

# THE DIAPASON

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Thirtieth Year—Number Four.

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## CATHEDRAL TO HAVE A NEW THREE-MANUAL CONTRACT IN NEW ORLEANS

**Christ Church, Where Parvin W. Titus Is Organist, Gives Order for Memorial to M. P. Möller—To Use Jardine Pipes.**

Christ Church Cathedral at New Orleans, of which Parvin W. Titus, A. A. G. O., is organist and choir director, has let the contract for its new three-manual organ to M. P. Möller and the instrument is to be completed by Oct. 1. Frank B. Williams is giving the organ in memory of his mother. The old pipes from the present organ, a Jardine three-manual, are to be used in the new instrument. The new console is to be so built that the present chapel organ can later be modernized and played from the console in the cathedral.

The new organ over which Mr. Titus will preside will contain the following:

### GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes (new)
2. First Diapason, 8 ft., 73 pipes (old).
3. Second Diapason, 8 ft., 73 pipes (new).
4. Gross Flöte, 8 ft., 73 pipes (new).
5. Viola da Gamba, 8 ft., 73 pipes (new).
6. Melodia, 8 ft., 73 pipes (new).
7. Principal, 4 ft., 68 pipes (new).
8. Flute d'Amour, 4 ft., 68 pipes (new).
9. Fifteenth, 2 ft., 61 pipes (new).
10. Mixture, 3 rks., 183 pipes (new).
11. Twelfth, 2 3/4 ft., 61 pipes (new).
12. Trumpet, 8 ft., 73 pipes (new).
13. Clarion, 4 ft., 68 notes (new).

### SWELL ORGAN.

14. Bourdon, 16 ft., 73 pipes (old).
15. Open Diapason, 8 ft., 73 pipes (o'd).
16. Flute Harmonique, 8 ft., 73 pipes (new).
17. Stopped Diapason, 8 ft., 73 pipes (old).
18. Viole d'Orchestre, 8 ft., 73 pipes (new).
19. Vox Celeste, 8 ft., 61 pipes (new).
20. Sallcional, 8 ft., 73 pipes (new).
21. Aeoline, 8 ft., 73 pipes (new).
22. Principal, 4 ft., 68 pipes (new).
23. Flauto Traverso, 4 ft., 68 pipes (new).
24. Flautino, 2 ft., 61 pipes (old).
25. Dolce Cornet, 3 rks., 183 pipes (old).
26. Cornopean, 8 ft., 73 pipes (new).
27. Oboe, 8 ft., 73 pipes (new).
28. Vox Humana (in separate box), 8 ft., 73 pipes (old).

### CHOIR ORGAN.

29. Violin Diapason, 8 ft., 73 pipes (new).
30. Wald Flöte, 8 ft., 73 pipes (new).
31. Concert Flute, 8 ft., 73 pipes (new).
32. Quintadena, 8 ft., 73 pipes (new).
33. Dulciana, 8 ft., 73 pipes (new).
34. Flute, 4 ft., 68 pipes (old).
35. Piccolo, 2 ft., 61 pipes (old).
36. Clarinet, 8 ft., 73 pipes (new).

### PEDAL ORGAN.

37. Contra Bourdon, 32 ft., 32 pipes (new).
38. Bourdon, 16 ft., 32 pipes (old).
39. Open Diapason, 16 ft., 32 pipes (old).
40. Violone, 16 ft., 32 pipes (new).
41. Lieblich Gedeckt (from No. 14), 16 ft., 32 notes.
42. Octave (18 from No. 39), 8 ft., 32 notes.
43. Flute (18 from No. 38), 8 ft., 32 notes.
44. Cello (from No. 5), 8 ft., 32 notes.
45. Trombone, 16 ft., 32 pipes (new).
46. Quint, 10 1/2 ft., 32 pipes (new).

## ORDER FOR MOUNT HOLYOKE

**College Organ to Be Rebuilt and Made a Four-Manual by Skinner.**

The organ at Mount Holyoke College is to be rebuilt and enlarged. The reconstruction is provided as a gift to the college by William F. and Samuel R. Whiting of Holyoke, sons of the late William Whiting, who gave the organ as it now is to the college. The instrument was presented to the college twenty-four years ago. The reconstructed organ is to have a new console, with a fourth manual added, twenty-two new stops, chimes, harp, and all the modern orchestral features. The contract for building it has been awarded by Professor William Churchill Hammond, head of the music department, to the Skinner Organ Company.

Chandler Goldthwaite, the St. Paul municipal organist, will go East soon to make records for the player organs of the Aeolian Company.

## NEW WORKS WILL BE HEARD

**All in Readiness for Manuscript Festival of Illinois Chapter.**

As this issue goes to press the arrangements for the manuscript festival of the Illinois chapter of the American Guild of Organists Feb. 28 were completed and the officers of the chapter looked forward to one of the most successful and noteworthy events in the history of the Guild in the West. As announced in The Diapason last month, the chapter accepted the generous invitation of Mr. and Mrs. Francis Neilson to their home at 4800 Drexel boulevard, where the compositions selected as the best were played either by the composers or by representatives designated by them in the cases in which the composers live too far from Chicago.

The following compositions have been selected from manuscripts submitted by members of the guild:

"Supplication," Gerhard T. Alexis, St. Paul, Minn.

"Scena Pastorale," Roland Diggle, Los Angeles, Cal.

Wedding Suite, William Lester, Chicago.

Prelude, Katherine E. Lucke, Baltimore, Md.

Sonata in B flat minor, Lily Wadhams Moline, Chicago.

"Twilight," Catherine Morgan, Norristown, Pa.

"Souvenir" (in the form of a Postlude), Sumner Salter, Williamstown, Mass.

Sonata No. 3, in D flat, Frank E. Ward, New York City.

Suite in E minor, Walter P. Zimmerman, Chicago.

The manuscript committee consisted of Rossetter G. Cole, chairman; Dr. J. Lewis Browne, Eric De Lamarter and Stanley Seder.

## BOTH PERISH IN DISASTER.

**Alfred G. Eldridge and Wife Killed in Washington Theater.**

The Knickerbocker Theater disaster at Washington, Jan. 28, claimed as one of its victims Alfred G. Eldridge, one of the best-known organists of the capital city.

Mr. Eldridge went to Washington about twenty years ago to give one of a series of Lenten organ recitals at old St. John's Episcopal Church. He was a native of Ohio, where he received his early musical education, completing his studies later in Leipzig. On his return to this country he served as organist of St. John's Episcopal Church, Knoxville, Tenn., and after several years transferred his activities to Norfolk, Va., where he was in charge of the music of Epworth Methodist Church. He went from that church to St. Margaret's Episcopal Church in Washington, where he had presided over the music successfully for the past seventeen years.

Mrs. Eldridge, who also lost her life in the disaster, was formerly Miss Mattie Elson, a member of the choir, as well as of St. Margaret's Church.

The only survivor of the little family, a 7-year-old son, has been sent to Boston to live with his grandmother, and it was found necessary to dispose of Mr. Eldridge's collections of old china, and his art collection, which included a number of valuable paintings of the Florentine school.

## Ten Years in Large Church.

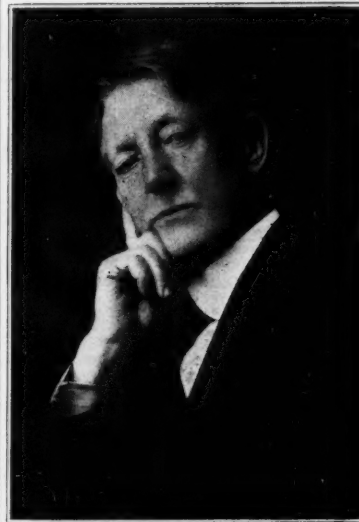
Dr. Ray Hastings has just completed ten years of uninterrupted service as organist of the Temple Baptist Church of Los Angeles. The Temple Herald, bulletin of this large church, refers to the anniversary on its front page and also reproduces a likeness of Dr. Hastings. This church is known from ocean to ocean and the Herald calls attention to the fact that its organist is also known across the continent.

Dr. Matthew N. Lundquist of Gustavus Adolphus College, at St. Peter, Minn., delivered a lecture on "The Foundations of Christian Hymnology" at Gethsemane Lutheran Church in St. Louis on the evening of Feb. 19.

## EVENING OF DOUGLAS' WORK

**Last Recital in Old Edifice of St. Paul's, Los Angeles, Notable.**

Ernest Douglas, the Los Angeles organist, gave a recital on the evening of Jan. 31 in St. Paul's Pro Cathedral, the program of which consisted entirely of his own compositions. Another fact in connection with this recital which made it an event of decided interest was that it was the last recital before the old church is torn down. The edifice was filled to hear Mr. Douglas' works performed. He was assisted by Wesley K. Kuhnle, F. A. G. O., and by the choir of St. Paul's. The program was as follows: Prelude for Organ and Piano; Four



ERNEST DOUGLAS.

Etudes for the Organ: Phantasy, Pastorale, Scherzo, Andante con moto; "Benedictus es Domine" (Choir); Prelude and Allegro quasi Fantasy; Two Studies from the Method of Organ Playing; "Remember Now Thy Creator" (Baritone solo by Joseph Seelye); Finale from Suite in E minor; Improvisation on a given theme.

Mr. Douglas looks forward to the erection of the splendid new pro-cathedral in Los Angeles. He has begun his sixteenth year at this church, going there in 1906 from St. John's Divinity School, where he had held the professorship of music for seven years. He was a pupil of S. B. Whitney in Boston, of Bargiel in Berlin and of Sir Frederick Bridge at Westminster Abbey in London. Mr. Douglas was one of the founders and directors of the Massachusetts Choir Guild. His published works include a plain-song service book, a treatise on boy-voice training, a modern organ method of three volumes and organ and choral numbers. He has a splendidly-equipped studio with two modern two-manual electric organs at the disposal of his pupils.

## More Organ Cables Chopped.

Sabotage in the form of wanton destruction of organ cables, which has been an annoyance to organ builders and to theaters in Chicago and vicinity for some time, was renewed in February when all the cables of the new Möller organ in the State Theater, Roseland, near the south limits of the city, were chopped to pieces in the night. The damage was large and greatly delayed completion of the installation of the instrument.

Mrs. George Forsyth has resigned her position at St. Paul's Cathedral at Oklahoma City to accept that as organist of the First Baptist Church. She began her new duties Jan. 22. The First Baptist Church has a fine four-manual organ built by the Bennett Company. On the evening of Jan. 29 the choir of the church sang Dubois' "The Seven Last Words," with Mrs. Forsyth at the organ.

## REMARKABLE THEATER TO HAVE NOVEL ORGAN

**KIMBALL FOR LOS ANGELES**

**Foundation Stops and Reeds To Open Onto Roof, so Instrument May Be Heard Far—Roman Architecture in the New Forum.**

Dr. H. B. Breckewedel, managing director of the Symphony, and William A. Hussey are building in Los Angeles the beautiful Forum Theater, which is to carry out in minute detail the ideas of Roman architecture embodied in the Pantheon and other buildings of that period in the history of Rome. The front will have a colonnade 120 feet wide, supported by fluted columns, with great bronze doors at each end of the vestibule, and a group of companion doors in the center. Everything will be authentic, and many elements of the structure will be imported. There will even be a Roman garden planned after the gardens of Lucullus—perfectly practicable in the climate of southern California.

The organ will be a Kimball, which the owners state was selected without competition, George J. Bohlen representing the organ company in the transaction. It is to be a unit orchestra, having thirty-three distinct sets of pipes, consisting of thirty-nine ranks, with a total of 2,825 pipes, not including percussions. There will be a Kimball grand piano with mandolin-banjo attachment, Deagan chimes, harp, marimba, celesta, glockenspiel, orchestra bells, sleigh bells, xylophone and metal harp, and Ludwig symphony orchestra thunder drum, military bass drum and snare drums, tympani, Chinese, Persian and regular cymbals, and the legitimate orchestra musical traps, many of them in duplicate.

The four-manual unit type console will be of rosewood, mounted on an elevator, and will accommodate, besides the main organ, an echo of two manuals and pedal, this being placed over the projection rooms, while the main organ is to be installed in four concrete chambers on the sides of the proscenium. There are 274 stop keys.

A feature of the instrument is the opening of the main foundation and brass and the wood-wind chambers through the roof, so that the organ may be heard over the neighborhood when so intended for special occasions, suitable concentrating reflectors being used for this purpose. Another feature is the interlocking swell arrangement, by which not only may any or all expression pedals be locked to a master, but every swell front may be connected at will and in any combination to any of the four balanced expression pedals. The smoothness of the voicing permits the use of the balanced crescendo pedal as introduced by this company in the Stanley Theater, Philadelphia.

### A summary follows:

- \*Diaphone, 32 ft., 97 pipes.
- †Diaphonic Horn and Diapason, 16 ft., 85 pipes.
- †Tibia Clausa, 16 ft., 97 pipes.
- †Wald Horn, 8 ft., 85 pipes.
- †Clarebella, 16 ft., 97 pipes.
- †Concert Flute, 16 ft., 101 pipes.
- \*Tuba, 16 ft., 85 pipes.
- \*Trumpet, 8 ft., 73 pipes.
- \*Serpent, 16 ft., 85 pipes.
- \*French Horn, 8 ft., 73 pipes.
- \*Muted Cornet, 8 ft., 61 pipes.
- †Cello I, 16 ft., 85 pipes.
- †Cellos II, 8 ft., 146 pipes.
- †Violin I, 8 ft., 85 pipes.
- †Violins II, 16 ft., 170 pipes.
- †Viola, 8 ft., 85 pipes.
- †Muted Violin II, 8 ft., 146 pipes.
- †Solo Vox Humana II, 8 ft., 146 pipes.
- †Chorus Vox Humana, 8 ft., 85 pipes.
- †English Horn, 8 ft., 73 pipes.
- †Orchestral Oboe, 8 ft., 61 pipes.
- †Kinura, 8 ft., 61 pipes.
- †Clarinet, 16 ft., 85 pipes.
- †Saxophone, 8 ft., 61 pipes.
- †Oboe Horn, 8 ft., 73 pipes.
- †English Diapason, 8 ft., 61 pipes.
- †Gedeckt, 16 ft., 97 pipes.
- †Viola Aethera, 8 ft., 73 pipes.
- †Vox Angelica, 8 ft., 49 pipes.
- †Flute Celeste, 8 ft., 49 pipes.
- †Echo Horn, 8 ft., 61 pipes.
- †Musette, 8 ft., 61 pipes.
- †Vox Humana, 8 ft., 219 pipes.

\*In brass and heavy foundation chamber.  
†In wood wind and light foundation

chamber.  
 In string chamber.  
 In echo chamber.

All percussion instruments are in the percussion chamber, except the piano, which is with the light foundation stops, the celesta in with the strings and the metal harp in the echo.

Following is a list of the stops and accessories:

**PEDAL.**

**First Touch:**  
 Diaphone, 32 ft.  
 Tibia Bass, 32 ft.  
 Diaphone, 16 ft.  
 Tibia Clausa, 16 ft.  
 Diaphonic Horn, 16 ft.  
 Tibia Profunda, 16 ft.  
 Bourdon, 16 ft.  
 Diaphonic Diapason, 8 ft.  
 Tibia Mollis, 8 ft.  
 Flute, 8 ft.  
 Tibia Dura, 4 ft.  
 Tuba, 16 ft.  
 Serpent, 16 ft.  
 Trumpet, 8 ft.  
 Baritone, 8 ft.  
 Cornet, 4 ft.  
 Double Bass, 16 ft.  
 Bass Viols II, 16 ft.  
 Cellos III, 8 ft.  
 Violins III, 8 ft.  
 Violins III, 4 ft.  
 Solo Vox Humana II, 8 ft.  
 Solo Vox Humana II, 4 ft.  
 Bass Clarinet, 16 ft.  
 Clarinet, 8 ft.  
 Bassoon, 8 ft.  
 Piano, 16 ft.  
 Piano, 8 ft.  
 Bass Drum.  
 Cymbal.  
 Snare Drum, No. 1, roll.  
 Snare Drum, No. 2, roll.  
 Accompaniment, 8 ft.  
 Orchestral, 8 ft.  
**Second Touch:**  
 Diaphone, 32 ft.  
 Serpent, 16 ft.  
 Trombone, 8 ft.  
 Trumpet, 4 ft.  
 Chime, 8 ft.  
 Thunder Drum.  
 Tympani.  
 Bass Drum.  
 Cymbal.  
 Persian Cymbal.  
 Chinese Gong, stroke.  
 Eight adjustable toe pistons affecting pedal stops and couplers. Cancel piston affecting pedal stops and couplers.

**ACCOMPANIMENT (MANUAL 1).**

**First Touch:**  
 Bourdon, 16 ft.  
 Open Diapason, 8 ft.  
 Tibia Clausa, 8 ft.  
 Wald Horn, 8 ft.  
 Tibia Mollis, 8 ft.  
 Concert Flute, 8 ft.  
 Gemshorn, 4 ft.  
 Tibia Dura, 4 ft.  
 Fifteenth, 2 ft.  
 Tuba, 8 ft.  
 French Horn, 8 ft.  
 Bass Viols II, 16 ft.  
 Bass Viol I, 16 ft.  
 Violins II, 8 ft.  
 Violin I, 8 ft.  
 Viola, 8 ft.  
 Muted Violins II, 8 ft.  
 Violins II, 4 ft.  
 Violin I, 4 ft.  
 Viola, 4 ft.  
 Muted Violins II, 4 ft.  
 Solo Vox Humana II, 8 ft.  
 Chorus Vox Humana, 8 ft.  
 Chorus Vox Humana, 4 ft.  
 Kinura, 8 ft.  
 Clarinet, 8 ft.  
 Oboe Horn, 8 ft.  
 Traverse Flute, 4 ft.  
 Nazard, 2 ft.  
 Piccolo, 2 ft.  
 Mandolin, 8 ft.  
 Piano, 16 ft.  
 Piano, 8 ft.  
 Harp, 8 ft.  
 Celesta, 8 ft.  
 Celesta, 4 ft.  
 Glockenspiel, 2 ft.  
 Snare Drum, No. 1, roll.  
 Snare Drum, No. 2, roll.  
 Tambourine.  
 Castanet.  
 Tom Tom.  
 Chinese Block, tap.  
**Second Touch:**  
 Tibia Clausa, 8 ft.  
 Tuba, 8 ft.  
 Cellos III, 8 ft.  
 English Horn, 8 ft.  
 Clarinet, 8 ft.  
 Saxophone, 8 ft.  
 Chime, 8 ft.  
 Xylophone, 4 ft.  
 Snare Drum, No. 1, roll.  
 Snare Drum, No. 2, roll.  
 Chinese Block, roll.  
 Triangle.  
 Bird Call.  
 Nine double touch adjustable pistons affecting Accompaniment and Pedal stops. Cancel piston affecting Accompaniment stops. Three adjustable pistons affecting Accompaniment second touch stops.

**ORCHESTRAL (MANUAL 2).**

**First Touch:**  
 Contra Clarabella, 16 ft.  
 Bourdon, 16 ft.  
 Diaphonic Diapason, 8 ft.  
 Open Diapason, 8 ft.  
 Tibia Clausa, 8 ft.  
 Wald Horn, 8 ft.  
 Tibia Mollis, 8 ft.  
 Concert Flute, 8 ft.  
 Octave, 4 ft.  
 Gemshorn, 4 ft.  
 Tibia Dura, 4 ft.  
 Twelfth, 2 1/2 ft.  
 Fifteenth, 2 ft.  
 Seventeenth, 1 3/5 ft.  
 Tuba, 16 ft.  
 Flügel Horn, 8 ft.  
 Cornet, 4 ft.  
 Trumpet, 8 ft.  
 French Horn, 8 ft.  
 Ballad Horn, 4 ft.  
 Bass Viols II, 16 ft.

Bass Viol I, 16 ft.  
 Cellos II, 8 ft.  
 Cello I, 8 ft.  
 Violins II, 8 ft.  
 Violin I, 8 ft.  
 Viola, 8 ft.  
 Muted Violins II, 8 ft.  
 Violins II, 4 ft.  
 Violin I, 4 ft.  
 Viola, 4 ft.  
 Muted Violins II, 4 ft.  
 Solo Vox Humana, 8 ft.  
 Chorus Vox Humana, 16 ft.  
 Chorus Vox Humana, 8 ft.  
 Chorus Vox Humana, 4 ft.  
 English Horn, 8 ft.  
 Oboe, 8 ft.  
 Kinura, 8 ft.  
 Bass Clarinet, 16 ft.  
 Clarinet, 8 ft.  
 Saxophone, 8 ft.  
 Oboe Horn, 8 ft.  
 Solo Flute, 4 ft.  
 Traverse Flute, 4 ft.  
 Nazard, 2 1/2 ft.  
 Piccolo, 2 ft.  
 Piano, 8 ft.  
 Harp, 8 ft.  
 Marimba, 8 ft.  
 Celesta, 4 ft.  
 Glockenspiel, 2 ft.  
 Xylophone, 4 ft.  
 Snare Drum, tap.  
 Solo, 8 ft.  
 Solo, 4 ft.  
 Percussion, 8 ft.  
**Second Touch:**  
 Tibia Clausa, 8 ft.  
 Tuba, 16 ft.  
 Trumpet, 8 ft.  
 Serpent, 16 ft.  
 Bass Clarinet, 16 ft.  
 Solo Flute, 4 ft.  
 Orchestra Bells, 2 ft.  
 Sleigh Bells, 2 ft.  
 Xylophone, 4 ft.  
 Snare Drum, No. 1, roll.  
 Snare Drum, No. 2, roll.  
 Triangle.  
 Nine double touch pistons affecting Orchestral and Pedal stops. Cancel piston affecting Orchestral stops. Three adjustable pistons affecting Orchestral second touch stops.

**SOLO (MANUAL 3).**

Diaphone, 16 ft.  
 Contra Tibia Clausa, 16 ft.  
 Tibia Profunda, 16 ft.  
 Diaphonic Diapason, 8 ft.  
 Tibia Clausa, 8 ft.  
 Tibia Mollis, 8 ft.  
 Concert Flute, 8 ft.  
 Octave, 4 ft.  
 Tibia Dura, 4 ft.  
 Harmonics, 6 rks.  
 Tuba, 16 ft.  
 Flügel Horn, 8 ft.  
 Trombone, 16 ft.  
 Trumpet, 8 ft.  
 Trumpet, 4 ft.  
 Serpent, 16 ft.  
 Serpent, 8 ft.  
 Ophicleide, 16 ft.  
 French Horn, 8 ft.  
 Ballad Horn, 8 ft.  
 Muted Cornet, 8 ft.  
 Double Basses III, 16 ft.  
 Cellos III, 8 ft.  
 Violins III, 8 ft.  
 Violins III, 4 ft.  
 String Twelfth, 2 1/2 ft.  
 String Fifteenth, 2 ft.  
 Solo Vox Humana II, 16 ft.  
 Solo Vox Humana II, 8 ft.  
 Bassoon, 16 ft.  
 English Horn, 8 ft.  
 Oboe, 8 ft.  
 Kinura, 8 ft.  
 Bass Clarinet, 16 ft.  
 Clarinet, 8 ft.  
 Clarinet, 4 ft.  
 Saxophone, 16 ft.  
 Solo Flute, 4 ft.  
 Traverse Flute, 4 ft.  
 Piccolo, 2 ft.  
 Marimba, 8 ft.  
 Celesta, 4 ft.  
 Glockenspiel, 2 ft.  
 Orchestra Bells, 2 ft.  
 Xylophone, 4 ft.  
 Nine double touch adjustable pistons affecting Solo and Pedal stops. Cancel piston affecting Solo stops.

