMER, Inc.  
57 W. 45th Street New York City

Chas. F. Chadwick

ORGAN BUILDER

28 Dorchester Street

SPRINGFIELD, MASS.

My specialty

is modernizing old instruments

Tuning, Voicing and Repairing

Electric Blowers installed

FERDINAND DUNKLEY

F. A. G. O., F. R. C. O.

RECITALS INSTRUCTION

Church of the Advent  
BIRMINGHAM, ALA.

J. J. McCLELLAN

Organist Mormon Tabernacle  
SALT LAKE CITY, UTAH  
ORGAN DEDICATIONS—RECITALS

Organist, First Church of Christ, Scientist

WALTER P. ZIMMERMAN

4438 Berkeley Avenue  
CHICAGO

FRANK A. TABER, M. A.

CONCERT ORGANIST

Professor of Organ and Theory.

Lawrence Conservatory, Appleton, Wis.

ROLLO MAITLAND, F.A.G.O.

CONCERT ORGANIST

Organist Aldine Theatre and New Jerusalem Church, Philadelphia  
Available for limited number of Recitals in East.

... "One of the premier Organists of the United States."—Worcester (Mass.) Telegram.

Address, 824 Marlyn Road, Overbrook, Pa.

COMPOSERS' PUBLICATION SOCIETY

The COMPOSERS' PUBLICATION SOCIETY is an association recently formed by several composers to present to the public new music of a high standard, to be sold at a reasonable price with a fair return to the composer.

The following works for church use are now ready. Orders will be taken at any time and specimen copies of any works desired for examination will be forwarded upon request.

USUAL DISCOUNTS ALLOWED.

1. Save, Lord, or We Perish.....T. Tertius Noble \$0.12  
(Anthem, a cappella, for S. A. T. B.)
2. Save, Lord, or We Perish.....T. Tertius Noble .12  
(Anthem, a cappella, for T. T. B. B.)
3. I Know No Life Divided.....Edward Shippen Barnes .12  
(Anthem with baritone solo.)
4. O Love Invisible.....H. Alexander Matthews .12  
(For quartet or chorus)
5. God That Madest Earth and Heaven.H. Alexander Matthews .12  
(For evening service. Quartet or chorus.)
6. I Am the Bread of Life.....J. Sebastian Matthews .12  
(Communion or general use.)
7. On Christmas Morning.....T. Frederick H. Candlyn .15  
(Carol anthem)
8. Alleluia! The Strife Is O'er.....T. Frederick H. Candlyn .15  
(Easter anthem.)
9. An Apostrophe to the Heavenly Hosts.....Healey Willan 1.00  
(Double chorus, a cappella.)  
(Written for the Toronto Mendelssohn Choir Festival, 1922.)
10. But Now, Thus Saith the Lord.....T. Tertius Noble .12  
(For Missionary Services, or general use.)

Kindly address all communications to the Secretary,

COMPOSERS' PUBLICATION SOCIETY

3750 North Carlisle Street

PHILADELPHIA, PA.

Tuners and Repairmen-

who oversee a "chain" of organs, will find in NATIONAL service the connecting link in giving their clients quick repairs, prompt shipments of new sets of pipes, and at prices representative of present costs and conditions.

NATIONAL will repair or replace a single pipe with the same readiness that they will build you sets of pipes in full stops. It's a good organization to get acquainted with.

NATIONAL ORGAN SUPPLY CO.

JOHN H. HALLAS, President HENRY KUGEL, Treasurer  
HARRY F. AUCH, Vice-President HARRY H. KUGEL, Secretary  
Erie, Pennsylvania

When Ordering Cathedral Chimes  
for Your Pipe Organ  
Specify

DURFEE TUBULAR CHIMES

The First in the Market

Sold on Approval

WALTER H. DURFEE & CO.  
PROVIDENCE, R. I.

## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson, F.; J. Fischer & Bro. G: The H. W. Gray Company. S: G. Schirmer. St: The Arthur P. Schmidt Company. B: Boston Music Company. Su: Schuberth.

