

# THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Thirteenth Year—Number Nine.

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One Dollar a Year—Ten Cents a Copy.

## LARGE ATTENDANCE FOR CONVENTION CHICAGO READY FOR GUESTS.

Organists from Coast to Coast Coming for Meeting of the National Association, Despite Railroad Strike, Etc.

Organists from all parts of the country were flocking to Chicago as the August issue of The Diapason went to press and the sessions of the fifteenth annual convention of the National Association of Organists are in full swing as this reaches our readers. Early indications, including inquiries from men and women who planned to come to Chicago, gave promise that the attendance would be large and that holding the convention as far west as Chicago would prove a stimulus to the attendance. Despite the railroad strike and other difficulties reservations were made by visitors from coast to coast—from Maine to California.

The convention opens with a reception of an informal nature—a "get-together" meeting of Chicago organists and the visitors—on the evening of Monday, July 31, in the parlors of the Auditorium Hotel. The first business session is held on Tuesday morning, Aug. 1. The program is as outlined in the July issue of The Diapason.

Following is the complete program:

**TUESDAY, AUG. 1.**  
At Kimball Hall.  
9:15 a. m.—Registration.  
10—Address of Welcome by William Hale Thompson, Mayor of Chicago. Response by President Henry S. Fry.  
10:30—Business Meeting. Reports of officers, committees and state presidents. Election of nominating committee.  
11:30—Paper by Dr. Peter C. Lutkin, dean of Northwestern University School of Music, on "A Cappella Singing."  
1 p. m.—Lunch.  
3:30—At St. James' Episcopal Church. (Organ built by Austin). Recital by Clarence Eddy, A. G. O., former president National Association of Organists.  
6—Supper.  
8:15—At Fourth Presbyterian Church. (Organ built by the Skinner Organ Company). Recital by Lynnwood Farnam, organist, Church of the Holy Communion, New York.

**WEDNESDAY.**  
At Kimball Hall.  
10 a. m.—Executive Committee and State Presidents' Meeting.  
11—Address by Dr. Felix Borowski on "Reforming the Literature of the Organ."  
1 p. m.—Luncheon.  
3:30—At Medinah Temple. (Organ built by Austin). Recital by A. Gordon Mitchell, Henry S. Fry and Rollo F. Maitland, representing the American Organ Players' Club.  
6—Supper.  
8:15—At Kimball Hall. (Organ built by W. W. Kimball Company.) Recital by Ernest MacMillan, Mus. D., F. R. C. O., Toronto, Ont., representing the Canadian College of Organists.

**THURSDAY.**  
At Kimball Hall.  
9:30 a. m.—Discussion, "Growth of the N. A. O."  
11—At Chicago Theater. (Unit Organ built by the Rudolph Wurlitzer Company). Demonstration, with feature picture; organist, Jesse Crawford, organist Chicago Theater.  
1 p. m.—Luncheon.  
3:30—Departure by automobiles for Ravinia Park.  
8:15—Special operatic performance.

**FRIDAY.**  
At Kimball Hall.  
10 a. m.—Business meeting.  
12:30—Luncheon.  
2 p. m.—Lecture by Dr. Paul E. Sabine, of the Riverbank Laboratories, on "Music and Architectural Acoustics."  
4—Recital by C. Albert Tufts, organist Second Church of Christ, Scientist, Los Angeles, Cal.  
7 p. m.—Banquet.

The Chicago reception committee which is attending to the comfort of the visitors is headed by Albert Cotsworth, and the other members are: William H. Barnes, Dr. J. Lewis Browne, Dr. Felix Borowski, Miss Alice R. Deal, Clarence Eddy, Robert P. Elliot, S. E. Gruenstein, Dr. Francis Hemington, Miss Florence Hodge, Dr. Walter Keller, Dr. Peter C. Lutkin, John W. Norton, Carl Rupprecht, Burley B. Ayers, F. W. Van Dusen, Mrs. Irene Belden Zaring, Charles A. Stebbins, Mrs. Wilhelm Middelschulte, A. J. Strohm, William H. Shuey, Fanny R. Wurlitzer, Clayton F. Summy, Roy Murphy, J. C. Deagan, Ernst Schmidt, F. Delaney and Charles E. Watt.

## Programs of Recitals at N. A. O. Convention

### CLARENCE EDDY.

"Hymn of Glory" (new), Pietro A. Yon.  
"Keep Me from Sinking Down" (new), Carl R. Ditton. (Dedicated to Clarence Eddy.)  
"Arabesque" and "Cantilena" (new), Carl McKinley.  
"Contrasts" (new), J. Lewis Browne.  
"In a Cloister Garden" (new), William Lester.  
"Afterglow" (in manuscript), Frederic Groton. (Dedicated to Clarence Eddy.)  
Chorale Fantasia on "Heinlein" (new), James E. Wallace.  
Allegro con Fuoco, De Boeck.

### LYNNWOOD FARNAM.

"Rejoice, Ye Pure in Heart" (Chorale Prelude in A flat), Leo Sowerby.  
"Meditation a Ste. Clotilde," Philip James.  
Scherzetto (F sharp minor), Louis Vierne.  
Toccata-Prelude on "Pange Lingua," E. C. Bairstow.  
Chaconne, Opus 73 (B flat minor), Sigfrid Karg-Elert.  
"Communion," Eduardo Torres.  
"Pantomime," H. B. Jepson.  
Toccata on "Ave Maris Stella," Marcel Dupre.  
"Ronde Francaise," Leon Boellmann.  
"Hark! A Voice Says: 'All Is Mortal'" (Chorale-Prelude in G major), J. S. Bach.  
Prelude and Fugue in G minor, Marcel Dupre.

### MEDINAH TEMPLE RECITAL.

Fantasia and Fugue, in G minor, Bach.  
Allegretto Scherzando, J. Stuart Archer.  
Chorale Improvisations ("Ein Lämmlein geht und trägt die schuld" and "Herr Jesu Christ, dich zu uns wend"), Sigfrid Karg-Elert. Played by A. Gordon Mitchell.  
"Gran Preiudio Sinfonico—per due Organi," ("In Hoc Signo Vinces"), Pietro A. Yon. Played by Rollo F. Maitland and Henry S. Fry.  
Chorale in A minor, Cesar Franck.  
"Clair de Lune," Sigfrid Karg-Elert.  
"In Summer," Charles A. Stebbins. Played by Henry S. Fry.  
Passacaglia in C minor, Bach.  
Canzonetta, S. Marguerite Maitland.  
"Marche Slav" (Transcribed by R. F. Maitland), Tschaiakowsky. Played by Rollo F. Maitland.

### ERNEST MACMILLAN.

Chorale Preludes: (a) "St. Ann," C. Hubert H. Parry; (b) "Allein Gott in der Höh sei Ehr," J. S. Bach; (c) "O Welt, ich muss dich lassen," Johannes Brahms.  
Prelude and Fugue in D major, J. S. Bach.  
"Favane sur une Infante defunte," Maurice Ravel.  
"Chante de May," Joseph Jonson.  
Scherzo, from Symphony No. 4, Charles Marie Widor.  
Prelude, Fugue et Variation, Cesar Franck.  
Romanza and Allegretto, William Woistenhöme.  
Concert Overture in F minor (dedicated to Dr. MacMillan), Alfred Hollins.

### C. ALBERT TUFTS.

Prelude, "St. Anne," and Fugue in E flat, J. S. Bach.  
"Träume," Wagner.  
"Invitation to the Dance," von Weber.  
"Marche Pittoresque," Kroeger.  
"Meditation a Ste. Clotilde," James.  
"Girl with the Flaxen Hair" (Organ transcription by Leon Roques), Debussy.  
"Dreams," Stoughton.  
Caprice in G. H. Alexander Matthews.  
"Andalouse," Pessard.  
"Vision Fugitive," Stevenson.  
Staccato Caprice (MSS.), Tufts.  
Festival Toccata, Fletcher.

## INFORMATION BUREAU

The Diapason will conduct an information bureau for visitors to the convention of the National Association of Organists, and its services are available both before and during the convention. Travel information, railroad schedules, information concerning the city, hotels, etc., will be furnished promptly. Readers may address this office or call at 1507 Kimball Building, Chicago.

## RECITALS AT THE PAGEANT.

Kimball Organ at the Municipal Pier Is Played by Hugh Porter.

Through the efforts of Joseph Schwickera and Dr. John Dill Robertson, president of the Chicago Pageant of Progress, the large Kimball organ used at the North Shore Music Festival at Evanston is being transferred from the Northwestern University Gymnasium to the municipal pier. There it will be used constantly for daily recitals and for accompanying the various programs and entertainments of the pageant. A set of Deagan cathedral chimes is being installed with the organ.

Hugh Porter, who has been appointed official organist for the pageant, will have charge of the instrument. Besides the regular accompaniments, he will give daily recitals of popular classics. These will occur from 7:30 to 8 o'clock on week days and from 1:30 to 2 on Sundays.

For many years Mr. Porter has been one of the prominent young musicians in Chicago. For several seasons he was a member of the faculty of the American Conservatory of Music. Two years ago he gave up that position to devote his time to church and concert work. At present Mr. Porter is organist of the Northwestern University School of Liberal Arts; of the New First Congregational Church, Chicago; of Temple Shalom, and of the great fall festivals given by this congregation at Medinah Temple.

Following are some of the programs offered by Mr. Porter:

July 29, 7:30 p. m.—"Variations de Concert," Bonnet; "Romance sans Paroles," Bonnet; "Liebestraum," Liszt; Minuet in G, Beethoven; Capriccio, Lemaigre; Folk Song (selected).  
Sunday, July 30, 1:30 p. m.—Sacred Concert—"Offertoire de St. Cecilia," Batiste; Berceuse, Dickinson; "Ein Feste Burg," Faulkes; "Ave Maria," Schubert; "Eventide," Frysinger; Halle-lujah Chorus, Handel.  
July 31, Chicago Composers: "Fantaisie Symphonique," Cole; "The Ebon Lute," Lester; "Contrasts," Browne; "Le Bonheur," Hyde; "Carillon," De Lamarter; March from Suite (in Miniature), De Lamarter.

Aug. 3, 12:30 p. m.—Recital in honor of the annual convention of the National Association of Organists: "Marche aux Flambeaux," Guilman; Andante from Fourth Sonata, Bach; Suite in F, Corelli; Second Symphony, Widor; Andante from Pastoral Sonata, Beethoven; "Chromatische Fantasie," Thiele.

Aug. 3, 7:30—Selections from great orchestral compositions: "Marche Militaire," Schubert; "In the Morning," from "Peer Gynt," Grieg; "Valse Triste," Sibelius; Romance, Sibelius; Clock Movement from Fourth Symphony, Haydn; Military March, "Pomp and Circumstance," Elgar.

Aug. 4, 7:30 p. m.—Popular operatic selections: Overture to "Oberon," Weber; Intermezzo from "Cavalleria Rusticana," Mascagni; Gavotte from "Mignon," Thomas; "Pilgrims' Chorus" from "Tannhäuser," Wagner; March from "Tannhäuser," Wagner.

Aug. 5, 7:30 p. m.—Program of works by American organ composers: "Fantaisie Symphonique," Cole; Springtime Sketch, Brewer; "In Summer," Stebbins; "In Autumn," Brewer; "Will of the Wisp," Nevin; American Folk Song (Transcription); "Marche Russe," Schminke.

Aug. 7, 1:30 p. m.—Sacred Concert: Paraphrase on theme by Gottschalk. Saul; Largo, Handel; "Ave Maria," Bach-Gounod; "Sanctus," Gounod; "Matnath Yad," Traditional Hebrew Melody; "The Bells of St. Ann de Beaupre," Russell; "Hosannah," Dubois.  
Aug. 7, 7:30 p. m.—Favorite Song Transcriptions: "By the Sea," Schubert; Londonderry Air, Coleman; Negro Melody; "Ave Maria," Schubert; "Still as the Night," Bohm; "The Lost Chord," Sullivan.

Aug. 8, 7:30 p. m.—Popular operatic selections: Overture to "Der Freischütz," Weber; Berceuse from "Jocelyn," Godard; "Walter's Prize Song," Wagner; Gavotte from "Mignon," Thomas; Grand March from "Les Huguenots," Meyerbeer.

Aug. 11, 7:30 p. m.—Selections from great orchestral compositions: Military March, "Pomp and Circumstance," Elgar; Andante from Fifth Symphony, Beethoven; "Praeludium," Jarnefelt; Symphony Pathetique (Andante and Finale), Tschaiakowsky.

Alban W. Cooper, who has been at Muskegon, Mich., for the last two years, has accepted an offer from St. Peter's Church, Niagara Falls, N. Y., to become its organist and choirmaster and will begin his work there Sept. 1.

## WILL RESTORE ORGAN TO THE FRONT RANKS

### GREAT WORK IN CINCINNATI

Complete Specification for Entirely Reconstructed Instrument for Music Hall, Which is to be Ready Early in 1923.

When the Austin Organ Company early next year completes the reconstruction of the great organ in the Cincinnati Music Hall, the contract for which was awarded to that company, as told in the July Diapason, this fine Cincinnati instrument will be restored to its place of high rank among the organs of the United States. The builder, with the assistance of John A. Bell of Pittsburgh, who studied the situation carefully, has prepared to make the organ more effective than it ever was through the installation of a modern action, and additional stops and many other features will add greatly to the beauty and efficiency of the instrument. A string organ is to be a new feature and will be placed in a separate expression box. This string organ will have 365 pipes. Three pistons and a cancel placed under the swell keys will serve to connect the string division with the other divisions of the organ.

The new specification is as follows:

**GREAT ORGAN.**  
Double Open Diapason, 16 ft., 73 pipes  
Open Diapason (new, large scale 38), 8 ft., 73 pipes.  
Bell Open Diapason, 8 ft., 73 pipes.  
Small Open Diapason, 8 ft., 73 pipes.  
Viola d'Gamba, 8 ft., 73 pipes.  
Gross Flöte (new, very large scale), 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Viola d'Amour, 8 ft., 73 pipes.  
Octave 4 ft., 61 pipes.  
Flute Harmonic, 4 ft., 61 pipes.  
Twelfth and Fifteenth, 2 ranks, 122 pipes.  
Seven-rank Cornet, 427 pipes.  
Four-rank Mixture, 244 pipes.  
Tuba Major (new) (10-inch wind), 16 ft., 73 pipes.  
Harmonic Tuba (new) (10-inch wind), 8 ft., 73 pipes.  
Clarion (new) (10-inch wind), 4 ft., 61 pipes.  
Harp (from Solo), 61 notes.  
Chimes (from Echo), 25 notes.  
Tremulant.  
Eight adjustable pistons to control Great and Pedal stops.

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason (new, very large scale), 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Vox Celeste, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Spitz Flöte, 8 ft., 73 pipes.  
Flute Celeste (new), 8 ft., 61 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Gross Flöte (new, and open bass), 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Five-rank Mixture, 305 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (new), 8 ft., 73 pipes.  
Clarion (Oboe scale), 4 ft., 61 pipes.  
String Organ (five ranks in separate swell box), 8 ft., 365 pipes.  
Tremulant for string organ.  
Tremulant for Swell.  
Eight adjustable combination pistons to control Swell and Pedal stops.

**CHOIR ORGAN.**  
English Diapason, 8 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 73 pipes.  
Concert Flute (new), 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute Octavante (new), 4 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Mixture (five ranks), 305 pipes.  
Cor Anglais, 16 ft., 73 pipes.  
Clarinet (new), 8 ft., 73 pipes.  
Orchestral Oboe (new), 8 ft., 73 pipes.  
Bassoon (new), 8 ft., 73 pipes.  
String Organ.  
Tremulant.  
Eight adjustable combination pistons to control Choir and Pedal stops.

**SOLO ORGAN (Open Chest).**  
Open Diapason, 8 ft., 73 pipes.  
Philomela, 8 ft., 73 pipes.  
Hohl Flöte (old stopped double mouth), 4 ft., 61 pipes.  
Tuba Major (voice smooth), 8 ft., 73 pipes.

**SOLO ORGAN (Enclosed).**  
Stentorphone (new), 8 ft., 73 pipes.  
Orchestral Flute (new), 8 ft., 73 pipes.  
Tuba Mirabilis (new), 8 ft., 73 pipes.  
French Horn (new), 8 ft., 73 pipes.  
Corno di Bassetto, 8 ft., 73 pipes.  
String Organ, 73 notes.  
Harp (Deagan-largest), 61 notes.

Entire Solo on 15-inch wind pressure.  
**ECHO ORGAN** (Played from Solo manual).  
 Aeoline, 8 ft., 73 pipes.  
 Vox Angelica (new), 8 ft., 73 pipes.  
 Rohr Flöte, 8 ft., 73 pipes.  
 Keraulophon, 8 ft., 134 pipes.  
 Chimney Flute (new), 4 ft., 61 pipes.  
 Vox Humana (new), 8 ft., 73 pipes.  
 Chimes (Deagan Class A), 25 notes.  
 Tremulant.  
 Five adjustable pistons affecting Solo and Pedal stops and four pistons affecting Echo and Pedal.

**PEDAL ORGAN.**  
 Double Open Diapason, 32 ft., 44 pipes.  
 Open Diapason, 16 ft., 44 pipes.  
 Viplone, 16 ft., 44 pipes.  
 Bourdon, 16 ft., 44 pipes.  
 Octave, 8 ft., 44 pipes.  
 Violoncello, 8 ft., 44 pipes.  
 Flute, 8 ft., 44 pipes.  
 Super Octave, 4 ft., 44 pipes.  
 Five-rank Cornet, 229 pipes.  
 Bombarde (15-inch wind), 32 ft., 44 pipes.  
 Trombone (15-inch wind), 16 ft., 44 pipes.  
 Posaune (15-inch wind), 8 ft., 44 pipes.  
 Clarion (15-inch wind), 4 ft., 44 pipes.  
 Gedeckt (placed in Choir expression box), 16 ft., 44 pipes.  
 Dolce Flute (augmented from Gedeckt), 8 ft., 44 notes.  
 Contra Fagotto (from Swell), 16 ft., 44 notes.  
 String Organ.  
 Six adjustable pedals affecting Pedal stops.  
 Six adjustable pistons duplicating Pedal adjustables, placed under Great manual at left.

Ten general adjustable pistons will be placed over the upper manual to control all stops and couplers. Austin canceler bars will be placed over each group of stops. A piston connecting all swells to the swell expression pedal will make this a master pedal. A sforzando piston, reversible, is to be placed under the great manual at the extreme right.

Valve tremulants are to be supplied for swell, choir, solo and echo and string organs and a fan tremulant for the great division.

The console is to be detached and movable and enough extra cable will be provided so it may be moved 90 feet from the organ.

HENRY S. FRY.



[President of the National Association of Organists, who will preside over the Convention in Chicago.]

**Passes Summer in Mountains.**

William C. Carl will pass the larger part of his holiday in the Pocono Mountains preparing for the coming season, which will be one of great activity. Dr. Carl will be obliged to limit the amount of his teaching, on account of his other engagements. Applications are recorded in the order they are received until the time is filled. The larger part of his periods are already booked. All students who study with him at the Guilman Organ School will be active members in his master class. Those who study with the other members of the faculty are auditors. Dr. Carl's assistant in the organ department, who has been with him during the past twelve years, is in Paris coaching with Bonnet and returns early in the fall. Lillian Ellegood Fowler, also of the organ department, is spending her vacation in the mountains. Applications for free scholarships are being received. The examinations will be held Oct. 6.

**SELF-PLAYER AS PART OF ORGAN FOR DAYTON TO BE ESTEY FOUR-MANUAL.**

National Cash Register Company to Have Instrument of Fifty-One Speaking Stops, Without Augmentation.