**PERCUSSION (MANUAL 4).**

Tibia Clausa, 8 ft.  
 Trumpet, 8 ft.  
 Serpent, 16 ft.  
 Muted Cornet, 8 ft.  
 Solo Vox Humana II, 16 ft.  
 Solo Vox Humana II, 8 ft.  
 Solo Vox Humana II, 4 ft.  
 English Horn, 8 ft.  
 Kinura, 8 ft.  
 Bass Clarinet, 16 ft.  
 Clarinet, 8 ft.  
 Solo Flute, 4 ft.  
 Whistle, 2 ft.  
 Piano, 16 ft.  
 Piano, 8 ft.  
 Piano, 4 ft.  
 Harp, 8 ft.  
 Marimba, 8 ft.  
 Celesta, 4 ft.  
 Glockenspiel, 2 ft.  
 Orchestra Bells, 2 ft.  
 Xylophone, 4 ft.  
 Sleigh Bells, 2 ft.  
 Chime, 8 ft.  
 Five double touch adjustable pistons affecting Percussion and Pedal stops. Cancel piston affecting Percussion stops.  
**ECHO SOLO SECTION (MANUAL 4.)**  
 Contre Viole, 16 ft.  
 English Diapason, 8 ft.  
 Gedeckt, 8 ft.  
 Flute Celeste, 8 ft.  
 Viola Aetheria, 8 ft.  
 Vox Angelica, 8 ft.  
 Flute d'Amour, 4 ft.  
 Sallcet, 4 ft.  
 Echo Piccolo, 2 ft.  
 Echo Horn, 8 ft.  
 Musette, 8 ft.  
 Vox Humana, 16 ft.  
 Vox Humana, 8 ft.  
 Vox Humana, 4 ft.  
 Harp, 4 ft.  
 Percussion organ off.  
**ECHO ACCOMPANIMENT (MANUAL 3).**  
 English Diapason, 8 ft.

(Continued on page 21.)

**CLASSIFIED ADVERTISEMENTS**

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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

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**WANTED—SMALL TWO-MANUAL** organ, tracker preferred. Not over fifteen stops. State age, make, size and price in first letter. Address B 11, The Diapason.

**WANTED—BOOK 2, J. S. BACH** Organ Works, Peter's Edition No. 241. State price and condition. C27, The Diapason.

**Biggs Returns from Tour.**

Richard Keys Biggs returned to Brooklyn Feb. 14 from his western tour, on which he played recitals in Chicago, St. Louis and a number of other cities, including Omaha, Fairfield and Burlington, Iowa, and Emporia, Kan. Mr. Biggs made a splendid impression on all his audiences and his work attracted much more attention than is usually accorded visiting organists. He was deeply impressed with his reception in the cities he visited and with the excellence of the organs he had an opportunity to play.

Herbert F. Sprague of Chicago, formerly of Toledo, spent the last week in January giving opening recitals on an organ just placed in the Liberty Theater at McKeesport, Pa. Mr. Sprague returned to Chicago in February.

**THE DIAPASON.**

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

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**HEARD IN NEW YORK RECITAL**

**Ever-Broadening Character of French Organist's Art Manifested—Rises to Greatest Height in Bach Work.**

Joseph Bonnet played his first public recital of the season at Aeolian Hall, New York, Tuesday afternoon, Jan. 31, and gave further proof of his consummate mastery and ever-broadening art in this recital of purely organ music. Mr. Bonnet has always stood for the finest in organ literature and this program revealed the marvelous beauties and contrasts which lie in that field. The recital proved conclusively that one does not have to go away from the organ classics to be interesting.

With the first note of the Guilman D minor sonata, Mr. Bonnet gave his hearers a revelation in organ playing. His clearness of articulation, feeling for rhythm and breadth of style made one forget the mechanical difficulties of a great organ and think only of virtuosity as you expect it from a fine orchestral performance. Nothing more charming for its rhythmic pulsation and devotional taste can be imagined than the pastorale of the Guilman sonata and the finale was given with a marvelous dexterity which brought a storm of enthusiasm from the audience.

It will be remembered that Guilman in his recitals always reserved a place for the music of the very early organ composers and Bonnet in his recent concert tours has done much to revive that interest. For this concert he played a Ricercare of Palestrina and a Prelude by Clerambault, and both were exquisite. But it was in the Bach Fantasia and Fugue in G minor that he rose to his greatest height. Played with great power and soul-stirring fervor, it was Bach in his fullest splendor.

The Cesar Franck Chorale in A minor, full of mysticism and interpreted with deep religious feeling, reflected a picture of Franck as one might think of his playing in his own dark organ loft while he was a great but unknown man. Mr. Bonnet brought his recital to a close with two of his own compositions, a charming Berceuse and the brilliant "Rapsodie Catalane."

There were many encores and the audience would not leave until he had played the national anthems of France and America.

**Durst Drops Church Duties.**

Sidney C. Durst, the well-known and genial Cincinnati organist, has retired at least temporarily from active church work because of the press of duties as principal of the department of theory and composition at the College of Music of Cincinnati, which department knew him as a student from 1887 to 1890. Mr. Durst began his career as a church organist in 1886 at the First Presbyterian of Hamilton, Ohio, and after several years of study in Europe went, successively, to the Westminster Presbyterian of Hamilton, to St. Paul's Cathedral, the Church of Our Savior and the Wyoming Presbyterian Church of Cincinnati. He still retains his private organistships and continues his Spanish research work.

**Fill Church for Ditzel Program.**

Every available space in the First Lutheran Church of Dayton, Ohio, was occupied the evening of Feb. 19 when Henry M. Ditzel, the popular Dayton musician who is organist and director at this large church, presented George B. Nevin's cantata "The Crown of Life," supplemented by an organ recital program and violoncello solos by Alfred Hein. Mr. Ditzel's organ numbers were: Allegro Maestoso (From Sonata Op. 28), Edward Elgar; Minuet in A, Boccherini; "Forest Murmurs" (From "Siegfried"); Wagner; "The Bells of St. Ann de Beaupre," Alexander Russell. Godard's Adagio Pathetique and "Devotion," by David Popper, were played by violoncello and organ.

**BUILT BY F. A. BARTHOLOMAY**

**Two-Manual and Echo Organ Opened by Sykes at Collingswood, N. J.**

A two-manual and echo organ built by F. A. Bartholomay & Sons of Philadelphia, Pa., was dedicated with services extending over the period from Jan. 22 to 26 at the First Methodist Church of Collingswood, N. J. Charles T. Maclary, organist of the church, presided at the organ at the dedicatory services and on Jan. 23 Harry A. Sykes, F. A. G. O., who designed the organ, gave a recital, the program of which was as follows: "Grand Choeur" in D, Guilman; Canzonetta, Sykes; "Will o' the Wisp," Nevin; March for a Church Festival, Best; Spring Song, Mendelssohn; Humoresque, Dvorak; Toccata from Fifth Symphony, Widor; "Christus Resurrexit," Ravanello; "Christmas in Sicily," Yon; "The Primitive Organ," Yon; American Rhapsody, Yon.

On Jan. 26 Mr. Maclary gave this program: Grand March from "Aida," Verdi; Russian Boatmen's Song on the Volga, arranged by Eddy; Toccata and Fugue in D minor, Bach; "Eventide," Frysinger; Berceuse from "Jocelyn," Godard; "Suite Gothique," Boellmann; Kammenoi-Ostrow," Rubinstein; "Variations de Concert," Bonnet.

Following is the scheme of the instrument:

**GREAT ORGAN.**

1. Bourdon (Pedal Bourdon Extension), 16 ft., 61 notes.
2. Gross Flöte (Pedal Bourdon Extension), 8 ft., 61 notes.
3. Open Diapason, 8 ft., 61 pipes.
4. Dulciana, 8 ft., 61 pipes.
5. Melodia, 8 ft., 61 pipes.
6. Flute Harmonic, 4 ft., 61 pipes.
7. Violina, 4 ft., 61 pipes.
8. Harmonic Tuba, 8 ft., 61 pipes. Tremulant.

**SWELL ORGAN.**

9. Bourdon (Pedal), 16 ft., 73 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Viol d'Orchestre, 8 ft., 73 pipes.
12. Vox Celeste, 8 ft., 61 pipes.
13. Aeoline, 8 ft., 73 pipes.
14. Stopped Diapason, 8 ft., 73 pipes.
15. Flauto Traverso, 4 ft., 73 pipes.
16. Flageolet (fp), 2 ft., 73 pipes.
17. Cornopean, 8 ft., 73 pipes.
18. Oboe, 8 ft., 73 pipes. Tremulant.

**ECHO ORGAN.**

- (Playable from Great Manual.)
19. Dulcissima, 8 ft., 61 pipes.
  20. Unda Maris, 8 ft., 49 pipes.
  21. Doppel Flöte, 8 ft., 61 pipes.
  22. Vox Humana, 8 ft., 61 pipes.
  23. Chimes from B flat to F (Played from Great and Swell), 20 notes. Tremulant.

**PEDAL ORGAN.**

24. Flute, 8 ft., 32 notes.
25. Open Diapason, 16 ft., 32 notes.
26. Bourdon, 16 ft., 32 notes.
27. Lieblich Gedeckt, 16 ft., 32 notes.
28. Resultant (Nos. 25 and 26), 32 ft., 32 notes.

**Lectures by Pfatteicher.**

Carl F. Pfatteicher, director of music at Phillips Academy for the last ten years, has been in great demand this year for his organ lecture-recital on an evening with Bach. The manner in which Mr. Pfatteicher brings out the religious quality and importance of Bach's compositions makes his lecture a service as much as a recital. Among other places in which he is heard this year are Harvard University, New York City, Easton, Allentown, Reading, Wilkes-Barre, Scranton, Harrisburg and Philadelphia, Pa., Washington, D. C., and Lowell, Mass. The conception of Bach given by Mr. Pfatteicher is illustrated in his statement that "when one hears the average prelude, offertory and postlude, one is led to wonder whether Protestantism even begins to realize the legacy which it has received in the domain of church music, and especially at the hands of that Luther of church music, as he has been called, Johann Sebastian Bach. So often thought of by the popular mind as a learned writer of tedious and scholastic counterpoint, Bach in the field of choral music, and especially in that of the chorale prelude, is one of the most dramatic composers of all time."

**Henry P. Cross to Sharon, Conn.**

Henry Philip Cross, who for the last two years has held the position of organist and choirmaster at the First Presbyterian Church, Augusta, Ga., has resigned this post to accept a similar one at Christ Episcopal Church, Sharon, Conn. Mr. Cross has also resigned as director of the Augusta Musical Association, a chorus of sixty mixed voices, of which he was the organizer eighteen months ago.

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# RECITAL PROGRAMS

**James T. Quarles, Cornell University, Ithaca, N. Y.**—Mr. Quarles has given the following programs in recent recitals:  
 Jan. 12, Bailey Hall: Symphony 6 (Allegro, Adagio, Intermezzo); Widor; "Indian Lament," Dvorak; "March of the Gnomes," Stoughton; Serenade, Schubert; "Finlandia," Sibelius.  
 Jan. 19, Sage Chapel: Sonata I, Mendelssohn; "Ronde des Princesses," Stravinsky; "Concerto Grosso," No. 10, Corelli; Intermezzo, Op. 116, No. 4, Brahms; "The Deserted Cabin," Dett; "Carnival Passes By," Goodwin.  
 Feb. 16, Bailey Hall: Concert Overture, Rogers; "Solovej's Lied," Grieg; Scherzo Fanfare, Loret; "Valse Triste," Sibelius; "The Bells of St. Anne de Beaupre," Russell; "Marche Slav," Tschaiakowsky.  
 Feb. 23, Sage Chapel: Concerto No. 10, Handel; Andante from the Symphony in D, Haydn; "In the Night," Torjussen; Fantasia upon a Provençal Melody, Du Bois; Cantilene from Violoncello Concerto, Op. 14, Gollermann; March in D, Rebikov.  
**Samuel A. Baldwin, New York City**—February programs at the College of the City of New York included the following:  
 Feb. 1—Allegro and Adagio from Sixth Symphony, Widor; "Arabesque," Mauro-Cottone; Fugue in E flat major, Bach; "Inspiration," Lemare; "Piece Heroique," Franck; "By the Sea," Schubert; Fountain Reverie and Festival, Toccata, Fletcher.  
 Feb. 5—Concerto in C minor, Handel; "Hora Mystica," Bassi; Prelude and Fugue in A minor, Bach; "Invocation," Mallory; "Dream, Frolic," Lemare; Concert Study, Yon; "Song of the Boatman on the Volga," Russian Folksong; "Deep River," Negro Melody; Finale from Symphony Pathetique, Tschaiakowsky.  
 Feb. 8—Sonata No. 5 in C minor, Thayer; "Praeludium," Kingsley; Toccata in F, Bach; "In a Cloister Garden," Lester; Pastorale, Roger-Ducasse; "Chanson Plaintive," Lynarski; Prelude, Pastorella, Lidloff; "Pomp and Circumstance" March, Elgar.  
 Feb. 12—Prelude in E flat, Bach; "The Little Shepherd" and Menuet, Debussy; Suite in C, Bartlett; Berceuse and Rondo, McCollin; Chaconne, Bonnet; "Within a Chinese Garden," Stoughton; "From the South," Gillette; Overture to "Oberon," Weber.  
 Feb. 15—Wagner Program: Overture to "Tannhäuser"; Prelude to "Lohengrin"; "Isolde's Death Song," "Tristan and Isolde"; "Prize Song," "Die Meistersinger"; Prelude to "Parsifal"; "Siegfried's Death," "Die Götterdämmerung"; Song to the Evening Star, "Tannhäuser"; "Ride of the Valkyries," "Die Walküre."  
 Feb. 19—Theme in E, Faulkes; "Benedictus" and Pastoral, Reger; Fugue in G minor (the lesser) Bach; Verse for the Psalms, Vernet; "Ave Maris Stella" and Final for the Magnificat, Dupre; "Pilgrims' Chorus" and "To the Evening Star," Wagner; Sonata, "The Ninety-fourth Psalm," Reubke.  
**Lynnwood Farnam, New York City**—Mr. Farnam's recital programs on the Mondays of February at the Church of the Holy Communion were as follows:  
 Feb. 13—Second Legend (D minor), Bonnet; Serenade (A major), Edwin Grasse; Toccata and Fugue in D (Dorian), Bach; Berceuse (A major), Viere; Theme, Arabesques and Fugetta (E minor), Van Denman; Thompson; Allegretto Grazioso from Serenade for Strings, Robert Fuchs; Prelude in E minor, Samazulh; Cantilene Pastoral, Guilman; Toccata in E minor, Krieger.  
 Feb. 20—Introduction, Passacaglia and Fugue, Willan; Andante, Saint-Saens; "L'Organo Primitivo," Yon; Toccata, de Maleingreau; "Idyl," Baumgartner; Prelude in D minor, Clerambault; Prelude on the Psalm-tune "Martyrs," Grace.  
 Feb. 27—Mr. Farnam was assisted by his choir in the following program: Prelude and Fugue in E flat, Saint-Saens; "Invocation," Guilman; Anthem, Fantasia, Op. 27, "Angel Voices, Ever Singing," Edward Shippen Barnes; Pastoral from First Symphony, Viere; Anthem, "Come, Holy Ghost," Paestrina; Andante, Allegro and Andante from "Grande Piece Symphonique" by Franck; Anthem, "O How Amiable," Widor; Allegro Vivace and Finale from First Symphony, Viere.  
**Russell Broughton, Mus. B., A. A. G. O., Burlington, Iowa**—Mr. Broughton gives a recital every Sunday afternoon on the new three-manual Kilgen organ in Christ Church and attracts large audiences to hear him in his scholarly playing. Recent programs have contained the following:  
 Jan. 8—Chorale Prelude, Dubois; "Messe de Mariage," Dubois; "Ben Bolt" (by request), Kneass; "To a Waterlily" (by request), MacDowell; "The Question and 'The Answer'" (by request), Walstenholme; "Pilgrim Suite" (careful Days" and "America Triumphant"), Dunn.  
 Jan. 15—Prelude, Ferrari; Sarabande (Sixth Violoncello Suite), Bach; Scherzo Pastorale, Federlein; "Vesperae," Cyril Scott; "Over the Prairie" (by request), Scott; Alpine Sketch, Scott; Largo from "Xerxes" (by request), Handel; "By the Waters of Minnetonka" (by request), Lieurance; Andante (Violin Concerto), Mendelssohn; Spring Song (by request), Mendelssohn; Nocturne ("Midsummer Night's Dream"), Mendelssohn; "War March of the Priests" ("Athalia"), Mendelssohn.  
 Jan. 29—Adagio (from Sonata in G minor for Violin and Piano), Bach; Prelude and Fugue in C minor, Bach; Norwegian Tone Poems ("To the Rising Sun," "Midnight," Folk-Song, "Northern Lights," "In a Mountain Church" and "Isle of Dreams"), Torjussen; Largo (from the "New World" Symphony), Dvorak; Elegie (by request), Massenet; "Sunshine and Shadow," Gale; Cantabile (from

"Samson and Delila"), Saint-Saens; Gothic March, Salome.  
 Feb. 12—Pastorale (First movement), Bach; Sonata No. 6, E flat minor, Rheinberger; Reverie, Rogers; "An Eastern Idyl," Stoughton; "The Tragedy of a Tin Soldier," Nevin; "Ave Maria" (by request), Schubert; "Hosanna," Wachs.  
**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio**—Mr. Kraft's recital at Trinity Cathedral Feb. 13 brought out this attractive program: Suite Arabesque, Halloway; "The Londonderry Air," arranged by Herbert Sanders; Air from Suite in D, Bach; Sonata No. 1 (Allegro Maestoso and Adagio), Mendelssohn; Elizabethan Idyl, Noble; "Tanglewood Tales," Stoughton; Grand March from "Lenore" Symphony, Raff.  
**Rollo Maitland, F. A. G. O., Philadelphia, Pa.**—Mr. Maitland played the following at the mid-winter commencement exercises of the Philadelphia High School for Girls, held at the Central High School Feb. 3: Overture, "Martha," Flotow; "Liebestraum," No. 3, Liszt; Minuet, Boccherini; Caprice, Matthews; Serenade, Pierre; March, "Commencement," Maitland; "Moment Musical" in F minor, Schubert; Festival March, Hahn.  
 At the commencement of Central High School itself Feb. 13 Mr. Maitland played the following: Overture, "Semiramide," Rossini; March, "Processional," D. D. Wood; Song without Words, Gordon B. Nevin; Fantasia on Themes from "Faust," Gounod-Maitland; Cantilene, Matthews; "Venetian Waters," Edwin Evans; March, "Pomp and Circumstance," Elgar.  
 Mr. Maitland gave a recital in St. Luke's Church, Lebanon, Pa., Feb. 15, playing the following program: Overture, "Midsummer Night's Dream," Mendelssohn; First Sonata, Borowski; Caprice, "The Brook," Dethier; Persian Suite, Stoughton; Toccata in F, Bach; "Liebestraum," No. 3, Liszt; Spinning Song, Mendelssohn; Overture, "Martha," Flotow; Improvisation on two themes submitted from the audience.  
**Warren D. Allen, Stanford University, Cal.**—February programs at the Memorial Church by Mr. Allen brought out these offerings:  
 Feb. 8—Prelude to "Lohengrin" Wagner; Little Fugue in G minor, Bach; Berceuse from "Lohengrin," Godard; Cortese from the "Petite Suite," Debussy.  
 Feb. 9—Fantasia, Beolide; Adagio from the "Suite in Ancient Style," Georges Enesco; "L'Organo Primitivo," Yon; Theme, Arabesque and Fugetta, Van Denman Thompson.  
 Feb. 12—Fugue in E flat, Bach; "Told at Sunset" (from "Woodland Sketches"), MacDowell; "Plegaria" (Prayer), Urteaga; "Elevacion," de Erauzquin; "Final," Beolide.  
 Feb. 16—Wagner Program: Prelude and Fugue in E minor; Arioso in A major (transcribed by E. S. Barnes); "My Heart Ever Faithful" (from the Cantata for Pentecost); Sonatina from the Cantata "God's Time Is the Best"; Toccata in F major.  
 Feb. 19—Sonata No. 6, in D minor, Mendelssohn; "Roulade," Seth Bingham; Cradle Song and "March of the Covenanters," Halling.  
 Feb. 25—Fantasia and Fugue in G minor, Bach; Largo from the "New World" Symphony Dvorak; Scherzo from the Symphony in G minor, Edward S. Barnes; "Pilgrims' Chorus" from "Tannhäuser," Wagner.  
 Feb. 26—"Piece Heroique," Cesar Franck; Arioso in A, Bach; Scherzo in modo pastorale (from the Second Sonata in D minor), J. H. Rogers; Toccata in B minor, Barle.  
 March 2—Prelude, Fugue and Variation, Cesar Franck; "Marche Nuptiale," Guilman; "Litany," Schubert; Sketch of the Steppes of Central Asia (Arranged for the organ by Warren D. Allen); Borodin; Finale, Act I, "Prince Igor" (Arranged by E. A. Kraft); Borodin.  
**Sheldon B. Foote, Mus. B., F. A. G. O., Princeton, N. J.**—Mr. Foote gives semi-monthly vespers recitals in Trinity Church which draw splendidly because of the merit of the programs rendered. The program Feb. 5 was: March in E flat, Salome; Intermezzo in D flat, Hollins; Toccata in F, Crawford; Allegro Cantabile (From Fifth Symphony), Widor; "Trümelerei," Schumann; Finale (Grand Chorus) in E flat, Guilman.  
**Miss Florence Hodge, Chicago**—Miss Hodge was heard in a recital by a large audience at the First Methodist Church of Aurora, Ill., Jan. 29, at the community afternoon. Her program was as follows: "Caprice Heroique," Bonnet; "Romance sans Paroles," Bonnet; "Rhapsodie Catalane," Bonnet; Rhapsodie No. 1, Saint-Saens; "Sursus Corda," Elgar; Concert Study No. 1, Yon; Adagio (Sixth Symphony), Widor; Andantino, Chauvet; Toccata (Fifth Symphony), Widor.  
**Sumner Salter, Williamstown, Mass.**—In his recitals Wednesday afternoon in Charin Hall at Williams College Mr. Salter recently has played as follows:  
 Jan. 11—Symphony 1, Op. 29 (Allegro and Andante), Maquaire; Passacaglia in B flat, Frescobaldi; Air from Orchestral Suite in D, Bach; Carillon in C, Faulkes; "At the Convent," Borodin; "The Swan," Saint-Saens; "Piece Heroique," Franck.  
 Jan. 18—Fantasia in G minor, Bach; Andante Cantabile, Tschaiakowsky; Sea Sketches, Stoughton; "Soeur Monique," Couperin; Bell Symphony, Purcell; "Told by the Camp-fire," Hugo Goodwin; Finale from First Symphony, Viere.  
 Jan. 25—Overture to the Occasional Oratorio, Handel; Largo from "New World" Symphony, Dvorak; Chorale in A minor, Franck; Meditation from "Thais,"