### The Ecclesiastical Music of Philip James.

Of all the controversies regarding Protestant church music the liveliest is being waged over the compositions of Philip James. Rowland W. Dunham says that Parker and James are the only Americans who have written ecclesiastical music of any significance, tempering his acerbity with a gracious admission of Edward Shippen Barnes for the sake of a certain organ symphony. With less vehemence Mr. James is admired by a number of other men whom we recognize as leaders—Messrs. Farrow, Bland, Farnam, Dorr, Williams, Doane and other lights of the profession. On the other hand, there are those who think that the idiom of this composer's work is secular, remote, even ugly.

The trouble is, of course, that Mr. James is original and that his writing is often difficult of performance. More than half of his things are beyond the quartet and volunteer chorus. In addition, a man who considers Scriabine the greatest genius since Wagner is not likely to find favor with choirmasters who have not yet heard of a certain César Franck and who have never seen a Russian anthem. But all over the country nowadays you can find choirmasters who are eager for new idiom and fresh expression, and among them the reputation of James grows.

Mr. James is certainly an American product—a young New Yorker educated in the College of the City of New York, attributing his training to American teachers. During the war he was distinguished by being chosen commanding officer and bandmaster of the military band of 125 musicians selected for Pershing's French headquarters. Since the war he has conducted and taught composition, maturing slowly the manuscripts which show so much of loving care. Indeed, I think that there is no other church composer of our time except Healey Willan whose publication is so scrupulously limited by artistic conscience.

Of course, the James idiom did not spring from the East River foam. In his earlier work he is obviously under modern French influence, and in his later compositions Russian ideas are evident. He has an extraordinarily fertile and versatile harmonic sense, a passion for vigorous rhythm and a command of counterpoint which is hardly equalled in the work of our younger composers except in the work of Candlyn. At times his harmonies are so lush as to afford some ground for the charge that his idiom is secular; on the other hand, when he is in his Russian mood he is capable of the harshest realism in interpreting strong moods. I suppose that it is chiefly this versatility of harmonic treatment that has furnished most bewilderment to his critics. I cannot limit my appreciation of American church music to the two composers named by Mr. Dunham, but I feel that Mr. James belongs among the most original ten composers of our day who write church music for the English-speaking peoples; and the question of his future development and final rank is a most interesting one. Of course, novelty is not a thing chiefly to be regarded; in all the arts unity comes before variety except in periods of anarchy, and the church is no place for the anarchy. Far from being an anarchy, however, Mr. James shows the most consummate skill in obtaining unity of mood and impression. Some of his adherents admire him because he is different; I admire him because he is a versatile, disciplined, conscientious artist who adds individual sincerity to finished workmanship.

#### The Anthems.

It is a small list, but a very choice one:

"A Ballad of the Trees and the Mas-

ter," a cappella chorus. (D) Good Friday, Nature, Concert.

"As Now the Sun's Declining Rays," SB. (G) Evening.

"By the Waters of Babylon," chorus. (G in press.) Lent, Concert.

"The Day Is Gently Sinking," Bar. (S) Evening.

"Child Jesus Came" and "Christ Is Born." (B) Christmas.

"I Am the Vine," ST. (Huntzinger & Dilworth.) Brotherly Love.

"I Have Considered," chorus. (D) National Festival, Anniversary.

"Hail, Dear Conqueror," chorus. (S) Easter.

Magnificat and Nunc Dimittis in D, STBar. (S)

Te Deum in C. (S)

"O, Be Joyful" (Jubilate), in C. (D)

"We Pray Thee, Gracious Lord," a cappella chorus. (S) Praise.