The large organ to be built by the Estey Organ Company for the National Cash Register Company of Dayton, Ohio, to be placed in the hall provided by that huge concern for its employes, as noted in The Diapason for July 1, will have a total of fifty-one stops and 3,074 pipes. There will be nine stops on the great, fifteen on the swell, ten on the solo, eight on the choir and nine on the pedal organ. The accessories include twenty-eight couplers, thirty-four pistons and eight pedal movements. There is no duplexing or augmentation on any of the manuals and very little on the pedal. The entire organ excepting drums, cymbals and marimba is playable by the Estey automatic console, using the Estey special solo annotated music roll, and any manual is available for either solo or accompaniment. Thirty automatic combinations operated from the music rolls, automatically controlling registration of stops and expression devices, are provided, besides six universal combination pistons, tempo and phrasing levers.

Following is the specification:  
**GREAT ORGAN.**  
 1. Double Open Diapason, 16 ft., 73 pipes.  
 2. Open Diapason, 8 ft., 73 pipes.  
 3. Second Open Diapason, 8 ft., 73 pipes.  
 4. Dulciana, 8 ft., 73 pipes.  
 5. Gemshorn, 8 ft., 73 pipes.  
 6. Gross Flöte, 8 ft., 73 pipes.  
 7. Melodia, 8 ft., 73 pipes.  
 8. Flute Harmonic, 4 ft., 73 pipes.  
 9. Tuba, 8 ft., 73 pipes.

**SWELL ORGAN.**  
 10. Bourdon, 16 ft., 73 pipes.  
 11. Open Diapason, 8 ft., 73 pipes.  
 12. Aeoline, 8 ft., 73 pipes.  
 13. Salicional, 8 ft., 73 pipes.  
 14. Vox Celeste, 8 ft., 61 pipes.  
 15. Viol d'Orchestre, 8 ft., 73 pipes.  
 16. Viol Celeste, 8 ft., 61 pipes.  
 17. Quintadena, 8 ft., 73 pipes.  
 18. Stopped Diapason, 8 ft., 73 pipes.  
 19. Wald Flöte, 4 ft., 73 pipes.  
 20. Oboe, 8 ft., 73 pipes.  
 21. Corneopan, 8 ft., 73 pipes.  
 22. Solo Flute Mixture, 3 ranks, 183 pipes.

**CHOIR ORGAN.**  
 23. Vox Humana, 8 ft., 73 pipes.  
 24. Flautino, 2 ft., 61 pipes.  
**SOLO ORGAN.**  
 25. Violin Diapason, 8 ft., 73 pipes.  
 26. Viol d'Amour, 8 ft., 73 pipes.  
 27. Clarabella, 8 ft., 73 pipes.  
 28. Unda Maris, 8 ft., 61 pipes.  
 29. Flute d'Amour, 4 ft., 73 pipes.  
 30. Piccolo, 2 ft., 61 pipes.  
 31. Saxophone, 8 ft., 73 pipes.  
 32. Harp (Estey Special), 61 notes.

**PEDAL ORGAN.**  
 33. Stentorphone, 8 ft., 73 pipes.  
 34. Gross Gamba, 8 ft., 73 pipes.  
 35. First Violin, 3 ranks, 207 pipes.  
 36. Concert Flute, 8 ft., 73 pipes.  
 37. Flute, 4 ft., 73 pipes.  
 38. Orchestral Oboe, 8 ft., 73 pipes.  
 39. Tuba Mirabilis, 8 ft., 73 pipes.  
 40. Chimes, 20 notes.  
 41. Marimba, 49 notes.  
 42. Snare Drum.

**PEDAL ORGAN.**  
 43. Sub Bourdon, 32 ft., 32 pipes.  
 44. Open Diapason, 16 ft., 32 notes.  
 45. Bourdon, 16 ft., 32 pipes.  
 46. Lieblich Gedeckt (from No. 10), 16 ft., 32 notes.  
 47. Trombone, 16 ft., 32 pipes.  
 48. Violone, 16 ft., 32 pipes.  
 49. Bass Flute (from No. 44), 8 ft., 32 notes.  
 50. Bass Drum.  
 51. Cymbals.

**H. J. Werner Visits East.**

H. J. Werner, president of the American Photo Player Company, passed through Chicago in July on his coast-to-coast inspection of the various branches and dealers. He reports that the months of June and July have been exceptionally good for the sale of the Robert-Morton organ. This business not only applies to the various theaters, but also to churches and institutions of learning.

Marshall S. Bidwell of Coe College, Cedar Rapids, Iowa, who is passing the summer with his father in New England, drove there in his car. He is taking charge of the music in St. James' Episcopal Church at Great Barrington, Mass., during July and August.

**CLASSIFIED ADVERTISEMENTS**

**WANTED**

Mill room foreman, console men and organ erectors. Must be A-1 and furnish references.

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**FOR SALE—ORGANS, ETC.**

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**FOR SALE—SET POLE PEDAL** attachment for piano, complete, with bench and simple instructions for installing. Like new. Have no further use for same. Price right. MRS. J. A. KEMP, Paxton, Ill. [8]

**FOR SALE—THREE-MANUAL** Re-built tracker organ, with electric action, for immediate disposal. Instrument is now in service and can be seen by appointment. Address G-4, The Diapason. [1f]

**FOR SALE—TWO-MANUAL, SIXTY-**one-note and pedal thirty-note reed organ, including Spencer suction blower, suitable for studio purposes. Excellent condition. Address Wangerlin-Weickhardt Company, 112-124 Burrell street, Milwaukee, Wis.

**FOR SALE—TWO-MANUAL HOOK & Hastings** organ, fifteen stops, tracker action, electric blower, good condition. L. D. MORRIS ORGAN CO., 64 East Van Buren street, Chicago.

**FOR SALE—A TWO-MANUAL** tracker organ containing eleven stops. Price low. Best offer takes it. Address Mr. Ora A. Meader, Waterville, Maine.

**WANTED—ORGANS, MUSIC, ETC.**

**WANTED—SEVERAL SMALL** second-hand two-manual pipe organs. Must be in first-class condition. Send photograph and complete specifications, stating where organs can be seen. Quote price and terms. Address: Charles F. Chadwick, organ builder, 28 Dorchester street, Springfield, Mass.

**WANTED—MODERN TWO-MANUAL** and pedal reed practice organ, with blower, if possible. Address complete description and price to H 6, The Diapason.

**WANTED—TO BUY TWO PIPE** organs, twelve to twenty stops. Any kind of action. P. BUTZEN, 2128 West Thirtieth street, Chicago. Telephone Canal 4983.

**ORGAN PRACTICE.**

**ORGAN PRACTICE—CHICAGO;** NEW two-manual electric organ. Ten hours \$5. 25 hours \$10. Bush Conservatory, 839 North Dearborn street.

**THE DIAPASON.**

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**WANTED—HELP.**

**PIPE ORGAN SALESMAN**

to join leading music house. Must have thorough knowledge of pipe organs and ability to play. A vigorous salesman of refinement and pleasing personality desired. Drawing account against commission. Write H-2, The Diapason, and give references.

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**WANTED—ORGANIST-DIRECTOR,** capable of building up a musical ministry in the church. Apply Rev. W. E. Collins, First Congregational Church, Muskegon, Mich.

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**WANTED—POSITIONS.**

**POSITION WANTED—ORGANIST, F.** A. G. O., recitalist, dramatic and emotional, would accept position at first-class picture theater. Address H 4, The Diapason.

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**FOUR-MANUAL PLACED  
IN CORNERS OF CHURCH**

**MÖLLER AT ALLENTOWN, PA.**

One Division in Each End of Edifice,  
with Four Separate Expression  
Chambers, in New Organ at  
Asbury Methodist.

Asbury Methodist Episcopal Church at Allentown, Pa., has a new four-manual and echo organ built by M. P. Möller. The entire organ is in four separate expression chambers in the four corners of the church auditorium, the great and choir to the left of the chancel, the swell organ to the right, and the solo and echo departments in similar chambers at opposite corners of the auditorium, with the result that there are four separate and distinct organs, each containing its complete complement of stops of different characters—diapasons, flutes, strings and reeds.

The specifications of the organ in detail follow:

- GREAT ORGAN (Five-inch Wind).**
1. Bourdon, 16 ft., 61 notes.
  2. Open Diapason, 8 ft., 61 pipes.
  3. Gross Flöte, 8 ft., 61 notes.
  4. Gemshorn, 8 ft., 61 pipes.
  5. Gamba, 8 ft., 61 pipes.
  6. Trumpet, 8 ft., 61 pipes.
  7. Flute (Wald), 4 ft., 61 pipes.
  8. Muted Viole (in Echo Organ), 8 ft., 61 pipes.
  9. Viole Celeste (in Echo Organ), 8 ft., 49 pipes.
  10. Fern Flöte (in Echo Organ), 8 ft., 61 pipes.
  11. Flauto Traverso (in Echo Organ), 4 ft., 61 pipes.
  12. Vox Humana (in Echo Organ), 8 ft., 61 pipes.
  13. Cathedral Chimes (in Echo Organ), 25 bells.
  14. Echo Tremolo.

- SWELL ORGAN (Five-inch Wind).**
15. Viole d'Orchestre, 8 ft., 73 pipes.
  16. Bourdon, 16 ft., 73 pipes.
  17. Open Diapason, 8 ft., 73 pipes.
  18. Salicional, 8 ft., 73 pipes.
  19. Aeoline, 8 ft., 73 pipes.
  20. Lieblich Gedeckt, 8 ft., 73 pipes.
  21. Vox Celeste, 8 ft., 61 pipes.
  22. Harmonic Flute, 4 ft., 73 pipes.
  23. Flautina, 2 ft., 61 pipes.
  24. Oboe, 8 ft., 73 pipes.
  25. Cornopean, 8 ft., 73 pipes.
  - Tremolo.
  26. Muted Viole (from Echo), 8 ft.
  27. Viole Celeste (from Echo), 8 ft.
  28. Fern Flöte (from Echo), 8 ft.
  29. Flauto Traverso (from Echo), 4 ft.
  30. Vox Humana (from Echo), 8 ft.
  31. Cathedral Chimes.

- CHOIR ORGAN (Five-inch Wind).**
32. Open Diapason, 8 ft., 73 pipes.
  33. Dulciana, 8 ft., 73 pipes.
  34. Melodia, 8 ft., 73 pipes.
  35. Unda Maris, 8 ft., 61 pipes.
  36. Flute d'Amour, 8 ft., 73 pipes.
  37. Clarinet, 8 ft., 73 pipes.
  38. Concert Harp, 49 bars.
  39. Tremolo.

- SOLO ORGAN (10-inch Wind).**
40. Stentorphone, 8 ft., 73 pipes.
  41. Philonia, 8 ft., 73 pipes.
  42. Gross Gamba, 8 ft., 73 pipes.
  43. Gamba Celeste, 8 ft., 61 pipes.
  44. Tuba Mirabilis, 8 ft., 85 pipes.
  45. Tuba Profunda, 16 ft., 73 notes.
  46. Tuba Clarion, 4 ft., 73 notes.

- PEDAL ORGAN (Five-inch Wind).**
47. Resultant, 32 ft., 32 notes.
  48. Open Diapason, 16 ft., 73 pipes.
  49. Bourdon, 16 ft., 61 pipes.
  50. Gamba, 16 ft., 12 pipes.
  51. Gedeckt, 16 ft., 32 pipes.
  52. Tuba (from Solo), 16 ft., 32 pipes.
  53. Tuba (from Solo), 8 ft., 32 pipes.
  54. Flute, 8 ft., 32 pipes.
  55. Open Diapason, 8 ft., 32 pipes.

**OPENS MILWAUKEE OFFICE.**

**Schaefer Company Establishes Sales and Service Headquarters.**

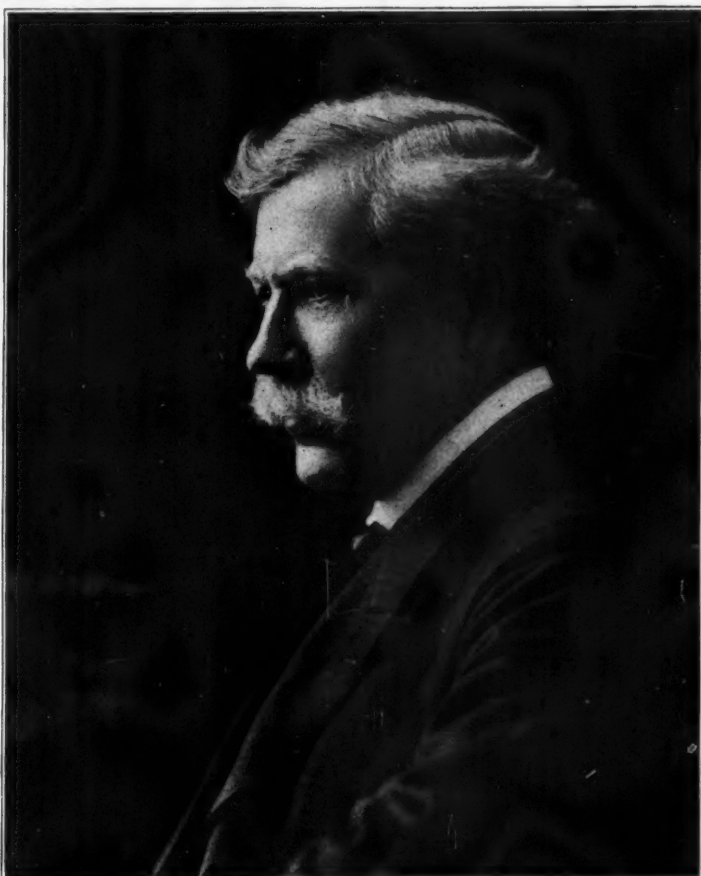
The Schaefer Organ Company of Slinger, Wis., has established a sales and service office in Milwaukee, at room 601, Security building. The office is in charge of J. A. Schaefer, secretary and sales manager of the company. The step was taken on account of increasing business and to be in closer touch with the organ field. Correspondence will be handled from this office instead of from the factory. The factory will remain at Slinger, under the management of Theodore H. Schaefer, president of the company.

Some recent Schaefer installations include a two-manual electric organ for Holy Name Church at Racine, Wis., a seven-stop two-manual pneumatic for St. Boniface Church at West De Pere, Wis., a two-manual rebuilt organ in the Catholic Church at Plymouth, Wis., a two-manual seven-stop for St. Thomas' Church, Waterford, Wis., and others.

James E. Durkin, former Kansas City organist, has been appointed head organist at the Rialto Theater, Houston, Tex., where he has a new Smith unit organ.

**WILHELM MIDDELSCHULTE.**

Chicago Organist Who Has Been Engaged to Give Recitals in European Cities.



At the close of his season of summer recitals at Notre Dame University, the programs of which appeared in the July Diapason, Wilhelm Middelschulte will sail from New York for Hamburg to pass the remainder of the summer. He plans to return the first week in October. Besides visiting his old home and relatives in Germany, he has been engaged to play in Hamburg, Kiel, Berlin, Dresden, Dortmund and

Zürich. Mr. Middelschulte also has been booked for one concert with the Philharmonic Orchestra in the Reinoldi Kirche at Dortmund. His recitals at the Sacred Heart Chapel at Notre Dame drew large audiences, many of those present being lovers of organ music who had become familiar with Mr. Middelschulte's art through attendance at his recitals in previous seasons.

**NOON MUSIC FOR DETROIT**

**Guy C. Filkins Opens His Third Season of Downtown Recitals.**

Guy C. Filkins, the energetic organist of the Central Methodist Church at Detroit, who has done much to spread enthusiasm for organ music among the people of the downtown district of Detroit, arranged a series of noonday recitals, daily except Saturday, for six weeks at his church beginning July 24. Mr. Filkins presented all the programs for the first week, assisted by members of the Hudson Male Quartet and Miss Elizabeth Emery as soloist. Prominent city organists have enlisted their services for the five successive weeks. The recitals are open to the public.

This is the third season of these recitals. The first season the average attendance was seventy-five a day. Last year 150 a day were present.

Mr. Filkins' programs follow:

- July 24—Offertoire in D, Batiste; "By the Waters of Babylon," Stoughton; Allegretto, Wolstenholme; "Cortege Orientale," Dunn; "Deep River," Arr. by Burleigh; "Marche Nuptiale," Faulkes.
- July 25—Festival Toccata, Fletcher; "Evening Rest," Hollins; "Chanson d'Ete," Lemare; "A Highland Scene," Wright; "Souvenir," Drla; "March of the Magi," Harker.
- July 26—Festal March, Stoughton; "Kammenoi Ostrow," Rubinstein-Lemare; Intermezzo, Archer; "The Deserted Cabin" (Magnolia Suite), Dett-Nevin; "The Angels' Serenade," Braga; March ("Rienzi"), Wagner.
- July 27—Scherzo Symphonic, Faulkes; "Liebestod" ("Tristan and Isolde"), Wagner; "Legend," Stoughton; "The Magic Harp" (Melody for Pedal), Meale; Meditation ("Thais"), Massenet-Silver; Liberty March, Frysinger.
- July 28—Prelude in C sharp minor, Rachmaninoff; "Ave Maria," Schubert; Meditation, Harker; "The Bells of St. Ann de Beaupre," Russell; "The Song of the Basket Weaver," Russell; Triumphant March ("Aida"), Verdi.

**Death of Miss Martha Iames.**

Word comes from Clearfield, Pa., of the death on May 26 of Miss

Martha Belle Iames, for many years an organist there and prominent as a teacher of music. Miss Iames had been ill for a year. She had been organist of Trinity Methodist Church of Clearfield upward of ten years. Miss Iames studied with Henry B. Vincent of Chautauqua, N. Y., and William H. Oetting of Pittsburgh and for a time was an artist pupil and assistant to Walter Spry, the Chicago pianist. Miss Iames was born of Welsh ancestry and of a musical family. She was graduated from the Clearfield



MARTHA BELLE IAMES.

high school in 1907 and from the Susquehanna College of Music in 1911. She was exceedingly popular and esteemed by all who knew her. Miss Iames was a member of the N. A. O. The funeral was held at Trinity Church.

**FAMOUS ALBANY FANE  
WILL HAVE A CASAVANT**

**FIRST PRESBYTERIAN ORDER**

Dr. Harold W. Thompson Will Pre-  
side Over Four-Manual Built  
to Meet Conditions in This  
Noted House of Worship.

Casavant Brothers of St. Hyacinthe, Quebec, are to build a four-manual organ for the First Presbyterian Church of Albany, N. Y., of which Harold W. Thompson, Ph. D., is the organist and director. Dr. Thompson is known to Diapason readers through his valuable choir department. He is on the faculty of the State College for Teachers at Albany.

The church is one of the oldest Presbyterian churches in the country, having been founded in 1763 with the aid of Lord Geoffrey Amherst. Among the supporters of the church in early days were John Jay and Alexander Hamilton. Governor Miller of New York is a member of the congregation, as Governor Whitman was before him, and many state executives are members, including the leading officials in the department of education. The old organ was a Steere & Turner, installed in 1870. The nature of the church edifice has had influence in making the specifications. The audience room is small, seating only about 800, and the chancel is small, necessitating the use of a quartet choir. Extensive changes are to be made in the chancel at this time. There was no place for an echo organ, and it would be impossible to make the organ larger without crowding it. The organ will speak into the chancel through artistic screens; there will be no show pipes.

In preparing the specifications Dr. Thompson had the advice of such organists as Lynnwood Farnam, T. Tertius Noble, Clarence Dickinson, Edward Shippen Barnes and T. Frederick Candlyn.

On July 2, in the evening, a special service was held as a farewell to the old organ, at which Dr. Thompson played a request program, ending with the singing of George Nevin's benediction anthem, "Now the God of Hope", dedicated to Dr. Thompson.