Massenet; Scherzo Pastorale, Federlein; Concert Variations, Bonnet.  
**Lucien E. Becker, F. A. G. O., Portland, Oregon**—In his lecture-recital at Reed College Feb. 14, the fifth of the present season, Mr. Becker offered the following: Paraphrase, "See, the Conquering Hero Comes!" (from Handel's "Judas Macabaeus"), Guilman; Melody in A major, Charles G. Dawes; "Circe's Palace," Stoughton; Minuet from "Le Devin du Village," Rousseau; Andante, Op. 74, Silas; Prelude and Fugue, Op. 99, No. 3, Saint-Saens; "Angel Scene" from "Händel and Gretel," Humperdinck.  
**Charles Albert Stebbins, Chicago**—Mr. Stebbins gave recitals Jan. 27 and Jan. 28 on the three-manual organ in the residence of Mrs. J. B. Speed, Louisville, Ky. The programs contained the following numbers: "Offertoire Sur Un Noël Espagnol," Guilman; "Elevation Sur Le Noël," "O Jour, Ton Divin Flambeau," Guilman; Romance, Sandiford-Turner; Elevation, Chaminate; "Vision," Rheinberger; Intermezzo, Rogers; "Reinhold Idyl," Gramlich; Wedding Processional, Stebbins; "In Summer," Stebbins; "At Twilight," Stebbins; "Oh, The Lifting Springtime!" Stebbins; Wedding Processional, Stebbins.  
**Franklin Stead, Peoria, Ill.**—Mr. Stead, director of the Bradley Conservatory of Music, gave the following program in Bradley Hall on the afternoon of Feb. 12: Toccata and Fugue in D minor, Bach; Gavotte (from Twelfth Sonata), Martini; "Ave Maria," Arkadelt-Liszt; Chromatic Fantasie, Thele; Nocturne, Ferrata; "Dreams" and "Marche Funebre et Chant Seraphique," Guilman; "Clair de Lune," Karg-Elert; Toccata in G major, Dubois.  
**Frederick N. Shackley, Boston, Mass.**—Programs of recent twenty-minute recitals before the evening service at the First Baptist Church of Melrose included: Grand Chorus in D, Guilman; "Scherzo—Toccatina" ("Will o' the Wisp"), G. Balch Nevin; Offertoire in E, Dubois; Scherzo from Sonata No. 5, Guilman; "Gesù Bambino," Yon; "Fiat Lux," Dubois; "Chanson Scherzoso" (New, from Ms.), F. N. Shackley; "Suite Arabesque," F. W. Holloway.  
**F. A. Moure, Toronto, Ont.**—In his recital Jan. 31 at the University of Toronto Mr. Moure played this program: Fantasia and Fugue in G minor, Bach; "Honey-moon," George Oldroyd; Pastoral Sonata, Rheinberger; "Reverie du Soir," Saint-Saens; Intermezzo, "Sylvia," Dethier; "Solitude," Godard; Imperial March, Elgar.  
 At his recital Feb. 14, Mr. Moure's offerings were: Concert Overture, Faulkes; "Romance sans Paroles," Lemare; Sonata in D minor, Guilman; "Menuet Villageois," Esipoff (Arranged by F. A. Moure); "In Moonlight," Kinder; "Rapsodia Italiana," Yon.  
**Carl Nestmann, Wheeling, W. Va.**—Mr. Nestmann had one of the largest audiences ever drawn to a special service in St. James' Evangelical Lutheran Church on the evening of Feb. 5, when he gave a program of Spanish music, at the request of a class in Spanish in one of the public schools. The selections used were as follows: "Meditation," Julio Valdes; "Comunion," Eduardo Torres; "Salida," Luis Urteaga. The anthems by the choir were: "Fear Not, O Israel," by Spicker, and "There Shall Be No Night There," by Wood.  
**Richard Keys Biggs, Brooklyn, N. Y.**—In his recital at the City Temple of Dallas, Tex., Feb. 11, on his recent western tour, Mr. Biggs played this program: Allegro from the Second Symphony, Viere; Evening Song, Baintow; "Will o' the Wisp," Nevin; "Liebestod," from "Tristan and Isolde," Wagner; Fugue, D major, Bach; "The Garden of Iram" from the Persian Suite, Stoughton; Menuet from the "Suite Gothique," Boellmann; "Vissi d'Arte" from "Tosca" (Transcription by R. K. Biggs), Puccini; "The Brook," Dethier; "In Paradisum," Dubois; "Carillon," Viere.  
 At the First Unitarian Church of Omaha on Feb. 7 he played: Sonata in A minor, Borowski; "The Swan," Saint-Saens; "Ariel," Bonnet; "Liebestod" from "Tristan and Isolde," Wagner; Fantasia, C minor, Bach; Toccata from "Suite Gothique," Boellmann; Arabesque, G major, Viere; "Marche Nocturne," MacMaster; Meditation and "Marche Pontificale" (from First Symphony), Widor.  
**B. F. Welty, Tacoma, Wash.**—Mr. Welty gives interesting preludial recitals before the evening service at his church and among his offerings recently have been these: Sonata No. 6, Mendelssohn; "Chané de Bonheur," Lemare; Persian Suite, Stoughton; Reverie in A, Faulkes; March in C, John S. Camp; Fantasia in E, Dubois; Toccata, Dubois; "Early Morn at the Monastery," Bruno Oscar Klein. In a Nevin program played by request Mr. Welty included: "Narcissus," Romanza from "A Day in Venice"; "Good Night," Misericordia from "May in Tuscany"; "The Rosary."  
**Charles Galloway, St. Louis, Mo.**—In his recital at Washington University the afternoon of Feb. 19 Mr. Galloway played as follows: Prelude and Fugue in G major, Bach; "Piece Heroique," Franck; Suite in D, Op. 54, Foote; "Angelus," Liszt; "Marche aux Flambeaux," Guilman.  
**Charles B. Ball, Chicago**—Mr. Ball gave a recital which attracted a large audience to the beautiful Apollo Theater at Belvidere, Ill., the afternoon of Feb. 12. His program included: Overture, "Poet and Peasant," Suppe; Prelude, Op. 28, No. 4, Chopin; Prelude, Op. 28, No. 6, Chopin; "Chinese Wedding Procession," Hosmer; Medley of popular Scotch Songs, arranged

by C. B. Ball; "Kammenol Ostrow," Rubinstein; Venetian Boat Song, Mendelssohn; "The Swan," Saint-Saens; Minuet in G, Beethoven; Meditation from "Thais," Massenet; Selections from "The Rose Girl," Goetzl; "My Old Kentucky Home," "Old Black Joe," "Way Down Upon the Swanee River," "Dixie," "Good-By," Tosti.  
**Madge Woodward Romine, South Bend, Ind.**—Mrs. Romine gave a lecture organ recital, assisted by Hazel Gertrude Harris, soprano, at the Chicago Training School recently. Part 1 was devoted to the organ in church, Part 2 to the theater organist, and Part 3 to the recital. The program follows: "Hymnus," von Feilitz; "Chant d'Amour," Gillette; Springtime Sketch, Brewer; "Gethsemane," Malling; "Holy Night," Buck; Berceuse, Dickinson; "Marche Champetre," Boex; "Pensées Lointaines," Berch; Toccata in D minor, Chorale Prelude, "Wir danken Dir, Herr Jesu Christ," and Allegro in E flat from First Trio-Sonata, Bach; "Contrasts," Browne; "L'Organo Primitivo," Yon; First Movement from Sonata in C minor, Guilman.  
**Helen M. Vance, A. A. G. O., Reynoldsburg, Ohio**—Miss Vance, assisted by Miss Ruth Holsberry, contralto, and Dwight D. Gueric, tenor, gave a program at the Oakwood Methodist Church, Columbus, Ohio, on the afternoon of Jan. 15. The organ selections were: Third Sonata, in C minor, Guilman; Toccata and Fugue in D minor, Bach; Elegy, Grieg; Scherzando, Gillette; "Chant Seraphique," Frynsinger; Second Meditation, Guilman; Festival March in C, Calkin.  
**A. Beck, River Forest, Ill.**—Mr. Beck gave a recital in St. John's Lutheran Church, York, Pa., Jan. 19, playing the following program: Fugue in D minor and Andante from Fourth Sonata, Bach; Concerto in G, Handel (with pedal cadenza by A. Beck); "Shepherd's Song," Merkel; Andante Cantabile and Allegro Cantabile, Widor; Prayer and Lullaby, Funeral March, and First Sonata, Guilman (with cadenza by Middelschulte).  
**M. Lochner, River Forest, Ill.**—Mr. Lochner played the following program Jan. 29, in St. Peter's Lutheran Church, North Judson, Ind.: "Suite Gothique," Boellmann; Andante from Fourth Sonata, Bach; "Vision," Rheinberger; Adagio and Finale from First Concerto, Handel; "Gesù Bambino," Yon; Fantasia on "O Sanctissima," Lux; Christmas Pastoral, Harker; Pastoral and Finale (with cadenza by Middelschulte), Guilman.  
 On Feb. 19 he played the following program in St. John's Lutheran Church, La Porte, Ind.: First Sonata, Mendelssohn; "Noel," d'Aquin; Christmas Fantasy, Belling; "Gesù Bambino," Yon; "Romance sans Paroles," Bonnet; Adagio and Finale from First Concerto, Handel; "Herzlich tut mich verlangen," Bach; "Good Friday Spell," Vrethblad; "Gethsemane," Malling; Pastoral and Finale (with cadenza by Middelschulte), Guilman.  
**Henry Philip Cross, Augusta, Ga.**—In the first of a series of community recitals at the First Presbyterian Church, Feb. 9, Mr. Cross, assisted by Furlow Hollingsworth, presented the following program: Prelude on "Amsterdam" (Miss Hollingsworth); Clifford Demaree; "Vision Fugitive," Frederick Stevenson; Andante Cantabile, Tschaiakowsky; "Grand Choeur" in D, Guilman; "In the Morning" ("Peer Gynt Suite") (Miss Hollingsworth, Piano; Mr. Cross, Organ), Grieg; Minuet in D, Mozart; "The River of Life" (Miss Hollingsworth), Coerne; March in B flat, Salome.  
**G. Herman Beck, A. A. G. O., St. Louis, Mo.**—Mr. Beck gave the following program at Emmaus Lutheran Church Feb. 19 at 3 o'clock: Sonata 6 (First Movement), Rheinberger; "Benedictus," Barton; "Wait on God" (Theme and Variations), Rahn; "Soir de Printemps," Swinnen; "Will o' the Wisp," Nevin; "At Dawning," Cadman; "Marche Religieuse," Guilman.  
**Edwin M. Steckel, Huntington, W. Va.**—At his hour and a quarter of music at the First Presbyterian Church of Huntington, Jan. 26, Mr. Steckel gave a program which included the following, with Helen Tufts Luhn on the piano: March and Chorus ("Tannhäuser"), Wagner; Adagio Cantabile (Sonata Pathetique), Beethoven; Two Duos for Organ and Piano (Wedding March and Serenade), Widor; Scherzo Capriccioso, Guilman.  
**Warren Gehrken, A. A. G. O., Brooklyn, N. Y.**—In his recital Feb. 1 at St. Luke's Church Mr. Gehrken's offerings were: Prelude and Fugue on B-A-C-H, Liszt; "Elves," Bonnet; "Siesta," Larsens; Andantino in G minor, Cesar Franck; "An Autumn Sketch," Brewer; Allegro Moderato (Unfinished Symphony), Schubert; "Moment Musical," Schubert; Adagio, Bruch; Venetian Idyl, Andrews; "The Bells of St. Anne de Beaupre" (requested), and "Song of the Basket-Weaver," Russell; "A Desert Song," Sheppard; "Marche Slav," Tschaiakowsky.  
**Carl F. Mueller, Milwaukee, Wis.**—That Wagner draws the crowds was exemplified at Milwaukee Feb. 12 when Mr. Mueller at his recital in the Grand Avenue Congregational Church gave the following Wagner program: "Prelude and 'Elsa's Bridal Procession,' from 'Lohengrin'; 'Liebestod,' from 'Tristan and Isolde'; 'Walther's Prize Song,' from 'Die Meistersinger'; Prelude to 'Parsifal'; 'To the Evening Star' and Grand March from 'Tannhäuser.'  
 In the first of a series of monthly recitals at the Scottish Rite Cathedral for consistory members and their families on a splendid new three-manual and echo organ built by the Wangerin-Weickhardt



Company, Mr. Mueller gave this program: Prelude in C sharp minor, Rachmaninoff; Meditation, Sturges; Scherzo from Sonata 1, Becker; Sketches of the City, Gordon Balch Nevin; "In Moonlight," Kinder; Variations on an American Air, Flagler; "Chinoiserie," Swinnen; Evensong, Martin; March from "Tannhäuser," Wagner.

Mr. Mueller gave the dedicatory recital on a Wangerin-Weichardt two-manual and echo organ in the McKinley Masonic Temple Feb. 3, playing: "Suite Gothique," Boellmann; "By the Brook," Boisdreffre; Largo from "New World" Symphony, Dvorak; "March of the Gnomes," from "Fairyländ" Suite, Stoughton; "Sous-venir," Drdla; Evensong, Johnston; Fantasia on an old Southern Melody, Lord; "Evening Bells and Cradle Song," Macfarlane; "A Dream," J. C. Bartlett; March from Suite in G minor, Rogers.

William P. Twaddell, Durham, N. C.—In his hour of music at the First Presbyterian Church Feb. 3 Mr. Twaddell's organ numbers included: Sonata No. 1, Mendelssohn; "From the Land of the Skyblue Water," Cadman; Prelude to "The Deluge," Saint-Saens; "By the Pool of Pirene," from "Tanglewood Tales," Stoughton; Etude for the Pedals, de Bricqueville; Toccata in D, Kinder; Andante, Cesar Franck; "Marche aux Flambeaux," Gullmant.

Hans C. Fell, Kansas City, Mo.—Mr. Fell gave the dedicatory recital on a two-manual organ built by the Reuter Organ Company of Lawrence, Kan., in the First Methodist Church of Caney, Kan., Feb. 14. He was assisted by Mrs. Fell in soprano solos. The organ selections included: American Rhapsody, Yon; Berceuse, Kinder; Toccata in G, Spinney; "The Magic Harp," H. A. Meale; "Will o' the Wisp," Gordon B. Nevin; Toccata and Fugue in D minor, Bach; Overture, "William Tell," Rossini.

James Phillip Johnston, Pittsburgh, Pa.—Recent Sunday evening recitals by Mr. Johnston at the East Liberty Presbyterian Church have been as follows:

Jan. 22—Prelude and Fugue in D major, Bach; "Soeur Monique," Couperin; "Piece Heroique," Franck.

Jan. 29—Suite in F, Corelli; "Lamentation," Gullmant.

Feb. 5—Fantasia and Fugue in G minor, Bach; Largo from "New World" Symphony, Dvorak; March for a Church Festival, Best.

Feb. 12—Sonata in C minor, Baldwin; Pastorale in A, Gullmant.

Feb. 19—Second Sonata, Mendelssohn; Prayer and Cradle Song, Gullmant; Rhapsodie No. 2, Saint-Saens.

Frank Merrill Cram, Potsdam, N. Y.—In his recital Feb. 12 at the Normal Auditorium, Mr. Cram's program took the interesting form of a biography of Lincoln interpreted through music, as follows: Aspiration of Mind, "Prelude Heroique," Burdett; Steadfastness of Purpose, Largo from "Xerxes," Handel; Nobility of Ideals, Solemn Prelude from "Gloria Domini," Noble; Love of Home, Love Song, Nevin; Sense of Humor, Scherzo, Bossi; Torture of Soul, "Gethsemane," Malling; Undefined Honor at Death His Only Reward, "Marche Funerbre et Chant Seraphique," Gullmant.

Ernest L. Mehaffey, Iron Mountain, Mich.—In a recital Sunday afternoon, Feb. 19, in Holy Trinity Church Mr. Mehaffey played: Prelude and Fugue in D minor, Bach; Adagio from Third Sonata, Gullmant; "Soeur Monique," Couperin; Scherzo from Fifth Sonata, Gullmant; Evensong, Birstow; Prelude on "Amsterdam," Demarest; "March of the Gnomes" from the suite "In Fairyländ," Stoughton; Grand Chorus in D, Gullmant.

Paul A. Beymer, Wheeling, W. Va.—In his fourteenth recital at St. Matthew's Church, played Feb. 15, Mr. Beymer offered the following: Finale from First Organ Symphony, Verne; "The Guardian Angel," Pierne; Intermezzo, Rogers; "Finlandia," Sibelius; Berceuse, Bizet; Serenade, Schubert; War March from "Rienzi," Wagner.

William W. Bross, M. A., Englewood, N. J.—In a joint recital with Fred Patton, bass, at the First Methodist Church of Amityville, L. I., Jan. 30 Mr. Bross, organist and choirmaster of the Englewood Presbyterian Church, played these numbers: Festival Prelude on Hymn, "A Mighty Fortress Is Our God," Faulkes; "Thou Art Repose," Schubert; "The Rustle of Spring," Sinding; Allegretto, Wolstenholme; Minuet, Beethoven;

"L'Organo Primitivo," Yon; Overture to "Athalia," Mendelssohn; Siciliano, Fry; Concert Rondo, Hollins.

John T. Erickson, New York.—Recent recitals by Dr. Erickson at Gustavus Adolphus Church have been as follows: Jan. 29—Triumphal March from "Naaman," Costa; "Swing Song," Pease; "The Hymn of the Angels," Hardy; Finale, Sheppard; "Calm as the Night," Bohm (arranged for organ by Harvey B. Gaul), Feb. 13—"March of the Crusaders," Franz Liszt; Alpine Fantasy and Storm, I. V. Flagler.

Frank Howard Warner, Bronxville, N. Y.—Among Mr. Warner's Sunday afternoon recital programs at Christ Church have been the following:

Jan. 15—Toccata, Frysinger; Romance, Wheelton; "Christmas Evening," Mauro-Cottone; "Consecration," Coerne; "Consolation," No. 1, Liszt.

Jan. 22—"Entree Triomphale," Wachs; Serenade, d'Evry; "Communion," Dicks; Improvisation, Rheinberger.

Jan. 29—Sonata in A minor (First movement), Rheinberger; Spring Song, Hollins; "Starlight," MacDowell.

John Hermann Loud, Boston, Mass.—Mr. Loud gave the following program to open the three-manual organ rebuilt by George W. Reed & Son in the First Congregational Church of Spencer, Mass.: Fantasia and Fugue in G minor, Bach; "Souvenir," Kinder; Melody in C, Wolstenholme; "Tanglewood Tales" (Suite for Organ), Stoughton; Allegro Finale in A ("Jubilee"), Hopkins; "Will o' the Wisp," Nevin; "Thistle-down," Loud; "A Song of Happiness," Diggle; Improvisation; "America Triumphant," M. Austin Dunn.

Ernest Prang Stamm, Tulsa, Okla.—Recent Sunday afternoon programs by Mr. Stamm at the First Christian Church included:

Jan. 29—Overture to "Ruy Blas," Mendelssohn; "Harmonies du Soir," Karg-Elert; "Marche a la Turque" (request), Beethoven; "The Bells of Aberdovey," Stewart; Russian Romance, Friml; "Pomp and Circumstance," Elgar.

Feb. 5—"Fantasie Symphonique," Cole; "In Fairyländ," Stoughton; "Narcissus," Nevin; Fanfare, Lemmens; Nocturne, Op. 9, No. 2, Chopin; Polonaise, Op. 40, No. 1, Chopin.

Clare L. Edwards, Fort Wayne, Ind.—Mr. Edwards of the First Presbyterian Church gave the dedicatory recital on a two-manual Müller organ in the new Bethany Presbyterian Church Jan. 29. His program included: Allegro Vigoroso, from the Concerto in G minor, Matthew Camidge; "Silhouette," Dvorak; "Marche Russe," Oscar Schminke; "A Russian Rhapsody," Harold V. Milligan; Intermezzo, Bibich; Rondo, Frances McColin; "Echo," Yon.

Dr. Ray Hastings, Los Angeles, Cal.—The following selections were played in recent popular programs at the Auditorium: Pastoral Symphony from "The Messiah," Handel; Aria in D, Bach; "In dulci Jubilo," Bach; Prelude to "Parsifal," Wagner; Prelude to "Lohengrin," Wagner; Prelude to "Faust," Gounod; Sanctus from "St. Cecilia," Mass, Gounod; "March of the Magi Kings," Dubois; "The Little Shepherd," Debussy; Festival March, Read; Offertory in A flat, Read.

Channing Lefebvre, New York City.—Mr. Lefebvre gave this program on Feb. 6 at the Church of the Holy Communion: Chorale Prelude, "In Dir ist Freude," Bach; Three Movements from Fifth Symphony, Widor; "En Bateau" and "Cortege," Debussy; Chorale in A minor, Franck; Scherzo, Gigout; Sketch in F minor, Schumann; "Priere et Berceuse," Gullmant.

Minor C. Baldwin, Middletown, Conn.—Dr. Baldwin gave this program at the First Methodist Church of South Braintree, Mass., Jan. 18: Toccata, Bach; Reverie, Baldwin; Allegretto, Cametti; "Consolation," Baldwin; Concerto, Handel; Intermezzo, Helmhold; Adagio et Menuet, Haydn; "Chloe," Yradier; "By the Sea," Schubert; Hallelujah Chorus from "Messiah," Handel.

S. Lewis Elmer, Brooklyn, N. Y.—Mr. Elmer gave the following program at his afternoon recital in the Memorial Presbyterian Church, Feb. 5: Second Sonata, Mendelssohn; "The Nightingale and the Rose," Saint-Saens; Intermezzo, Faulkes; "Echo," de la Tombelle.

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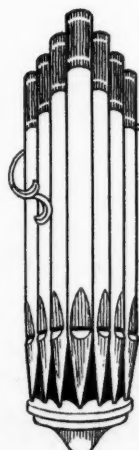
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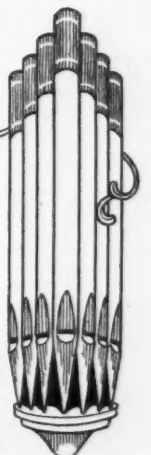
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# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

## NATIONAL ASSOCIATION OF ORGANISTS.

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

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

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

May we suggest as one of the first duties of the N. A. O. in its work of promotion that it provide in some way a program for the organists who live outside our large cities.

Each year hosts of organ students go away from the large centers of musical education fired with enthusiasm for their profession. They have attended the numerous recitals, have joined in the activities of our own association or other musical clubs and have returned to their own city or town to find that such facilities for musical fellowship do not exist. What happens? Probably the ambitious student gives one or two recitals and then calmly settles into the daily routine, indefinitely perhaps, or at least until another period for study presents itself. It seems unjust that those of our members who are permitted to enjoy the membership of our councils shouldn't in some way take this matter as one for their early consideration. Every town has at least six or eight organists. What can we suggest to help them get more out of their organ work?

In these days of great activity, the business man is finding that association with the men in his own particular business is of great value. The business man's lunch club is becoming a feature in many sections. The restaurants provide special rooms where the men assemble at long tables, enjoy a short time of social intercourse and listen to brief speeches: Isn't this a practical suggestion for us, even though we could only make such an arrangement a weekly affair? Musicians need more of this fellowship spirit. We get into our own activities and grind away, paying little attention to the work of our neighbor. Meetings of this nature ought to promote greater enthusiasm for our work and more recitals and public meetings would be the natural outcome. If in some way club-rooms can be provided along with these plans, possibly we can in a measure obtain a greater spirit of unity not only in our smaller cities, but even in the larger communities.

Another point which the N. A. O. may well consider is that of organ instruction. Isn't it possible to set a higher standard for this branch of teaching?

In France students are taught plain manual and pedal technique until they show a fine grasp of these subjects and then there follows a long drill on Bach. The other organ classics come next, but always in their proper order.

What do we find so frequently here, in spite of the fact that the teacher may have received this sound training? The student receives a few lessons in pedal manipulation and is at once presented with the Bach Toccata and Fugue in D minor. (And it must be with a silent prayer by the teacher unless the pupil be an exceptional one.) But isn't this too often the case? Transcriptions and symphonies follow and the student, becoming a teacher, passes on the same formula.

Organ playing has reached a state where we can insist upon a slow and firm course of study. We must demand a higher ideal for the early training of our future organists. Such a course will mean added prestige for the N. A. O. and for America.

How many of our readers and members take time to read the denominational paper of their church? You will find many things of interest to

your work and often communications which you may care to answer, giving facts as seen by one on the organ bench.

### New Yon Work for Convention.

Plans are practically completed for the performance at the Chicago convention of a new and very imposing organ number for two consoles by Pietro Yon. As arranged tentatively this work will be played by Messrs. Courboin and Maitland.

This composition has as a title: "In Hoc Signo Vinces," and was inspired by that motto as used by Constantine in his victorious war against the Turks. Mr. Yon completed this unique organ work in 1909 and it was first performed for a large church celebration at St. Peter's, Rome, Mr. Yon being at the first organ and his teacher, R. Renzi, at the second.

A brief description of this new concert number is of interest. A massive fugue subject which serves to represent the onward movement of the army in its success is heard at the beginning and a beautiful chorale typifying the cross is given out by the second organ after the exposition of the fugue subject. After considerable development there appears a new melodic movement built with a charming echo effect and the whole is worked up to a thrilling climax. The fugue subject re-appears after a brief andante and the chorale is brought in almost simultaneously. This leads up to a pedal cadenza for the first organ and the whole ends with a colossal fortissimo of three chords.

Mr. Yon considers this to be one of his greatest compositions and we are fortunate to secure it for the first performance in America and for our convention.

### Farnam Convention Recitalist.

According to present plans Lynnwood Farnam will play one of the Chicago convention recitals. Those who heard him at his previous convention appearance will remember his artistic work and will realize the treat in store for this August.