The two evening anthems, the Christmas carols and the Nunc Dimittis can be managed pretty well by a quartet, and they are perhaps the easiest numbers for chorus. "A Ballad of Trees" is one of the most original of the works; it is to be given by the New York Oratorio Society this winter. "The Day Is Gently Sinking" is a melodious and extremely effective work, the only difficulty appearing in the solo; the setting for solo of the words "Fear Not, for It Is I" is an opportunity for thrilling effect. I commend this anthem as a good one to use in introducing the composer's work to your congregation. The other evening anthem is equally good and less luscious in harmonic color; though an early work, it is masterly. The two carols I expect to use this Christmas; the first has a fine modal flavor. If your Christmas program for this year is not quite complete, have a look at this number, no matter what type of choir you direct. When Mr. James learned that I was to perpetrate this article, he asked me to be gentle with "I Am the Vine," remembering that he wrote it on an Erie Railroad train. It is not nearly so bad as that; I think that he has forgotten what road he was on. In fact, this is a useful number, particularly for quartets; it is easy, fairly original, and with a text seldom set. We need more anthems about social service and brotherly love. The only objection to this anthem is that it repeats words too much.

"I Have Considered" was used as a test piece at the National American Music Festival in October, and it deserved the distinction for many reasons. It is difficult, but of magnificent vitality. "Hail, Dear Conqueror," a big Easter anthem for chorus, is rated by Mr. Dunham as one of the composer's highest achievements; it is one of the most popular in spite of its difficulties. The Magnificat has short obligato bits for soprano and tenor; the Nunc gives you three pages of the most appealing music—and it is easy; the Gloria is grand and sonorous. I rate this evening service about as high as anything the composer has done. Non-liturgical churches will find that the three pages of the Nunc can be given without Gloria to make a beautiful closing anthem for an evening service; it is so that I use it with my quartet.

The Te Deum was written in London when Mr. James was only 18 years old; I cannot recall another example in church music of so masterly a youthful work. It was this Te Deum that first called the attention of choirmasters to the composer. One of the most interesting features about it is the recurrence of a theme which at first statement seems dignified, but rather commonplace, but which seems to grow finer with each repetition. It is a touch like that which proves the subtle and thoughtful artistry of a composer. The effect is that of progressive and unified beauty. The Jubilate is an interesting example of rhythmic vigor; I suspect that the composer owes a little to negro spirituals. This setting I rate with Noble's in D as the most interesting, modern examples of the canticle. "We Pray Thee" is a short unaccompanied chorus of praise in a more or less Russian style; Dr. Dickinson and other leading choirmasters have used it. And so ends a really remarkable list of anthems, every one original.

#### Other Works.

There are three cantatas:

"The Nightingale of Bethlehem," SABar. (G) Christmas. Thirty minutes.

"The Light of God," TBar. (G) Easter. Twenty-five minutes.

"The Desire of Nations." In preparation. Christmas.

"The Nightingale of Bethlehem" was published last year about two weeks before Christmas, but the enthusiastic Mr. Dunham put it on just the same—a feat for which he deserves high commendation, as anybody will say who has seen the work. (It is dedicated to Mr. Dunham, by the way.) It is a beautiful piece of tone painting, finely conceived and perfectly finished, a really notable example of a style that owes much to modern French idiom but which is truly original. The accompaniment cries out for the small orchestra, for which parts may be obtained, and no one will attempt it who cannot command at least a modern organ. I have no doubt that the orchestral version is charming; Mr. James is a notably capable conductor. This work should be presented by choral societies at concerts, but it is not unchurchly. I should think that the three-page solo for contralto beginning on page 24 might well be sung as a separate number without the humming accompaniment of chorus.

Turning from what is certainly one of the best of church cantatas to "The Light of God," I feel that I had better not make any comment on a work which I do not like and probably do not understand. Perhaps if the press work were not so wretched I could go through it a few times more and arrive at a different conclusion. And Mr. Martens' verses are not the sort that I admire; he finds sirup in stones and goo in everything. This is a malicious thing to say, for he wrote the text of the other cantata; but sirup is not incongruous at Christmas. I am sorry that my old organ makes it impossible to give "The Nightingale"; those of you who are near New York will be interested to know that Mr. Harrah will give it its first metropolitan performance at the Chapel of the Intercession this season, and with the aid of an orchestra.