Following is the specification of the organ as drawn up by Dr. Thompson:

- GREAT ORGAN.**
1. Open Diapason, 16 ft.
  2. First Diapason, 8 ft.
  3. Second Diapason, 8 ft.
  4. Hörflöte (hardwood), 8 ft.
  5. Rohrflöte (voiced soft), 8 ft.
  6. Principal, 4 ft.
  7. Harmonic Flute, 4 ft.
  8. Twelfth, 2 1/2 ft.
  9. Fifteenth, 2 ft.
  10. Trumpet, 8 ft.
- Chimes and Celesta from Choir.
- SWELL ORGAN.**
11. Bourdon, 16 ft.
  12. Open Diapason, 8 ft.
  13. Stopped Diapason, 8 ft.
  14. Viola da Gamba, 8 ft.
  15. Vox Celeste, 8 ft.
  16. Aeoline (very soft), 8 ft.
  17. Flauto Traverso, 4 ft.
  18. Violina, 4 ft.
  19. Piccolo, 2 ft.
  20. Cornet, 4 ranks.
  21. Cornopean, 8 ft.
  22. French Oboe, 8 ft.
  23. Vox Humana (soft), 8 ft.
- Chimes and Celesta from Choir.
- CHOIR ORGAN.**
24. Violin Diapason, 8 ft.
  25. Melodia, 8 ft.
  26. Quintadena, 8 ft.
  27. Dulciana, 8 ft.
  28. Flute d'Amour, 4 ft.
  29. Clarinet, 8 ft.
  30. Chimes, 25 tubes.
  31. Celesta.
  32. Harp (Celesta sub.).
- SOLO ORGAN (Enclosed).**
33. Grossflöte, 8 ft.
  34. Viole d'Orchestre, 8 ft.
  35. Viole Celeste, 8 ft.
  36. Tuba, 8 ft.
  37. Cor Anglais, 8 ft.
- PEDAL ORGAN.**
38. Open Diapason, 16 ft.
  39. Open Diapason (Great), 16 ft.
  40. Bourdon, 16 ft.
  41. Gedeckt (Swell), 16 ft.
  42. Octave, 8 ft.
  43. Bass Flute (20 from 40), 8 ft.
  44. Trombone, 16 ft.
  45. Tromba, 8 ft.

Dr. Minor C. Baldwin, who has been on an extensive southern tour of two months, has given numerous recitals in Florida, North and South Carolina and other states. At Trinity Methodist Church, Sumter, S. C., he gave two recitals. The program of one of them was as follows: Great Toccata, Bach; Reverie, Baldwin; Sonata, Schutt; "Consolation," Baldwin; Allegretto, Cametti; Adagio et Menuet (C major Symphony), Haydn; Overture, Rossini; "By the Sea," Schubert; "Hallelujah Chorus," Handel.

# RECITAL PROGRAMS

**Edwin Stanley Seder, Chicago**—Mr. Seder gave a program of works of American composers in a faculty recital of the Northwestern University School of Music at Fisk Hall, Evanston, July 27, and his offerings included these: Chorale (Sonata No. 5), James H. Rogers; Andante (Symphony, Op. 18), Edward Shippen Barnes; Theme, Arabesques and Fughetta, Van Derman Thompson; Slumber Song, John Gordon Seely; Concert Caprice, George E. Turner; "Eventide," George H. Fairclough; "In a Norwegian Village," Joseph W. Clokey; "Contrasts," J. Lewis Browne; "Souvenir Rocco," William Lester; "A Stately Processional," Eric De Lamarter; "Told by the Camp-Fire" (Legend), Hugo Goodwin; Minuet (from Suite), Walter P. Zimmerman; "Le Bonheur," Herbert E. Hyde.

**Carl Paige Wood, F. A. G. O., Seattle, Wash.**—Mr. Wood gave the following program in the University Methodist Church July 19: Chorale No. 3, in A minor, Cesar Franck; "In Fancy Free," Manney; Caprice, "To Spring," H. Alexander Matthews; "May Night," Palmgren; Nocturne, Ferrata; "Sunshine Song," Grieg; "Drifting Clouds," d'Antalfy; "Song of Summer," Lemare; Canzona in A minor and Cantilena, Karg-Elert; Minuet in G, Beethoven; Minuet from "L'Arlesienne" Suite, No. 2, Bizet; "Dreams" (from Sonata No. 10) and Allegro in F sharp minor, Gullmunt; "Romance sans Paroles" and "Elves," Bonnet; Grand March and Chorus from "Tannhäuser," Wagner.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—Mr. Robinson, organist of the Central Church, who is acting as summer organist at the Old South Church, in place of Henry E. Wry, is giving organ music at the close of the services during July and August. His interesting offerings have included the following:

July 9—Cantabile, Cesar Franck; Maestoso from Symphony 1, Vierne; Reverie, Dickinson; "Marche Religieuse," Saint-Saens.

July 16—Meditation in A, Gullmunt; Allegro from Sixth Concerto, Handel; Londonderry Air, arranged by Sanders; Chorale Improvisation, "Ein' Feste Burg," Karg-Elert.

July 23—"The Curfew," Horsman; Scherzetto in F sharp minor, Vierne; Doric Toccata, Bach.

July 30—Fantasia in F, Mozart; "Sinfonette," Dvorak; Chorale in A minor, Franck.

**Charles Heinroth, Pittsburgh, Pa.**—Mr. Heinroth's last recital of the season at Carnegie Music Hall, played the afternoon of June 25, was as follows: Overture to "Tancredi," Rossini; Idylle, Godard; Hungarian Dance in D flat, Brahms; Symphonic Poem, "Finlandia," Sibelius; Cavatina, Raff; Ballet Music from "Faust," Gounod; Variations on an American Air, Flagler; Military March No. 1, Schubert.

**Caspar P. Koch, Pittsburgh, Pa.**—Mr. Koch gave the last recital of the season at North Side Carnegie Music Hall June 25, playing as follows: Prelude to "Carmen," Bizet; Larghetto from Clarinet Quintet, Mozart; Fugue, Great G minor, Bach; Medrigal, Jawelak; Andante with Variations, Gottschalk; Wedding March, Mendelssohn.

**J. Lawrence Erb, F. A. G. O., New York**—Mr. Erb gave the following program in a recital at the First Presbyterian Church of Youngstown, Ohio, June 18: Pastoral Sonata No. 3, Rheinberger; Pastorale in F sharp minor, Faulkes; "O'er Flowery Meads," Dunn; Grand Chorus in D, Renaud; "The Swan," Stebbins; Finale from Sonata in D minor, Gullmunt; "At Evening," Kinder; Intermezzo from "L'Arlesienne" Suite, Bizet; Grand March from "Aida," Verdi. In a recital at Trinity Lutheran Church, Carthage, Ill., June 1, Mr. Erb played as follows: Toccata and Fugue, D minor, Bach; Pastorale in F sharp minor, Faulkes; "Angelus," Renaud; Grand Chorus in D, Renaud; Arioso (in the Ancient Style), Rogers; "O'er Flowery Meads," Dunn; Sonata No. 4, in D minor, Op. 61, Gullmunt; Intermezzo from "L'Arlesienne," Bizet; "At Evening," Kinder; Triumphant March in D flat, Erb.

**Louise Shaddock Zabriskie, Omaha, Neb.**—Mrs. Zabriskie gave a recital July 13 at the First Methodist Church of Fremont, Neb., playing this program: Toccata and Fugue in D minor, Bach; Cradle Song, Schubert; "By the Sea," Schubert; An Elizabethan Idyll, Noble; Song of the Boatmen on the River Volga, Russian Folk Song; "La Brume" ("The Mist"), Gaul; "Marche Funebre et Chant Seraphique," Gullmunt; "Danse des Milrtons," Tschaiakowsky; "Deep River," Old Negro Spiritual; Festival Toccata, Fletcher.

**Karl Haase, F. A. G. O., Seward, Neb.**—In several recent recitals Professor Haase has played:

June 11, at Okarche, Okla.—Toccata and Fugue in D minor, Bach; Sonata No. 6, Mendelssohn; Two Festival Preludes on Hymns, "Dir, Dir, Jehovah" and "Wie schoen leuchtet der Morgenstern," Weidenhagen; Fanfare, Lemmens; Christmas Offertory (on theme by Bach), Rebling; "The Holy Night," Buck; Pastorale, H. A. Matthews; "Variations de Concert," Bonnet; "Sunset Meditation," Biggs; "Fantaisie Symphonique," Rossetter G. Cole.

June 18, at Seward, Neb.—Toccata in F minor, Bach; Sarabande (from Sixth Violoncello Suite), Bach-Barnes; Sixth Sonata, Mendelssohn; Scherzo, J. H. Rogers; Two-part Song without Words, Batiste-Calkin; Finale of Sonata No. 2, Van Eyken; "At Parting of Day," Fry-singer; "Fantaisie Symphonique," Cole. June 25, in City Auditorium, St. Paul,

on municipal organ—Fantasie and Fugue in G minor, Bach; Sonata No. 1, Borowski; Pastorale, Matthews; Toccata in G minor, Matthews; "Variations de Concert," Bonnet; Toccata, Callaerts.

July 16, at Houston, Tex.—Fantasie and Fugue in G minor, Bach; Sonata No. 1, Van Eyken; "Hallelujah Chorus," Handel; Pastorale, Matthews; "The Holy Night," Buck; Scherzo, Rogers; Two-part Song without Words, Batiste-Calkin; Toccata, Callaerts; Andantino, Lemare; "At Parting of Day," Fry-singer; Grand Choeur, Gullmunt.

**Erich O. Haase, Saginaw, Mich.**—Following is the program of a recital in the Lutheran Church at Malcolm, Neb., June 25 by Mr. Haase: Festival Prelude to "Now Thank We All Our God," Lin-narz; Chorale Prelude on "The Old Hundredth," Everett E. Truette; Toccata and Fugue in D minor, Bach; "Canzone della Sera," d'Evry; Toccata, G. B. Nevin; Andantino, Lemare; "The Holy Night," Buck; Festival Postlude, Schminke.

**Walter Peck Stanley, Atlanta, Ga.**—Mr. Stanley has been visiting at the famous Grove Park Inn, Asheville, N. C., where he played several programs for Palmer Christian, the organist of the Inn, who has been on vacation. Among Mr. Stanley's programs have been these: July 12—Overture to "Mignon," Thomas; Andante (Sixth Symphony), Tschaiakowsky; "The Swan," Saint-Saens; Grand March from "Aida," Verdi; Familiar Melody; "Kammenol-Ostrow," Rubinstein.

July 15—Fantasie on Themes from "Carmen," Bizet; "Omphale's Spinning Wheel," Saint-Saens; Prize Song ("Meistersinger"), Wagner; Magnificat, Lemaigre; "The Rosary," Nevin; Cantilena, Salome; Caprice, Wolstenholme.

**Warren D. Allen, Stanford University, Cal.**—Mr. Allen is continuing during the summer quarter his recitals at the Memorial Church of the university. Recent programs have been as follows:

June 25 and 27—Prelude in D major, Bach; "Ave Maria," Schubert; "Pilgrim's Progress," (Part 2, "Pilgrim and His Critics"), Ernest Austin; Concert Overture in C major, Hollins.

June 29—"Sonata," Romaine; "Yon," "Ave Maria," Arkadelt; "Elves," Bonnet; Finale from the Second Symphony, Widor.

July 2—"The Bells of St. Ann de Beaupre," Russell; Scherzo from the Symphony in G minor, Edward Shippen Barnes; "A. D. 1620," MacDowell; "Told at Sunset," MacDowell; Rhapsodie in D major, Rossetter G. Cole.

July 6—"Pilgrim's Progress" (Part 3), Ernest Austin; Reverie (Dedicated to Warren D. Allen), Frank H. Colby; Toccata; De Lamarter; "Stately Procession," De Lamarter.

**Edwin Lyles Taylor, Birmingham, Ala.**—Mr. Taylor opened the Wurlitzer organ at the Fairfield Baptist Church July 9, with the following program: Overture to "Poet and Peasant," Suppe; Intermezzo from "Cavalleria Rusticana," Mascagni; "The Lost Chord," Sullivan; "Tannhäuser" March, Wagner; Spring Song, Mendelssohn; Variations on an American Air, Flagler; "Souvenir," Drdla; Rakoczy March, Liszt.

**Sibley G. Pease, Los Angeles, Cal.**—Recent programs on the four-manual Austin in the First Presbyterian Church have been as follows:

Festive March in D flat, Smart; Intermezzo in D flat, Hollins; "Albumbblatt," Wagner; Triumphant March in D, Dickinson; "Au Soir," d'Evry; "Shepherd's Evening Prayer," George B. Nevin; "To a Wild Rose," MacDowell; Fanfare, Lemmens.

Solemn Prelude, Faulkes; "On the Lake of Galilee," Barton; "Shepherd's Morning Song," Davis; Postlude in A, Faulkes; "Chanson de Nuit," Elgar; "Evening Bells and Cradle Song," Macfarlane; Berceuse in F, C. A. Tufts; "Will of the Wisp," Nevin.

"Am Meer," Schubert; "Cloister Scene," Mason; "Adoracion," de Arabadaza; Postlude in D, Wheelton; Cyprian Idyl, Stoughton; Capriccio, Lemaigre; "Preambule," Second Suite, Rogers; "At Sunset," Diggle.

"Chant sans Paroles," Lemare; "Hols-worthy Church Bells," Wesley; Communion, Rousseau; "Marche Solennelle," Steane; Serenade, d'Evry; Andante, Sixth Symphony, Tschaiakowsky; Intermezzo, Major; Prelude in D flat, Rogers.

**J. F. Reuter, Chicago**—Mr. Reuter, organist of Holy Cross Lutheran Church, has given recitals as follows recently, playing the entire programs from memory, as is his custom: At St. Matthew's Lutheran Church—Prelude and Fugue in A minor, Bach; Trio in E flat Sonata, Part 3, Bach; Pastorale from "Friedenssonata," Rheinberger; "Christus Resurrexit," Ravanello; Andante con moto from Sonata 5, Mendelssohn; Berceuse 2, Kinder; "Consolation," Liszt; Evensong, Johnston; Largo, Allegro and Maestoso, Gullmunt. At Grace Lutheran Church—Prelude and Fugue in B minor, Bach; Trio in E flat Sonata, Part 1, Bach; Grand Fantasia, Bartlett; "Consolation," Liszt; Allegretto from Sonata 4, Mendelssohn; Postludium, C minor, Palaschko.

At Peace Lutheran Church—Prelude and Fugue in A minor, Bach; Trio in B minor, Bach; "Christus Resurrexit," Ravanello; Pastorale from Sonata 1, Gullmunt; Second Concert Study, Yon; Carillon in F, S., de Lange; Finale from "Friedenssonata," Rheinberger.

**Mrs. William W. Ringer, Ardmore, Okla.**—Mrs. Ringer, a pupil of Clarence Eddy of Chicago, gave the opening program on a two-manual Estey organ in the Methodist Church of Pauls Valley, Okla., July 7, presenting this program:

"Adoration" ("Holy City"), Gaul; Evensong, Johnston; "The Rosary," Nevin; "In Summer," Stebbins; "Christmas in Sicily," Yon; "Gesu Bambino," Yon; "Dream of Love," Liszt; "Sunset," Fry-singer; "Bells of Aberdovey," Stewart; "Hosanna," Wachs.

**Frederic B. Stiven, Urbana, Ill.**—In his recital at the auditorium of the University of Illinois June 29 Professor Stiven played the following program: Toccata and Fugue in D minor, Bach; "Soeur Monique," Couperin; Summer Sketches, Op. 73, Edwin H. Lemare; Allegretto in E minor, Gullmunt; Reverie, Dickinson; "Piece Heroique," Franck.

**James P. Johnston, A. A. G. O., Pittsburgh, Pa.**—The following programs have been given at the East Liberty Presbyterian Church:

June 25—Fourth Sonata, Mendelssohn; Idylle, Faulkes; Berceuse, Ockleston-Lippa.

July 2—Prelude and Fugue in C major, Bach; Adagio from Sixth Symphony, Widor; "Benediction Nuptiale," Dubois.

July 9—Fountain Reverie, Fletcher; Festival Toccata, Fletcher; Nocturne, Mendelssohn.

**Clarence Reynolds, Denver, Colo.**—Mr. Reynolds is giving noon recitals daily except Sunday on the municipal organ in the Denver Auditorium, the instrument built by Wurlitzer. July 15 his program was: Overture, "Poet and Peasant," Suppe; Waltz, in D flat, Chopin; "Evening Star," from "Tannhäuser," Wagner; Fantasy, "Madame Butterfly," Puccini; Elegie, Massenet; Barcarolle, Offenbach; "War March of the Priests," Mendelssohn.

July 13 Mr. Reynolds played: Gothic Suite, Boellmann; Air from Suite in D, Bach; "The Magic Harp," Meale; Funeral March, Chopin; Wedding March, Mendelssohn.

**Ray Hastings, Los Angeles, Cal.**—Dr. Hastings gave the opening recital on an organ built by M. P. Möller for the Methodist Church of Covina, Cal., June 9, and played a popular program as follows:

Wedding March from "Midsummer Night's Dream," Mendelssohn; Aria in D major, Bach; "Pilgrim's Chorus" from "Tannhäuser," Wagner; "The Magic Harp," Meale; "Exaltation," "Forgiveness" and "Immortality," Hastings; "Melody of Love," "Just for Fun" and "Caprice Heroic," Hastings; "The Lost Chord," Sullivan; "The Nightingale and the Rose," Saint-Saens; Humoreske, Dvorak; Triumphant March from "Aida," Verdi.

Walter Blodgett, Grand Rapids, Mich.

—Mr. Blodgett, who is 14 years old and is rated as one of the most talented young organists of Michigan, a pupil of Harold Tower, gave a recital at St. Mark's Pro Cathedral, June 2, presenting this program: Short Prelude and Fugue in D minor, Bach; Arioso, "Art Thou With Me," Bach; Sonatina from Cantata "God's Time is Best," Bach; Sonata in the Style of Handel, Wolstenholme; Andante Cantabile (String Quartet), Tschaiakowsky; "Salut d'Amour," Elgar; Largo, Handel.

**Adolph Steuterman, F. A. G. O., Memphis, Tenn.**—Mr. Steuterman recently gave this program at Calvary Episcopal Church: Allegro Vivace, Symphony, No. 5, Widor; "To the Evening Star" and "Pilgrims' Chorus," Wagner; Fugue in E flat major, Bach; Elegie, Massenet; Meditation from "Thais," Massenet; "Valse Triste," Sibelius; "Finlandia," Sibelius; Sketches of the City, Nevin.

**C. Walter Wallace, Philadelphia, Pa.**—Mr. Wallace, organist of the Lawndale Theater, gave the inaugural recital on a Möller organ in the Port Richmond Methodist Episcopal Church of Philadelphia, playing these selections at two services: "The Lilies," Lorenz; "A Dream of Paradise," Gray; Offertory, Wely; Fantasia on "Onward, Christian Soldiers," Wallace; Prelude to "The Deluge," Saint-Saens; Aria for Flute, from Suite in D, Bizet; "Marche Funebre on the Death of a Chorister," C. W. Wallace; Meditation, Kinder; Largo from "New World" Symphony, Dvorak; "Caprice Viennois," Kreisler; Variations on a Familiar Theme, Wallace.

**G. Herman Beck, A. A. G. O., St. Louis, Mo.**—Mr. Beck, organist of Emmaus Lutheran Church, gave recitals July 6 and 7 at Illinois State Normal University at Normal, Ill., and a large proportion of the 2,400 students attending the summer courses attended the recitals. The program was as follows: Sonata (Preludio), Gullmunt; "Soir de Printemps," Swinnen; "Will of the Wisp," Nevin; "Cornamusa Siciliana," Yon; Caprice, Sheldon; "Narcissus," Nevin-Custard; Nuptial March, Coerne.