### Committee of Reference.

The committee of reference has asked the organ builders to forward the measurements which they have adopted as a standard for the distance between the manuals and pedals and for the projection of the manuals over the pedals. Many responses have arrived from the builders, and it is hoped that something definite may come out of this work. There was a meeting with the theater organists on Feb. 27 and it is expected that R. P. Elliot will visit New York in March, at which time a meeting will be arranged with the organ builders.

### Activity in Delaware.

George Henry Day, F. A. G. O., the Delaware state president, finds the best reasons for satisfaction in the activity displayed in that state. He writes among other things in reporting recent events:

"Frederick Stanley Smith, A. A. G. O., gave us a splendid recital in his church, the Church of the New Jerusalem, on Jan. 26 assisted by Miss Sarah Hudson White, organist at St. Paul's M. E. Church, and Miss Margaret Riggs, organist at the Church of the Ascension, Claymont, Del. The regular quartet also assisted. The beautiful new church was crowded, and chairs had to be brought in.

"One week later, Feb. 2, we met in Lambro's restaurant for a round-table discussion and a social time. It was a most successful meeting, and all enjoyed the tempting dinner served. We decided to organize the Delaware chapter, and elected Frederick Stanley Smith treasurer and Wilmer Calvin Highfield secretary. It was voted to meet once a month for a round-table dinner. Those present were: Mr. and Mrs. George Henry Day, Miss Mary F. White, Christopher W. Viehl, Jr., Sarah Hudson White, Miss Elizabeth Burling Johnson, Edward J. Muhlhause, Mrs. Frederick S. Smith, Miss Margaret Todd Riggs, Mrs. Les-

ter Riggs, Mr. and Mrs. Wilmer Calvin Highfield, Mr. and Mrs. Herbert S. Drew, Mr. and Mrs. T. Leslie Carpenter, and Mr. and Mrs. J. I. Cooper.

"Jan. 29 I gave a recital in St. John's Church on our new four-manual Möller organ under the auspices of the Near East Relief, assisted by Master Earl Evans, solo boy at St. John's. In spite of the rainy weather the church was full, and the collection amounted to almost \$100, which you will admit is pretty fair for a free-will offering at an organ recital."

### Sammond Conducts at Asbury Park.

During the early winter months Herbert S. Sammond began the organization of a men's glee club in Asbury Park and on Friday evening, Feb. 10, he presented them in their first concert of the season. Mr. Sammond in this short time has worked wonders with the thirty-one voices under his command and the program was a most enjoyable and interesting one. A well-balanced blending of the voices, clear attacks and sound interpretations characterized the singing of each number. The club was ably assisted by Miss Ruth Pearcy, a contralto with a voice of much richness. Mr. Sammond undertook the formation of this club at the suggestion of Mrs. Keator and a large number of the men from her own choir are members of the association. Another concert will be given in the spring and enthusiasm has been aroused by this fine beginning.

### EXECUTIVE COMMITTEE.

The executive committee met at headquarters on Monday, Feb. 13, and the following were present: President Fry, Chairman McAll, Mrs. Fox, Mrs. Keator, Messrs. Doane, Macrum, Courboin, Farnam, Adams, Russell and Nevins. The minutes of the last meeting were read and approved. The treasurer's re-

port showed that there has been an unusually early response to the January bills for dues. Mr. Weston also reported several new members.

The reference committee arranged a joint meeting with a similar committee from the Society of Theater Organists and a special meeting has been arranged for early March, when several organ builders will be present. Mr. McAll is working hard on this matter and deserves a good backing.

A fine letter from George H. Day, president of the Delaware council, was read and told of the recent meetings.

The rest of the morning was devoted to convention business and details will be noted elsewhere.

### UNION-ESSEX COUNCIL.

The February meeting was held at St. James' Church, Upper Montclair, Monday evening, Feb. 27. An evening service was given by the choir of that church and the choir of the Christian Union Congregational Church of the same city. Miss Belle Coales played the service and Mark Andrews was at the organ. The choirs were under the direction of Miss Wright and Hermon Keese.

### RHODE ISLAND COUNCIL.

The February meeting was held on the 13th in the parlors of the First Universalist Church, Providence. J. S. Matthews and J. B. Archer, who were to give special talks as the chief features of the program, being unavoidably absent, it was necessary to make several changes.

The early part of the evening was devoted to those who attended the Philadelphia convention and they started reminiscences with the unblushing design of making the others feel what they had missed by not being there. Miss Helen Hogan entertained with a witty account of her second summer's trip through Italy, Germany and France, during which time she studied with Bossi, Widor and Bonnet. Articles on picture playing by Hansford and Adams were read. Two new members were secured. Light refreshments were served and altogether it was a most enjoyable evening.

Miss Helen Hogan will give a recital under the auspices of the Rhode Island council at the Central Congregational Church, Providence. Miss Hogan has a fine four-manual Austin organ and all of the members are looking forward to this recital, which will be the feature of the March meeting.

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**LAST RECITAL IS HIS 860TH**

**Blizzard Fails to Keep People Away  
from Organ Programs in the  
Church of the Holy Trinity  
at Philadelphia.**

Ralph Kinder's annual recital series at the Church of the Holy Trinity in Philadelphia, which always attracts attention as an outstanding organ event in that great organ center, was concluded with the program on the afternoon of Saturday, Jan. 28. This, by the way, was Mr. Kinder's 860th recital in this church—a record worth pondering.

The miserable weather conditions during January tended to hold down the attendance this year, but even on the last Saturday, with a snowstorm raging without, 700 people were present, although any first-class prophet would have said that seventy would be a large audience in the circumstances.

The organ programs at the recitals, at each of which Mr. Kinder was assisted by a soloist, were as follows:

Jan. 7—Symphony, No. 1 (Largo e Maestoso, Allegro), Guilmant; Nocturne in D, Maitland; Concert Fugue in G, Krebs; Serenade, Gounod; Sonata in the Style of Handel, Wolstenholme; "March of the Three Wise Men," Dubois; Berceuse in G, Kinder.

Jan. 14—"Grand Choeur Dialogue," Gigout; Romanza in C minor, H. A. Matthews; Minuet, Boccherini; Concert Fantasia and Fugue, Wood; Andante Cantabile (From Symphony 5), Widor; "In Springtime," Kinder; Evening Song, Goss-Custard.

Jan. 21—Concert Overture in C major, Hollins; "Chant de Bonheur," Lemare; Prelude and Fugue in A minor, Bach; Humoreske, Dvorak; Nocturne in F, R. K. Miller; Toccata in D major, Kinder; "At Twilight," Frysinger.

Jan. 28—Triumphal March, Grieg; "Benediction Nuptiale," Hollins; "Pavane," Johnson; "The Lost Chord," Sullivan; "Burlesca e Melodia," Baldwin; Intermezzo, Dethier; "A Summer Morning" (new), Kinder; Finale in B flat, Wolstenholme.

Mr. Kinder was the guest organist at the municipal organ concert in the Springfield, Mass., city auditorium

Feb. 15 and the criticisms in the Springfield newspapers rated his performance with the very best ever heard in that famous place—high praise considering what Springfield people have been privileged to hear in the years gone by. The program was divided into two parts—the first devoted to European works and the second to American compositions—and the offerings presented were: European Composers: Concert Overture in C major, Hollins; Andante Cantabile from Symphony 5, Widor; Concert Fugue in G major, Krebs; "Canzone Della Sera," d'Evry; "Chanson de Joie," Hailing. American Composers: "Burlesca e Melodia," R. L. Baldwin; "Sunset," J. F. Frysinger; "The Bee," E. H. Lemare; "A Summer Morning" (new) and Toccata in D major, Ralph Kinder.

**Goes to Oklahoma Cathedral.**

Edward Andrew Hanchett, well-known throughout Texas and the Southwest, has been appointed organist and choirmaster of St. Paul's Cathedral, Oklahoma City, and began his work there Feb. 1. St. Paul's has a choir of fifty voices and a three-manual Austin organ of forty speaking registers. Mr. Hanchett began his career as a choir boy in St. Matthew's Cathedral, Dallas. He studied organ, piano and theory under F. Hutson Wright, Samuel Jessup and Alfred Brinkler, all former organists at St. Matthew's. He also studied with Henry Gilbert, now of New York. He was advanced to the post of assistant organist and choirmaster, in which capacity he served a number of years. Mr. Hanchett has held several important positions in Dallas, among them being that at the Second Presbyterian Church (now consolidated with the City Temple), and the Gaston Avenue Baptist Church.

A three-manual organ of thirty-seven stops, built by M. P. Möller, in the First Presbyterian Church of Latrobe, Pa., was opened with a concert in which the Apollo Club took part, Jan. 9. Earl T. Mitchell played several organ solos and the club sang Matthews' "The Story of Christmas."

**NOVEL DICKINSON OFFERING**

**Buxtehude's "Twilight Music" Presented at Union Seminary.**

Buxtehude's "Twilight Music," which Bach walked fifty miles to hear, was given for the first time in this country at the first lecture-recital in Clarence Dickinson's annual series at Union Theological Seminary, New York, Tuesday afternoon, Feb. 7, together with works of other masters who influenced the young Bach, and some of his own early compositions. The series this year, on Tuesday afternoons in February, followed the life of Bach chronologically, presenting representative works from each period. The first program included: Chorale Prelude, "From Heaven High," Fachelbel; Song, "O Savior Sweet," Bach; Sonata for two violins, violoncello and organ, Reinken; "Capriccio on the Departure of My Beloved Brother," Bach; "Twilight Music" for soloists, chorus and instruments, Buxtehude; Fugue a la Gigue, Bach; "Song, "My Heart Ever Faithful," Bach; Harp, Praeludium in C major; Song, "Ave Maria," Bach-Gounod; Toccata in D minor, Bach.

At the second lecture recital the assisting artists were Grace Kerns, soprano; Roscoe Possell and Raymond Williams, flautists; Maurice Kaufman, violinist, and Arthur Wilde, violoncellist, in the following program: Prelude in D major; song, with two flutes obligato, "Tender Sheep May Pasture Safely"; Cathedral Prelude and Fugue; Prelude and Gigue from Suite in C for Cello alone; song, "If Thou Thy Heart Wilt Give Me"; March; Siciliano from Sonata 6, for flute; Air on the G string; Prelude in E flat minor, for clavichord; song, with two flutes, violin and cello: "Hark, How Sweet the Strains."

At the third recital the assisting artists were Adele Parkhurst, soprano; Fred Patton, bass; Grace Potter Carroll, pianist, and a chorus of male voices, in the following program: Chorale, "Break Forth"; Vivace from Sonata 6 for organ; Chorale, "My Chosen King"; Cantata for Bass,

"Amore Traditore"; soprano aria from "The Strife Between Phoebus and Pan"; Gavotte for harpsichord from English Suite No. 3; "The Coffee Cantata"; Largo from F minor Concerto and Allegro from Concerto in A, piano and organ.

Mendelssohn's "Elijah" was sung at the Friday noon hour of music at the Brick Church, Feb. 17, under the direction of Mr. Dickinson, with Mildred Graham, Mabel Beddoe, Alex Crooks and Andrea Sarto as soloists. A Weber program was given Feb. 24 by Mr. Dickinson, with Sylvia Parisotti, soprano, and Ruth Pecurara, violinist, which included: Allegro from Sonata 3; violin, Adagio and Waltz; song: "Echoing Belltones"; Overture to "Der Freischütz"; violin, Larghetto; song: "Ocean, Thou Mighty Monster," from "Oberon"; organ, "The Mermaid"; song: "Wondrous, Holy Night"; "Jubilee" Overture.

**Special Services by McCarrell.**

Under the direction of Frank A. McCarrell, special musical services of high merit are given on the last Sunday evening of the month in the Pine Street Presbyterian Church of Harrisburg, Pa. The schedule for the winter and spring has been as follows:

Jan. 29—"The Marvelous Work" and "The Heavens Are Telling," from "The Creation", by Haydn.

Feb. 26—"The Lord is Great" and "Achieved is the Glorious Work", from "The Creation."

March 26—"He Watching Over Israel" and "Thanks be to God", from "Elijah", by Mendelssohn.

April 16—Cantata, "Easter Eve and Morn", by Frederick Stevenson.

**Neidlingers in Joint Recital.**

On Tuesday evening, Feb. 28, in St. Michael's Church, Amsterdam avenue and Ninety-ninth street, New York, Mr. and Mrs. William Neidlinger gave their seventh recital of compositions for piano and organ. The program included: Theme and Variations, Widor; Adagio Cantabile, Beethoven; Fantasia and Fugue, Saint-Saens; Concerto in E minor, Sauer.

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**SECOND EDDY TOUR SOUTH.**

**Organist Starts from Chicago Feb. 14**  
—Heard by 6,500 at Memphis.

Clarence Eddy departed from Chicago Feb. 14 for his second southern tour of the present winter. He was accompanied by Mrs. Eddy, the well-known contralto, who assists him in his programs. They will spend approximately three weeks in giving recitals along the way.

On Feb. 16 Mr. Eddy played in the First Baptist Church of Birmingham, Ala., on a three-manual Austin organ. Feb. 19 he gave a recital in the Church of the Immaculate Conception at Jacksonville, Fla. Feb. 20 and 21 he was booked for programs at the First Methodist Church of West Palm Beach. These were a few of the dates and others were pending before Mr. Eddy started out.

News comes from Birmingham that Mr. and Mrs. Eddy had a rousing success there.

Later engagements were made for a recital at the residence of Mr. and Mrs. J. C. Penney on Belle Isle, Miami, Fla., where there is a large three-manual Aeolian organ. March 2 Mr. Eddy will be heard at the First Presbyterian Church of Atlanta, Ga., on the large new four-manual Pilcher organ. March 3 he will be the guest at a reception under the auspices of the Georgia chapter, American Guild of Organists, at the new residence of Howard Candler. Mr. Candler has in his home a new three-manual Aeolian.

The Memphis recitals by Mr. Eddy, five in number, recorded in The Diapason last month, were remarkable in organ history. The aggregate attendance was 6,500 and the authorities of the Scottish Rite Cathedral report 10,000 others failed to hear the organ because they were unable to obtain tickets.

**Moos Work Reaches Second Edition.**

Joseph N. Moos, organist and choir director of the large Church of Our Lady of Sorrows in Chicago, has scored a remarkable success with his new "Missa Solemnis," written in honor of St. Joseph, for solos and chorus, with orchestral or organ accompaniment. The first edition of the mass was sold out within ten months and a second edition is just coming off the press. Catholic choirmasters and organists, as well as fellow composers have paid high tribute to the work of Mr. Moos, who devotes a large part of his time to composition for voice and organ.

Clarence Dickinson gave a recital in February in the hall of the Maryland Casualty Company, Baltimore. The first half of the program consisted of a lecture on the development of the organ as an instrument, illustrated with lantern slides, and the second half of numbers ranging from compositions for primitive organ to those written for the most complex and resourceful modern instrument.

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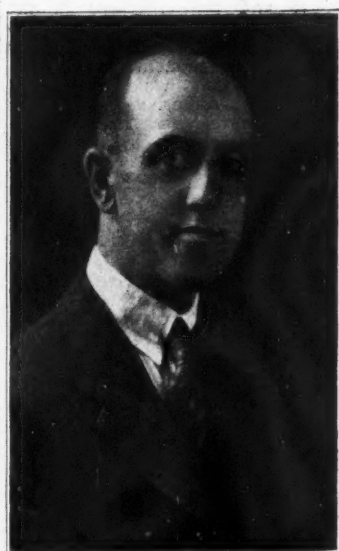
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By HUMPHREY J. STEWART, Mus. D.

The great outdoor organ at Balboa Park, San Diego, Cal., has been in operation for seven years. It was formally dedicated to the city, as the gift of John D. and Adolph B. Spreckels, on Dec. 31, 1914, the eve of the opening of the Panama-California exposition. On this occasion I played the opening recital program, and from that date to the present time I have been in charge of the daily recitals. So far as I am aware, there is no other city that can boast of having daily recitals extending over a length of time. There are many municipal organs in the United States, but the recitals are not given daily. Sometimes the organ is heard only once a week, but two, or possibly three, recitals appear to be the usual arrangement. Our experience with these daily recitals proves that, in San Diego at least, it is possible to attract a satisfactory audience from day to day; but it must be remembered that our climate is exceptional, and also that most of our people are lovers of good music.

The fame of San Diego's outdoor organ recitals has extended throughout the country, and one of the first questions usually heard from visitors is, "Where is the great organ, and when can we hear it?" If the organ concerts were only given once or twice each week, many of these visitors would be disappointed; but the daily program satisfies all needs.

A careful record of the daily concerts, which I have kept since the organ was opened, shows the astonishing fact that interruptions and postponements on account of unfavorable weather only average nine days each year.

It might be expected that there would be some difference of opinion as to the selection of music for our daily programs, because of the varying tastes of a large number of people. Many undoubtedly demand a high standard, while others have no use for classical music, or "high-brow stuff," as they call it.

I have always endeavored to steer a middle course as between classical and so-called "popular" music, and an examination of my programs will show that invariably there is something to please all tastes, except perhaps the taste of those who are satisfied with nothing short of ragtime or jazz. Music of this type—if indeed it can be called music—is utterly unsuited for performance on the "king of instruments." It can be heard only too frequently in public places of entertainment; so those who desire this kind of thing need not go far to find it.

Our organ concerts, on the other hand, are intended to have a certain educational influence. By maintaining a proper standard of musical value, these concerts have done much to form the musical taste of our people, and gradually to lead them to a proper appreciation of the greatest works of the greatest composers.

During the last twelve months more than 2,000 compositions have been performed, and it may also be said that not one great composer has been left unrepresented. Thousands have listened to the music of Handel, Bach, Mozart, Beethoven, Wagner and, in fact, all of the great men in music; and in this way the message of good music has been brought home to them.

**For New York's Music Week**  
Preparation for New York's third annual music week has been going on steadily for the last two months and plans are now clearly mapped out for the observance, which will be held April 30 to May 5. In addition to the most active members of last year's committee a number of new members of prominence have been secured, making this year's committee more representative than ever and better qualified to make New York's music week a great civic observance. The hon-

orary chairman is Otto H. Kahn. C. M. Tremaine, head of the National Bureau for the Advancement of Music, who was secretary of the first and second annual music week committees, is now chairman, while the director is Miss Isabel Lowden, who served on last year's committee and was its field director. Among the members of the general committee are: Philip Berolzheimer, city chamberlain; Dr. Nicholas Murray Butler; Edward F. Albee, president of the Keith Circuit of Theaters; Melzar Chaffee, president of the Association of Music School Settlements; George H. Gartlan, director of music in the public schools; Rt. Rev. William T. Manning, D. D.; Thomas A. Edison; Lynnwood Farnam, American Guild of Organists; Rodman Wanamaker and Edward Zeigler of the Metropolitan Opera Company.

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  4. Dulciana, 8 ft., 73 pipes.
  5. Flute d'Amour, 4 ft., 73 pipes.
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8. Bourdon, 16 ft., 73 pipes.
  9. Open Diapason, 8 ft., 73 pipes.
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  11. Salicional, 8 ft., 73 pipes.
  12. Vox Celeste, 8 ft., 61 pipes.
  13. Aeoline, 8 ft., 73 pipes.
  14. Flute Harmonique, 4 ft., 73 pipes.
  15. Oboe, 8 ft., 61 pipes.
  16. Cornopean, 8 ft., 73 pipes.
  17. Vox Humana, 8 ft., 61 pipes.

- CHOIR ORGAN (Augmented).**
18. Violin Diapason, 8 ft., 73 pipes.
  19. Doppel Flöte, 8 ft., 73 notes.
  20. Melodia, 8 ft., 73 notes.
  21. Dulciana, 8 ft., 73 notes.
  22. Flute, 4 ft., 73 notes.
  23. Tuba, 8 ft., 61 notes.
  24. Viola d'Gamba, 8 ft., 73 pipes.
  25. Piccolo, 2 ft., 61 pipes.
  26. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
27. Open Diapason, 16 ft., 44 pipes.
  28. Bourdon, 16 ft., 44 pipes.
  29. Lieblich Gedeckt (from No. 8), 16 ft., 32 notes.
  30. Flute (from No. 28), 8 ft., 32 notes.
  31. Octave (from No. 27), 8 ft., 32 notes.
  32. Violoncello (from No. 24), 8 ft., 32 notes.

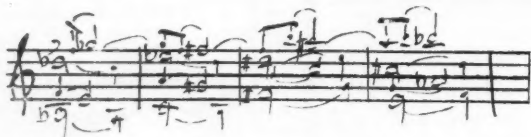
The console will be of the stopkey type. Twenty-one adjustable combination pistons are provided.

**Work Under Edward Bunting.**

The choir of the Second Congregational Church, Moline, Ill., under the direction of Edward Bunting, organist and choirmaster, has given monthly musical services this season, usually on the last Sunday evening. On Jan. 29, with soloists and chorus of twenty-five voices, excerpts from Mendelssohn's "Elijah" were sung. Mrs. Woodford Garrigus, at the organ, played as a prelude the Allegro Maestoso from Guilman's Third Sonata, a Pastorale, by Rogers, and as the postlude, "Marcia Religiosa," Parker. On Dec. 25 at 6 a. m. Christmas Julotta candlelight services were held, with anthems and solos. At 7:30 p. m. there was a traditional carol service, including carols by Gevaert and French, English and German mediaeval writers. The choir has adopted the slogan of the "Venturesome, Victorious Congregational Choir."

**Cathedral Organist Dead.**

B. F. Wortmann, for nearly twenty years organist at the Cathedral of the Holy Name in Chicago, died at the end of January. Mr. Wortmann was born in Germany about 1843 and received his musical education in Berlin and Vienna. Before coming to Chicago he was organist at the cathedral in Alton, Ill., for many years. He is survived by a sister in Cincinnati. Burial was at Calvary cemetery, after services at the cathedral.



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—Feb. Editorial.

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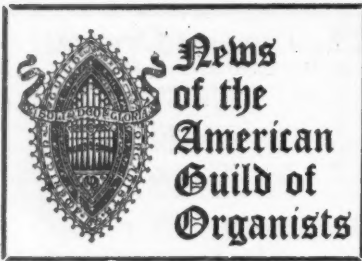
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# News of the American Guild of Organists

## HEADQUARTERS.

At the monthly meeting of the council the following members were present: Messrs. Federlein, Doersam, Comstock, Martin, Andrews, Blecker, Brewer, Carl Demerest, James, Macrum, Munson, Sealy, Schlieder and Wright. Brainard Avery, legal counsel for the guild, also was present.

The examiners for the Clemson prize were sorry to report that in their estimation the work submitted did not show a high enough standard to warrant the presentation of a prize. It was moved and seconded that the prize be omitted this year.

The public meetings committee announced plans for a memorial service for Dr. Victor Baier under the auspices of Trinity Church, New York, and the American Guild of Organists. The services will be held in Trinity Church on Tuesday evening, March 7, at 8 o'clock. The program committee for the occasion consists of Moritz E. Schwarz, chairman, and Messrs. Comstock and Wright.

The following were elected colleagues: Headquarters—George Frederick Austin, Ella Cox, Earl Rodgers, Mrs. Homer M. Austin, Felix A. Boyer, Mrs. Ernest E. Culow, Mrs. Caroline Dunn, Frances E. Davis, Lois Greene, Mrs. Marie M. Hine, Esther Handley, Harry W. Kiskaddon, Mrs. Sara Ruby Kauffman, Merle Knipe, Edward Chonteau Legg, Mrs. Ira Tom Parker, Mrs. R. K. Phipps, Marie Gardner Swift, Frank Austin Saunders, John M. Truby, Arthur W. Williamson, Mrs. Dennis H. Wilson, Mrs. Jennie P. Yarbrough.

Baltimore—Oscar Wood McCleary.  
Illinois—Franklin F. Horstmeier, Anna May Dahl.

Indiana—Paul R. Matthews.  
Nebraska—Olive B. Pearson.  
New Jersey—Jane Whittemore, Elsie M. Moody.

Northern Ohio—Elanche Lehman, Philip Hodel, Harold W. Wise.  
Oregon—Marie Louise Taylor.