Mr. James has written three big numbers for organ that have not yet been published. The one organ composition that he has published so far is the very popular "Meditation à Ste. Clotilde" (D), which I think I play oftener than any other organ composition by an American. It is obviously in Franck's style, and it quotes a touching bit of the great master's symphony. It is not difficult and goes pretty well on an old-fashioned organ.

This is not the place for a discussion of the secular compositions of Mr. James, though they interest me even more than his church music. I am using this year with my college chorus of women's voices his charming "Lullaby" (S) and "My Little, Pretty One" (S), both easy because they are perfectly vocal, and both exquisite. There are other fine numbers for various types of chorus; one of them that I must mention is "The Victory Riders" (G), a ballad for male voices that has been compared with "Danny Deever." The choral arrangement is much more effective than the original solo. Then there are a lot of solos, one of the finest of which is the short number entitled "The Secret" (Huntzinger & Dilworth), fine in text and exquisite in music, a superlative encore song.

I should not be surprised to hear that Mr. James had written the Great American Opera; in fact, I should not be surprised to hear any good and notable thing about him, and that is why I like his work so much—he is a master of reserve force. But whatever he writes will be written and rewritten and laid by and rewritten until it is ready to be presented to the public and added to that short but fine list of works which I have commended to your attention. Mr. James is more than a composer; he is a living example of artistic integrity.

Miss Grace Chalmers Thomson, the New York organist, has given recitals in a number of places in the last two months in addition to her work as organist and choirmaster of All Saints' Church, Leonia, N. J. She has also organized and is training a chorus of thirty-five voices at the Parnassus Club in New York.

### ORGANIST'S GOLDEN JUBILEE

#### H. C. Detweiler Closes Service of Half a Century in Church.

The golden jubilee of the service of H. C. Detweiler of Hagersville, Pa., as organist of the Tohickon Lutheran Church of Keelersville, Pa., was observed Sunday, Oct. 23. The afternoon service was attended by approximately 800 persons. Many others tried without success to get into the church. Dr. J. S. Taylor of New York delivered an address. Dr. Taylor was the first organ pupil of Mr. Detweiler. During his connection with this church the veteran organist has played at more than 1,400 funerals. On the occasion of his fiftieth anniversary his resignation went into effect and he is succeeded by Horace G. Boorse. A touching feature of the service was the singing at the close of "Lord, Dismiss Us with Thy Blessing," with Mr. Detweiler at the organ.

Members of the congregation and music lovers of Asbury Park, N. J., filled the large First M. E. Church the evening of Oct. 16, when Mrs. Bruce S. Keator, the organist, gave another Griffin Memorial recital. Assisting Mrs. Keator was Miss Mildred Dilling, harpist. Mrs. Keator's recitals are always a delight, being so arranged as to combine gems that appeal to all. This, together with the possibilities of the new organ, made for one of the most enjoyable programs presented in Asbury Park for some time. The instrumental numbers included: Chorale from Suite for Organ, Bartlett; "Holy Night," Gruber; Twilight Reverie, Rogers; Caprice, Deshayes; "By the Sea," Schubert; "Eastern Romance," Rimsky - Korsakoff; Cradle Song, Schubert; "Rustic Piece," Demarest; "The Swan," Saint-Saens.

The Examiner-New Era of Lancaster, Pa., announces that it has engaged Dr. William A. Wolf to be the editor of its music department and he has taken charge of a special page in that newspaper which henceforth will be a weekly feature. The Examiner-New Era characterizes Dr. Wolf as "one of Lancaster's most distinguished musicians," and The Diapason is pleased to add that his fame spreads far beyond the limits of the Pennsylvania city. Dr. Wolf is a thorough musician who studied under the best masters in this country and abroad, including such men as Professor Hugo Riemann of Leipzig, Rafael Joseffy and Ferruccio Busoni.

Miss Lilian Carpenter, F. A. G. O., has been appointed organ instructor at the Institute of Musical Art in New York City as assistant to Gaston Dethier.