**John T. Erickson, Mus. D., New York.**—Mr. Erickson recently gave this program at Gustavus Adolphus Church: Spring Song, Mendelssohn; Largo, Handel; Serenade, Schubert; Nocturne, Chopin; Serenade in F, Gounod; Melody in F, Rubinstein. May 28 he played: Preludio VIII, Bach; Sonatina, from the Cantata, "God's Time is Best," Bach; Largo from the Fifth Violin Sonata, Bach; Sonata 5, Mendelssohn; "Songs My Mother Taught Me," Dvorak.

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## The Religion of the Organist

By REGINALD L. McALL

Address at the annual rally of the New Jersey Council, National Association of Organists, St. James' Church, Upper Montclair, June 1, 1922.

The relation of the organist to the minister will depend largely on his attitude toward religion. One who has no genuine interest in religion would have little fellowship with its messenger.

Why does the organist feel an interest in religion? What is that interest? How can he express it?

The answer to the first question is that he realizes the moral and mystical significance of music. We call its mood either serious or gay. Music stirs our resolve, or sets our feet moving with a rhythm that makes them tingle. It sends us to war or soothes our pain. This classification is preferable to the misleading terms "religious" and "secular," for much so-called secular music is serious, and is well adapted to religious uses. But music has clearly defined connotations in moral terms, and a moral index number could be found for nearly all music. We readily recognize the positive factor in uplifting devotional strains. On the other hand, there are distinct and sometimes virulent values on the negative side. Music can be made to portray and suggest impulses which are not merely secular, but which point downward and degrade the moral fibre. We can never ignore this always potential and often active moral factor. We have an edged tool in our hands.

Another dangerous instrumentality is the moving picture. It has a concentration of moral quality which often causes serious results, and in this lies its great danger. A striking example of the value of the art of organ music can be found in its refining influence on the moving picture.

The reason for such implications in music is not hard to find. Music, like religion, deals with and reveals the unseen. It rarely describes material facts, though it may aptly suggest their mood. [This limitation explains the necessity of detailed annotations in program music, which are often far-fetched.] But music deals with the realm of the imagination—the home of the soul. Hope, fear, love, worship, remorse, resolve—these are music's themes. Poetry is the only other art which concerns itself so nearly with this realm, for the song of a shirt is a revelation of life—and you will notice how poetry gains in effect when wedded to music.

And this is true of the Bible. It is not a textbook of science and geography, though its "holy men of old" were not unversed in the physical knowledge of their day. Its function is to unfold God's revelations of Himself to man and of man to his own self. The unseen God and the unseen in man are its subjects. Again you will notice how finely its vis-

ions, promises and revelations of life are illumined by music.

Such a vital revelation of God and man ennobles life, proclaims its sacredness and the tragedy of marring it. And our art should reveal the highest life—that of the spirit. Dr. Fosdick, in one of his sermons, imagines a violin that bore the name of Antonio Stradivari and had shared in producing the symphonies and overtures of the great masters, seized by a cheap, coarse hand, which tried to play upon those same strings a syncopated barbarity. If that violin could feel it would express resentment, it would be ashamed.

Having established the relation of our purpose with that of religion and discerning the spiritual equation in our music, we come to understand in what field we are leading our people. For ours is a twofold responsibility—the field and the leadership. Whether we know it or not, whether we like it or not, we are called upon to exercise leadership, as did the prophet of old whose business in life was to reveal it to men of lesser vision. This leadership involves both technique and character. It is within the reach of us all. It is peculiarly desirable in the organist, a fact which becomes very clear by comparing him with other musicians.

A competent violinist in the orchestra is a performer. He plays and reads well, but while he may discern niceties of interpretation, his usefulness depends on the complete surrender of his individuality to that of the conductor. A pianist, however, does more than merely play well. His ability to interpret is the index of his fame. But we, as organists, in addition to our technique and interpretation, are like the orchestral leader, continually acting as conductors. We not only assist our soloists, but we give the interpretations of choral music to our choirs and of congregational music to the body of worshippers. At other times we actually conduct choruses, glee clubs, or community singers, and sometimes (but not often enough) orchestras. Thus every organist is a conductor, as well as a performer and interpreter. Without this instinct, which involves qualities of magnetism and leadership, his own playing would be uninteresting, for in reality interpretation is conducting oneself. We have heard solo organ playing which suggested this failing. Moreover, his ability to obtain a response from his congregation would be crippled, as would the singing itself. The difference between the singing of various congregations can be explained largely by the possession or lack of this divine gift of leadership. It must not be forgotten that conducting is an art which has its own technique, and that it can be exercised with the fingers on the keys of the organ as effectually as with a baton.

May I digress to suggest that this knowledge of music's function in morals, coupled with courage and prophetic instinct in proclaiming it, will equip us for our task of selecting what music shall be sung. If we can fulfill these two requirements we are qualified to guide the musical taste of our people, young and old, and we should claim the task as our own. Why should the unskilled play with the edged tools? It is

our fault if we acquire a reputation for being interested only in the more advanced forms of music, with the result that no one thinks of consulting us about the songs to be used by the primary department of the church school, or the book selected for informal church meetings. As teachers our perception of pedagogical principles would call us to this service. Such organists as C. Whitney Coombs at St. Luke's Church, New York, or Clifford Demarest in Bergen County, New Jersey, or the late Louis Jacoby at Middle Collegiate Church, New York, and his successor, H. S. Sammond, or the intrepid Miss Vosseler of Flemington, N. J., who exercise their gifts of musical leadership with the young—these are now seeing the results of their labor, and America is waiting for thousands more to follow their example.

One stumbling-block to success in the character element of our leadership is actually due to our occupation. We are compelled to develop the critical faculty. But the exercise of good judgment and the maintenance of a high standard for our students should not make us hypercritical. If our religion and our art do not keep us sweet-tempered and do not prevent us from becoming censorious it is time to consult a doctor.

Our concern has been mainly with expression. But the effect of such activities on character is inevitable. It is surely not to be wondered at if, realizing the nobility of our calling, and spending the golden years as workmen that need not be ashamed, we find ourselves learning to follow more closely the guidance of the great Conductor, and to work for His approval. The marvel is that He has given us such precious opportunities. Let us therefore show forth His praise, not only by our music but in our lives, and by giving up ourselves to His service, for this is the religion of the organist.

And it is a never-ending service, for "he that doeth the will of God abideth forever." Those who learn to praise here will not have to keep silence hereafter. What a message of triumphant immortality music bears! In that epitome of human grief sculptured at the entrance of Pere Lachaise cemetery in Paris we see the look of despair of the mourners who cannot follow with their eyes the one they loved round the corner of the road and know not if all be well with him. Ah! could their ears but catch the far-off sound of many voices, singing and chanting, doubt would vanish and childlike faith be born again. While the Israelites could not sing the songs of their homeland in a strange country for very grief at their hated exile, we can joyfully employ the language which tells of our homeland, and which we are certain to employ when we are promoted to further service in the upper rooms of our Father's house.

Clarence E. Watters has tendered his resignation as organist of the Park Presbyterian Church, Newark, N. J., where he has served two years, to accept a similar position at Christ Episcopal Church, Rye, N. Y. The service June 13 at the Newark Church was in the nature of a farewell for Mr. Watters. It was in charge of the pastor, the Rev. Charles Lee Reynolds.

"Last call for dinner" is a familiar cry to all who have traveled. We have sometimes waited for the last call in order to have the better appetite for a good meal.

This is the last call, not for a mere dinner, but for a feast of such good things as has never been offered before, to tempt the aesthetic appetite of an organist. Is there one who may not have planned to come to the musical feast at Chicago, though he be within a hundred miles of the place, who can resist such a wonderful opportunity as is about to be offered? Has not the appetite been whetted by the menu that was printed in the last Diapason of the recitals to be given by those giants of the organ world—Eddy, Farnam, MacMillan, Fry, Maitland, Tufts, Mitchell and Crawford? Then to think of meeting and hearing lectures by such masters of composition as Felix Borowski and Peter C. Lukin. Also the noted scientist Dr. Sabine, who will lecture on acoustics. Can you think of anything left out of this feast, prepared for the delectation of the most jaded musical appetite? We cannot.

By the time the August Diapason reaches you the convention will have started, but if you are not more than a hundred miles or even 200 miles away, you will find it well worth your while to pack your grip and go. Many have found it worth while to attend for only three of the four days and some have been able to make only the last day.

You will not fail to attend all future N. A. O. conventions if within your power to do so, once you realize their great value. Moreover, we owe it to the committee who have prepared this feast for our benefit and to all those who are contributing their time and talent to show our appreciation by our presence. Let's go.

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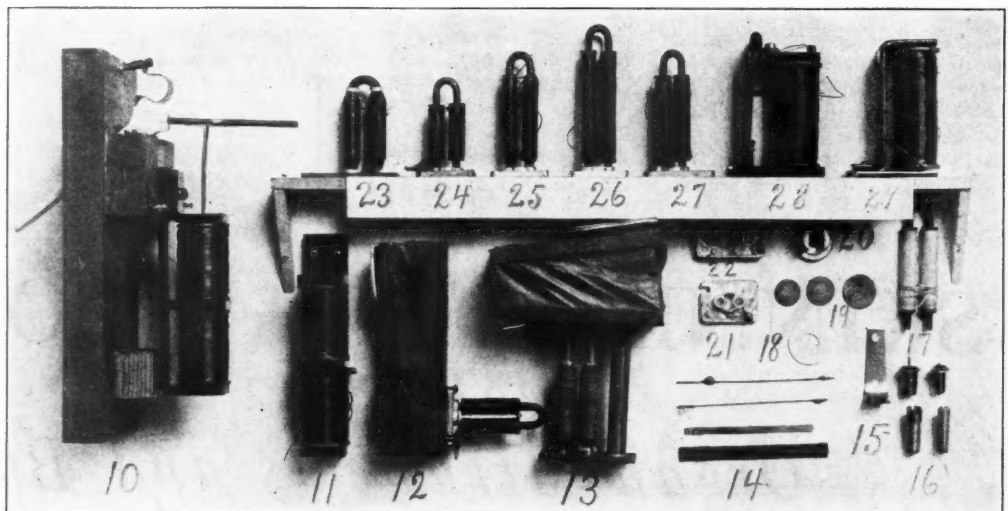
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**Needs of a Church Organist  
in a Small Community**

By **MRS. BRUCE S. KEATOR**  
Organist of the First M. E. Church, Asbury  
Park, N. J.

1. He needs a fine modern organ. To procure such an instrument may seem an impossibility to him, and to many of the church people who are, perhaps, satisfied with their present organ—who naturally wonder how the large amount of money necessary can be raised and how the delicate instrument can be kept in tune and in repair so far from the centers. But with patience and quiet determination it is possible to overcome all objections and to secure the needed treasure. We know of an organist who worked for six years before he persuaded his congregation to make the experiment, and even then, as the last pipes of the old tracker action organ were being carried out of the church, a prominent member remarked: "It is too bad! We shall never have as good an organ as this old instrument." However, suffice it to say, when the new four-manual was installed, everyone was delighted—so much so that when after seven years of service it burned with the church building, the entire amount needed to replace it was subscribed before the plans for the new building were completed!

2. The organist in a small community needs the assistance of great organists in giving his public recitals. This for his own sake, and for the sake of the community in which he lives. He may himself be a first-class artist, but "variety is the spice of life," and with a fine, up-to-date organ in his town the people are entitled to hear as many as possible of the leading organists of the day, whose very presence in the town will be an inspiration and whose organ playing will be a great help in raising the standard of music in that locality. And how will such visitations affect the country organist himself? He may take frequent trips to the city for recreation and study—and he should do this always—but to have association with these distinguished artists in his own town at his own organ, as his guests, is indeed a privilege the value of which cannot be estimated.

3. He needs, even more than does a city organist, the esteem and cooperation of his pastor and the church members. Here we tread on sacred ground! Every organist knows how

absolutely necessary to good results is a congenial and sympathetic relationship in this department of his work. We bless in our hearts forevermore the ministers who have understood us and who have allowed us to work with them in perfect accord.

4. He needs to keep in touch with town matters—to be ready to help in the public schools, choral societies and orchestras, and in giving explanatory organ recitals for children. He needs association with the other organists in his town. Fellow workers in so noble a field, their acquaintance and friendship should be cultivated. Meetings could be held once a month in the different churches, to compare notes as to methods of work, to discuss current musical events—to "play a little, sing a little, and have a cup o' tea." These things strengthen the tie that binds, and give cheer and courage to the overworked and disheartened ones. There are many organists—real heroes—in small communities, whose work is "uphill all the way." Not long ago a letter was received by the writer of this article from an organist who "wondered if the leader of a volunteer choir could ever hope to enter the Kingdom!"

And this brings us to the final need—the crying need of a country organist—and that is a paid choir. The volunteers are splendid in many instances, and surely their services are greatly appreciated, but every organist needs and should have some paid singers who will always be present. We imagine the above quoted organist had found himself that Sunday morning with a small choir—most of the members "sleeping over," or playing golf, or riding in automobiles, little thinking about the bitter disappointment of the organist, who, judging from the rehearsal of the evening before, had every right to expect a full choir to render the somewhat elaborate program prepared:

Thus it is, very often, with the organist in a small community, and he wonders sometimes why he keeps on. But oh! the compelling tones of the organ! And oh! the longing to amount to something in this brief life of ours! "Are these worth nothing more than the hands they make weary? Hush! The sevenfold heavens to the voice of the Spirit echo: 'He that overcometh shall all things inherit.'"

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**MURRAY M. HARRIS IS DEAD.**

**Los Angeles Builder Had Notable Instruments to His Credit.**

Word comes from Los Angeles of the sudden death in Arizona of Murray M. Harris, well known in California among organists and those interested in organ building. Mr. Harris, in association with a young organist of the name of Fletcher, began the building of organs twenty-eight years ago under the firm name of Fletcher & Harris. The first organ factory was in a storeroom on New High street, Los Angeles. Fletcher & Harris soon severed partnership relations, the former going to Phoenix, while Mr. Harris remained in Los Angeles, where he interested a number of men in his business, which outgrew the original location. He leased a large building on North San Fernando street and established the organ building business under his own name. One of the first large instruments built by Murray M. Harris was that for the First M. E. Church. That organ, built more than twenty years ago, was followed by still larger organs built by Mr. Harris in San Francisco, at Stanford University, and elsewhere; he also built some notable organs for palatial homes, such as that of ex-Senator Clark in New York. It was the Murray M. Harris organ building concern, though the company was changed in name and somewhat in personnel before the completion of the instrument, that built the St. Louis Exposition organ. That instrument, now in Wanamaker's Philadelphia store, greatly enlarged, claims title to being the largest organ in the world.

Mr. Harris retired from the organ business a number of years ago, but never lost his interest in organs. He may justly be termed the father of organ building in the west. He did much for the west as a pioneer and worker in this field and the modern plant in Van Nuys is a lineal descendant of the original Murray M. Harris Organ Company. Mr. Harris was a resident of Los Angeles, though he died in Arizona, where he went on a business trip. He leaves a widow.

**Three-Manual for Tulsa.**

Through Marshall Brothers of Kansas City the Austin Organ Company has obtained from First Church of Christ, Scientist, at Tulsa, Okla., an order for a large three-manual organ. The instrument is to be installed in the new \$155,000 edifice of the church.

William G. Schenck of Detroit, one of the leaders in the rising generation of young organists in the middle west, is passing a part of the summer at Notre Dame, Ind., where he is studying with Wilhelm Middelschulte.

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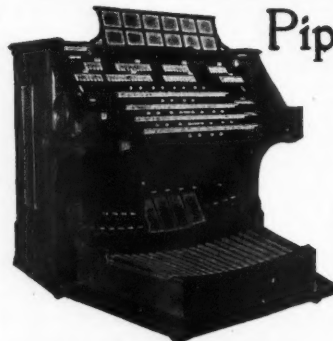
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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.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

### MIDSUMMER REFLECTIONS.

Working at high pressure throughout the year, there comes a time, usually the glorious summer, when one's thoughts will persist in turning to camping, ocean bathing, fishing, an occasional ball game, and other recreations, and these continue to rotate in our minds until the subject of music seems to find it difficult to squeeze in. And no wonder, because theater musicians who work steadily seven days a week, and especially the leaders and organists who are compelled to look constantly at pictures on the screen, earn their vacations. So this month, with the permission of the readers of this column, we will "sort o' ramble on," as a rural celebrity has it, and give a few observations in passing.

Just when we thought we were "all set" for our vacation the manager springs an eight-reel feature on us one evening after the show, the one that was booked when we would return! Curses!

An' that isn't all. 'What is worse, you ask? Easy. Being obliged to play one of the sobbing, bursting, emotional "My God, where is my child" sort of a picture during the hot weather. Next!

While we are on the subject of vacations we remember that we visited New York's Capitol Theater last summer and were greatly disappointed over the musical accompaniment provided for the feature picture. With an orchestra of eighty musicians surely the setting might have been wonderful, but it was not. In a scene where an orchestra was shown, and the brass predominated, we heard only the sounds of strings and drums from the Capitol orchestra! And again the organist played one number for a straight twenty minutes!

Descending sequences. Early last fall this was the order of features in a local theater: "The FOUR Horsemen," "The THREE Musketeers," "The TWO Orphans," and "The Great Moment." Couldn't someone produce "Half a Second" or "In a Jiffy"? And on the return playing of the first-named another theater had "Three Live Ghosts."

Thinking of the ocean—or is it the briny deep—one woman said she loved to eat pickles, and when asked the reason replied because it reminded her of Eugene O'Brien, her favorite screen star. D'ye get that, old salt?

By the way, who was the first theater organist? We think the distinction belongs to George Frederick Handel, for did he not play his organ concertos in the Haymarket Theater, which was provided with a small two-manual organ, in the year 1743 or thereabouts, as intermission music, or exactly as the organ is used today in our modern theaters?

Time certainly does bring changes. When we first studied organ we were obliged to use boy power for the pumping of the organ, and walked to church, and were quite often found "waiting at the church" for the power! How different it is now-a-days! We saw a young lady motor to the theater in her elegantly appointed automobile, park it, enter the

theater, turn on the electric power and, after practice, ride contentedly away!

A few noticeable misfits: In a combination vaudeville and picture house the orchestra played civil war airs on a scenic, a waltz on a funeral scene and in the feature paid no regard to detail. In another the leader picked a dramatic finale and overture and a pathetic number for a Fox Sunshine comedy which was a burlesque courtroom scene! In another the organist played the "Madame Butterfly" selection on a two-reel Toonerville Trolley comedy!

We hesitated about wearing our first pair of glasses, which we got to relieve eye strain, but the next day or so, behold, the leader, clarinet, cello and flute players all blossomed out in goggles. So we felt we had companions in misery—or does it make us more "PICTURE-ESQUE" a la Harold Lloyd!

What is this "valse noble" that appears on a recent cue sheet and wherein does it differ from the ordinary waltz?

Mrs. Mills in her newly issued book tells a number of good ones on "movie" players. During the war when an army was seen marching in the distance, the organist began "Three Cheers for the Red, White and Blue." The audience rose only to find they were greeting an army of German soldiers instead. The audience, seeing their mistake, slipped into their seats, but the player tore madly on with the number, not noticing the difference. Another organist played, "I'm always chasing rainbows" when Salome was chasing John the Baptist in the picture. In another instance the orchestra drummer was working overtime on his lion roar, although the lions in the picture never opened their mouths!

Do you agree with Sir James Dundas-Grant of England, who says we should have music with our meals? "Humoresque" for soup, "Chanson Triste" for fish, "Spring Song" for entree, "Valse des Fleurs" for game, symphonic movement for sweets and the savory with a minuet or light dance number.