Texas—Alma Belle Dodd.  
Eastern New York—Mrs. George D. Rose.

Oklahoma—Synette Kimmons Grigsby, Mary H. Rose, Pauline C. Paxton, Maude Campbell Cochran, Jessie Cissne.

## ILLINOIS CHAPTER.

Chicago organists were privileged to hear one of the most delightful programs of this and several other seasons when Richard Keys Biggs appeared in recital at St. James' Episcopal Church on the evening of Feb. 1. It was Mr. Biggs' introduction to Chicago and certainly it proved a happy one, for he gave his audience something new and refreshing, yet nothing sensational, nor any attempt at undue display. It was simply organ playing of the first class, technically impeccable, with sympathy and dignity predominating.

Mr. Biggs opened with the Fantasia in C minor by Bach, one of the seldom heard works of the master, and it was beautifully done, proving a fine understanding of Bach in his quieter moods. Then followed the splendid "Piece Heroique" of Cesar Franck. Exquisite color was infused into the Meditation from Widor's First Symphony and there was power and enthusiasm in the "Marche Pontificale." Wagner's "Liebestod" fairly lifted the audience from its feet and was easily the piece de resistance of the evening, in the opinion of the organists present, for Mr. Biggs gave it an interpretation that left in the transcription nothing lacking that is found in the orchestral score. After the Fugue in D major, a second Bach offering, which was played with scholarly accuracy and a fine tempo, the program closed with four Vierne numbers. Three of these—a "Legend," a "Carillon" and an "Arabesque"—are discoveries of Mr. Biggs and are among the writings of the Parisian master of the reed organ. The "Carillon" proved sufficiently modernistic for the cravings of the most modern taste. The "Legende" was a rarely beautiful selection. The closing number was the Allegro from the Second Symphony.

Mr. Biggs was the guest of the chapter at a luncheon at the Amber Pie tea shop on Lake Shore Drive Jan. 31 and a company of about thirty members enjoyed a delightful hour with the visitor and heard a short talk by him in which among other things he made an appeal for more adequate reed tone in modern organs.

## MINNESOTA CHAPTER.

The Minnesota chapter held a joint meeting with the newly-formed St. Paul Musical Association in the House of Hope Church, St. Paul, on Tuesday, Jan. 17. R. Buchanan Morton, organist of the House of Hope Church and dean of the chapter, presided. Dinner was served at 6:30 to a company of forty. A motion that the chapter take out an association membership in the Minneapolis Civic Music League and in the St. Paul Musical Association was adopted after a long discussion. The discussion was taken part in by G. H. Fairclough, president of the St. Paul Musical Association; James Lanz, director of the Minneapolis Civic Music League; G. A. Thornton, Mrs. James Young, Carl Jensen and others.

After the business meeting the mem-

bers listened to a most interesting lecture by Stanley Avery, organist of St. Mark's Church, Minneapolis. Mr. Avery recently returned from France after a course of study at the American Conservatoire at Fontainebleau. He related his experiences there and the lecture was illustrated with numerous stereopticon slides. At the conclusion of the address Mr. Avery was accorded a rising vote of thanks.

## MISSOURI CHAPTER.

Richard Keys Biggs of Brooklyn appeared before the Missouri chapter in a recital played at the Pilgrim Congregational Church of St. Louis Feb. 2. The members of the chapter were enthusiastic over the recital and pronounced Mr. Biggs a rare artist. The St. Louis newspaper critics likewise accorded to the performance the highest terms of approbation. The program was as follows: "Marche Pontificale" and Meditation (from First Symphony), Widor; "Piece Heroique," Franck; Fantasia in C minor, Bach; "Liebestod" (from "Tristan and Isolde"), Wagner; Fugue in D major, Bach; "Legende," "Carillon" and "Arabesque," Vierne; Allegro (from Second Symphony), Vierne.

## SOUTHERN OHIO.

Under the auspices of the Southern Ohio chapter, a recital was given by Charles Heinroth of Carnegie Institute, Pittsburgh, in the Presbyterian Church of the Covenant, Cincinnati, Jan. 4. It was up to the usual standard of Heinroth recitals, and therefore beyond criticism, in spite of the sudden cold weather which had played havoc with the organ. The program was as follows: Concerto in D minor, Handel (four movements); Largo from the Clarinet Quintet, Mozart; "Piece Heroique," Franck; "L'Organo Primitivo," Yon; "Dithyramb," Harwood; "Idylle," Godard-Guilman; Scherzo in G minor, Bossi; Fantasy and Fugue in G minor, Bach.

## Counterpoint in the Guild Examinations.

At the request of guild members who are teaching pupils for the examinations, the examination committee offers the following compilation of rules governing the strict counterpoint tests for each of the two classes of candidates (fellowship and associateship). This action is taken with the hope that it may enable candidates to avoid some of the most prevalent errors, which have caused failures in recent years.

In such a short compilation it is not possible to present more than a small proportion of the laws which govern this science, and further enlightenment can be obtained from the text-book. If different writers seem to disagree on certain details, a careful survey of the various books mentioned in the examination requirements will reveal the fact that these disagreements do not vitally affect the basic principles. To save time and trouble during the remainder of the period before the 1922 sessions, it is advised that the attention of candidates should be given particularly to one of the most concise and explicit of the text-books: "Student's Counterpoint," by C. W. Pearce, which contains a preface and a memorandum of great value and clearness.

The compilation prepared by the examination committee is as follows:

### THE FIRST SPECIES OF COUNTERPOINT.

1. As the harmonic basis in the major keys, the triads of the first, second, third, fourth, fifth and sixth degrees are used in root position or first inversion.
2. All second inversions are prohibited.
3. The diminished triad on the leading note is prohibited in original position and can only be used in first inversion.
4. In minor keys the triads of the first, fourth, fifth and minor sixth degrees are used in root position and first inversion.
5. All second inversions are prohibited.
6. The diminished triads on the second and seventh degrees are prohibited in original position and can only be used in first inversion.
7. The augmented triad on the third degree is not to be used at all.
8. The melodic progression of a seventh, or of any augmented or chromatic interval is prohibited in any of the parts. Additional advice will be found in the text-book.
9. A bass note must not be repeated, but its octave may serve.

### THE SECOND SPECIES.

10. The first beat in each measure must be in accordance with the rules of first species.
11. Discords may be used as passing notes, on the weak half of the measure, and they must progress by step to a concord of the next measure.

### THE THIRD SPECIES.

12. The first beat in each measure must be in accordance with the rules of first species.
13. Passing notes, changing notes and the "nota cambiata" may be used on weaker beats.
14. The third species must not begin on the third beat.
15. Complete arpeggios should be avoided.

### THE FOURTH SPECIES (Syncopated).

16. Prepare the upper note of a ninth or a seventh and resolve it downward by step.
17. Prepare the lower note of a second, and resolve it downward, by step.
18. Prepare either the upper or the lower note of a perfect fourth, and resolve it. If the suspension is in the upper part, resolve it to a third. If it is in the lower part, resolve it downward to a perfect fifth, but this will not mitigate consecutive fifths on the weak beats of adjacent measures.
19. The inverted ninth, appearing as

a seventh in a lower part, and resolving downward to the octave, is prohibited.

20. The suspension of a ninth is permissible against the bass only, and cannot be employed against any part above the bass.

21. All chords of resolution must conform to the rules of first species.

### THE FIFTH SPECIES (Florid).

22. This is a mixture of all of the preceding four species, and it also employs occasional eighth-notes, of which not more than two should be used in succession, and only conjunctly, and on the second or fourth beats.

23. The general rules of all of the four preceding species remain in full force.

24. When a half-note on the third beat is preceded by shorter notes in the same measure, it must be tied to the following measure, either as a suspension or a syncopation. This rule does not apply to the next to the last measure.

25. Particular attention must be given to the preparation of all discords, including fourths, and the percussion of any discord against the lowest moving part must be most carefully considered.

26. The leading note is very rarely doubled. In combined species it may possibly be doubled in a scale or broken chord passage, on a weaker beat.

27. Hidden octaves or fifths are forbidden between extreme parts.

In conclusion, the attention of all interested musicians is directed to the fact that the rules of strict counterpoint are not in force in the sections of the examination which call for harmonization

of a melody, and composition of a sentence or a string quartet or ground bass, and in these last-named tests the candidate is at liberty to exercise his skill in free counterpoint.

W. R. HEDDEN, Chairman.

## Plays for School Children.

All the seventh and eighth grade pupils of the public schools of London, Ont., gathered at St. Andrew's Church on the afternoon of Feb. 13 to hear an organ recital and lecture by Charles E. Wheeler, F. C. G. O., organist of St. Andrew's. This recital, Mr. Wheeler stated, was probably the first of its kind in Canada. Its purpose was the stimulation of real appreciation of music among school children. The development of the organ was pointed out from century to century by Mr. Wheeler, who also explained how the modern instrument is played. The program included a Guilman Allegro Maestoso, "Ave Maria," Boccherini's Minuet in A and the "Siciliano" and Prelude and Fugue in B flat major by Bach; Lott's "A Pastoral Scene," and Gounod's Processional March from "The Queen of Sheba."

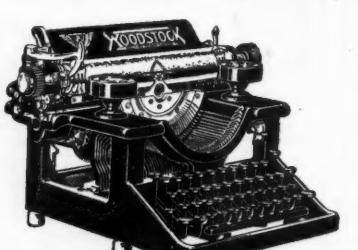
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## A Minor Strain

Paper on the Organ Recital Read Before the Canadian College of Organists

By CHARLES E. WHEELER, F. C. G. O.

I offer no apology for the presentation of a subject that may be considered by some as worn threadbare other than a consciousness of my ability to submit but little new material in the short time at my disposal upon a condition so general and of such vital importance to the organist. Any attempt on my part to prove the efficiency and far-reaching educational benefits derived from the organ recital, not only to the general public musically inclined or otherwise, but to the professional organist as well, would be futile and a waste of time. However, it is my desire to speak of the indifference and lack of interest displayed towards this particular form of musical program, and to consider ways and means to counteract a condition that I regret to say is so general.

The great need, opportunity and responsibility must be apparent, especially to those of our profession who realize the necessity of doing something more than make a conscientious effort to earn their salary by providing an efficient musical service each Sabbath, if we are to awaken this apathy to a state of interest and appreciation.

Personal effort alone is not sufficient. A systematic study of the whole situation, and a hearty co-operation with some plan agreed upon, is absolutely necessary if results are to be obtained.

I recognize that many organists feel "the burden of their calling" and have given of both time and talent for this "labor of love," and while some seed has fallen upon fertile soil, it must be admitted that a large part has been unproductive.

How do you account for this? Surely we have an instrument that is no novelty, an instrument whose age carries with it traditions that are fraught with everything that is noble and ideal. Why is it that the average man or woman, while admitting a certain amount of satisfaction and help received from the organ at the Sunday services, cannot be coaxed or drawn out by a team of horses to attend a series of organ recitals? Who is to blame? The recitalist or the people? Is their musical understanding or inclination at a low state, or is our judgment poor in the selection of these recitals? Do our recital programs? Are we "musical highbrows" aiming far above the heads of most people? Is the Sunday organist to blame for not playing something of a more brilliant or popular nature?

I do not believe the competent and sincere service man is responsible for this condition, although careless and slovenly playing or the constant rehashing of old pieces will surely do harm. The church organist certainly has a responsibility along educational lines, but his sphere is limited, as the environment in which he works is one of worship, and the music for which he is responsible should be of a fitting character. Nor can I place the whole blame upon the shoulders of the recitalist. Occasionally I meet a chap whose ideals are set to that rigid point where he advocates education by force rather than persuasion. He forgets that what appears on his program influences the future action of many of his hearers. Still I believe that the large majority of recital programs are carried out with the idea of giving the greatest pleasure and profit to the greatest number in the audience.

The fact that a similar attitude exists towards art, poetry, the sciences and the better dramatic productions should not discourage our efforts, and a satisfaction in merely holding our own leads only to retrogression.

I have reason to believe that the organ recital is to a large extent necessary for an advanced state of technique, as well as a means for developing the aesthetic side of the organist, and to it we certainly owe a debt of gratitude that never can be paid for the enlarged field and inspiration given to the composer, shown by the immense amount of fine organ music which the publishers have placed at our disposal. Nor can we lose sight of the stimulus given to organ building from which both artistic and vast commercial benefits have resulted.

The qualifications of the recitalist are vital in character. He must possess adequate technique and the necessary interpretative genius to enable him to give a proper rendition, and above all, show good judgment in his program selections if he is to hold the interest of his audience. Program building is an art that requires a mature and discriminating sense. Just as the artistic eye directs the hanging of the works of art in our galleries, that each picture will have the best light, likewise each program number should be placed where it will appear to the best advantage. As a means of arousing interest, I would annotate each selection whenever possible, giving a brief description of its general character or some outstanding feature pertaining to the piece or its composer.

In this matter of program material you will naturally be guided by the organ you will have to play. If a strange instrument, a knowledge of the specification is necessary. Happy the man who finds facilities at his command that will enable him to revel in the field of nuance and color. If it be a small instrument,

common sense must especially assert itself by a choice of selections adaptable to the means at his disposal. No good is ever accomplished by trying to play something upon an organ whose resources are inadequate. The many types of organs, the complexity or lack of necessary mechanical accessories, the acoustic defects found in many buildings, and in small instruments, the woeful lack of fundamental tone, are some of the difficulties the visiting organist meets and, may I add, the criminal negligence occasionally met towards very good organs, whose mechanism is all out of order and to whom the tuner is an absolute stranger.

Although there is a certain standardization found in the better class of organs, every organ possesses an individuality that requires intimacy, if success will crown our efforts. The visiting organist takes more chances than any other type of soloist that I know. Usually he has but an hour or so to look over things. How different the case of the vocalist, violinist, cellist, harpist and the great pianists. They carry with them and perform upon the instruments with which they are familiar.

We have considered the organ and the organist. What about the audience? I have heard this statement from a musical source, that only a small percentage of the average audience found at organ recitals have a knowledge of what constitutes real good organ music, which statement, if true, will go a long way toward the explanation of this apathetic condition I have mentioned. While I admit that our audiences are not composed of competent critics, I am confident that they are certainly critical, from their own standpoint, and not backward in expressing their likes or dislikes regarding the selections they have heard. How careful, then, we should be to give these people something they can digest, something that will not only be wholesome but interesting as well!

Why do people attend organ recitals? Some, I am glad to say, come because they like organ music and expect to enjoy the program. Others come from a sense of loyalty to the church or organist. The object or auspices of the recital may appeal to others. Curiosity to hear a great virtuoso attracts many a large audience, but it is only on rare occasions that you can secure a gathering that will sit through and enjoy the Bach program or find contentment in the solids of Max Reger or even some of the larger works of Cesar Franck, Guilmant or Widor. These good people are melodists and not kindly disposed toward the intricate contrapuntal compositions or the complex working out of some massive piece. They do not understand, their interest lags and they tire quickly.

Many recitals are given with an assisting vocalist or instrumentalist of some kind. Some organists object to this custom. If these numbers are in keeping with the rest of the program, and their presence responsible for a larger and more interested audience, why quarrel with it.

Of course you must advertise, and in a manner that will create interest—not in a glaring, exaggerated circus style, although I believe some little touch beyond the mere announcement is advisable—something that will catch the eye without creating prejudice. Many instances of heroic endeavor come to our minds. In a large city across the border of a member seeing this announcement "Five organs in one, come and hear Mr. So. and So. play them all at once." Another place I read: "Mr. A. in one piece plays 1,467 notes in succession on the pedals in a little more than three minutes." Another instance, in a community which I am well acquainted with—the church bill board announcing the minister's subject something like this appeared: "Hell and those who inhabit it. Come and hear Mr. Blank and the choir render appropriate music." This type of advertising may be useful; personally I am in favor of a much more modified form.

A never-failing method of recruiting is the personal and combined efforts of our friends; also the giving of the recital or the series under the auspices of a well-organized society or in aid of some worthy object. I would make arrangements for the appearance of an outstanding organ virtuoso. With the help of a good, energetic ticket committee, the financial end can generally be taken care of. Try it; it is worth while.

Good has resulted from giving English, French, Belgian, German or American programs, and an occasional historical program with a short talk or synopsis of the period involved.

I cannot pass without speaking of the theater organist. He has a responsibility that cannot be overlooked or underestimated. True, he works in a different atmosphere from that of the church or recital organist. But this fact stands out. He plays each day to hundreds of listeners. What he plays and how he plays is bound to elevate or lower the taste of those who attend these places of amusement. One can readily see how easily this element of "jazz," which has crept into the lives of so many of our young people, can be fostered and spread unless proper men are presiding at these consoles. I am inclined to think that one of the reasons organ music has not deteriorated to the same extent as that of other instruments is the fact that the organ has been safeguarded by its association with the building in which it is generally found.

I have endeavored to portray a condition that exists in most of our cities and towns. However, in certain musical centers where college and institutional advantages attract large numbers of students especially interested in music, things are somewhat better. For these cases we are thankful, but the condition

of the public at large towards organ recitals is apathetic—all the more lamentable when we think of the many good organs that lie dormant, heard only for a few minutes at some religious service—educational opportunities that are allowed to mildew and rust. Also think of the vast amount of money that is locked up six days in the week. A buried talent surely and just as important!

While recognizing the efforts of a noble few, who are still carrying on, doing their best to further this labor of love, is it not our duty as organists and members of an institution which exists only for the propagation of our art to do all we can in our power to better this condition? For whether service man, recitalist or at the organ in the theater, you do consciously or unconsciously an educator, who should devote nothing but your best to develop the musical taste of all with whom you come into contact to that point where they will understand and enjoy all that is best in the realm of organ endeavor.

As one means of increasing and stimulating a desire for more and better organ music, I would follow in the steps of other educationalists and begin with the young. I would provide, say, one recital a month for the students of our colleges and public schools, such programs to be in keeping with the understanding of these students, and given at such times as not to interfere with their regular studies. If our school boards would look with favor upon this suggestion, I feel sure there would be little difficulty in securing the use of both churches and organs for this purpose.

### GATHER TO HONOR MR. YON.

#### Musical Event Celebrates Conferring of Distinction by Pope.

Several hundred priests, musicians, painters and writers, including singers connected with the Metropolitan and Chicago Opera companies, attended a music festival at the College Theater of St. Francis Xavier, New York, Feb. 8, in honor of Pietro A. Yon, organist of St. Francis Xavier's Church. The late Pope Benedict XV. conferred on Mr. Yon the title of Honorary Organist of St. Peter's Basilica, Rome, and the festival was in celebration of this honor.

Father Patrick Casey, rector of St. Francis Xavier's Church, in an introductory address paid tribute to Mr. Yon's ability as composer and organist. The program was in two parts, with Constantino Yon at the piano. It opened with Yon's "Salve Regina," sung by St. Francis Xavier's choir, Messrs. S. Bogato and L. de Hierapolis, soloists. J. C. Ungerer conducted. Other Yon compositions interpreted were "Gesù Bambino" and his "Ave Maria." Mrs. Maria di Lorenzo, violinist, played a selection by Moszkowski and Serafino Bogatto sang Burleigh's "Little Mother of Mine."

Among those present were Giovanni Martinelli and Giuseppe de Luca of the Metropolitan Company; George Fischer, representing the music publishers; Vincent Tack, painter; James A. Flaherty, representing the Knights of Columbus; Judge L. Valenti, District Attorney Martin of the Bronx, W. A. Kramer; Max Wertheim, Dr. A. H. Gianinni, Professor Ferdinand Maruccci and Father Heffernan, O. P. The festival was under the auspices of the Jesuit Fathers.

#### Reuter Organ for Chicago.

To the Reuter Organ Company of Lawrence, Kan., has been given an order for a two-manual organ to be placed in the Constellation Masonic Temple, Chicago. The specifications were drawn up by George J. Kurzenknabe and Albert J. Strohm to fit the special requirements of the place. The console will be movable and aside from that of the Medinah Temple organ will be the only movable console on any Chicago Masonic instrument. There will be twelve stops, a set of chimes and all modern accessories. Seventy-three-note chests are provided for both manuals. The entire organ will be under expression. This organ is to be installed about March 15.

#### New Field for Frank E. Morton.

Frank E. Morton, who for a number of years was connected with the

organ building profession and always has retained his interest in it, and who for some time has been acoustic engineer of the American Steel and Wire Company, in which position his work has attracted wide attention, especially in the piano trade, has become a member of the Jackson Piano Company of Milwaukee. The name of that concern will be changed to the Jackson & Morton Piano Company and he will be chairman of the board of directors.

"I hear your next-door neighbors have a new organ. How many stops has it?" "About three a day—for meals."—San Francisco Chronicle.

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# 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.

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CHICAGO, MARCH 1, 1922.

## BEWARE OF THE "FAKERS"

A physician must possess a diploma, a minister must be ordained by his church, a lawyer must be admitted to the bar and have a state license to practice. Any one of these men may not be any too good even if he is holding these insignia of his having passed certain tests. But at any rate he has some of the qualifications for the pursuit of his calling.

Now as to the organist: Any blacksmith or sign painter who has taken a term of lessons can call himself an organist and the world does not seem to care. The welfare of people's bodies and their business is not involved and they train their ears to be patient when it comes to the matter of music.

Sometimes the gullibility of church authorities is something to make one weep. A favorite form of appeal to them is to describe yourself as a great organist from some foreign country—one of the world wonders from somewhere or other in Europe. The great success of such men as Bonnet, Yon, Courboin, Dupre, etc., has shown the "fakers" the way. Their fees on paper are very high and their advertising matter is most flattering to themselves and their alleged abilities. But their prices are very flexible, it appears on examination, and their desire to be generous leads them to play for a very small fraction of what they ask at first. The public comes, sometimes in droves, and goes away more firmly convinced than ever that an organ recital is not much on which to waste an evening.

Of course it is not easy to devise a cure for frauds in the organ world any more than elsewhere. The "Ponzis" will continue to gather in their money. But one word of advice to churches may not be amiss. Do not engage a concert organist without at least consulting your regular organist and ascertaining to your own satisfaction that the itinerant, no matter how highly he rates himself, really is a man worth admitting to your church and to your organ bench.

## HENRY FORD AND THE ORGAN

Next to the automobile, we understand that Henry Ford evinces greater interest in the organ than in any other mechanical contrivance. He has a fine Estey instrument in his own home and for years has been an "organ bug." Mr. Ford's weekly paper, the Dearborn Independent, of Feb. 4 contains an article on the modern organ, entitled "Marvels of the Wonder Musical Instrument," written by R. P. Crawford, which tells in a manner to appeal to the layman just what the modern organ's possibilities and marvels really are. It is illustrated with pictures of the console of the Austin organ in the city hall at Portland, Maine, of the front of the Austin in the San Francisco city auditorium and of the front of the Skinner organ in St. Thomas' Church, New York, in addition to a picture of a residence organ which we presume is that in Mr. Ford's home.

The article makes some statements

which are of interest to the organ professional. After recording some of the large organ contracts and other developments of the recent past, the writer says:

"What is the significance of all this organ fever? It simply means that America is rapidly taking the lead of the world in organs. Nearly every steamer brings one or more organists from the old world cathedrals and churches, who set out to try their fortunes in the United States. Most of them tour the country giving recitals and when a good offer comes their way they accept, and settle down in America. America is rapidly developing many organists of world reputation, both as concert players and composers, and American inventive genius has outstripped scores of the great organs in other countries.

"The greatest marvel of the organ today is perhaps not so much the harmonies that come from its depths as it is the wonderful mechanical developments that make this music possible. An organ builder must, of course, be an artist at his work, but when it comes to making possible this great instrument of today, at least half the job is just downright mechanical and inventive genius. Under the old system of building organs it would be impossible to play any of the huge, modern instruments."

We think that this is a well-deserved tribute, and it is a pleasure to see it in a magazine of general information.

## WHAT M. DUPRE TELLS US

That which we have with us every day we often do not stop to appreciate until we lose it. That has been a human characteristic since the beginning of the world. The children of Israel did not consider the fleshpots of Egypt much of anything while Pharaoh vouchsafed them. It is the tendency of the average organist to criticize organs. He does this about three times to one time that he praises them. Sometimes he is just not of the appreciative kind. Sometimes he thinks it is smart to ape certain highbrow critics who condemn everything done by American organ builders as ipse facto evil. It takes the visit of some distinguished foreign artists to call our attention to the undoubted superiority of American organs in many respects. Everyone of these artists who has come over in recent years admits that the fruits of the mechanical ingenuity of American builders are far above anything achieved in that line abroad.