#### JOSEPH G. CIPRIAN

##### Pipe Organ Builder

REPAIRING REBUILDING  
ELECTRIC BLOWERS

Twenty Years in Business  
Bell Phone 334. Paducah, Ky.

#### JACOB GERGER

##### PIPE ORGAN BUILDER

Repairing Rebuilding  
Electric Blowers

534 West Edgely Street  
Both Phones PHILADELPHIA, PA.

#### THOS. KELLY

##### Organ Builder and Expert Repairman

30 years practical experience  
Church and Theatre Organs Maintained and Kept in Condition for Excellence. Old Tracker Organs Fitted With the Most Reliable System Electro-Pneumatic Action  
Phone Cherry 2925J Detroit, Mich. Address 918 E. Jefferson Av.

#### Walter Keller, Mus. D., F. A. G. O.

Director Sherwood Music Schools

Recitals Instruction

300 Fine Arts Bldg., CHICAGO

#### MARIE V. BRADY

Organist—Director of Music

St. Sebastian's Church Chicago  
Wellington 1921



STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for Oct. 1, 1921.

State of Illinois, County of Cook, ss.  
Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, S. E. Gruenstein, 306 South Wabash avenue, Chicago; Editor, Same; Managing Editor, None, Business Managers, None.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock): Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN, Owner.  
Sworn to and subscribed before me this 30th day of September, 1921.

(Seal) MICHAEL J. O'MALLEY.  
(My commission expires March 8, 1924.)

## At Youngstown, Ohio

The new Skinner Organ for St. John's Episcopal Church, Youngstown, Ohio, was dedicated October 16th.

"With great pains and care, the organ has been assembled, the work covering a period of five months. How exceedingly accurate and capable the representatives of the Skinner Company have been in every line!

"The instrument brought to perfection by their handiwork is a tribute to their high ability, as it is also a proof of the company's just claim to *quality*—the word which the Skinner Company has made so really its own."

—From the St. John Episcopal Church Bulletin.

## The Skinner Organ Company

Boston, Mass.

*Organ Architects and Builders*

*Churches Auditoriums Theatres Residences*

## ARPARD E. FAZAKAS

DESIGNER and BUILDER of

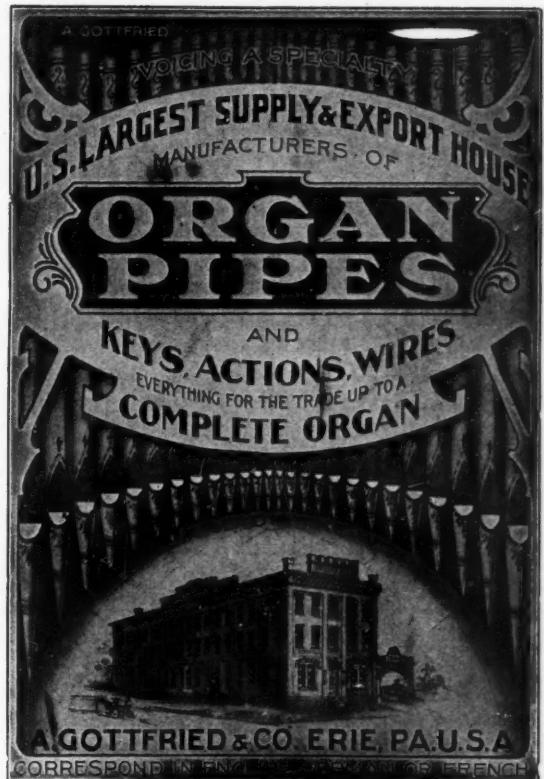
# ORGANS

FOR

Churches Residences  
Auditoriums

OFFICE  
156 Fifth Ave., NEW YORK

FACTORY  
ORANGE, NEW JERSEY



## CLARENCE EDDY

### ORGAN RECITALS

Organ Department, Chicago Musical College  
624 South Michigan Avenue, Chicago

Residence: 3970 Ellis Ave., Chicago

Telephone: Oakland 842

#### Recent Newspaper Criticisms:

The concert was one of the finest that has ever been heard in the city, in the opinion of local musicians. Mr. Eddy had arranged a good program, with a wide range of theme, and every number was heavily applauded. His musicianship and artistic interpretation of some of the world's best organ music lived up to the reputation which he has achieved throughout the world, and comments after the concert were in a strain of highest pleasure and compliment.—*Wichita Daily Times, Wichita Falls, Tex., Nov. 11, 1921.*