One of our orchestra musicians who is wrapped up in any new or old scientific theory that offers opportunity for indoor sports asked another musician if he believed in the theory that man was descended from the monkey. When the latter replied he did not, he proceeded to expound the many million cubic centimeters of doubtful ideas attempting to show that a monkey was man's great-great-grandfather, prehistoric reptiles their ancestors, and finally stating that fish of the sea were our original parents multiplied some odd millions of times. He was floored when asked if his sixteen millionth great-great-grandfather was a monkey or a fish. He said he thought it was a fish. Poor fish!

"What church do you attend?" was asked an organist who worked in a seven-day theater. "Strand Theater," he replied.

A certain orchestra player who lacked correct knowledge of many things musical, when the next number in the feature book was Flegler's "Songe d'Enfant" called back to the player behind him that the next number would be "The Song of the Elephant!"

HY. MAYER TRAVELLAUGHS. This is a new series of short one-reel subjects in which that clever cartoonist Hy Mayer does the pen and ink outline of a previously taken scene, and it then fades into the actual still photograph, and from there to the moving picture. He has covered Monte Carlo, London and Volendam. The Dutch subject is particularly fine. "Such is Life in Volendam" should be opened with "On the Zuyder Zee," by C. Kriens, from his suite "In Holland." At T: At "Spandheer's hostelry" change to "Dutch Mill," in the same suite. Through twice and then play "Wooden Shoe Dance," from piano suite "Holland," by Mrs. Barbour (Schmidt) until T: "A study in feet." Then "Wooden Shoe Dance" from Kriens' suite to close.

### NEW PHOTO-PLAY MUSIC.

COMEDY: An amusing novelty in

comedy music is "A Prohibition Episode" by M. Aborn. Opening with a tempo di marcia funebre the four notes of "How Dry I Am" constitute the theme in the minor, with portions of Chopin's march cleverly interwoven. At the ceremony the strings have it quietly with "We Won't Go Home Till Morning" and then "Drink to Me Only With Thine Eyes" given out as brass quartet. Another march burlesque and a strain of "Auld Lang Syne" closes an originally conceived number.

WESTERN: Two pieces which will help all the organist's Western collection are: "The Round Up," a lively gallop, and "Dashing Cowboy," both characteristic numbers suitable for scenes of rodeos, or other lively western scenes.

MYSTERIOUS AND AGITATO: In addition to the foregoing Mr. Aborn has written an "Allegro Infernale" in D minor which serves to portray musically the scenes of witchcraft. "Blizzard," a furioso along chromatic lines, will fit correctly with many Alaskan and Canadian winter scenes.

ROMANTIC: A pleasing quiet reverie is "Love Among Flowers" by Frommell, with a sustained cantabile melody throughout, given first to oboe, then to strings and clarinet. "By the Garden Gate," by Nathan, is written in F sharp minor and a tender, and is in a barcarolle style. The tender, melancholy duet is well suited to scenes of a romantic nature that have a trace of sadness in them. "Cupid's Conquest" is a bright intermezzo in gavotte form. The first sections are staccato effects and then the cello has a legato theme, with flute runs and harp arpeggios that offer good contrast.

COMEDY NUMBERS: Some of the recent selections published are "The Blushing Bride" by Romberg, "The Blue Kitten" by Friml, "Tangerine," "Bombo" and "The Music Box Review." They contain the popular airs of the day and are useful for straight comedy playing.

MARCHES: Looking for new material for the Pathe News and other weekly news films, the organist will find excellent results by using "Anchor and Star" and "Who's Who in Navy Blue," both by Sousa, the march king. Both have typical nautical songs interwoven in the march proper. Still another snappy and inspiring march is the "President Harding March" by Vasella.

We wish to make acknowledgment to Mr. Robbins of the Schirmer publicity department for complying with our request for copies of oriental music, and certain other classifications, both in piano solos and legitimate organ publications. We shall make these a basis of a special article, for we have found the theater musician must be constantly searching for new material and the mass of oriental films, including Japanese and Chinese, being produced makes a great amount of music necessary to offer variety.

The following ten numbers of the Recital Series—in which organists will find certain favorites and standard numbers transcribed to three staves—are: "Pan," by Godard, a beautiful idyllic movement fitting scenes of nature or woodland scenes to perfection; "Cantilena," by Golttermann, a triple movement in E major; Andante Cantabile from the "Petite Symphonie" by Gounod, which has been excellently done by Dr. Orlando A. Mansfield; "Autumn Song" (a minor allegretto) and a lovely "Cradle Song" by Gretchaninoff. Grieg's orchestral works have been drawn on for "Nocturne," "Peasant's Song" and a "Chorale." The first two are well suited for theatrical use, but the chorale is naturally more adapted to church work. A fourth Grieg number comes to hand, being "The Shepherd Boy," with its familiar melody, adapted to an oboe solo.

The proof of our assertion that the best picture numbers are to be had in the orchestrations comes in the form of the last two pieces, "Entracte—Atonement of Pan," by Henry Hadley, and "En Mer" ("The Sea") by Augusta Holmes. Both have been transcribed by Edwin Arthur Kraft and a perusal of the pieces gives evidence of careful adherence to the orchestral score. Playing from the accompaniment of the latter piece organists have been bothered by being obliged to read from the cello clef. In the transcription the melody has been placed entirely in the treble clef.

The last three numbers of Mr. Barnes' useful transcriptions arrive, being Schumann's "Träumerei" and "Romance," Schubert's "Serenade" and Mendelssohn's "Wedding March."

### Honor to Chicago Organist.

From Berlin comes the program of a noteworthy festival concert to celebrate the centenary of the Academic Institute of Church Music, a branch of the Academy of Arts in Berlin. The concert took place the evening of June 7 in the large hall of the high school for music in Charlottenburg. Among the musical forces participating was Professor Walter Fischer, the organist. The opening number was Bach's Toccata in F major. The other organ number was Wilhelm Middelschulte's Passacaglia in D minor. The choral numbers were compositions of noted Germans, including August Haupt and Mendelssohn. The program sets forth that Mr. Middelschulte was a pupil in the institute in 1886 and 1887 and the following two years was an instructor there, and since 1891 has been a Chicago organist.

### New Estey Organs in Southwest.

Several Estey organs have been sold and installed recently in the Southwest. One was placed in the new Presbyterian Church at Haynesville, La. Two were installed in Muskogee, Okla., one in the First Methodist Episcopal Church and the other in the Antioch Baptist Church. The new organ in the Methodist Church at Pauls Valley, Okla., has just been completed. The First Baptist Church, McAlester, Okla., will receive its organ at an early date. Contracts were closed recently with the Tennon Memorial Methodist Church of Mount Pleasant, Tex., and with the First Methodist Church of Homer, La. These deals were made by B. T. Pettit of Dallas, Estey representative in the Southwest.

### Heinroth Sails After Busy Year.

Charles Heinroth, the Pittsburgh organist, completed his busiest season at Carnegie Music Hall with the recital on June 25 and sailed June 27 for a vacation abroad. Mr. Heinroth gave 109 recitals between Oct. 1, 1921, and June 25, 1922. One of his activities was a series of recitals at Cincinnati once in two weeks since Jan. 1. All of this, with his church work, has kept him on the jump and made him feel the need of a vacation.

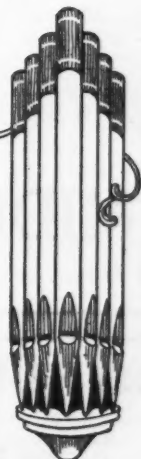
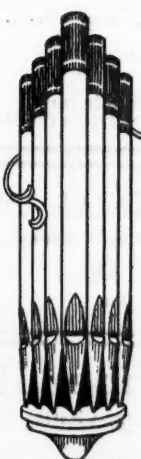
### J. Lewis Browne at Notre Dame.

Dr. J. Lewis Browne of St. Patrick's Church, Chicago, is giving the Gregorian course Tuesdays and Wednesdays, in Notre Dame University, for the summer school.

Albert Scholin, Mus. B., has closed a very successful year at Waterloo, Iowa, where he is organist and director at the First Methodist Church. He passed a vacation in July at the home of his parents in Jamestown, N. Y. Mr. Scholin directed a midsummer musical festival the evening of Sunday, June 25, and June 11 his choir sang Stainer's "The Daughter of Jairus." Mr. Scholin has been engaged for another year at Waterloo.

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Series Praised by Critic—Opens Westminster Cathedral Organ.

Reports from Europe indicate that Marcel Dupre has been gathering new laurels in England and on the continent. His series of eight recitals in Paris at the Trocadero Palace evoked a remarkable tribute from the pen of Robert Brussel, officer of the Fine Arts Ministry, writing for the Figaro. He said:

"From an essentially musical point of view, the organ recitals by Marcel Dupre at the Trocadero were among the most important events of the season. I mean by this, those events where the interpreter, without selfish display, subordinates himself to the works themselves, and while investing them with beauty and performing them with their true style and radiance, succeeds in making them sound new, without an appeal to innovation. Dupre's recitals were an eloquent testimony of this. The unforgettable concerts which he lately gave at the Conservatory, where he played the entire organ works of Bach from memory, placed him in the first rank of contemporary organists. Incomparable improvisateur as he is, he could adorn his playing with all the transcendent brilliancy of the combined colors of the instrument."

In July Dupre dedicated the first section of the new organ in Westminster Cathedral, London, with three remarkable recitals under the patronage of the high dignitaries of the English Catholic Church. The organ will be one of the largest in the British Isles and will cost over \$80,000 when completed.

Dupre will arrive in New York City late in September, and will make a large number of records for a well-known reproducing organ. His first recital date will be in Montreal Oct. 5. From that time until the first of the year he is booked in Canada and throughout the West, as far as the Pacific coast. He returns East shortly after Christmas, and his tour is developing rapidly for the months of January, February and March, 1923. Dupre will appear with the Philadelphia Orchestra under Stokowski and probably also with the Boston Symphony Orchestra under Monteux. It is a matter of gratification to lovers of the organ to note this increasing recognition throughout the country of the organ virtuoso on a par with other great virtuosi.

**Prestige for San Francisco.**

A bulletin issued by the San Francisco Chamber of Commerce states that San Francisco last year did a business in music rolls, musical instruments and song and instrumental music publishing amounting to approximately \$12,000,000. It sets forth that a Berkeley plant (that of the American Photo Player Company) is manufacturing photo-players and organs, annual sales of which are estimated at \$1,500,000 at the factory. It is stated in the report that "San Francisco may well appreciate the organs which have been installed in its theaters and motion picture houses, for from the factory in Berkeley come the organs which are also being installed in some of New York's largest playhouses."

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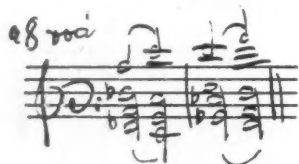
1. "In a Village," 2. "Serenade."  
3. "Wardance Festival."  
By Lily Wadhams Molline  
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## Competitive Music Festivals in Canada

By T. TERTIUS NOBLE

It has been my privilege the last four years to act as adjudicator at the Manitoba festival (three times), at the Alberta festival (twice) and at the Saskatchewan festival (once). The Alberta festival has reached its fifteenth birthday, the Saskatchewan its ninth and the Manitoba festival its fourth. During May of this year I acted as adjudicator at all three festivals, with Dr. A. S. Vogt at two and with Dr. Albert Ham at one.

Only those who attend these annual musical gatherings can realize what they are doing for the uplift of music in this great country, not only for competitors, but for audiences. All test pieces are of a high order; no trash of any kind is allowed to enter into the programs. Every imaginable class is formed to suit all grades of competitors. For example, there are classes for:

- Large choral societies.
- Large choirs (A).
- Large choirs (B).
- Small choirs (A).
- Small choirs (B).
- Rural choirs.
- Novice choirs.

This gives every kind of organization a chance to enter.

At Winnipeg this year there were sixty-three classes and over 6,000 competitors. Four years ago this festival was a "baby"; today it is a strong, healthy giant! Four years ago about six children's choirs entered; this year forty-two competed. The style of singing today by those children is extremely good, their tone is good and their musical understanding remarkable. During the competition Dr. Vogt conducted 1,450 of these youngsters in their test pieces and I had the pleasure of accompanying them. The singing was simply marvelous and

gave both adjudicators big thrills. On another occasion I had the privilege of conducting some 1,000 boys in their test pieces. Again we were thrilled in like manner.

At all these festivals we found much that was very remarkable, many choirs receiving 80 to 90 per cent marks for their singing and in some cases as high as 95 per cent. Outside the old country no singing can approach the perfection of these Canadians. Why is this so? There are various reasons.

1. It is in their blood.
2. They have great enthusiasm.
3. They sing because they love it.
4. Choir singing is not commercialized.
5. The festivals stimulate keenness to "lick" the other fellow.
6. The festivals establish a STANDARD.

For over twenty-five years these festivals have been popular in England, more especially in the north. Today they are popular from north to south and east to west. Today the south of England is a musical section. And yet about twenty years ago it was dead musically. The festival movement has made the great change. Before I came to this country nine years ago I had the good fortune to act as adjudicator in every part of the British Isles and on many occasions united with the greatest of all "judges", the late Dr. W. G. McNaught. The effect of these festivals is indeed remarkable. They are now common in almost every corner of the British Isles and are still spreading. In Canada the movement is making headway and before long we shall hear of other provinces taking up the matter.

Seeing that so much is being done in England and Canada, why cannot the same be done in this great country, the United States of America? It can be done and must be done. One hundred years ago America was a singing country, but singing became unpopular, no doubt partly owing to the upbuilding of the commercial side of the country, and so art suffered. Surely it is now time to attack the great problem and solve it. If we can start these

festivals all over the States we shall very soon have a great singing country once more.

The three great festivals in Canada are self-supporting! Influential people in the provinces support them Shields, medals and certificates are awarded, but NO money prizes. This to my mind is a very wise thing. No money prizes should ever be competed for at these festivals.

### Lemare Back at Portland.

Edw'n H. Lemare has returned from his vacation in England and has resumed his recitals at the city hall in Portland, Maine. Before his departure for England in April Mr. Lemare prepared a long list of organ pieces from his repertoire, from which will be selected a certain number to be performed at each recital, given every week-day (except Saturday) at 3 o'clock. This list is being printed, every piece being numbered and arranged in alphabetical order, so that without the necessity of issuing daily programs, it will be easy to identify the different items as they are performed. Mr. Lemare had a most enjoyable and successful tour in his native country. After paying a short visit to his father on the Isle of Wight, where the elder Lemare has held a position as church organist for considerably over half a century, Mr. Lemare visited various cities, including London, Bristol, Hanley, Glasgow and Liverpool, giving recitals before large audiences. At St. George's Hall, Liverpool, seating 5,000 people, hundreds were unable to obtain admission at his recitals, it is reported.

### Sheet Music Dealers Join.

The Music Industries Chamber of Commerce has announced the admission to membership of the National Association of Sheet Music Dealers, of which Edward P. Little of Sherman, Clay & Co., San Francisco, is president. The admission of the sheet music dealers to the chamber raises the number of its constituent association members to thirteen and makes it 100 per cent complete.



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NEWS NOTES FROM BOSTON.

BY S. HARRISON LOVEWELL.

Boston, Mass., July 22.—In the "good old summertime," musical art in Boston languishes, and were it not for a few sporadic attempts of a public nature could wisely be considered as dead. This summer, while recital programs are as scarce as the proverbial hen's teeth, the organists are agog in their speculations about the successor of Ernest Mitchell, who for twelve years has been organist and choirmaster at Trinity Church. In many respects this is the most desirable position in Boston and requires a man of outstanding gifts to fill it. Mr. Mitchell has built up a choral body that has no superior in the Boston churches for body of tone, balance and precision. He leaves his house in excellent order to go to Grace Church, New York, at an early date in the autumn.

Mr. Mitchell graduated from Harvard University in 1914 and during the world war attained the rank of ensign. Before accepting the position at Trinity Church he had been organist and choirmaster at the Church of our Redeemer, Chestnut Hill, and of the First Parish Church, Brookline. He conducted the Cecilia Society during one season and more recently has been conductor of the Brookline Choral Society. As a musician he was trained by Wallace Goodrich, former organist of Trinity Church and now dean of the New England Conservatory; Arthur Hyde and Charles M. Widor.

A most commendable feature at the union services held in the New Old South Congregational Church is the organ recital played these summer months after the regular morning worship. Raymond C. Robinson, organist and choirmaster at Central Congregational Church, is supplying for Henry E. Wry, and his recitals show catholicity of taste and fine scholarship. As the summer music is maintained at a high standard, these recitals receive much praise.

Dean Burdett in speaking privately about the failure of two candidates at the recent guild examination, remarked that the candidates did ex-

ceedingly well in their work on most subjects, but were not prepared to cope with the tests in transposition and in the harmonizing of a melody. He attributed the failure largely to haste and over-anxiety. Instead of taking a moment or so to analyze the possibilities of a melody, a candidate would forego this moment of study and, presently coming to a difficulty, would give over further effort to proceed. These words should be a caution to those desiring to take the examinations.

The dedicatory recital on the organ in the new Congregational Church at Brighton was played Monday evening, June 26, by John Hermann Loud, F. A. G. O. The program was as follows: Concert Overture in C, Hollins; "Sunset and Evening Bells", Federlein; Toccata and Fugue in D minor, Bach; "Tanglewood Tales", Stoughton; "Invocation", Guilman; Concert Piece, No. 7, in B, Parker; Improvisation on "How Firm a Foundation," Loud; Sonata Pontificale, Lemmens. The organ was built by the Hall Organ Company of West Haven, Conn.

Seder to Play at Grand Rapids.

Edwin Stanley Seder, F. A. G. O., of Chicago has been engaged to give a recital Oct. 20 for the St. Cecilia Society of Grand Rapids, Mich., at St. Mark's Pro Cathedral. This society has engaged a number of prominent organists to appear before it, the last one having been Wilhe'm Middel-schulte.

W. Carl Meyer, organist of St. Clara's Catholic Church, Chicago, will sail for Germany Aug. 8 and will be heard in organ recitals in Hamburg, Berlin and Leipzig during his stay. He left Chicago July 5 for the East, playing on the way at a number of places, including three recitals at Indianapolis.

Mildred M. Fitzpatrick, well-known Chicago moving-picture organist, was married to Herbert James McKillip at St. Mary's-by-the-Lake July 24. Miss Fitzpatrick has been playing at the Pantheon, of which Mr. McKillip is manager, for some time and formerly was at Orchestra Hall.

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Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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CHICAGO, AUGUST 1, 1922.

## ORGAN ARCHITECTS

When one gives the subject thought he is led to the conclusion that the organ builder is a very patient person. The organist is privileged to play an instrument as badly as he may and criticize it as severely as he will, and the builder usually remains silent. It seems to be a part of his unwritten code to condemn no one. We organists can be heard frequently as a class scoring this or that individual builder or this or that specific organ, although we must admit that very, very few of us know much about organ construction. But let some builder say anything about the way we play and see what happens. He will be told promptly and bluntly that he knows next to nothing about organ playing and that he should stick to his last.

But do the organists always stick to their last?

At the last meeting of the Organ Builders' Association of America one subject came up that furnished the food for much discussion, and those who heard the debate will admit that it all led to one conclusion. The organ men are out to tell the world that they have no use for organ architects as a class and they make plain the grounds for their assertion.

A large number of so-called organ architects are organists, with perhaps some knowledge of organ construction, but in no case of which we know with the knowledge required to be a practical builder. To such a man a church turns over its organ problem and he proceeds to draw specifications and solicit figures. Sometimes he also proceeds to see how much commission he can obtain. Thus the church which engages him pays twice for the same service, and in many instances for no service of any value at all, for it remunerates the architect and then remunerates him again indirectly, for the builder figures the commission as an expense just as he does the material in the organ. But take the case of the organ architect who is perfectly honest and would not accept a commission.