The latest to pay a tribute to the American-built organ is Marcel Dupre, and he does so unstintingly in an extended interview published by Musical America.

"I had heard and read a great deal about American organs," M. Dupre is quoted as saying after one of his recitals. "My expectations were high and I have not been disappointed. Although my stay has largely been confined to New York and Philadelphia, I have seen a good many examples of the work of prominent American organ builders and find it on the same high plane as that of the great builders of Europe.

"But I admire most of all," he continued, "the great adaptability of your American organ builders who are able to construct an organ for a church of any denomination, for a home, a concert hall or a theater, so that each one seems to fit perfectly the particular need of each installation. It is a well-known fact that mechanical improvements on American organs are far in advance of European. \* \* \* And I believe that American inventiveness and ingenuity will within the next few years bring about advances as yet unheard of."

Dupre found that on the organs he used in this country the purely mechanical and technical difficulties were reduced to a degree which permitted the organist the greatest possible devotion to the pure interpretation of the composition, his interviewer adds.

M. Dupre has done a service in calling attention to something we all know but sometimes overlook. His statement should cheer up any who have been influenced by jeremiads which extol only foreign organs, with the exception of one or two in this country,

in which is incorporated a certain set of ideas.

The excellent article by Ralph Kinder on drawing audiences to organ recitals, which was written for The Diapason last year and which attracted attention in all parts of the country, was reprinted in the January issue of the Etude. Mr. Kinder, in his brief essay, said so much that is of value to the organist who aspires to give successful recitals, that we feel he should devote himself to writing a text-book for organists which would deal with this and other problems. He has the ability to make himself understood in few words and to attract by his style. Herbert S. Sammond's hints to young choirmasters, another valuable article from this paper, is reproduced by our Philadelphia contemporary in the same issue.

The National Bureau for the Advancement of Music has added a new booklet to its list of instructive and inspirational literature on music weeks. It is a collection of fifty editorials on local music weeks and the music week movement, selected from a large number and from representative newspapers in all parts of the country, and it gives a comprehensive and illuminating picture of the public attitude toward these observances as reflected in the daily press.

## "The Crown of Life" Appreciated.

George B. Nevin's sacred cantata, "The Crown of Life," was sung at Easton, Pa., Feb. 9, before a large and appreciative audience, by the combined chorus of Olivet Presbyterian and Zion Lutheran churches, under the direction of Stanley Kemmerer, with Thomas Yerger at the organ. The cantata was repeated Feb. 16 in Zion Lutheran Church, and again on Feb. 19 in Colton Memorial Chapel, Lafayette College. The chorus of about eighty voices shows the careful training of Mr. Kemmerer. Roland Diggle, Mus. D., of Los Angeles, writes that his choir sang "The Crown of Life" Feb. 5 and in response to many requests repeated it on Feb. 12. He writes: "It made a big hit with everybody and I am sure will prove very popular."

## Warning to Organists.

An individual using the name of Marion Johnson, or Walter C. Clarke, etc., is reported as having swindled various organists of New York and vicinity out of small sums of money by posing as an organist stranded in town through having his pocket picked or some other cause. He desires carfare to return to his own city (usually Philadelphia). He is a rather small man of pleasant personality and his knowledge of the organ, choir training, etc., is extensive and his remarks are most convincing. Organists are warned to be on their guard against him and to cause his arrest, if possible.

## FOR LESS GLUE-POT WORK.

Johnstown, Pa., Feb. 17, 1922. To the editor of The Diapason: The communication in the January Diapason from Mr. Hardy was most interesting. As to the mechanical points involved in the discussion, I have nothing further to say, Mr. Skinner's masterly analysis having covered all the principal points.

I will say, however, that I fully grant that there is no reason, from a theoretical standpoint, why serial opening shades should not be the equal of the sixteen-sten whiffletree engine. My complaint is that so far none have been built that are the equal of it! Having done considerable study along engineering lines myself I would be the last one to deny the possibility of its being done. But as long as the buffers are made, as they invariably seem to be made, of rubberized cloth in bellows form they will inevitably become ineffective in time, and a slamming will result. If the buffers were something in the nature of a well-designed shock absorber, possibly a well-made plunger type working against oil. I see no reason why serial shades should not be as silent in operation as is desired. In fact, I have a strong feeling that the organ business needs more machine-shop work and less glue-pot construction, as a whole. More standardization in manufacture, more interchangeability of parts (action parts, of course) between different organs, and less of the cut and fit style of factory processes.

An organist demands three things from the expression controls of an organ, viz.: Speed in operation, absolute silence under all loads and freedom from feeling of "stems" or points of rest in the arc of operation. Given these qualities, no one will quibble as to the manner of its achievement.

Faithfully yours,  
GORDON BALCH NEVIN.

## THE LABORER AND HIS HIRE

"Much is written and said about the inadequacy of the remuneration for the services which organists render to their churches—and much that is said is justified," writes J. Lawrence Erb in the February Etude. "Yet the fact remains that, even in the large and much-advertised city churches, the organist—and the members of the choir as well—looks upon the money earned in the service of the church as an extra—a form of pin-money—and renders a kind of musical performance in return which is often worth even less than is paid for it. It is all very well to point to the discrepancy between the salaries of the minister and the musicians and the relative cost of their respective educations; but it is only fair to point out in turn the relative amount of time and energy the two expend in the service of the church. If the organist takes his position lightly, in the preparation of his voluntaries and other music and in the lack of any thoroughgoing knowledge of the history and literature of ecclesiastical music, it is too much to ask that his employers should adopt other than his own point of view. In church music as in every other pursuit, a man is usually paid what he is worth to his employer; and if he wants to increase his income, the best way is to make himself worth more, or else to transfer his services to an employer who values them more highly. Much of the church music that we hear is over-paid even though its performers receive nothing more than a respectful hearing. To quote the Immortal Bard:

"The fault, Dear Brutus, is not in our stars,  
But in ourselves, that we are underlings."

## MORE ON THE SWELL ACTION.

Chicago, Feb. 15, 1922.—Editor The Diapason: Perhaps I am not an intelligent person, but I must confess that I am unable to see the light of some of Mr. Skinner's article. If a spring that pulls ten pounds connected to a whiffletree can be said to vary its power just because it can overcome varying loads under its maximum, then the spring that returns the accordion has this same virtue, and likewise the accordion itself.

A spring that pulls ten pounds pulls just that, no more, no less. When the motors fill in the whiffletree engine the shades are free to be moved by the spring and it pulls them with its ten pounds pressure and not with the power of one motor, two motors or any number of motors. The number of motors filling serves to determine the load and not the power. If the resistance of the shutters is such that it takes the spring one second to absorb the filling of one motor it is not possible for the same spring to move the same shutters twice that distance in the same time interval. If you have two quantities of work to do, one twice as large as the other, and the same power to do both with it will take you twice as long to do the larger. This is where the time interval that Mr. Skinner mentioned enters.

There was one element in the functioning of the whiffletree that I thought actually possessed the faculty of multiplying of power. This was when simultaneous action of motors took place, but Mr. Skinner says no. In the next to the last paragraph of his article he points out that any one motor acting singly has its power multiplied sixteen times by the lever action and is therefore equal in power to the entire sixteen used simultaneously, because when the motors act together they discard the leverage action, the difference being that the single motor possesses this power for one-sixteenth of the motion and the sixteen carry this power through the entire travel. The result is, in fact, exactly the same as the accordion, even pressure throughout the motion. Mr. Skinner has further confirmed my conviction that the whiffletree's only virtue lies in its sixteen stations, or perhaps its utility in burying the dead.

Surely almost everybody will agree that the perfect swell action will be the one that will instantly follow the slightest movement of the swell shoe. The rapidity of the movement of the shoe should be left to the desire and judgment of the organist. Given two engines of equal flexibility, most organists would prefer the more responsive one.

Mr. Skinner holds up for ridicule the swell-box that is neither too tight nor too loose and in the same letter gives us the swell action that is neither too fast nor too slow. Very truly yours, M. E. HARDY.

A Sibellus program was given at the Friday noon hour of music at the Brick Church, New York, Feb. 10, by Clarence Dickinson, with Vernon Archibald, baritone, and Marietta Bitter, harpist. The offerings included: "Spring Song"; harp, "Minuet"; song, with harp accompaniment, "The Harper and His Son"; "Valse Triste"; harp, Pastorale; song, "My Bird Is Long in Homing"; "The Bells of Berg-hall Church"; "Finlandia."



**BUILDS ORGAN IN OWN HOME AT SALT LAKE CITY IS WORK OF JAMES WELLS**

Two-Manual Erected in Addition to Residence—Parts Supplied by Gottfried & Co.—Mr. Wells Recovers from Accident.

James Wells has installed in his home at Salt Lake City a two-manual organ which he himself has constructed, having bought the parts from A. Gottfried & Co. of Erie, Pa. The instrument is resourceful and beautiful in tone and is a delight to Mr. Wells and his friends. An extension was added to the house to accommodate the instrument. There are sixteen speaking stops—six on the great, eight on the swell and two on the pedal—and the specification is as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft.
  2. Dulciana, 8 ft.
  3. Melodia, 8 ft.
  4. Viol d'Gamba, 8 ft.
  5. Flute d'Amour, 4 ft.
  6. Trumpet, 8 ft.
- SWELL ORGAN.**
7. Flute Harmonic, 4 ft.
  8. Violin Diapason, 8 ft.
  9. Sallcional, 8 ft.
  10. Stopped Diapason, 8 ft.
  11. Vox Celeste, 8 ft.
  12. Vox Humana, 8 ft.
  13. Cornopean, 8 ft.
  14. Oboe, 8 ft.
- PEDAL ORGAN.**
15. Bourdon, 16 ft.
  16. Open Flute, 8 ft.

There are two swell-boxes. The organ is on five-inch and three and one-half-inch wind. Five pistons for the swell and four for the great and pedal are provided.

Mr. Wells has recovered fully from an accident which nearly cost his life when he was in a train wreck on an interurban line at Taylorville, Utah. A southbound train had taken the siding to let one going north pass, but the switch did not work and the northbound train crashed into the one on which Mr. Wells was a passenger. Three persons were killed instantly and a score were injured. Mr. Wells suffered a fracture of the skull and was unconscious for four days.

**ORGAN IN HOME OF JAMES WELLS.**



**Sowerby Work Heard by Queen.**

A special wireless dispatch from Rome to the Chicago Daily News Feb. 9 says that in the presence of the queen mother a quintet, the work of Leo Sowerby, the Chicago composer and organist now studying at the American Academy in Rome, was performed at the Roman Philharmonic Academy. The quintet, which is for flute, oboe, clarinet, French horn and bassoon, was received with prolonged applause. The Roman critics approved the American's work, declaring it to be full of promise.

At the Euclid Avenue Baptist Church of Cleveland, Edwin L. Bottle, organist and director of music, an interesting "favorite anthem night" was held on the evening of Jan. 22. Mr. Bottle played "Walther's Prize Song" for the prelude and, with the assistance of Miss Naomi Crittenden at the piano, played Rubinstein's "Kammenoi-Ostrow." The favorite anthems presented were: "Hark, Hark, My Soul," Shelley; "Sanctus," Gounod; "The Woods and Every Sweet Smelling Tree," West; "By Babylon's Waves," Gounod.

**CITY ORGAN FOR LEBANON.**

**Pennsylvania City Leaders Organize To Obtain Instrument.**

The Community Pipe Organ Association, Lebanon, Pa., was organized at a meeting of citizens at the Chamber of Commerce rooms in February. John Hunsicker, Jr., was elected chairman, George W. Grant secretary and H. H. Ulrich, treasurer of the Farmers' Trust Company, treasurer. The meeting was attended by some of Lebanon's best-known musicians who have the purposes of the association at heart; some of the city's most prominent business men, and representatives of the city school board and a number of local organizations.

Professor E. M. Balsbaugh, superintendent of schools, who sent out the first notices in regard to a meeting of this kind and the organization of an association to lay plans for the installation of a municipal organ, was chairman of the meeting until the new officers were elected and then relinquished the chair to Chairman Hunsicker, who proceeded with the business of the evening.

The logical place for the municipal organ is in the new high school auditorium and Mr. Balsbaugh explained that when the building was erected the school board looked ahead and made preparations for the installation of an organ.

**Maitland Guest at Lebanon.**

Rollo F. Maitland, F. A. G. O., of Philadelphia, who appeared in recital Feb. 15 at St. Luke's Episcopal Church, Lebanon, Pa., was tendered a reception and luncheon at the parish house immediately after the recital. The arrangement for the social side of Mr. Maitland's visit was in charge of George W. Grant, organist and choirmaster at St. Luke's, assisted by Daniel Walter and S. Allen McAdam. Luncheon was served under the direction of Mrs. Belle Grant, Miss Florence Maguire, Mrs. S. Allen McAdam and Mrs. Walter Groh. Mr. Grant acted as toastmaster, filling the place

capitally. A number of the guests were called upon for informal remarks. Mr. Maitland spoke at length about organ music, as well as about art in general. He commended the people of Lebanon for their interest in advocating a municipal organ. Mr. Maitland also took occasion to commend the organists of Lebanon for their interest in the recent organization of the Lebanon chapter of organists, to be affiliated with the National Association of Organists.

**Verney Joins Reuter Staff.**

W. C. Verney, who has been in the organ business for many years, has accepted a position with the Reuter Organ Company of Lawrence, Kan., as sales manager. This company has received in the last few weeks contracts from the Lutheran Church, Okarche, Okla.; the United Congregational Church of Wichita, Kan.; the Methodist Episcopal Church of Lees Summit, Mo.; the First Christian Church of Pineville, Ky.; Constellation Masonic Temple, Chicago; and the United States Army post chapel of Leavenworth, Kan., which will be installed by Easter.

**Gatty Sellars in Chicago.**

Gatty Sellars, the English organist-composer, now in the middle West, recently had twelve Chicago appearances at the following churches: First M. E. Church, Evanston; McCabe Memorial M. E., Englewood M. E., Thoburn M. E.; Immanuel Lutheran, Bethel Lutheran, Irving Park Swedish Lutheran, Wicker Park Lutheran, Humboldt Park Danish, and Unity Church, Edgewater. After playing on the former exposition organ at Milwaukee he gave ten recitals in Wisconsin.

Among new compositions published this month by W. A. Quince & Co., music publishers of Los Angeles, are: "Hush A-Bye, My Baby," by Elsie Dudley Hess; "My Dearest Prayer," by H. J. Tandler, and three little pieces of grade 1 by Henry Edward Earle, entitled, "Mignonette," and two more for the "Jolly Series of Tunes for Little Fingers," "The Jolly Sailor Boy" and the "Jolly Robin-Red-Breast."

**EVENT WITHOUT PRECEDENT**

**PIETRO YON**

Elected "HONORARY ORGANIST" of the SS. Basilica of St. Peter, the Vatican, Rome

WILL CONDUCT

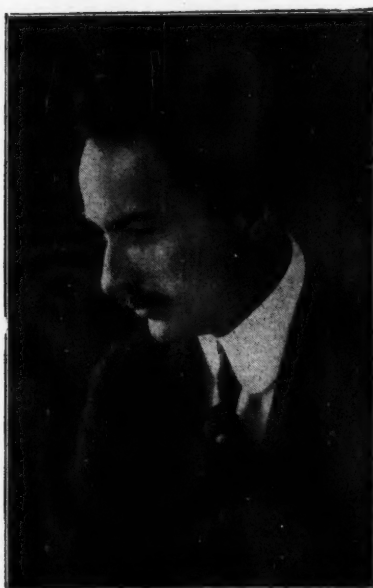
**"MASTER COURSES"**  
in Concert Organ Playing

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BY HAROLD V. MILLIGAN.

FANTASIETTA, by Theodore Dubois; published by G. Schirmer, New York.

The appearance of a "new" composition by Theodore Dubois is rather startling. It is almost like encountering a new piece from Alexandre Guilmant. Musically speaking the two men are contemporaneous, although Dubois has outlived Guilmant by many years. The impression of "a voice from the past" is made still more marked when we glance at the first page and observe that the piece is dedicated to "Monsieur Gerrit Smith." Gerrit Smith has been dead just ten years, so this composition by the French master must have been written at least a decade ago. One wonders where it has been all these years and why it has been there. When we contemplate the fact that an unmentionably large proportion of the music which has been allowed to precede it from the presses is not worth the paper it is printed on, our wonder grows. The old excuse that a publisher must be guided to a large extent by the financial return might apply to this case if Dubois were a composer given to abstruse and esoteric wanderings into the far fields of ultra-modern harmonic subtleties, but as a matter of fact he is one of the most practical and popular composers for the organ in the entire list from Bach to Barnes, and the "Fantasietta" bears every promise of achieving an instant and permanent popularity. It is Dubois in his best vein. What more need be said? Nothing, except that the ways of publishers are past finding out.

If we say that it is like a voice from the 1890s, we mean nothing derogatory. There are times when we like to return to the 1890s for a while and soothe our jangled 1920 nerves with a cool breath of "fin de siècle" simplicity. To be sure, the 1890s thought they were very dashing and up-to-date, and undoubtedly they were, but much troubled water has flowed under the bridges of the Seine since then.

The "Fantasietta" consists of "Variations sur un theme Provençal." There is an introduction maestoso for full organ (a variant of the theme), followed by a cadenza, and then the theme itself is given a simple harmonization, in six-eight rhythm, on a soft swell combination. The variations are written freely and are not set apart from each other in the conventional form. The melody is developed through some mild complexities and the harmonization is varied pleasingly. There is a canonical treatment of the melody, and the maestoso phrase of the introduction appears again in full organ. The last appearance of the theme is for vox humana and the ending is pianissimo. The hand of a master organist is evident in every bar and it is one of the most attractive compositions of the year. One cannot but wish that our younger American composers would spend a little more time learning their craft and acquiring something of the facility and grace of such music as this. If they would learn to handle their material as skillfully and interestingly as does Theodore Dubois they would not bore us with nice little tunes put together like children's building blocks, nor would they have to abuse a few over-worked mannerisms in a futile effort to be "modern."

CORTEGE ORIENTALE, and OVERTURE ON NEGRO THEMES, by James P. Dunn; published by J. Fischer & Bro., New York.

Mr. Dunn has made a name for himself among those courageous young Americans who write for the orchestra, and these two new organ pieces from his pen are more than a little orchestral in their style and content. We can very easily imagine them being scored for orchestra, or can just as readily believe that they may have been adapted to the organ after being conceived for the orchestra. This is not to say that they do not properly belong on the organ, for they do. But it does mean that they are full of orchestral color and variety. "Cortege Orientale" will delight the soul of the moving-picture player. Over an insistent rhythmic pulse in the pedals, the oboe sings one of those florid oriental tunes characteristically oriental. A rhythmic figure for harp adds to the atmosphere, and the rhythmic beat of the pedals continues uninterrupted, while the music builds up steadily to an imposing full organ climax. This in turn dies away by gradual degrees and the ending utilizes the original combination.

The composer does not state the identity of his "negro themes." They are not familiar to us and we are inclined to suspect them of being original with the composer. They are sufficiently characteristic of the negro to supply the proper atmosphere and they are varied and developed most interestingly. The composition is longer than the average organ piece, occupying sixteen pages, but the music is of sufficient vitality to keep up the interest throughout and the resources of the modern organ are used to the utmost.

"IDYLLE," by George A. Burdett; published by G. Schirmer.

This charming "Idylle" (why the final "e"?) contains more vitality than most pieces of the genre. If more of our composers would take the trouble to develop

their melodies as interestingly as Mr. Burdett has developed this dainty theme our waste-paper-basket would not fill up so rapidly. His first melody is a delightful one and it goes on its way trippingly, but the most attractive thing about it is that it gets somewhere! It isn't laid out by a ten-inch rule and the second time it appears it isn't exactly as it was at first. After you have looked over 196 melodies made up of repetitious four-bar phrases, your eye and your ear both rejoice to find a three-bar phrase which dares to hang onto a fourth bar whenever the composer wishes it to do so. The second theme moves in a nine-eight rhythm and is treated canonically. This "Idylle" isn't as deep as a river or as broad as a barn-door, but it is a musicianly piece of music. The dean of the New England chapter of the A. G. O. evidently knows how to write. It is an art that is not learned over night.

FIVE PRELUDES, CHOPIN; AIR FROM "ORPHEUS," GLUCK; "SIESTE," LAURENS; WEDDING MARCH, MENDELSSOHN; transcribed by Edward Shippen Barnes; published by G. Schirmer.

These transcriptions are the latest four numbers in Mr. Barnes' "Ten Easy and Useful Transcriptions." The description contained in the title of the series is truthful, as well as adequate. The transcriptions will be found both easy and useful. The Chopin Preludes are familiar to all. They have been transcribed before, and it is not rash to venture the statement that they have been played on the organ from the piano score. Mr. Barnes has wisely refrained from over-transcribing them. He has contented himself with some judicious suggestions as to registration and has written out a restrained pedal part. He has chosen the C minor (No. 10), the E minor (No. 4), the E minor (No. 6), the A major (No. 7) and the E major (No. 9) Preludes. The only one which does not obviously adapt itself to the organ is the last one. The Gluck air is a classic bit that will test the voicing of the upper reaches of your solo stop. The Laurens "Sieste" is a new one to us. It is a delightful little melody, the kind of dainty, rippling thing that is a joy on a modern organ and a thorn in the flesh on an old-fashioned instrument. We are always wearing out and losing copies of Mr. Mendelssohn's notorious Wedding March. We are glad to have a nice new copy at the slight expense of telling the world that it is "easy and useful."

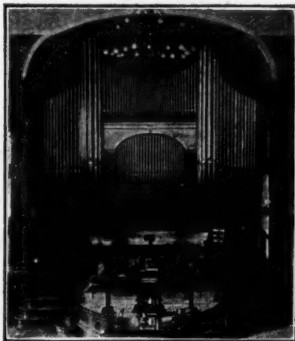
Whitmer Byrne, a pupil of Frank Van Dusen, has been appointed organist of the Covenant Baptist Church, Chicago. Mrs. Gertrude Baily, artist pupil of Mr. Van Dusen and Edward Eigenschek in the School for Theater Organ Playing of the American Conservatory; has been appointed organist of the Wicker Park Theater. Emily Roberts, another artist pupil of Mr. Van Dusen and teacher in the organ department of the American Conservatory, was one of the soloists at the concert given by the conservatory at Orchestra Hall Feb. 15.

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**ROCHESTER WORK SUCCESS.**

**Bonnet's Classes at the Eastman School Completely Filled.**

Marked success attended the opening of the Bonnet master classes at the Eastman School of Music in Rochester, N. Y., according to news from that city. Mr. Bonnet is making his headquarters in Rochester during his period of work there and his time is completely filled, students having come from all sections of the country. Among those who have enrolled are some of the most prominent organists in the United States. Mr. Bonnet and Harold Gleason, director of the organ work at the Eastman School, are highly pleased over the conditions and over the opportunity offered, and see a great future for the organ department of the institution. The school has nine practice and two studio organs in use. The large Kilbourn Hall instrument is approaching completion.

**HOLD SECOND EXAMINATION.**

**Society of Theater Organists Finds Weakness in Musicianship.**

The second examination of the Society of Theater Organists was held Feb. 21 at the headquarters, 10 East Forty-fourth street, New York City. The first part consisted of playing a Bach number, a solo for theater use, sight-reading, a trio, piano-conductor part, harmonizing a melody and improvising on a given theme. The second part consisted in playing suitable music for a scenic; a news reel, fire scene and military march; feature, Western allegro, exotic number, burlesque scene, ballet and love scene; comedy, Rube number and fox-trot. The average for the first part was 44, for the second part 41.5, making a general average of 85.5 per cent.

Among the solos played were Bach Preludes in E minor and G major, Toccata in G, Dubois, and Toccata, Fifth Symphony, Widor.