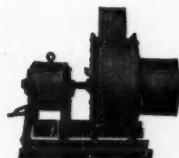
Mr. Eddy displayed great executive ability and brought out in a marked degree the capabilities of the fine organ recently installed. His manual and pedal technique was exceptional, and in the art of registration it would be difficult to find his equal. His performance was a revelation to local musical critics.—*Wichita Falls (Tex.) Record-News, Nov. 11, 1921.*

## ... THE ... Zephyr Electric Organ Blower IS KNOWN ALL OVER THIS LAND

¶ Over six thousand equipments in use. ¶ Churches have found that it is economy to use the Zephyr. ¶ Its quiet running makes it prominent. ¶ It is made entirely out of metal, and is not affected by heat, cold or dampness.

#### SEND FOR BOOK

The Zephyr Electric Organ Blower Co.  
ORRVILLE, OHIO



NEW YORK, The Zephyr Organ Blower Sales Co.,  
409 West 42nd Street  
WALTHAM, MASS., 61 Wellington Street  
OMAHA, NEB., 1218 Farnam Street  
PITTSBURGH, PA., 311 Elysian Avenue  
NEW ULM, MINN., Vogelpohl & Sons

## Something New

### Hoyt's String Tone Metal

MADE BY

**HOYT METAL COMPANY**

Manufacturers of Two-Ply  
Organ Pipe Metal

*"The Metal that has made good"*

111 Broadway  
NEW YORK

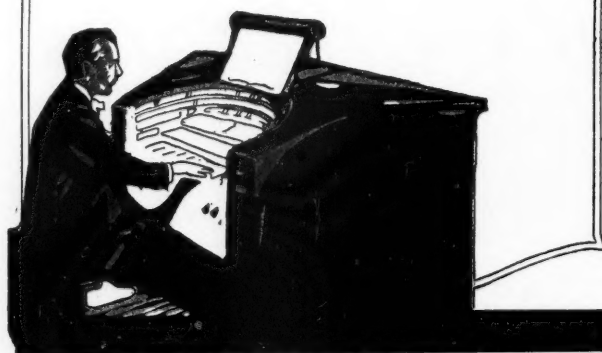
300 No. Broadway  
ST. LOUIS

*"Music for the Masses"*

*"A Pipe Organ in every School"*

The ROBERT-MORTON  
a reproduction of the Symphony Orchestra

— more vividly  
interprets the  
real action of  
the Screen story



Organs for Churches, Halls and Theatres  
**THE AMERICAN PHOTO PLAYER COMPANY**  
NEW YORK 1600 Broadway CHICAGO 64 E. Jackson Blvd. SAN FRANCISCO 109 Golden Gate Ave.

### REUTER ORGAN COMPANY

BUILDERS OF

### The REUTER ELECTRO-PNEUMATIC PIPE ORGAN

*Specifications and Estimates  
Cheerfully Submitted Upon Application*

612-18 New Hampshire Street  
LAWRENCE, KANSAS, U. S. A.

### Thirty Years of Activity in All Phases of Organ Construction

Ask for quotations on any  
**SUPPLIES**  
you may need

**HERMAN STAHL**  
209 West 5th Street ERIE, PA.

### L. D. Morris Organ Company CHICAGO, ILL.

If it is SATISFACTORY SERVICE you want we can furnish it. See us about the regular care of your organ or any special work required.

Our electric fan blowers are all steel, with shafts properly supported, having direct connected dynamos without belts. The quietest and most efficient blower on the market.