He draws up a scheme. This he does with his knowledge of the church and of organs in general; but in the last analysis he has to accommodate himself to the methods of the particular builder he selected for the work and he has to rely on the builder's advice, and most always does so. The organist of any church who knows what he ought to know about organs should be able to do all that is necessary in the preparation of the specification, and in the case of a large organ a broadminded organist always consults his associates before a deal is closed. For this work an organ architect is not necessary and we know of instances in which he has actually "gummed up" the deal and caused needless friction.

The other task entrusted to the architect is to pass on the organ when it is finished, and here the builders find their chief complaint. One after another can cite instances in which the man hired as an architect tried to demonstrate to the church that he is

really of some use. He did it by finding fault with this or that, to show the committee that he is doing it a service, and the organ builder was compelled to make changes that cost money and which constituted an unjust burden to him, but were of no benefit to his customer.

The answer on the other side is that to build an organ it is just as necessary to have an organ architect as it is to have an architect for the building of the church. But the case is entirely different, as we have pointed out in the past in The Diapason. The architect who designs a building draws in detail everything that enters into the structure and specifies to a "t" what materials shall be used and how. Every window pane is according to his drawings. But how many organ architects would be able to draw up the specifications of an organ in this manner? The most they do is to draw the specification of stops, number of pipes, couplers, mechanicals, etc., with some provisions as to details. They sometimes set forth the tone demanded, but you might as well make drawings and specifications for Gallucurci as to how she is to sing as to tell how an organ is to be voiced. Furthermore, every builder has his own scales and his own action and his own way of doing practically everything. Even if the architect stipulated everything in detail, he could not get any first-class builder to construct the organ according to his plans.

The first task of a church intending to purchase an organ is to investigate thoroughly the reputation and standing of the builders asked to submit bids. If these men can stand investigation, if the organs they have built receive the commendation of purchasers, if their methods are approved, have them submit specifications, after going over the local situation. These specifications should be carefully studied. Eventually a satisfactory one can be worked out. If the builder is not equipped to do the work properly or cannot be trusted to do good work, all the organ architects in the world will not protect the church, for you cannot squeeze blood out of a turnip nor will a leopard change his spots. The Rolls-Royce factory will not build a Ford if no one is looking, nor will the Ford factory build a Rolls-Royce because an automobile architect might specify it. When you purchase an organ it should be done in the same way that an automobile is selected—on the reputation of the car, the standing of the maker and the experience of previous purchasers, and within the limitation of the buyer's pocketbook.

There is just one other point which is frequently overlooked by organists. We usually feel convinced that we know better than anyone else how an organ should be made. We feel that no builder can tell better than we just what stops should be used in a given case, and what action, accessories, etc. But most of us have our prejudices. It is a matter of record that the best men in our profession cannot agree on a standard console, or anything else. If we could it would simplify the builders' problems. Most of us have our own ideas. The builder, who prepares about 100 specifications to the average organist's one, has more experience and approaches the problem from a different standpoint. As a consequence he usually designs an instrument which will appeal to the average organist rather than one which meets the tastes of any specific person. There are so many instances which illustrate this point that almost any of our readers can think of at least one.

The organ builder's grievance is one which deserves consideration and we have therefore set forth our views on the matter. It is a subject well worth debating.

Friends of Louis Vierne in this country have received word from Paris that the distinguished organist has never recovered from the shock caused by the death of his 17-year-old son in the world war. A movement is on foot to give M. Vierne the freedom from care which a composer requires and his friends and admirers are planning to raise a Louis Vierne fund as a mark of their sympathy and of their appreciation of his work. Mr. Vierne has made an impress on or-

## The Free Lance

By HAMILTON C. MACDOUGALL

A. G. C. contributes the following:

When seated at the organ  
One Sunday afternoon  
The blower let the wind out  
And thus curtailed the tune.

Does that remind you of the old days when you depended on the mercies of a more or less lazy boy whose soul was dead to the concords of sweet sounds? Or did you have a water motor that squeaked and whined and proved recalcitrant for—apparently—no cause clear to angels or devils? Or perhaps you belong to the present generation spoiled by a wonderful engine of five or seven and a half horsepower that never, never fails. Truly we live in a wonderful age as regards the application of machinery to an organ's wind supply. Now, if only the electric action was equally true!

No! I will not go on.

Several people seem to be as much exercised about the matter of wedding fees as I am. I fancy a paragraph from a colleague living not more than a thousand miles away might have been written by a good many players: "I was much interested in your paragraph about wedding fees. I have had a lot of experience in this regard. \* \* \* The majority of our rich people want the very best, are extremely sweet to you before the wedding, and afterward feel that they have done their duty if they tell you how 'perfectly wonderful' your music was; the matter of payment has so purely a commercial aspect that they hate the mention of it, and even loathe the idea of writing a check."

Summer is a time when many musicians find means of gratifying the impulse toward composition. There is a good deal of cynicism wasted over this matter of composing. I take it that the average professional man is by no means a Beethoven, but he has a perfect right to compose, just as his friends have a perfect right to refuse to perform what he has written. (And they generally avail themselves of the right. There is your celebrated Andante in X minor: Did you ever know one of your colleagues to buy a copy?) An organist might well occupy some of his leisure during the off season in writing processions, or anthems, or organ pieces ("dry" stuecke), or even symphonies. The creative impulse is too precious to be discouraged.

There is much curiosity as to the way in which inspiration works. Was it not Schubert who in response to the naive question of an admirer as to how he produced that wonderful series of inspired songs, replied: "Why, when I finish one song I generally begin another"? I noted in the Boston Herald the other day a somewhat profane but enlightening response to the same inquiry from Richmond Washburn Child, formerly minister to Italy.

This was the question:

"Dick, just how do you write your stuff? Do you have inspiration in the night, and get up and jot down ideas in the dark? Do you keep a pad by your bedside? Do you carry a notebook, like Nathaniel Hawthorne? How do you do it, anyway?"

This was the answer:

"I do it like this: I go into a room I sit down at a desk. In front of me

ganists in this country no less than on those in France, and no doubt many who have been benefited by his contributions to organ literature will welcome the opportunity to show their admiration for him. Further information may be obtained from the office of The Diapason.

Because his daughter persisted in accepting the attentions of an organist and her mother refused to interfere, a Chicago railroad official obtained a divorce. We hope this will arouse our correspondents to send letters setting forth in detail and proving beyond the peradventure of a doubt that an organist makes a desirable husband.

I put a pile of perfectly good, blank, clean paper. Then I say to myself: 'Write, d—n you, write!' And I stay there till I've written something. That's the secret."

At the College of the City of New York Samuel A. Baldwin, professor of music, keeps up with astonishing regularity his annual recitals on the large four-manual organ there installed. At the very instant that one begins to get peas from one's garden does one gather the sheaf of valuable programs from Professor Baldwin. The last program printed in the little book containing sixty programs is No. 842! Admirably balanced, culling from every school, reverential to the past, yet appreciative of the up-to-date—these are very fine programs. I am sure that every organist, particularly if he be at all ambitious to recitalize, ought in his own interest to get a copy of the book.

During the past two or three months I have been helping two religious organizations to an organ, and I am impressed anew with the woeful lack of sense shown by congregation and architect in the placing of the organ. In the case of the congregation we must remember that the men who control the building of a church edifice are invariably so-called "practical" men—that is, men with no aesthetic sense or with the aesthetic sense atrophied by neglect. The architect, on the other hand, is, or ought to be, an artist by reason of his profession. The trouble usually is that in order for the organ to be placed so as to be heard with effect throughout the church it has to be assigned a certain prominence in the general scheme of the architecture; and this prominence, we must admit, may often be opposed to consistency or beauty of architectural treatment.

But, making allowance for all that, it is too often true that crass ignorance of the space and musical requirements of the instrument are the prime causes of the failure of an organ to fit the church in which it is installed.

## Philanthropist at the Organ.

(From the Musical Leader.)

Dr. Albert Schweitzer, after making a European reputation, not only by his great book on Bach, but by his works on Christian origins, graduated as a doctor and buried himself in Equatorial Africa for some years, in the pursuit of what he now conceives to be his mission in life—the alleviation of the sufferings of the negroes, especially from leprosy and sleeping sickness. The war having interrupted his labors, he returned to Europe to raise new funds for his hospital at Lambaréne. The proceeds of the organ recitals he gave this past season in England are devoted to this purpose. In a world that has lately seen the disenchantment of most of us, the dimming of our old idealism, it is good to come across a type like Dr. Schweitzer, and good to think that many a tortured negro will owe relief from his pains to old Johann Sebastian Bach.

## Mackinnon's Work Recognized.

The vestry of Grace Church at Utica, N. Y., has voted a substantial increase in the salary of Hugh A. Mackinnon, who has been for four years organist and choirmaster of the church, evincing during that time a proficiency as a musician that has been both admired and appreciated. His friends will be pleased to learn of this recognition of his services. Mr. Mackinnon went to Utica from St. Luke's Church, East Hampton, L. I., in July, 1918. He is a graduate of Dartmouth College and of Trinity School of Church Music, New York City. At one time he was assistant organist of the Little Church Around the Corner. He was dean of the Central New York chapter of the American Guild of Organists from 1918 to 1920.

The Grand Rapids Herald of July 9 contains an interesting three-column article with numerous illustrations showing the camp and describing the experiences there of the boys of the choir of St. Mark's Pro Cathedral. Harold Tower, the organist and choirmaster, is with the boys at Camp Roger on Little Bostwick lake. The article describes how Mr. Tower is in complete command and the obedience rendered him by the boys.



**New Books for  
The Organist**

BL HAROLD V. MILLIGAN.

Two books of great interest to organists have just been published by the H. W. Gray Company—"The Technique and Art of Organ Playing," by Clarence Dickinson, and "The Art of Transcribing for the Organ," by Herbert F. Ellingford.

Mr. Ellingford is organist at St. George's Hall, Liverpool, and is one of the most distinguished of municipal organists. His most famous predecessor in that position was W. T. Best, one of the most indefatigable of transcribers and an ardent advocate of transcriptions at a time when such things were looked upon askance by the Brahmins of the organ world. Happily that day is past. The last echoes of the arguments pro and contra transcriptions are dying away. It was a silly argument and the pro-transcriptionists had so much the best of it that the fracas hardly offered the excitement of good sporting odds. Transcriptions always have been and always will be admitted into the most rigorous category of what constitutes good music, but they must be good transcriptions. Therein lies the root of the whole matter—hence Mr. Ellingford's book. He attempts to define what constitutes a good transcription and then proceeds to tell how to make one. And in doing so he opens up a subject the discussion of which will lead us far beyond the organ itself.

He brings out very clearly the point that it is the spirit of the original music which must be transcribed, and not necessarily the literal notes themselves. There are certain manners of speech which are idiomatic to the violins. In transcribing an orchestral score, these violin figures need not be taken over literally and bodily onto the organ. The effect of the music when played by an orchestra must be rendered, as nearly as possible, on the organ, using therefor only organ idioms. When he comes to examples to elucidate his theories, Mr. Ellingford lays bare an interesting condition which confronts the average organist. Let us suppose, for example, that an organist is performing an oratorio at his church—Mendelssohn's "Elijah" or Handel's "Messiah," or possibly only such a familiar extract from one of the standard works as "If with All Your Hearts" or "Rejoice Greatly." What does he do? He plays an organ accompaniment, using the familiar piano score. But the work wasn't written for the piano; it was written for orchestra. How much of the original is to be found in the piano reduction, and how well suited is it for the organ? As Mr. Ellingford points out only too convincingly, many of the piano accompaniments to the standard oratorios are mere travesties of the originals, using frequently only the string parts, ignoring the brass and wood wind and the rest of the composer's original material. Not only is this misleading as to the real intention of the composer, but much of this violinistic music, passable enough on the piano, is utterly unsuited for the organ. The result is disappointing. All singers are familiar with this situation. Many young singers study their oratorios from the piano score, and fancy themselves note-perfect, but when they stand up to sing with an orchestra they are bewildered and upset by hearing a lot of themes and phrases they never knew were there, because they are not in the piano score! And frequently the brasses will overwhelm the rest of the orchestra for a few bars, making the sounding effect entirely different from that of the printed page. Take the tenor aria from Mendelssohn's "St. Paul," "Be Thou Faithful Unto Death." Has any organist ever been able to make a decent organ accompaniment out of the piano score? If so, we have never heard him.

Mr. Ellingford makes this point only too clear, but what are we going to do? Every church organist cannot equip himself with full orchestral scores of all the standard oratorios and write for himself transcriptions

for the organ. Mr. Ellingford points out the evil, but offers no remedy. Now that he has this book out of his system, we hope he will devote his time and talents to making good organ transcriptions, from the orchestral score, of all the popular numbers from the standard oratorios. The man who will do that will be a real benefactor of the human race.

In addition to the section devoted to transcribing orchestral accompaniments of choral works, there is a section on transcribing orchestral symphonic works, and attention is also given to the problems involved in transcribing works for small orchestra, string orchestra, chamber music, pianoforte music and songs. The author's style is clear and convincing and he goes directly at his point without waste of words. A large part of the book is made up of musical examples.

Dr. Dickinson's "Art and Technique of Organ Playing" is a complete analysis of the subject. It is at once an instruction book and an encyclopedia. Not only does it provide the teacher with the technical material necessary to carry the student from the beginning of his studies through to the acquirement of complete command of his instrument, but it also provides the more experienced organist with a compendium of knowledge and a touchstone of taste as to just what constitutes good organ playing. The author has included in one volume a study of all the distinctive principles of organ technique, with enough illustrations and exercises through which they may be mastered, together with interesting compositions which call for the application of those principles.

In the first part Dr. Dickinson takes up each point of technique in logical and related order and describes it clearly and definitely, with illustrations whenever they may aid in comprehension and application. In doing this he has kept in mind the many students who must pursue their work without the personal guidance of a teacher. To the studio of every teacher there come pupils who are able to remain only a short time and who then, although eager for further study, are obliged to return to their posts to do the best they can for their further advancement in their art, and to teach others out of their own limited equipment. Of course, nothing can really take the place of the personal guidance and example of an inspired teacher, but this book provides "the next best thing" for students who must continue their studies thus or not at all. It is to be earnestly recommended to all such and will doubtless be welcomed by many.

Part 1 of "The Technique and Art of Organ Playing" contains eleven chapters, each one of which elucidates some detail of organ playing. The first chapter gives a brief description of the instrument. In this chapter the author wisely leaves behind him the old-fashioned tracker action organ and confines himself to the modern instrument, with electro-pneumatic action. The succeeding chapters dispose of problems of touch, pedal technique, hymn playing, manual changes, the adaptation of piano accompaniments to the organ, the proper and artistic manipulation of the swell pedal, accent, rhythm, the playing of ornaments and various phases of registration and tone color. Each of these subjects is disposed of clearly and positively and there are ample musical illustrations and examples.

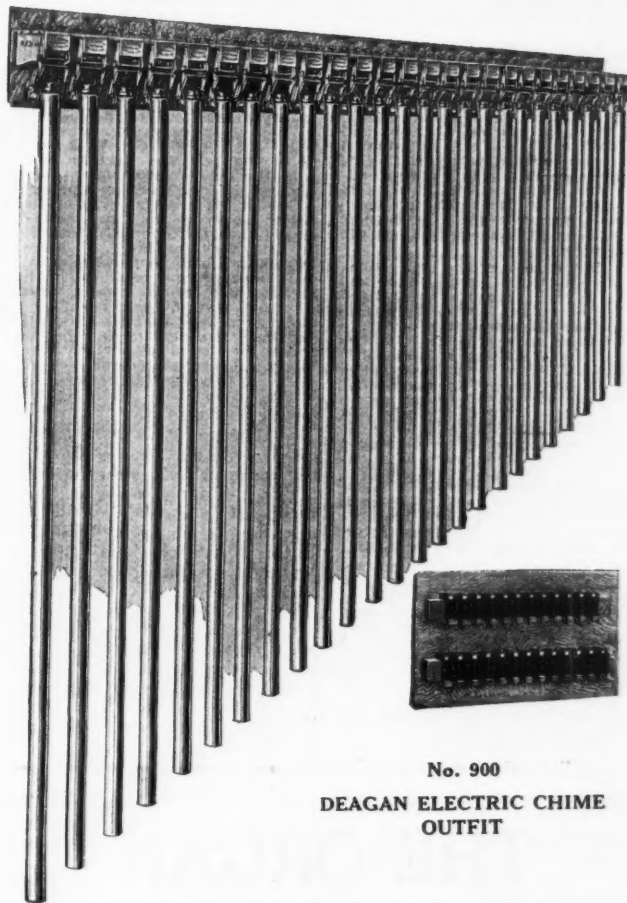
The second half of the volume is given over to certain selected compositions, carefully edited, exemplifying and illustrating the various phases of art and technique already described. These compositions, as studied and edited by Dr. Dickinson, are quite worth the price of the entire volume and cannot fail to be of great value even to experienced organists. To students they will be invaluable. Among the composers represented are Bach, Alkan, Couperin, Franck, Guilman, Handel, Liszt, Mendelssohn and others.

A sacred concert under the direction of Franklin F. Horstmeier, organist of the church, was given at Bethel Lutheran Church, Humboldt boulevard, Chicago, the evening of Sunday, June 25.

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**AN EXPERIENCE.**

Chicago, July 6, 1922.—Editor The Diapason: I have been a subscriber to The Diapason for the past seven and a half years. During this time I have read with considerable interest the various controversies which have arisen and passed on, but now there seems to be one before the organ world in which I feel called upon to take a part; that is, the organ architect.

A little over a year ago, while a member of an organ purchase committee, I was asked to make a study of the work of the best builders and report to the church such an organ as I considered best for their use. I spent my summer vacation looking over the work of most of these builders and reported to the stewards on a certain organ.

When I started on my correspondence with these various firms, one of them made me a proposition of a 5 per cent fee as organ architect in case they were awarded the contract. I saw nothing wrong in this as I knew it was going to entail considerable work on my part to see that the proper construction was put in the old building to take the two divisions of the organ. However, as there was other work being done on the church at the time, such as heating plant and lighting fixtures, I did not feel that I was any more entitled to a fee for my work than those men who were attending to these other details. Therefore when I reported to the stewards I mentioned this 5 per cent and quoted them the organ at list and then with the 5 per cent deducted.

One of the members of the organ committee was not present at that time and some time later he heard a garbled report of the 5 per cent fee and burst into the committee when we were about to sign and refused to be a party to it, believing that I was getting a "rake off." The figure was \$9,900 and this gentleman said it was useless to spend that much, as we could get all the organ we needed for \$6,000. This statement I questioned very strongly, and he made the proposition that I prepare a detailed specification of an organ such as I believed we should have and submit it to a number of builders and set a certain date for them to appear and bid against each other for the job. Perhaps you have already guessed that he is a contractor, one of the most successful in the South.

I realized the futility of such a course, but in order to show him that I was right and he was wrong, I prepared a detailed specification of such an organ and gave it to the chairman to have copies made and mail them to the builders selected. I told the chairman at the time that there was no use expecting even a reply from any of them, as it was no fairer to expect an organ builder to build an organ to my details of construction than to expect the Cadillac factory to build a

Locomobile. He agreed with me, but said he thought it necessary to do it.

In about a week the replies began to come in and right here is the interesting part. Two builders agreed to build it. But, Oh, what a price! The others wrote very courteous but nevertheless firm letters, the substance of which was that I was a nut. They did, however, request the privilege of sending a representative to talk to us on their methods and see if I couldn't be persuaded to their organ. That was what all the committee wanted, except the one who was holding out. We invited them to appear on a certain date and show us their materials and mechanical systems.

It must be that members of organ purchase committees who understand organs are mighty scarce, for only one of these representatives knew anything of the construction of his organ. One representative who had a list twelve feet long of organs he had sold, had a typewritten explanation six pages long written by the superintendent of the factory to read to us. He also had a large box of parts sent from the factory about which he knew nothing whatsoever. Needless to say, the man who knew his organ and knew how to tell us about it got the contract, for he had the goods.