For the next examination, in June, all candidates will be obliged to play the Bach Toccata and Fugue in D minor and the Toccata from the Gothic Suite by Boellmann.

The results, according to the examiners, display a weakness in musicianship, especially in sight-reading and improvising. If the status of picture playing is to improve, this condition must be corrected, they assert.

**TWO WICKS ORGANS OPENED**

**Paul Friess and Ernest R. Kroeger Heard on New Instruments.**

The fourth organ to be built for St. Louis by the Wicks Pipe Organ Company of Highland, Ill., in the last two years was opened in St. John's Episcopal Church Feb 26 with a recital by Paul Friess. The program consisted of the following: Festival Prelude, Horatio Parker; "Vision," Rheinberger; Allegretto Scherzando, Gordon Balch Nevin; "Harmonies du Soir," Karg-Elert; "Marche Militaire," Shelley. The recital was enjoyed by a fashionable audience, who highly appreciated both the excellent playing and the tone of the organ.

Another Wicks organ was opened by Ernest Kroeger, A. G. O., of St. Louis, the noted composer and organist, on Feb. 5 in St. Joseph's Church at Granite City, Ill. Mr. Kroeger was assisted by Miss Ethel Knobloch, violinist; Miss Louise Kroeger, mezzo soprano, and Frank Spahn, baritone. Mr. Kroeger's numbers on the organ included: "Messe de Mariage," Dubois; Largo, Handel; Gavotte from "Mignon," Thomas; Prayer and Cradle Song, Guilman; "Pilgrims' Chorus," Wagner; "Scene Orientale," "Invocation" and "Marche Pittoresque," Kroeger.

The organ at St. Joseph's Church is a two-manual of the unified type. Both organist and audience praised its tone-coloring, design and harmonious development of stop registration.

Musical portions of the services at vespers, Feb. 12, in the Church of the Covenant, Cleveland, were rendered by the combined choirs of the church and of the College for Women, under the direction of Dr. Charles E. Clemens. The offertory consisted of a group of organ solos and Parker's Motett, and the Redemption Hymn, for contralto solo, chorus and organ.

Jacob Geger, the Philadelphia organ builder, has joined the forces of the Mudler-Hunter Company in that city as superintendent of their factory. This company has just made extensive alterations and has rebuilt its plant, installing also modern wood-working machinery.

**SUGGESTIONS ON HYMN-TUNES.**

Pittsburgh, Pa., Jan. 21.—Editor The Diapason: Attention was called some months ago to the matter of the unbearable monotony of the organ playing in our churches. But in a much larger sense is this fault found in the rendering of the hymn-tunes. There seems to have been no improvement (with rare exceptions) in this part of religious services for more than a century. What would be thought of an artist being told long ago to paint just in one style and never to change? Or how would we like to see a girl coming to church wearing the same hat not only for a few Sundays, but during her entire life? Much of the trouble may be traced to incompetent organists, or those who value ability as of little importance in organ playing. And many of the incompetent ones are simply holding down jobs, the reward being a monthly check. And all this notwithstanding the marvelous improvement in organs and their facility. And it is quite a fact that, in technique, the present day players are an improvement.

The best remedy for the monotonous results in hymn-tune playing and singing would be to require all organists and vocalists also to perfect themselves in harmony and composition, so that the desired variety could be realized at every performance. But this would be a somewhat tedious process and in many cases the results would be doubtful unless the musicians "had a heart." I have in mind a suggestion that has been brought about by fifty or sixty years of church service and observation as to how the really good organists acquit themselves. First, compel all tunes to be sung in unison. When that is done there is greater liberty in the organ part and a strong inducement to vary the harmony. Unison singing is the universal custom in Germany, France, Belgium, England and perhaps elsewhere. I am positive it is the best way for all concerned. Additional interest may be had by the tenor singing a simple obligato (that is for the second verse). Then the soprano can sing the same obligato for the third verse and for the last verse everyone could be singing in unison, the organ having a bright harmonization. To get immediate results, composers are ready to arrange the varied organ part, or any other part, for that matter.

Few people know or realize that there is at present no organ part to the hymn-

tunes, the organist simply duplicating the voices—an atrocious proceeding to every cultured musician. The monotony in the rendering of the tunes is accentuated by using so few tunes. In the hymn book in our church there are about 1,200 pages of hymns, and during the last nine years we HAVE USED ONLY THIRTY OF THESE HYMNS. This is a shameful state of affairs and calls for drastic treatment.

As a further relief it might be a good thing to read at every service one hymn-tune, and especially if the "parson" is an intelligent reader (but, alas, he is not always even a fair reader). However, it will give a better impression than to be forever wearing out the tunes.

The most important factor in "giving out the tune" is to establish a strong sense of rhythm. The slipshod manner in which tunes are played before singing is deplorable in the extreme. Many organists are half way through the tune before the congregation is aware of what they are playing. It would be a fine thing to play about four bars of the tunes in octaves, both hands, and on a strong register. Of course, discretion must be exercised when playing slow and soft music, but even then the rhythm should be the first thought of every organist.

Fifty it is that hymn-tunes are written in four-part harmony. When a tune is announced everyone instantly thinks of the melody; then how foolish to have only one voice sing the melody, for thus three-fourths of the power and impressiveness is eliminated.

If this discussion shall interest organists to the extent of accomplishing better things and greater variety, the writer hereof will think he has been of some real service to the musicians and likewise to the church and minister also.

Respectfully, JOHN Q. EVERSON.

William Herbert Bush drew a crowded church for a Bach program which he presented at the First Baptist Church of New London, Conn., in February at an evening service. Mr. Bush had the assistance of violin, piano and vocal soloists and himself played three of the great works of Bach.

The choir of Old St. Paul's Church, Baltimore, Edmund Sereno Ender, organist and choirmaster, recently sang Gaul's "Holy City" and H. A. Matthews' "Conversion of St. Paul." On the first Sunday in Lent it will sing Maunders' "Olivet to Calvary" and on Passion Sunday Dubois' "Seven Last Words."

Among engagements for recitals booked in February by Henry F. Selbert, the Reading organist, were one at Trinity Church, Germantown, Philadelphia, Feb. 23; at St. John's Lutheran Church, Reading, Feb. 27, with Hans Kindler, cellist, and March 14 at Holy Trinity Lutheran Church, New York City.

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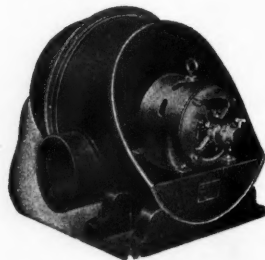
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**TO PRESENT ORGAN TO CITY**

**Hutchinson, Kan., Musicians, Led by George E. Turner, at Work.**

"We ask you only to accept a gift from the musicians of Hutchinson, a gift of a great organ, the largest and best we can get," George E. Turner, the organist and composer, representing the executive committee of the newly-formed Community Association of Musicians, told the city commission of Hutchinson, Kan., recently. Mr. Turner explained that the musicians of Hutchinson have a plan whereby they expect to earn the money for the organ through concerts and public subscriptions, so that the taxpayers will not be called on to add anything to the tax levy to get it.

"All we ask of the city is that you make the necessary alterations in convention hall to provide a place for the organ," said Mr. Turner.

Mayor Gano said the city commission would take such steps as are necessary for installation of the organ, which the musicians of the city hope to be able to present to the city.

"We believe the organ can be installed this year, so that it may be dedicated next fall," said Mr. Turner. "We have a plan by which we believe we can get the organ and pay for it without making it any burden on the people."

The city engineer is preparing plans for the hall to be sent to organ companies so they may work out the details of just how a concert organ can be most successfully placed in convention hall.

**Astenius at Long Beach.**

A. O. T. Astenius, a recent arrival from Chicago at Long Beach, Cal., and known through his compositions for piano and choir, has been appointed organist of the First Church of Christ, Scientist, at Long Beach. Mr. Astenius was for years Masonic organist in Chicago and played the organ in various churches. He looks forward to the time when Long Beach will have a large auditorium containing a music hall with an abundance of studios and a fine organ.

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

**THE PRODUCER.**

Herewith we begin a series of articles on the motion picture industry, in which we will endeavor to point out certain things that are wrong, and show wherein many improvements can be made, from the production of the picture to its exhibition and the relationship of producer, exhibitor, theater manager, organist, orchestra leader and even organ builders and patrons.

First comes the picture in the making, and we maintain that:

(1) Screen features do not follow the book or play faithfully, the stories are distorted many times so that they are almost unrecognizable, and the endings are changed so that the conclusion reached is entirely different. Patrons comment repeatedly on this last phase of the matter.

(2) Hundreds of film releases are worthless as stories or even good entertainment. Many five-reel features could be produced in two reels, while others would be better eliminated altogether, a waste of perfectly good photographic film.

(3) The blunders of technical details are perhaps most noticeable of all, and musicians who play these from sixteen to twenty-eight times a week have excellent opportunity to observe them. Here are a few recent ones: In "Perjury" (William Farnum) an interior scene supposed to have taken place in 1900 shows a 1921 model electric lamp! In Mary Pickford's "Lord Fauntleroy" she is dressed in a velvet suit in one scene with the old Earl, and a moment later, on opening a door and coming out of the room with him, she is dressed altogether differently! In a recent film starring Bert Lytell he is shown reading an advertisement of shoes. A close-up follows and he holds a different paper with the price and the "ad" changed! In "Kazan" (Jane Novak) a leaf from the Bible is shown, but right beside it is a column of newspaper type! And so it goes. In nearly every film one can find these glaring errors, and we have before us a letter from a noted film corporation in which they say: "We are always glad to know about these mistakes." Yes, but no effort is made to correct them before releasing them.

(4) In some makes of films many words are mis-spelled and the photography is muddy and uninteresting as to color. There are no restful tints of blue, red, etc., to afford a measure of relief from the monotony of a dingy brown.

(5) The musical cue sheets sent out by the makers are jokes. Many salient points are passed over and unimportant titles are unduly emphasized as being a cue for a change of music. Again the type of music listed is not correct.

(6) Musical scores especially arranged for certain large productions contain a constant repetition of from three to four numbers (not the theme) and this is decidedly monotonous when any capable picture musician knows there are thousands of good pieces to draw from.

(7) The public has had recent evidence that the characters of some individuals in the industry should be scrutinized. Producers ought to dispense with the services of anyone whose morals are not what they should be.

(8) And the salaries of many stars should be cut most decidedly. Most of them are receiving many times what their services are worth.

Apropos of the first point enumerated above, we quote the authoress, Fannie Hurst, after seeing a story of hers screened. "I want to apologize," she said, "for the tawdry story you have just seen dragged across the screen in my name. It is not the story of my novel, but a conglomerate of incredibly cheap and tramped up situations and titles. It is inconceivable that I must be subjected to the humiliation of having the perversion of my idea go broadcast over the country as my story. It is an insult to the book and the author."

In a statement in which she says she will bring suit against the producers of the film in question, she said that she had offered her services free of charge and had pleaded with the producers to allow her to supervise the screen version, but that her offer had been declined.

However, there is another side of the question, and in the interest of fair play we quote Jesse Lasky of the Paramount Corporation: "But what has been the result of our best efforts? Every time we have shot above the average of popular taste with such films as 'The Bluebird,' 'Sentimental Tommy,' 'Lost Romance' and 'What Every Woman Knows,' we have had no adequate financial rewards. 'The Bluebird' was a financial failure. 'Sentimental Tommy's' rating as compared with a popular success is about 60 per cent. Apparently the people who complain loudest that the pictures need elevating are much more eager to find fault than to support us at the box office." And it is an undeniable fact that risqué and salacious films will draw a capacity audi-

ence, while really worth-while productions often prove a failure. Popular taste evidently needs cultivating also.

It is a matter of regret that so many reformers seem to take a delight in attacking the "movies"—not that they do not need regeneration, but these people fail to see other things that should demand attention—stage productions, salacious books and magazines and yellow newspapers. Many of these people who complain loudly against certain pictures do not patronize the theaters when a wonderfully fine feature is offered.

One other point in which there can be improvement is in better comedies—less of this hackneyed and outworn slap-stick variety, and more of the really clean comic situations, without any trace of vulgarity.

It does seem to us that most of the errors are made in the production of the films, and when these are corrected it will materially assist in setting other matters right in the "movies." Next month we will view the situation from the viewpoint of the exhibitor and manager.

"Tanglewood Tales"—R. S. Stoughton. (1) "Circe's Palace." (2) "By the Pool of Pirene." (3) "The Pygmies."

This suite, from the press of the White-Smith Company, will be found par excellence for picture work. Three broad largamente measures merge into two of weird progressions. This is repeated at an interval of a fifth and then a large fantástico with a bass fagotto theme accompanied by diatonic seconds leads into a lento sostenuto, where the right hand has a harp-like figure and an espressivo in single notes is given to the vox. After a recurrence of the large stop, a majestic triple movement in D flat rises to a mighty climax. This is a musical picture of the crafty wife of the enchantress to enslave Ulysses in her power. The vox humana theme evidently represents the snow-white flower; in the second large Circe persists in exerting her charms, while the concluding movement portrays Ulysses' escape from the net.

"By the Pool of Pirene" is entirely in the quiet, mystical mood of sunset time and the maiden gazing into the clear depths. Beginning with exquisite harmonies on the delicate stops, a lento coloroso is heard on the soft flute; a piu mosso in thirds accompanies a theme on the cor anglais and the lento returns for the close.

"The Pygmies," an allegretto scherzando in D minor, depicts the fairy creatures in three moods—merry, next grieving (meno mosso), and mighty.

The first two parts of this suite are suitable in a variety of atmospheres—oriental, mysterious, weird, mystical, quiet, etc.—and the last is a march suggesting fantastic fairy scenes.

ORIENTAL: "Cleopatra's Night," Henry Hadley. Intermezzo and "Dance of Desert Girls."

Mr. Hadley's compositions are always interesting, being clever, original and scholarly. These two excerpts are from a recent large work. The intermezzo is a weird and exotic bit of writing. The first two pages contain strange and daring harmonies. The dance is in five-four measure and is a rapid allegro.

"Zorina," B. R. Anthony. Here is an oriental intermezzo, a soft swaying two-four movement in the minor. For material for oriental scenes these two intermezzi are just the thing.

ITALIAN: "Mia Carissima," L. Hosmer. "My Dream in Venice," V. Boehlein.

The first opens in an unusually original way—French horn solo against bassoon and tromba, reiterated by oboe, followed by a flute cadenza. We next come to a con grazia air in G with alternate single notes and thirds. A piu mosso offers a sparkling clarinet and flute duo against a bassoon dominant, a contrasting part in B flat, a lovely cantabile in E flat and the original theme to end the piece. The second is a fluent six-eight in C and G, with the second theme a fine cello-like air, and will prove correct not only for general scenes, but in those of a pastoral and idyllic character also.

WOODLAND: "On a Mountain Crest," L. A. Coerne.

A common measure moderato in D and B flat with well-defined rhythms, one which will serve well on neutral and quiet scenes.

The above are Ditson publications.

From the press of J. Fischer & Bro. come the second and third book of "Frimin Swinnen's" compositions for the theater organ. The second is "Five Dramatic Agitados," and they are written in a diversity of styles. No. 1 in F minor opens with a double trill on the manuals, and striking chords in agitato style, which are later seen in an accelerando passage, with the left hand answering on the off beat. A forte passage in single notes leads into full organ chords, with the theme in the pedals. No. 2, G minor, abounds in action (groups of sixteenths) and the last page has some striking ascending chord and pedal passages accompanied by triplets in the right hand. No. 3, D minor, opens with a pedal trill, and a militant manual part for reeds. The time is then divided between pedal themes and an agitated manual accompaniment on one hand and bravura sections. It is noticeable that all five numbers conclude with a dominant chord instead of a definite tonic finality.

The third book, that of themes, has an F major nine-eight air for the first number, effective on a soft solo stop. No. 2 is a more piquant and sparkling arioso, evidently portraying the lighter moods of youth. Opening with a duet in G for quintadena and strings, a plaintive oboe theme in G minor offers the right contrast. No. 3 is in F sharp minor, with chime obligato, and No. 4 is in D in duo form. The fifth—in E minor—is an American Indian theme for oboe solo with a

syncopated pedal and left hand accompaniment. It is usable also on oriental pictures. The third and fourth pieces in this collection are somewhat disappointing. Seemingly Mr. Swinnen writes better in the dramatic style.

FRENCH-CANADIAN: "Bells of St. Ann de Beaurpe," "Song of the Basket Weaver," A. Russell.

The second and third movements of Mr. Russell's new suite of St. Lawrence Sketches reaches us. The program note is as follows: "Chimes of St. Ann, gathering of the faithful, chanting of choir, processions, miracle, benediction, and bells in the distance." The chime theme opens, then an animato part for the gathering, a lovely section on vox humana for the chant, a maestoso in E (processional) and the three remaining descriptive notes are covered in a few measures with the echoing of bells in the distance. The "Song of the Basket Weaver" musically visualizes an old French-Canadian woman sitting in the doorway of her cabin, singing a song of long ago while her deft fingers fashion a basket of river grasses. A plaintive aria in F minor of eight measures introduces an andante in F major. These two themes are repeated alternately, ending with the minor strain. The excellence of these pieces for theater use will make organists impatient to receive the remaining two numbers, now in press, which are to be called "The Citadel at Quebec" and "Up the Saguenay."

From the Arthur P. Schmidt Company we receive a selection of new piano solos, the best of which we note briefly:

GYPSY: "The Gypsy's Lament," M. Tarenghi. F minor seems to be the favorite key of this composer, his celebrated Serenata being in this key. A flavor of Spain in the accompaniment is accentuated by using dotted eighth and two thirty-second notes instead of the usual eighth and sixteenth.

NEUTRAL AND QUIET: "Stars Brightly Shining," by E. Bronte, has a sub-title "Venetian Carnival," and this gives the real clew to the work. "Twilight Meditation," by Denee, is a quiet andante in B flat. "In Night's Soft Glow," by Heins, is a tone picture of the

languorous enchantment of moonlight, while "Sunset," by the Norwegian composer, Torjussen, has a left hand melody with dissonant accompanying chords in the right, and cues for chimes.

PASTORAL: Two organ solos from the same firm are "Reverie Pastorale," by C. H. Morse, and "Shepherd's Morning Song," by Arthur Davis. The first, in B, is a six-eight flowing movement with solo for flute stops, and the second, in A flat, has a four-four theme of decided accent for oboe solo. Both are splendid for picture work.

**Answer to Correspondent.**

L. F. Centralia, Ill.—Your questions received and we will answer them at length next month.

**Exhibit at Pittsburgh**

The week of Jan. 30 to Feb. 4 a special music exhibit was on display at the Carnegie Library in Pittsburgh. The exhibit included not only typical and rare samples from the library's own collection, but interesting old instruments from outside and scores, photographs and other interesting information about Pittsburgh composers, past and present. The Carnegie Library has music to lend as well as books. About 1,900 scores and 3,500 books about music are available to Pittsburghers in the library musical collection. A recent survey of musical libraries shows the collection of the Pittsburgh library to rank among the first fifteen in the United States. Its range and extent make possible the inclusion of material of value and practical use to those interested in music from many diverse points of view. Nearly all of this material may be borrowed and taken home just as other books are.

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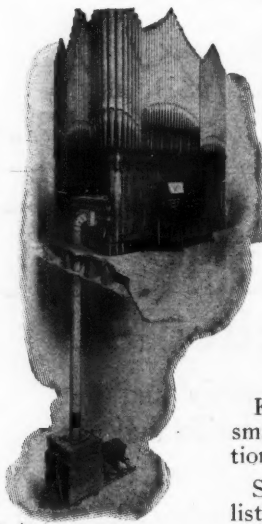
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**NEW POSITION FOR G. B. NEVIN**

**To Preside at Skinner Four-Manual in First Lutheran, Johnstown.**

Gordon Balch Nevin, well-known organist and composer, will be the organist of the First Lutheran Church of Johnstown, Pa., as soon as its magnificent new edifice is completed. Mr. Nevin has tendered his resignation to the officers of the First Presbyterian Church.

At the Lutheran Church Mr. Nevin will preside at the four-manual and echo Skinner organ which has been constructed at a cost of \$25,000. This instrument is the largest organ between Pittsburgh and Harrisburg and has every modern feature and improvement which money can buy.

Mr. Nevin has been in the service of Presbyterian churches for more than ten years, having been connected with such important ones as the Second Presbyterian of Cleveland, and the First Church of Greensburg, Pa. He is the author of two books and of over sixty published compositions; two other books are announced for early publication, and he is a regular contributor to magazines.

**Yon at Aeolian Hall March 11.**

Pietro Yon will give a recital at Aeolian Hall, New York, March 11 at 3 o'clock in the afternoon. The program to be presented includes: Prelude and Fugue on the name of B-A-C-H, Liszt; Elevation in E major, Saint-Saens; Prelude and Fugue in A minor, Bach; "Redemption," Bossi; "Eklog," Kramer; "La Goccia" ("The Drop"), Fughetta, R. Remondi; "The Squirrel" (Scherzino) (new), Powell Weaver; "Marche Russe," Schminke; "Hymn of Glory" (new), Yon; "Gesù Bambino" (request), Yon; First Concert Study (request), Yon.

**Anthems in the Laboratory**

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(Continued from page 2.)

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Mr. Mapp believes the best results in playing for pictures are obtained by playing music from the best masters, real melodies, something worth playing and worth hearing, and that the gift of improvising, though very useful, should be subordinated to the use of consistently melodious compositions by eminent composers. A new three-manual Smith unit orchestra is available for lessons and practice, and organists will be properly trained to play this and other unit orchestras.

Mr. Mapp was formerly demonstrator in the New York district for the Wurlitzer Hope-Jones unit orchestra, and was organist at the Broadway and Plaza theaters in New York City and at Covent Garden, Chicago.

The music program arranged by Hugo Riesenfeld for the Rivoli in New York the week of Feb. 19 included the clavilux, or "color organ", in conjunction with the Rivoli orchestra. The clavilux and the orchestra "played" three Claude Debussy compositions—"Arabesque", "Danse Sacree" and "Danse Profane"—with the inventor of the color organ, T. Wilfred, at the console. The color organ has been used as a silent solo instrument before, but at the Rivoli it made its debut as soloist with the orchestra, playing music for the eyes with fluid forms and colors upon the screen.

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The Conquest of the Pacific is on in earnest. The magnificent Forum Theatre in Los Angeles is to be equipped with a Kimball at the highest price ever paid in real money for a unit orchestra or orchestral organ. The First M. E. Church in Santa Cruz will have a new Kimball for Easter. A large Kimball orchestral organ was completed in December in the Neptune Theatre, Seattle's latest high class house. The Scottish Rite Cathedral in Tacoma will dedicate another three manual with echo, two consoles and other unusual features this month. Organs up to four manuals have served as outposts in churches, residences, hotels and theatres from Spokane and Bellingham on the north to Los Angeles and Riverside on the south.

George J. Bohlen has gone direct from the factory to be Pacific Coast representative for the states south of Oregon and west of Colorado and Texas, and has opened offices at 1214 Pacific Mutual Building, Los Angeles, and 1229 Hearst-Examiner Building, San Francisco. Service stations will be maintained in both cities and at other convenient points, E. P. Edwards continuing to look after Kimball organs in the Bay district and other appointments being under consideration. A. D. Longmore of 1421 Third Avenue, Seattle, and H. M. Hansen of 809 West Fourth Street, Spokane, also maintain offices completely equipped for sales and service in the territory respectively west and east of the Cascades.

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**News from Philadelphia**

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Feb. 22. — Two of Bach's compositions, originally written for the organ and well known in that form, appeared in a new guise during the month. The Passacaglia in C minor was played by the Philadelphia Orchestra twice, and the C minor Fugue was given by the New York Symphony Orchestra. We so often hear of organ arrangements of orchestral compositions that it becomes a distinct novelty to record orchestral arrangements of organ works. Opinions differ as to the success of both the above-mentioned experiments.

The choir of St. Peter's under Harold W. Gilbert is doing fine and extensive work this season. Thirty-six male voices compose the personnel and the training is all that could be desired. This choir gave a concert in Witherspoon Hall Feb. 15 at which Palestrina figured three times, other composers being Byrd and Sweelinck, in addition to Russian and American writers.