Telephone Harrison 3051

64 E. Van Buren St.

### THE MID-WEST ORGAN SUPPLY COMPANY

Manufacturers of  
**Metal and Zinc  
Organ Pipes**

218 East Sixth Street  
ALTON - - ILLINOIS



# MOLLER PIPE ORGANS

During the first six months of 1921 we received contracts for one hundred and ten pipe organs, more than one-third of which were three or four manual instruments.

In the same period we shipped one hundred and twenty-three.

This increase in output is possible by improved facilities which are now being augmented by another large addition to our factory.

Möller Organs are designed specially for the building, no stock parts used, and every one fully guaranteed.

Our action is sufficiently flexible to meet preferences of discriminating organists in console appointments, etc.

Our entire force of experts is available for consultation on all subjects pertaining to pipe organs without obligation.

Organists and all interested in pipe organs are cordially invited to visit our factory and thoroughly inspect our work and methods of construction.

New booklet with list of over 3,200 Möller Pipe Organs, their size and location, on request.

## M. P. MÖLLER

Hagerstown, Maryland

# THE HALL ORGAN COMPANY WEST HAVEN, CONN. PIPE ORGANS

ST. PAUL'S CHURCH  
Greenwich, N. Y.

Rev. William J. Gage, A.B., Rector.

The Hall Organ Company,  
West Haven, Conn.  
Mr. C. B. Floyd, Secretary.  
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.

Thanking you for your kindness, I remain,

Yours very truly,

(Signed) (REVEREND) WILLIAM J. GAGE,  
145 Main Street.

# The Liberty Chime Products

*Eventually you will  
use them*

Where superior tonal quality  
— is required, Liberty Chime  
Products are essential.

Sole Manufacturers

## The KOHLER-LIEBICH CO., Inc.

1751 Addison Street  
CHICAGO, ILL.

# Samuel Pierce Organ Pipe Company

ESTABLISHED 1847

INCORPORATED 1897

MANUFACTURERS OF

## Metal and Wood ORGAN STOPS

LARGEST MANUFACTURERS OF  
Organ Reed Stops

Reading, Mass.

A Pipe Organ for every school will produce  
harmony among its pupils and incite them  
to higher and loftier aims.

62nd Year

62nd Year

## ODELL ORGANS

Your new organ should be better than the last, tonally and mechanically. We can help to make it so; our full experience of 61 years is at your service in every way. The name "Odell" on an organ console means that everything we have learned in all these years has been done to make that instrument the best that can be produced. Start right by asking our help in planning the installation. We will gladly respond.

**J. H. & C. S. Odell & Co.**  
407-409 West 42nd Street  
New York City

Established  
1859

## Hillgreen, Lane & Co.

ALLIANCE, OHIO

**Builders of Organs for  
Churches, Theaters,  
Halls and Residences**

Any type of Automatic Player will be furnished  
when required

**Factory: ALLIANCE, OHIO**

ESTABLISHED IN 1846

## ESTEY ORGAN COMPANY

**PIPE ORGAN BUILDERS**

Specifications, Plans, Drawings, Designs, etc., gladly furnished  
upon application

**FACTORIES: BRATTLEBORO, VT.**

## HAND & COMPANY

Successors to GEO. ALBRECHT  
Manufacturers of

**Leather for the Pipe Organ Trade**

SEND FOR SAMPLES

Phone, MAIN 1387

304 West Lake St., CHICAGO, ILL.

# Austin Organs

WHILE organists will differ, and preferences may be explained in many ways, the approval of Austin tone comes from a group of the most distinguished orchestra conductors and tonal experts in America. Tone character, tone blend and adaptation of scale work and tone weight to the particular area and dimension of the room, are accounted among the most distinguished successes of Austin organs. As to the reliability of the workmanship, its solid, enduring character, its wide tone expression, its unexampled behavior — all these things have long been attested. Full information on inquiry of

## Austin Organ Company

Woodland Street

Hartford, Conn.



**Wangerin-Weickhardt Co.**

112-124 BURRELL STREET  
MILWAUKEE, WISCONSIN, U.S.A.