If a church feels called upon to have an organ architect let them instruct him to look at the work of the builders and select the one whose work seems to him to be the best and then in conjunction with the builder draw up a scheme that fits the sum set apart for the organ.

One of the greatest evils of the organ selling game is the "subsidized" organ expert that the church usually gets to do this work for them. I believe that any church has plenty of men in it who can judge organs correctly if they will give it their earnest consideration.

I trust that this will be of interest to those who feel that an "architect" or "adviser" is necessary and that they will watch for the pitfalls which beset them in pursuing such a course.

Very truly yours,  
L. M. DAVEY.

**Work Done by Julius Jaekel.**

Julius Jaekel of Chicago has just finished overhauling the organs in the Masonic Temple and the First Universalist Church of Joliet, Ill. He also has the following rebuilding jobs: Lutheran Church, Jackson, Mich.; St. Mark's Lutheran Church, Chicago, and Bethlehem Evangelical Church, Chicago. The organ in Bethlehem Church is a tracker organ, which will, when rebuilt, be in every way a modern electric organ, of thirty stops, with a set of Deagan chimes, which are placed at a distance from the organ. The cost of this organ will be \$8,000.

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## THE ORGAN

A Quarterly Review for its Makers, its Players and its Lovers. Price 2/- (post free 2/3d.) Annual subscription 9/- (post free.)

The proprietors of "Musical Opinion" announce the issue of the fifth number of "The Organ." The previous numbers were so warmly welcomed by organists and organ lovers that reprints were called for.

The type used is fairly large and easily readable, the size of the page 10 in. by 7½ in., and the margin and pagination so arranged that the separate issues can be bound to make a comfortable volume.

**CONTENTS: No. 5.**

**Frontispiece:** St. Paul's Organ, North Case.

**The Organs of St. Paul's Cathedral.** The Rev. Andrew Freeman, Mus. Bac., F. R. C. O. (Three plates).

**The Audsley System of Divisional Stop Apportionment and Control.** George Ash-down Audsley, LL. D.

**The Schulze Organ in St. Bartholomew's Church, Armley, Leeds.** Thomas Edward Pearson, Mus. Doc. (Two plates).

**On Playing Bach,** John Matthews.

**Marcel Dupre:** An appreciation (with portrait).

**Some English Organ Tutors Past and Present.** A. Eaglefield Hull, Mus. Doc.

**The Positive.** C. F. Abdy Williams, M. A., Mus. B.

**Specifications:** King George's Hall, Blackburn. (One plate). Wellington College Chapel.

**Reviews of Books and Music.**

**Letters to the Editor.**

The True Diapason Chorus,  
The Armley Organ.

**PRESS OPINIONS.**

"The Organ is a well produced paper... should be valuable as a means of diffusing knowledge on the very diverse problems of organ construction."—Times Literary Supplement.

"If the first number is a test of the work the new publication intends to undertake, its success ought to be assured."—The Daily Telegraph.

"The magazine is well illustrated."—The Spectator.

"Our new quarterly contemporary, The Organ, has started so well that there will be no doubt as to its success."—The Musical Times.

"A cordial welcome must be given to a new quarterly, The Organ, which aims at interesting and edifying makers, players and lovers of that instrument. The newcomer makes its debut very effectively with its well written and informative articles."—The Church Times.

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"The periodical promises to be one of permanent value and interest."—The Music Student.

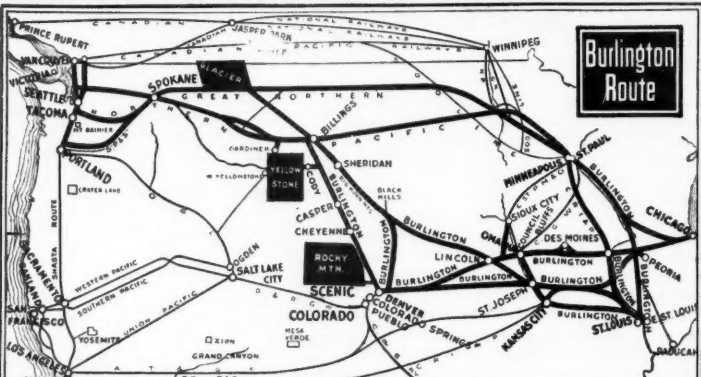
"We extend a hearty welcome to the new quarterly journal bearing the above title... A very interesting first number."—The Choir.

"There is no doubt that it fills an unmistakable lacuna. Organists have long wanted a journal devoted to their special interests. Excellently printed... possesses many qualities which will commend it widely."—The British Music Bulletin.

"The Organ is by far the most worthy publication England has produced on the subject."—The American Organist.

"It really is new, and what is more important it is interesting."—The Diapason.

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BY HAROLD V. MILLIGAN.

SHEPHERD BOY, by E. Grieg, ENTRACTE, by Henry Hadley, EN MER, by Augusta Holmes. Published by G. Schirmer, New York.

Last month we animadverted upon the adaptability of Grieg to the modern organ, our remarks being called forth by two or three excellent transcriptions made by Orvil Lindquist, published in the excellent "Recital Series" of Organ Transcriptions being issued by Schirmer. A new Grieg piece is added to the list this month, making four in all. The new number is the "Shepherd Boy," one of the most popular of the "Lyric Pieces" for the piano. It has the same characteristics that we spoke of before—short, striking melodic phrases, set against a pungent harmonic background. The "Shepherd Boy" may be played on any organ with a good oboe on one manual and a good flute on the other. Organists with greater resources may vary the registration to suit themselves, but the transcriber has wisely kept his arrangement utterly simple. Following the same plan, he has thought it best at one place to disregard Grieg's sudden crescendo from piano to fortissimo and has marked instead a mezzo forte, the only thing possible on a small organ. If the performer is fortunate enough to have a crescendo pedal, of course the original marks ought to be followed.

The other two new numbers in the Recital Series are an Entracte from Henry Hadley's "The Atonement of Pan," transcribed by Edwin Arthur Kraft, and "En Mer," by Augusta Holmes, also transcribed by Mr. Kraft. One sometimes feels with Hadley's music that his facility outstrips his inspiration. At any rate he is never at a loss for something to say, and he always knows just how it ought to be said. He has all the tricks of his trade at his finger-tips; in fact, I think it can safely be said that he has a larger amount of sheer craftsmanship than any other living American composer, with the possible exception of Victor Herbert. The lack of this has sadly hampered many a fine talent. This "Entracte" is a typical bit of music, light, fanciful and piquant. It is in sharp contrast to 90 per cent of the music written and played on the organ, and so will find a place for itself on recital programs and in the picture theaters.

"En Mer" ("On the Sea") is a graceful barcarolle, full of the suavity and sentiment associated with the music of that clever Frenchwoman. At one point the right hand changes to four-four rhythm, while the left hand continues in the original six-eight, but the passage is not a difficult one to manage and the music on the whole is well adapted to the organ, especially the most modern instruments. Barcarolles are apt to sail through troubled waters on tracker action.

TWELVE SHORT TRANSCRIPTIONS, by Edwin H. Lemare; published by the H. W. Gray Company.

These attractive little pieces by the prolific Mr. Lemare are published in two small volumes, six in each. The first volume contains "Thanksgiving," "Invocation," "Andante Cantabile," "Ancient Mariner," "Claire de Lune" and "Communion." They are very short, the "Invocation" being only fifteen bars, the others slightly longer; but they will be found useful in filling brief gaps in the church service, and possibly will serve as models or subjects for further improvisation as the occasion demands. Chimes are used in "Thanksgiving" and "Ancient Mariner." The latter is a short extemporization on the old hymn-tune "Sicilian Vespers," usually sung to the words, "Saviour, Breathe an Evening Blessing." "Claire de Lune" is an atmospheric fragment, utilizing the most ethereal string tones.

**Year at Duncklee's Church.**

At the West End Collegiate Church, New York City, Henry Hall Duncklee, organist and director, selections from the following oratorios and cantatas have been sung during the past year at the afternoon services: "The Wilderness," Goss; "God, Thou Art Great," Spohr; "St. Paul," Mendelssohn; "Give Thanks unto God," Clough-Leighter; "The Holy City," Gaul; "Life Everlasting," Matthews; "Great is Jehovah," Schubert; "Song of Thanksgiving," Maunder; "Hear My Prayer," Mendelssohn; "Coming of the King," Dudley Buck; "First Christmas," Barnby; "Story of Christmas," Matthews; "Herald Star," Miller; "Daughter of Jairus," Stainer; "Gallia," Gounod; "City of God," Matthews; "Christmas Oratorio," Saint-Saens; "Our Country for All," Huhn; "Redemption," Gounod; "Conversion," Matthews; "Penitence, Pardon and Peace," Maunder; "Triumph of the Cross," Matthews; "Olivet to Calvary," Maunder; "By Babylon's Wave," Gounod; "Crown of Life,"

Nevin; "Resurrection and the Life," Stoughton; "Creation," Haydn; "Recessional," Matthews. In addition to the foregoing, Mr. Duncklee has played 253 organ numbers, many being given for the first time.

**Busy Season for Sammond.**

"Herbert Stavelly Sammond, a member of the executive committee of the N. A. O. and chairman of the membership committee, closed a busy season with a concert by the Asbury Park Apollo Club of forty male voices of which he is the director. Other concerts given by this club, which has just ended its first season, consisted of a joint Lenten concert with the Morning Choral of Brooklyn (women's voices) of which Mr. Sammond is the director, given in the Asbury Park M. E. Church, in co-operation with Mrs. Bruce S. Keator, organist of the church, and one in the high school auditorium only six weeks after the club was organized. The concert in the Methodist Church was held under the auspices of the N. A. O. June 22 Mr. Sammond directed a performance of "Pinafore" in the Y. W. C. A. hall on Lexington avenue, New York, by the choral union of the Middle Collegiate Dutch Reformed Church of New York City, of which he is the director. Earlier in the season a concert was given by the Choral Union for the benefit of the sailors in New York harbor at the Seaman's Institute. In May a radio concert was given by the Brooklyn Morning Choral under his direction at the John Wanamaker radio stations. During the season three evening concerts were given by this club under Mr. Sammond's direction at the Brooklyn Academy of Music. In addition to holding the position as organist and choirmaster of the Middle Collegiate Reformed Dutch Church and Temple Beth Emeth of Brooklyn, Mr. Sammond directs the singing of the Dr. Cadman conferences at the Bedford Y. M. C. A.

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Each issue of The Diapason contains an extended review by Dr. Thompson of anthems, solos, etc., for special purposes and occasions. In addition to this he writes articles reviewing the work and listing the compositions of leading composers of church music. He also makes note of new choir music. A large number of organists, quick to see the value of his articles, have clipped and preserved them since they began to appear, and report that they refer to them repeatedly.

Dr. Thompson is scholarly in his tastes, but broad in his views. He knows how to appraise a piece of church music and to convey to you an accurate estimate of its value and the use to which you can put it.

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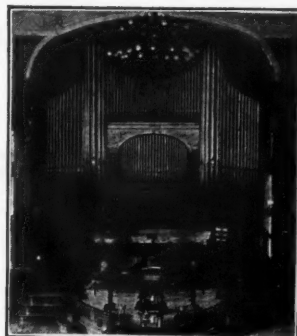
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The three-manual organ with echo in the Second Church of Christ, Scientist, Spokane, Wash., is being installed, and the instrument that will be presided over by W. M. Jenkins in Westminster Presbyterian Church, St. Louis, is being erected in the factory.

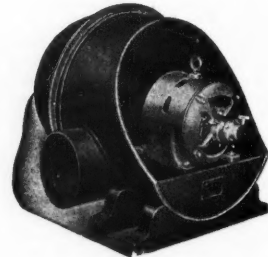
The palatial Wade Park Manor Hotel in Cleveland has bought a large Kimball with solo player console. California is represented by the Church of Our Saviour at San Gabriel and the First M. E. Church, Santa Monica.

**Contest Closes Nov. 1.**

The Mendelssohn Club of Philadelphia, N. Lindsay Norden, conductor, announces that its fourth prize composition contest will close Nov. 1. A prize of \$100 will be given for the best a cappella composition, in eight parts, for large mixed chorus, the

conditions being as follows: The contest is open to composers residing in the United States and Canada; the work must not have been given before; the right to use the words must be secured by the composer, if necessary, and a written statement to that effect must accompany manuscripts submitted; text may be secular or religious, preference will be given to a secular text, though a worthy religious piece will not be discarded; the composer should write for eight parts (more, if necessary, occasionally), but it is not essential to use eight parts all the time; the composition should be twelve or fourteen pages octavo in length, requiring about five minutes for performance. It should be well written vocally, and not needlessly intricate, or too modulatory in character for vocal style. Compositions should be sent to Mr. Norden, Manheim Apartments, Queen Lane, Philadelphia. Manuscripts should bear only a nom de plume—no other indication as to the composer. A sealed envelope containing the nom de plume on the outside, and the composer's name and address inside, should be sent to the secretary, George U. Malpass, 6711 North Sixth street, Philadelphia. The composition, after its first performance by the Mendelssohn Club, will become the composer's property. The judges for the contest will be Richard Henry Warren of New York, David McK. Williams of New York and Mr. Norden.

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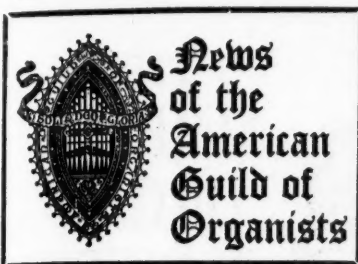
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**NEW FELLOWS ELECTED.**

The council of the American Guild of Organists has elected the following fellows and associates following the examinations held in May:

Fellows—Gerhard T. Alexis, St. Paul, Minn.; Harold I. Albery, Brockville, Ont.; W. Hunter Beckwith, New York City; Morrison C. Boyd, Philadelphia; Grace E. Chandler, Columbus, Ohio; Ernest M. Devereaux, Far Rockaway, N. Y.; Ellen M. Fulton, Scranton, Pa.; Angie M. Faunce, North Abington, Mass.; Nowell M. Ferris, Newport, R. I.; W. H. Nash,

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**THE ENRAPTURED REPORTER.**

**Real Descriptive Work Introduces New Organ to Community.**

One of the prominent organ builders of the country sends an example of what his organ would do to a newspaper man who heard it for the first time and for the entertainment of our readers we reproduce part of the story from a well-known daily as a fine example of reportorial rapture:

The big new pipe organ which has been under process of installment at the Empress Theater was completed at midnight and for the first time burst into its full volume of wonderful tones. Sunday evening under the slender hands of — the beauty and quality of all its tones and combinations will be produced for the delight and enjoyment of — theater goers.

Built by the — & Company of —, the organ is one of the largest and finest of its type in this part of the state. The detached console is finished in beautiful dark mahogany and presents 27 speaking stops, five of which are on pedal organ, 13 on swell organ and nine in the great organ, with 11 couplers. It is built on the latest unit system with a special feature in marimba playable from both manuals. Another feature is the clear, bell like chimes which add beauty and color to the different variations.

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The big organ will give to — theater goers a great amount of variety in the way of music. Starting with the flute like tones of the celeste it can, with the use of the various stops, come to the crashing volume of a fifty-piece orchestra. Even weather conditions can be suggested, the patter of rain on the meadowlands, the silvery music of water over small stones, the crash of thunder across the heavens and the sobbing of night winds among the trees.

Mr. — last evening showed the press representatives what a wonderful rendering of the "Sinking of the Titanic" could be given on the organ. First he played a piece redolent of the sea. One almost felt the salt air and the sting of the spray against the face; then he went quickly into the murmurings of an approaching storm and one could feel all the apprehension of the unknown. Then through the volume of sound came the soft distant tolling of the ship's bell, signaling distress. Blending into the tolling, so artistically indistinct, so pathetically sweet, came a new sound that startled one and brought quick tears to the eyes—the sound of the ship's band playing "Nearer, My God, to Thee." Then louder and louder tones ringing and falling as it were with the waves of the sea. It cried out to one, it appealed as if the musicians in one last appeal with all hope gone were challenging their fate and taunting the elements. And then it grew pathetically lower and as one settled back in one's seat, rather horrified and depressed, you saw vivid pictures of the waters rolling up over helpless hundreds, you saw the lights in the orchestra room. Then the music of the ship stopped and you heard only the last faint tones of the ship's bell and the roar of the sea.

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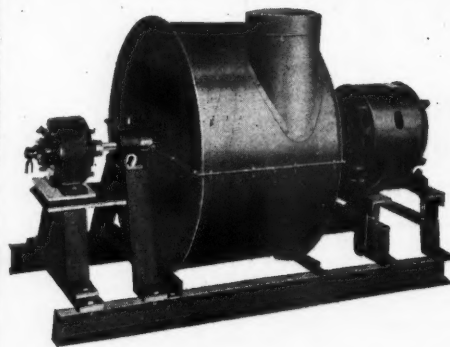
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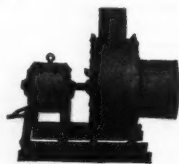
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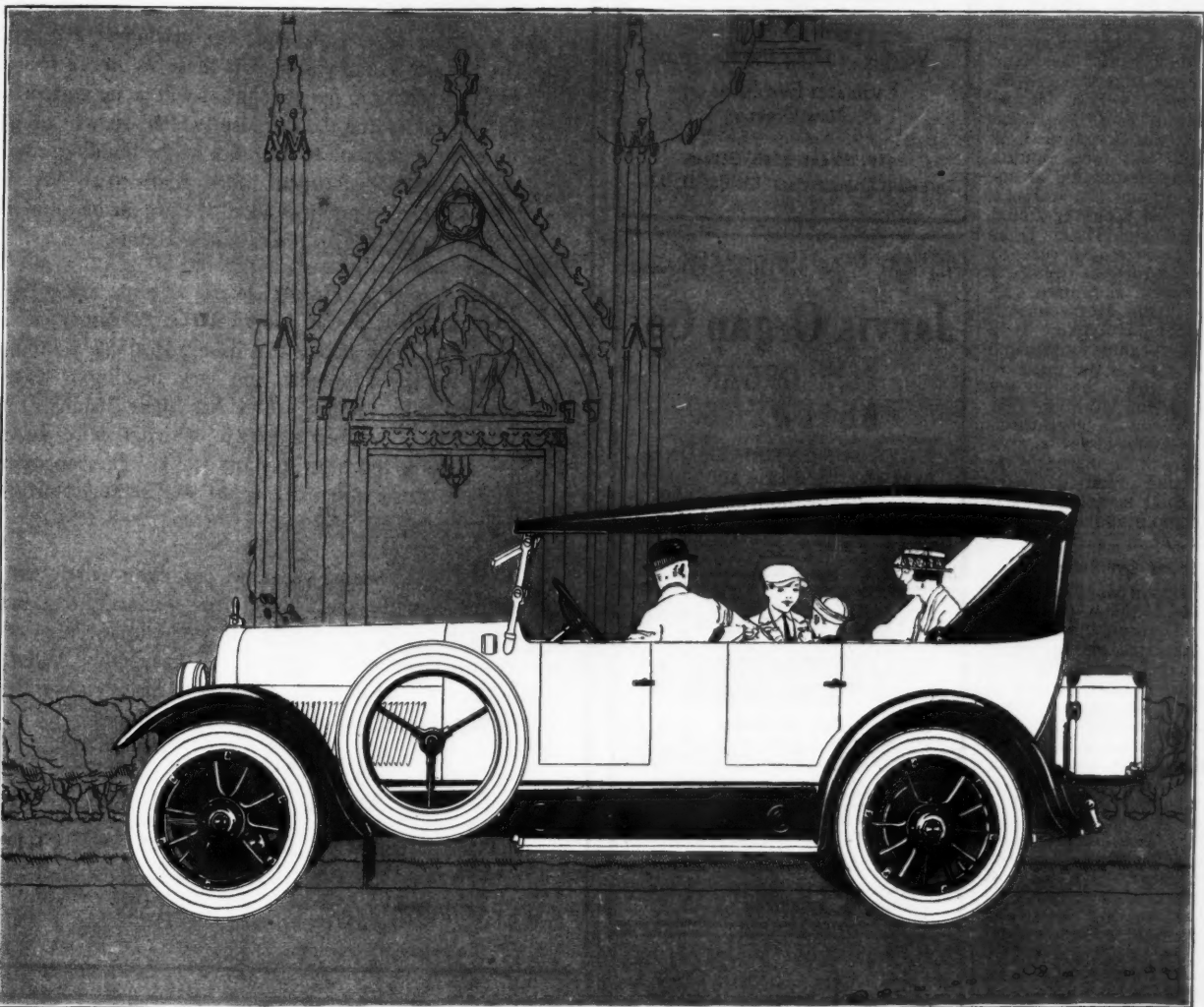
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Haynes engineers have just achieved a notable improvement in the gasoline engine through the development of the Haynes volatilizer which results in a decided increase in motive power with much greater economy in fuel consumption. The Haynes volatilizer was produced especially for the newly-developed, more-powerful Haynes 75 motor; it makes this modern Haynes power-plant the outstanding achievement in the long, successful career of the famed Haynes engineering corps.