Stanley Addicks, organist of the First Presbyterian Church, is making a fine success as leader of the Philadelphia Music Club, a vocal and instrumental organization which has given three concerts this season.

The male choir of Holy Trinity Chapel, Ernest F. Potter organist, gave the cantata, "The Prophet Psalmist," twice this month, the second time by request. Organ recitals of good musical selections precede these services.

Firmin Swinnen, organist of the Aldine Theater, is substituting at the Church of the New Jerusalem for Rollo Maitland, who in turn is playing temporarily at the Walnut Street Presbyterian Church, where he formerly held forth.

The Pennsylvania chapter of the A. G. O. held a fine service at St. Luke's, Germantown. George Alexander A. West directed the combined choirs. James E. Lord with his choristers from Calvary Church assisted.

Dr. William A. Wolf is writing interesting articles on the "Lives of the Great Composers," which are published weekly in the New Era of Lancaster, Pa. Each article is illustrated with a photograph and a reproduction of a section of his best-known work. These essays are used as a basis for a musical memory test for young students.

At the Memorial Church of St. Paul, William Stansfield, organist, presented the following program on Feb. 12: Meditation, "Light of Life," Elgar; "Zion's Ways," ("Gallia"), Gounod; "O Gladsome Light," Sullivan; "If With All Your Hearts," Mendelssohn; Finale, First Symphony, Verne.

At a memorial mass in St. Peter's Cathedral, for the late pope, a priests' choir sang Yon's Requiem under the direction of the Rev. William Kane, with William Murphy at the organ.

The position of organist at the Synagogue of Rodeph Shalom, lately occupied by Walter St. Clair Knodle, has been accepted by N. Lindsay Norden. A new organ is being installed by Austin.

**NEWS NOTES FROM BOSTON.**

BY S. HARRISON LOVEWELL.

Boston, Mass., Feb. 20.—On the first Sunday in February, memorial services were held at Melrose for John C. F. Slayton, member of the governor's council and donor of the magnificent concert organ in Memorial Hall. Charles R. Adams, former mayor, presided and Governor Cox and former Governor Bates delivered addresses. The sermon was preached by the Rev. Harold Marshall of the Universalist Church. The Amphion Club sang and Will C. Macfarlane of New York, former municipal organist, gave an organ recital.

The mid-winter recital of the New England chapter of the American Guild of Organists was played at the Harvard Club, Commonwealth Avenue, Sunday afternoon, Feb. 12, by John Hermann Loud, F.A.G.O. Every seat was occupied and many visitors were obliged to stand. The performance of the following program was accounted among the best ever given on the brilliant concert instrument at the club: Toccata and Fugue in D minor, Bach; "Aylee" (new), Knodle; "Angelwood Tales" (Suite for Organ), Stoughton; "Marche Funebre et Chant Seraphique," Guilmant; "The Call of Spring" (Caprice), Hailing; Intermezzo, Callaerts; Concert Rondo in B flat, Hollins.

On a recent evening in February, Mrs. Frank A. Day, for whose husband the large four-manual organ in Elliot Congregational Church is a memorial, entertained the members of the chorus choir of this church (E. E. Truette, organist and choir-master) at a party at Plymouth Theater. About forty of the choir attended.

The annual New England chapter dinner this year was unusually well attended and all reported a fine time as well as an excellent dinner. Leo Lewis of Tufts College was the principal speaker of the evening. His address had to do with the greater practical availability of musical art in comparison with the other arts. The musical program was furnished by Mr. and Mrs. Francis W.

Snow. They played a selection by Boellmann written for piano and violoncello. Mrs. Snow is professionally known as Miss Stickney. George Boynton, tenor soloist at the New Old South Congregational Church, sang a group of songs by Massenet, Sjogren and Fauro.

An a cappella service will be held by the New England chapter early in March at King's Chapel as a memorial to Victor Eiler, late warden of the guild. Other organists to give recitals at King's Chapel in February were Harris S. Shaw, Raymond C. Robinson and William E. Zeuch.

At Emmanuel Church on Septuagesima Sunday Albert W. Snow played the following organ selections: "Petite Suite," Barnes; "Pastel," No. 3, Karg-Elert; Prelude, Samazeneuilh; "Epithalame" and "Lied," Verne.

On a recent Sunday noon William E. Zeuch played as follows at his regular recital at South Congregational Church: "Chant du Soir," Bossi; Finale from "New World" Symphony, Dvorak; "Grande Choer Dialogue," Gigout; "Minuet de l'Antico," Seeböck. In the afternoon of the same Sunday Mr. Zeuch as "guest" organist played the following selections at Trinity Church, Ernest Mitchell, organist and choir-master, being conductor for the concert given by the Brookline Choral Society: Gothic Suite, Boellmann; Reverie, Bonnet; Evensong, Martin; "Song of Triumph," Zimmerman.

Through error last month's report of the dedication music at Dudley Street Baptist Church omitted the name of the organist, William G. Hambleton is organist and choir-master at this church and the choral music is rendered by a vested choir of seventy-five voices. For fifteen years Mr. Hambleton was organist at Grace Episcopal Church, Newton.

A. Vincent Bennett is organist and choir-master at King's Chapel, the first Episcopal Church edifice to be built in Boston. Later it was sold to the Unitarian Church. Services are held daily at noon. On Tuesdays organ recitals are given by leading Boston musicians. The first recital given by Mr. Bennett presented the following program: Prelude and Fugue in B flat major, Bach; Vorspiel, "O World, I E'en Must Leave Thee," Brahms; Chorale in A minor, Franck; Chorale Improvisations ("From Heaven Above," "To Thee, O Jehovah, Will I Sing" and "Sleepers, Wake!," Karg-Elert; Intermezzo Lirico, "Stunde der Weibhe" and "Stunde der Freude," Bossi; Sortie, Ropartz.

The second recital was given by John P. Marshall, organist and choir-master of First Church (Unitarian) and Director of Music, Boston University. The program: Allegro from an Organ Concerto, Handel; "Ave Maria," Arkadelt-Liszt; Nocturne, Miller; Evensong, King Hall; Suite "Sigurd Jorsalfar," Grieg.

**Musical Treat at Lebanon, N. H.**

Mrs. Frank C. Churchill, the organist and music patron of Lebanon, N. H., gave the fifth musical in her home Feb. 6, with her instrumental quartet, assisted by Mr. and Mrs. Frank Slater of West Lebanon, vocalists. The snowy day did not prevent a large audience gathering and 175 were present. The event was under the auspices of the Woman's Alliance. The program was probably the best of the series thus far. Miss Burnes with her violin was at her best; Mr. Ladd's viola always adds to the quartet; Mrs. Churchill at her fine Estey two-manual organ, and Mr. Woodhead's work in the accompaniments made up a program which was a credit to Lebanon. Captain French paid a compliment to Mrs. Churchill and her assistants in a graceful speech.

**New Haskell Organ Completed.**

William A. Loveland, Inc., has completed the two-manual organ in the auditorium of the Girls' Catholic High School, Philadelphia. The organ is divided, being placed on either side of the stage and on a level with the galleries. The console is in the center of the orchestra and recessed under the stage with key cheeks projecting. The action is electric. The specifications show twenty-one speaking stops, five couplers and seven combination pistons. The manufacturers are proud of this, their first completed organ under the new management, and, having several more under contract, feel assured of the success of their undertaking in manufacturing the Haskell organ.

**Choralcelo, Inc., Gets Charter.**

Choralcelo, Inc., First National Bank building, Chicago, has been granted a charter of incorporation under the laws of Illinois for the manufacture and sale of musical instruments. The new concern, which is capitalized at \$5,000,000, was incorporated by Frank B. Bair, Tom C. Igo and E. F. Johnson.

**IMPRESSES BIBLE STORIES**

**Story-Song-Picture Service Arranged by Miss Leola Arnold.**

The majestic, simple language of the Bible; music, sung by four voices and played softly on the organ, and pictures, most of them reproductions from the works of the great masters, were all employed to tell stories in the life of Christ at a novel story-song-picture service in the First Presbyterian Church of Rockford, Ill., Sunday evening, Jan. 29. The church was crowded for this fourth event in the calendar of special musical services which Miss Leola Arnold, organist of the church, arranged for the 1921-1922 season. Miss Arnold was assisted by the Rev. W. H. Fulton, pastor of the church, who correlated the pictures with the narratives and who read the New Testament passages that preceded each song-picture number.

How Christ walked upon the water was the first narrative, related in the words of Matthew and in the music, "Fierce Was the Wild Billow," by Noble. "Behold, the Master Passeth By" (Stevenson) furnished the musical setting for the story of Christ's gathering of his disciples and of his advice to the rich young man who sought his wisdom.

The monthly musical service at the First Presbyterian Church of Huntington, W. Va., Jan. 22, under the direction of Edwin M. Steckel, took the form of a "Gounod evening." The program for the service made such an impression that by request it was repeated on the evening of the following Sunday.

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**The Ecclesiastical Music of H. Alexander Matthews.**

Until recently a curious condition prevailed in our church music: in spite of the fact that there were only a few boy choirs in the country and most of them of dubious quality, nearly all our best available church music was written for this rare type of choir. Nowadays we are beginning to get excellent compositions for choirs of mixed voices, thanks to men like Dr. H. Alexander Matthews of Philadelphia. Born and bred to a boy choir tradition, Dr. Matthews has come to realize the possibilities for tonal and emotional variety in the mixed choir, and he has had under his direction such excellent choral bodies as the mixed choir of thirty-five voices in the Church of St. Luke and the Epiphany, the Choral Art Society of Philadelphia and the women's chorus of the New Century Club. Writing for such choirs, he has developed an idiom melodious and varied, employing resources of tonal color that do not exist in the boy's voice—or that exist only in very rare cases. Inasmuch as most of us direct quartets or choruses of mixed voices, it should be of value to survey this composer's work. I do not mean to infer that there is not much of his composition that will not go well with a boy choir, nor do I deny that for certain types of church music the boy's tone may be superior.

**CANTATAS.**

I suppose that Dr. Matthews is particularly noted for his sacred cantatas. It would be unprofitable to debate the question of which is the finest American cantata, but it is safe to say that Dr. Matthews has written a greater number of musically, vocal and popular cantatas than any other American composer. All of them are obviously for mixed choirs, all of them are melodious, all of them are well-built, all of them have attractive librettos, and all of them are well within the limits of any well-trained volunteer chorus. I have often wondered at the facility and fluency of the part-writing exhibited; the vocal leads are fool-proof. And when I say that, I intend to convey a compliment to a man who can effect so much with such simple means. I do not mean to suggest that these works do not repay very careful preparation by an excellent choir.

"The Story of Christmas," SATBar, 71 pages. Parts available for harp and tympani. (S)

"The Triumph of the Cross," STBar, 76 pages. (S)

"The Life Everlasting," S or T, A or boy S, Bar, B. 47 pages. Parts available for 2 trumpets; 2 trombones, tympani. (S)

"The Conversion," S or T, TBar, 54 pages. Parts for strings, 2 horns, 2 trumpets, tympani. (S)

"The City of God," STBar, 71 pages. Parts for orchestra. (S)

The Christmas cantata seems to me the finest of the set. Its title at first suggests a childish work, and I have had occasion to warn choirmasters not to throw the cantata aside without examination with the notion that it was beneath the dignity of a good choir. As Dr. Matthews says, we have no objection to the well-known title "The Story of the Cross," and the subject of all Christmas cantatas is the wondrous birth of a Child. I have tried to get the composer to change the title, but he quite properly thinks himself the best judge of his own work. It is a lovely composition—graceful and melodious, crowded with tunes that express the spirit of Christmas. Several of the parts may be sung as separate numbers:

"O Emmanuel," excellent short introit for Advent.

"The Angel Gabriel Was Sent," soprano solo with brief chorus at end.

"O Lovely Voices of the Sky," tenor

or soprano solo, with harp obligato part, published separately.

"Sleep, Holy Babe," alto solo and chorus.

Other parts might well be sung separately, but of these I am especially fond. "Sleep, Holy Babe," has been arranged as a separate anthem for three-part chorus of women's voices. With "O Lovely Voices" it furnishes a pair of the best modern numbers for Christmas that I know; I give both nearly every year.

"The Triumph of the Cross" is a bit more difficult. Like the Christmas work, it employs two leading musical motives to bind the cantata together. Especially useful for separate presentation are:

"I Came from the Father," baritone solo.

"Come Unto Him," quartet with accompaniment ad lib.

"Was Ever Loneliness so Great," tenor or soprano solo.

"The March to Calvary," instrumental march, chorus, tenor (or soprano) and baritone solos.

"O Saviour of the World," soprano obligato solo and chorus, published separately.

Of these I use oftenest the second and last.

"The Life Everlasting," a shorter work, is useful for Easter or Advent. Every number is effective separately, but special mention should be made of these:

"In My Father's House," baritone solo.

"Take Ye Heed," bass and chorus, published separately, 14 pp.

"He Will Swallow up Death," alto obligato and chorus, published separately.

"Blessed Are They," tenor or soprano solo.

The second of these shows masterly counterpoint, with splendid use of the sonorities of a mixed chorus; it is so long that it taxes the quartet, but I have worried through it with only four voices. The third has a very effective solo, affording opportunity to display the versatility of an alto voice, ranging from loud triumph to comforting pianissimo.

"The Conversion" tells in dramatic form the story of Paul on the Damascus road; it is for saints' days or general use. Particularly useful separately are:

"The Prayer of the Penitent," unaccompanied quartet, published separately.

"O Master, Let Me Walk with Thee," tenor or soprano solo.

"They that Wait Upon the Lord," soprano solo and chorus, or quintet.

"From all Thy Saints in Warfare," chorus with verses for quartet or semi-chorus, but all four-part, published separately.

The first and third of these are examples of the composer's ability to get stunning effects with apparently simple means; they are the sort of things that your audience asks you to repeat. The last number may be used as an effective memorial anthem by changing a few words: instead of singing "Praise for the glorious vision the persecutor saw" substitute "Praise for the glorious vision the sons of freedom saw"; instead of "Thee, Lord, for his conversion" sing "Thee, Lord, for their great triumph." Perhaps better words will suggest themselves; it is a pity that so effective a number should not have wider use.

"The City of God" was written for the Lutheran celebration in 1917; of course it employs Luther's "Ein' feste Burg" with good effect. It may be used for any festive occasion, as, for example, at a church anniversary. "Now Have We Peace with God" is a fluent and pretty chorus, but the real gem of this cantata is the splendid solo for soprano or tenor, "Rejoice ye with Jerusalem" especially useful for Armistice Day or similar occasions, and very appropriate for a church festival.

**ANTHEMS.**

The anthems vary widely in style, merit and appeal. The composer's works in this form seem to me to fall into three groups. First of all is a list of those very easy things evidently intended for volunteer choirs. I have

marked with an asterisk those which I like best:

"Awake, Thou That Sleepest," S. (D)\* Easter.

"Blessed Be the Man," (D) Alms.

"Come Ye and Let Us Walk," (D) Introit, General.

"The Eyes of the Lord Are Over the Righteous," (D) General.

"Four Christmas Carols for Children," (S) Christmas.

"God That Madest," S. (C)\* Evening.

"I Will Lift up Mine Eyes," (D) General.

"Lord, We Pray Thee," S or T. (D) Trinity Collect, General.

"O How Amiable," S. (D) General, the Church.

"O Lord My God," S-A, 4 pages. (D)\* Lent.

"The Path of the Just," 3 pages. (D) Introit.

"Save Me, O God," S. (D)\* Lent.

"Sun of My Soul," S or T. (S) Evening.

"There Were Shepherds," S. (D) Christmas.

"We Declare Unto You Glad Tidings," S. (D)\* Christmas.

The following list is of accompanied anthems, a little more difficult and much more original, all worthy the attention of a good mixed chorus; those marked with an asterisk are available for mixed quartets:

"Blessed be Thou," 15 pages, orchestra parts available. (S) Festival.

"Break Forth Into Joy," (G) Christmas.

"The Day Is Gently Sinking," T. (S)\* Evening.

"Hide Me Under the Shadow," 4 pages. (S)\* Close of Evensong.

"Judge of the Just," T or S. (D)\* Patriotic, Peace, Armistice.

"The Lord Redeemeth," S. (D)\* Saints' Days.

"Recessional," T. Orchestra parts available. (S) Patriotic.

"The Shadows of the Evening Hours," T. (S)\* Evening.

"There Stood Three Marys," S. Parts for violin, cello, harp (piano), and organ. (S) Easter.

"Blessed be Thou" and "Recession-

al" are two excellent festival anthems for chorus, vigorous and not difficult, with interesting parts for organ or orchestra. I should think that the former would be excellent for use in Jewish services. The latter has been sung by some of the finest choirs in the country; it is, I believe, a favorite of the composer. The three evening anthems are among the most effective we have for quartet; of course they are still finer with chorus; the solo parts are suave and grateful to the voice. The Easter anthem is finely atmospheric with its flattened seventh and other familiar effects; occasional division of parts puts it outside the possibilities of the quartet; look it over for this Easter, if you have a chorus. The other numbers are all vocal and effective, particularly "Judge of the Just," with its martial tread, though the text is not so fine as the music.

Recently Dr. Matthews has followed the trend of leading composers in turning to the unaccompanied anthem, and it seems to me that these are his finest compositions outside the cantatas:

"A Ballad of the Trees and Master" 8 part. (S) Lent.

"Deliver Me, O God," (S) Lent.

"The Lord of Glory," 8 part. (G) Christmas or General.

"O Love Invisible," (C) Lent or General.

"Three Women Went Forth," 8 part. (C) Easter.

Lanier's "Ballad of Trees and the Master" has had several settings, including a very original one by Philip James and one by Mr. Noble, still in manuscript. The present setting is easy and tremendously effective, working up to a mighty climax and giving all sorts of opportunity for shading; at the same time it has no difficult leads, and there is no reason why any part should go astray. I suggest this number as an excellent one to use in accustoming your chorus to a cappella work. With this number I rank the new Easter anthem, just from the press and as fine a thing as the composer has written. Don't be afraid of the occasional divisions; a second

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(Easter anthem.)
9. An Apostrophe to the Heavenly Hosts.....Healey Willan 1.00  
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12. Three Women Went Forth.....H. Alexander Matthews .15  
(Easter Anthem a cappella.)

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glance will show you that the composer has exercised his customary good sense in part-leading. I prophesy that this number will be sung far and wide this Easter, and it will give choirmasters a new respect for Dr. Matthews' accomplishments.

There are a few settings of the canticles: A Te Deum in G (S) with solos for ST; a Benedictus es Domine (G); a chant Benedicite in G (S); and a Magnificat and Nunc Dimittis in C (D), the Nunc an effective work with bass solo. Then there is a pretty Vesper Hymn (G) printed on a card, to be sung at the close of evensong. The fluent Te Deum seems to me the best of these, but no one of them is representative of the composer's best work.

**DUETS AND SOLOS.**

There are very few good sacred duets available; fortunately this composer has given us four, all decidedly effective and easy to sing:

"Lord, I Have Loved the Habitation," A-B. (D)

"The Lord Is My Light," S or T-B. (S)

"The Lord Is My Shepherd," S-T. (S)

"Withdraw not Thou Thy Mercy," A-B. (D)

You can't go wrong in ordering any one of these. The few solos are not so uniformly good; they are below the high standard of solo writing in the cantatas:

"Calm on the Listening Ear," high. (S) Christmas.

"How Long, O Lord," low. (S) Lent.

"Judge Me, O God," low. (S) Lent, General.

"Save Me, O God," medium. (D) Lent, General.

The first and last of these are best; the last needs a dramatic baritone. Remember that "O Lovely Voices of the Sky" is now printed separately, a splendid high solo for Christmas.

**ORGAN WORKS.**

There is a good list of organ works: Concert Overture in C minor. (G) "Pæan." (S)

Toccata in G minor. (S)

"The Fountain." (S)

"Epithalamium." (S)

Evening Song. (S)

Romanza in C minor. (S)

Finale in D minor. (S)

"To Spring." (S)

First Recital Pieces. (S) (Communion, Festal March, Caprice, Sortie, Melodie, Pastorale.)

These are well-written and effective, somewhat in the style of Faulkes and Hollins, the work of a man who knows how to get the interest of an audience. Dr. Matthews has an admirable sense of form; many of these compositions are in the ABA song-form, commendably clear and sufficiently varied. The Overture and the Toccata are admirable examples of a use of sonata-form; indeed, the form is quite strict in the Overture. I confess that I like a composition that can be analyzed, and I am particularly fond of the three-part form. One thing that I do not like in some of these compositions is a fault that seems nearly universal, and that is an excessive reliance upon sequences in development. This past month I heard an extemporization by the man

who seems to me the most accomplished organist in America, and like all his fellows he relied very largely on sequences. One wishes to shout, "For Gabriel's sake, alight!"

The most popular of these numbers, judging by printed programs, are the Overture, a straightforward, robust work; the "Pæan," of a similar type; and "The Fountain," requiring a good piano technique and a modern organ. These three are favorite recital numbers. My colleague, who has no illusions regarding my organ playing, assures me that none of these is difficult for a man with a decent piano technique. How about the fellows like me who haven't time to practice and have an antiquated organ? Well, I use the "Evening Song," the "Romanza," the Finale and the "Pæan," and like them very much; I don't "make" all the notes in the "Pæan." Each of the First Recital Pieces is written to develop a pupil's mastery of one particular part of organ technique, and they fulfill their purpose. The Communion and Pastorale make pretty little numbers for church use.

Schirmer publishes a Romance for organ, violin, cello and harp (piano) that I used last Easter; it is a melodious and easy composition. Mr. Gray has in press a "Consolation" for the same instruments. (By the way, Mr. Gray has just published a Meditation by Herrat for the same instruments, a melodious work; and do you know Dickinson's "Exaltation"; I myself have an antipathy to harp music that gives me many serious forebodings regarding the future. In all these compositions I substitute a piano.

Dr. Matthews has published a lot of attractive secular music, including some excellent solos from the press of Ditson and a cantata setting of Longfellow's "The Slave's Dream" (S) for women's voices or for mixed chorus. The occasional weakness in his sacred work is for a luscious harmonic background that some people call secular; of course, nobody can object to this in his secular compositions.

There are many reasons why I admire this composer's work, and I find it hard, as usual, to compress criticism into a phrase. I like his dramatic force, his variety in color, his very smooth part-leading, his unswerving good judgment regarding vocal effects, his remarkable spontaneity in melody. His masterly cantatas, effective duets and attractive anthems have an important part in the uplift of sacred music for mixed voices in our American Protestant churches. I come back to the word "suavity" and give it all its original noble meaning in Latin to describe the compositions of H. Alexander Matthews.

The assembly room in the new building of the Pittsburgh Musical Institute was formally opened on the evening of Feb. 15 with a reception by the directors and a musical program by Dallmeyer Russell, Mrs. Romaine Smith Russell, Gaylord Yost and William H. Oetting. The next evening the regular program talk on the coming Philadelphia Orchestra program was given by Charles N. Boyd in the new auditorium.

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It was an exhibition of a master—an exacting one—a master of an instrument that before the recital was over had simulated every musical sound known almost. \* \* \* An intimate acquaintance with the work of Clarence Eddy has been gained by more than 5,000 people and when he returns, and return he must, he will find the ranks of his friends and admirers augmented by those who have heard the good tidings by word of mouth from those privileged to hear him this time.—*Memphis Commercial Appeal.*

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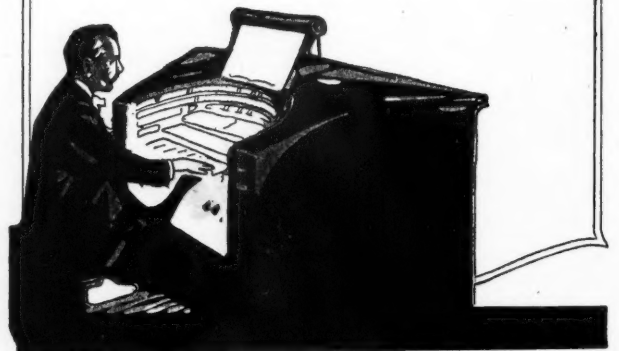
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