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**THREE IS ITS LUCKY NUMBER.**

**Hall Organ Company Gets Its Orders in Triplets, It Appears.**

The Hall Organ Company finds that the number 3 is its lucky number. It has just completed its third large organ for Norfolk, Va., in the Epworth M. E. Church, during the past year. It is building at one time three three-manual organs for the Poli Theater circuit, at a cost of \$30,000. It has just completed the third organ in California during the last nine months. The Hall Company is building at one time three large organs for Holyoke, Mass.—for the First Congregational, German Reformed and Mater Dolorosa Catholic churches. It recently closed the third contract for organs to be placed in Chicago, and three contracts came in from Massachusetts aside from those in Holyoke. It is building two large organs for Springfield, Mass., and expects the third order from that city within the next few days. Of the two, one is for the residence of R. C. Vivian—a large three-manual organ, wholly under expression. The organ will be placed in the cellar, with reflecting sound board, and the console, of solid mahogany, is to be in the music room above.

**Services Directed by Swarthout.**

Under the direction of Donald M. Swarthout of the Milliken Conservatory of Music at Decatur, the churches of Springfield, Ill., are giving union evening services this summer at each of which a feature is a large choral number. A chorus of more than 100 voices has been organized and each Sunday night one number is accompanied by band and one is a cappella. There are also special solo numbers with band accompaniment as well as numbers of a more serious nature by the band alone. The service opens with ten minutes of hymn singing with band accompaniment. The crowds are large, running as high as 4,000 people. The final service in August will be a "Messiah" evening, when solos and choruses from this work will fill the musical part of the program. Great interest is being taken in this service.

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There are four modern electric organs, aside from the two installed in the American Conservatory of Music, all on the fifth floor. All have adjustable combinations, full coupler equipment and lack nothing a teacher or student may require. One has three manuals, in two chambers. Another is a two-manual theatre instrument with double touch, drums and traps. The remaining two and the conservatory organs are well arranged two-manual instruments.

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A. E. Fazakas has been awarded the contract for the organ at the First Reformed Church, Brooklyn, N. Y. The specifications will be as follows:

**GREAT ORGAN.**

- Diapason, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- English Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp.
- Tremolo.

**PEDAL ORGAN.**

- Diapason, 16 ft., 30 pipes.
- Bourdon, 16 ft., 30 pipes.
- Lieblich Gedeckt, 16 ft., 30 pipes.
- Quinte, 10 1/2 ft., 30 pipes.
- Violoncello, 8 ft., 30 pipes.

Among other organ contracts recently received by Mr. Fazakas are: St. John's Trinity Lutheran Church, Newark, N. J., fifteen stops; Morrow M. E. Church, Maplewood, N. J., twenty-five stops; First Presbyterian Church, Newark, fifty-three stops; Church of the Incarnation, New York City, forty-six stops, and the organ in the church at Brown University, Providence, which contains fifty-two stops.

The organ at Grace Church, Orange, N. J., of 140 stops, is near completion. Most of this organ has been in constant use since February.

**Console is on Display.**

A beautiful console is on exhibition in the show window of Kimball Hall, Chicago. It is of the unit orchestra type, with double touch adjustable combinations, conveniently arranged. This particular example operates entirely without wind, though both magnetic and electro-pneumatic types are supplied by the W. W. Kimball Co., according to the requirements of the case.

**Three Orders to Kimball-Frazer.**

Three more contracts have been awarded to the Kimball-Frazer Organ Company, Boston. They are: St. Chrysostom's Episcopal Church, Wollaston, Mass., two-manual, fifteen stops; Peabody House, Phillips Academy, Andover, Mass., two-manual, thirteen stops; residence of Albert I. Couch, Lawrence, Mass., two-manual, twenty stops.

**New Posts for S. R. Waterman.**

Stanley Russell Waterman, for the past two years director of music at the Westminster School, Simsbury, Conn., has become organist and choir-master of Trinity Episcopal Church, Portland, Conn. In September Mr. Waterman will become head of the classical department at Kingswood School, Hartford. Mr. Waterman is a Yale graduate and is well known in musical and educational circles in the state.

N. Lindsay Norden, organist and choir director at the Second Presbyterian Church of Philadelphia, and one of the leading choral directors of the country, who is known to organists through his work in bringing Russian church music to the attention of Americans, passed a few days in Chicago in July and departed on July 19 for the Pacific coast. He was accompanied by Mrs. Norden. They will return to Philadelphia by way of the gulf.

One of the first contributions to the Otterbein University diamond jubilee fund of \$2,000,000 is a gift of several thousand dollars to be used in the purchase of an organ for the Ohio college. The giver has expressed a wish to remain unknown. The organ is to be installed in Lambert Hall. It is being constructed by M. P. Möller.

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## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson, F: J. Fischer & Bro., G: The H. W. Gray Company, S: G. Schirmer, St: The Arthur P. Schmidt Company, B: Boston Music Company, Su: Schubert, C: Composers' Publication Society.

### The Ecclesiastical Compositions of T. Frederick H. Candlyn.

It is always rather a delicate matter to praise one's friends in public. For that reason I have long avoided writing a review of the works of an American church composer whose achievements place him in the first rank. Mr. Candlyn happens to be my colleague in the music department of the New York State College in Albany, but, to put the case rather baldly, I do not admire him because he is my colleague; he is my colleague because I admire him. With which insolent epigram I shall close my defense.

I called Mr. Candlyn an American composer, and with good reason, though he was born in England. All his compositions of any importance have been composed and published in this country; he served in the A. E. F. for two years; he is an American citizen. On the other hand, his early musical education was British; his father was an English organist, he himself was assistant organist of Doncaster Parish Church for some time, and he was the youngest man to receive the degree of Bachelor of Music from an English university—Durham.

The foundation of his style is obviously English, with a cleverness in academic counterpoint that smacks of the university. Some time ago, however, he passed the stage of being a clever young man; and after a period of experimentation in several styles, notably those of the Russians and Cesar Franck, he has developed an idiom melodious, scholarly, refined and vigorous. His music is sometimes difficult, but it is no longer willfully difficult. He has not lost his fondness for contrapuntal devices, but an interest in folk-music has restored the balance of melody in his writings. It would be interesting to compare the works of Candlyn, James and Barnes, the three young Americans who seem to me to be doing the ablest work in composition. Of the three Barnes is most consistent in his adherence to the modern French manner, with its fluent grace. James, after worshipping at the same shrine, has turned to the modern Russians, but through it all he retains a vivid, personal sincerity that makes him the most individual composer of the three so far as they have developed. Candlyn has tried everything—now an evening anthem in the style of Franck, now an unaccompanied canticle in the Russian manner, now a carol in the style of Dickinson, now an organ number on an Indian pentatonic theme; but his unswerving admiration has been for the thing that Mr. Noble represents so supremely, the manly vigor of the English cathedral school in its loftiest expression. I do not know that a young church composer could have a better model for imitation. In my talks with choir-masters I find them pretty well agreed on only two matters—the excellence of Mr. Noble's anthems and the distinction of Dr. Dickinson as editor, program-maker and choir-master. And yet, recently I received a letter from a well-known organist in which he took me gently to task for my admiration of Mr. Noble and remarked that, in his opinion, "Candlyn can walk all over Noble." I can imagine the horror in Mr. Candlyn's face when he reads this sentence.

### ANTHEMS.

The following anthems and canticles have been published or are to be published within a short time:

"Alleluia! the Strife is O'er." (C) Easter.  
 "Bread of the World", T. (G) Communion.  
 "God That Madest Earth and Heaven", S. (G) Evening.  
 "I Was Glad", Baritone. (G) Church Festival.  
 "Lighten Our Darkness." (G) Evening, God's Guidance and Light.

"Like as a Father", S. (G) God's Love.

"The Lord Is My Strength", S. (G) God's Power.

Magnificat and Nunc Dimittis in D flat. (G.)

"Nativity Song." (G) Christmas carol-anthem.

"O Come, O Come, Emmanuel", S. (G) Advent.

"O God of Armies", A cappella. (G) War, Saints, Church Militant.

"On Christmas Day." (C) Christmas carol-anthem.

"The Peace of God." A cappella. (G) Close of service, Benediction.

"Resurrection." A cappella. (B) Easter.

"Ride on in Majesty." (G) Palm Sunday.

"Save Me, O God." (G) Lent.

"Sleep, Little Son." (G) Christmas carol-anthem.

Te Deum in D flat. (G.)

Two of these anthems were written for quartet—"Like as a Father" and "Bread of the World." Mr. Milligan referred to them recently in an article on the quartet choir as model compositions of their type. "Bread of the World" is used by some mixed and boy choirs also, and it is certainly one of the best of communion anthems for any choir. The two Easter numbers are good, though not of the highest quality; I have used "Resurrection" accompanied as a quartet anthem. "God That Madest" is the composer's first excellent anthem, and though an early work it is one of the best for an accompanied chorus; the soprano solo is particularly touching when sung by a boy. "Lighten Our Darkness" is a fine accompanied short anthem in the style of Cesar Franck; for choirs unused to its idiom it will be difficult. "I Was Glad" is a splendid big anthem for a church anniversary; the last section employs a sonorous Gregorian melody; the middle section is a trifle unvocal. I have used this number for peace celebrations, beginning with the baritone solo, "O Pray for the Peace of Jerusalem." "The Lord Is My Strength" is rather a vulgar best-seller. (Nemo omnibus sapit horis.) The Magnificat and Nunc Dimittis is an early work, respectable, but hardly inspired. On the other hand, the Te Deum is recently from the press, and it is one of the best of modern settings. A striking feature is a bass solo in five-four time. Mr. Noble tells me that this canticle goes splendidly with his choir. There are three Christmas carol-anthems; all are good, but "On Christmas Morning" is by all odds the best. In fact, it was the best new Christmas number that I used last year. The Advent anthem won the Clemson prize in 1919. It uses the melody of the well-known Old French hymn-tune associated with the words. There is room for difference of opinion regarding the effectiveness of such procedure; personally, I like the anthem very much; I tried it with a quartet and decided that it needs a chorus. It is doubly welcome because there are few recent Advent numbers; most of us keep on repeating such excellent old anthems as Martin's "The Great Day of the Lord" and Garret's "Prepare Ye the Way of the Lord."

The big war anthem is a subject for debate. It has a superb text by Mr. Stryker, and it opens and closes nobly. The difficult middle section seems to trip up a good many choirs. I tried it with a double quartet and did not make it go. Other people have had a similar experience. I should like to hear from people who have tried it—it has had a large sale. The text makes it very desirable for saints' days, and on paper it looks like a really good anthem. The benediction anthem is obviously in the style of Noble; it looks easy, but it is beyond a quartet. "Save Me, O Lord" is a big chorus anthem with traces of Russian influence, sonorous and rather difficult; I have never used it, and I have never heard it sung. "Ride on in Majesty" is an excellent Palm Sunday anthem for chorus with vigorous march rhythm. It is now in the press of H. W. Gray; if you have a chorus be sure to look at it. It is a surprising fact that there is hardly one good Palm Sunday anthem of a big, jubilant type published. The lack is shortly to be supplied by this number and by a very fine anthem by Philip James. Of course, some churches have a tradition of giving

sombre music on this occasion, but most of the non-liturgical churches and many Episcopal churches regard it as a jubilant festival and are forced to use the unspeakable "Palms" or such inferior anthems as Gadsby's "Rejoice Greatly", falling back upon Handel's "Lift Up Your Heads" as about the only fine number available.

### CANTATA, SOLOS, ORGAN MUSIC.

Mr. Candlyn has published one excellent sacred cantata, "The Prince of Peace" (G). Those who have not examined it should look it over for use next Christmas. It contains, among other delightfully melodious and not difficult numbers, two excellent solos, for alto and soprano, which may be used separately. For Dr. Dickinson's use last year, Mr. Candlyn arranged the accompaniment of the alto solo for strings. The soprano solo has an exquisite text by Gilbert Chesterton. The opening section of the cantata, with its broad Gregorian theme, is a fine Advent anthem. The final chorus is a grand paean of the triumph of Christ and makes perhaps the most impressive single anthem which Mr. Candlyn has composed. The text by Dr. Stryker makes this section admirable for Ascensiontide.

There are a few solos:

"God That Madest Earth and Heaven", medium voice. (G) Evening.

"I Will Lay Me Down in Sleep", medium. (S) Evening.

"Light at Evening-time", high. (G) Evening.

"O God of Armies", bass. (G) War, Saints, Church Militant.

Two of these solos are settings of words previously set by the composer in anthem form, but they have different musical themes. The best of them, I think, is "I Will Lay Me Down", a solo in a graceful, Frenchy style that sounds much like the work of Barnes, who has written some delightful solos. "Light at Evening-time" was written for my soprano soloist, who has a bright, high voice; there is a good opportunity to display a high B. Both these numbers I recommend cordially. "O God of Armies" was written at my request for my bass soloist, who had the difficulty that so many real basses deplore in finding a solo sufficiently low for artistic and comfortable interpretation. Much can be made of this number by a sympathetic interpreter. The other number is fairly good, and it is easy.

By all odds the best of Mr. Candlyn's organ compositions is his "Marche Heroique" (B), a powerful, almost sinister, expression of the heroism and passion of war. It was published in the American Organ Monthly for May, 1920; I believe that it has since been published separately. Another very attractive number not nearly so difficult is now in press, an "American Legend" on an Indian theme reminiscent of Cadman; this will undoubtedly be a popular number. A melodious and easy number in the style of Lemare is the "Chanson" (S). "La Marche des Rois" (G) is based upon the Provençal melody well known as one of the charming carols of the middle ages. I believe that Bizet uses it in the Prelude to the "Arlesienne" Suite, recently arranged for organ by Dr. Fricker (S). The Candlyn number takes good playing; it is excellent for the Christmas season. "Chanson des Alpes" (G) was composed during the war; it is based upon a folk melody that Mr. Candlyn heard some poilus sing. It is graceful, not great music. The "Scherzo-Caprice" (G) requires a swift piano technique and will not go at all on an old-fashioned organ. To me it is the least attractive of Candlyn's organ numbers.

It is my custom to sum up the qualities of a composer in a single phrase, a custom which I fear I shall have to break in this instance, unless I may use scholarly variety to express my ad-

miration for work which really deserves much higher commendation than those words suggest. Mr. Candlyn has experimented so widely, his youthful work has been so curiously sensitive to manifold musical impression, that it is quite impossible to prophesy where his highest distinction will lie. Of the three young composers whom I named a moment ago, he is the best architect. Variety, architectonic power—these are the qualities which place him already in the forefront of our church composers.

### NOTE.

Last month I promised an article on new music. After carefully reviewing several dozen things and writing my candid opinion on fair, white paper, I left Albany—and the fair, white paper. I hope to recover city and papers in September.

### Sea Subject of Novel Service.

A novel musical service was held at the Second Congregational Church, Moline, Ill., Sunday evening, June 25. The theme of the whole service was "The Sea," as exemplified in sacred music and poetry. The choir, under the direction of Edward Bunting, organist and choir-master, gave the following program: Prelude, Sea Song, MacDowell; chant, the Lord's Prayer, Anglican; anthem with soprano obbligato, "The Silent Sea," Neidlinger; baritone solo, "Rolling in Foaming Billows," from "The Creation," Haydn; hymn, "Eternal Father, Strong to Save," Dykes; offertory, "By the Sea," Schubert; contralto solo, "The Diver," MacMillan; anthem for soprano solo and chorus, "Master, the Tempest Is Raging," Palmer; bass solo, "Rocked in the Cradle of the Deep," Knight; anthem, "Fierce was the Wild Billow," Noble; address, "Sea Dreams," the Rev. John T. Walker; hymn, "Jesus, Savior, Pilot Me," Gould; Benediction and Threefold Amen, Neukomm; postlude, "Sailors' Song," Grieg. Many of those present at this service in the middle west had never seen the sea, so it was necessary to put considerable color into the interpretation to aid the imaginations of the hearers.

### Opens Three-Manual Möller.

A three-manual organ built by M. P. Möller for St. John's Lutheran Church at Steelton, Pa., was opened with services June 14 and 18. William R. Stonesifer gave a recital on the new instrument June 14, playing this program: Prelude Heroic, Faulkes; "Where Dusk Gathers Deep", Stebbins; Intermezzo, Callaerts; "Sunset", Demarest; Meditation, Lucas; Epic Ode, Bellairs; Spring Song, Macfarlane; Andantino in D flat, Lemare; Communion in G, Bachtiste; Offertory in D minor, Nason; "Will o' the Wisp", Nevin; "Eventide", Frysinger.

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**Some New Organ Music from Abroad**

By DR. ROLAND DIGGLE

One of the most noteworthy organ compositions that has come to us from France within the last ten years is, I think, the Second Sonata of Daniel Fleuret. His First Sonata is well known here, especially the last movement, a fine toccata, but his "Premiere Symphonie," Op. 30, a work equal to any organ symphony published, consisting of four movements—Prelude, Intermezzo, Chorale and "Finale sur le theme du Kyrie; In Dominica infra Annum," has been shamefully neglected. As far as I know Lynnwood Farnam is the only recitalist to have played it. Now comes this Second Sonata, Op. 34, dedicated to Joseph Bonnet. In it the professor of organ and composition at the Conservatoire de Lyons has given us of his best. The first movement, a Fantaisie of eighteen pages, is followed by a charming Reverie, a movement all organists would enjoy playing. The last movement is an Introduction et Chaconne, one of the finest pieces of organ writing I have seen for some time. The work is difficult and long, forty-five pages, but it is to be hoped that some of our recitalists will take it to heart and give it a hearing.

I have been able to obtain only one organ composition from Russia during the last few years—a prelude by Nicolas Tcherepiline. It is abominably printed, but contains some interesting writing in a typical Russian style. The advertisement on the cover indicates that other works are to follow, but I presume in the dim and distant future.

The newer English publications seem to stand a better chance of becoming known, but here again many worth while things are overlooked. The First Suite for Organ by James Lyon is an example. I have heard of no other performance than my own and yet here is a work dedicated to and played by Herbert F. Ellingford of St. George's Hall, Liverpool, that is making a hit in England. The first movement is a Prelude in five-eight time, the second an Intermezzo in seven-four time and the last a Finale that alternates every bar between five-eight and seven-eight. The whole thing runs along perfectly smoothly and is most enjoyable to play.

How many of Sir Charles Stanford's five organ sonatas are known over here? I have seen notices of performances of numbers 2 and 3, but I venture to say that 4 and 5 are almost unknown. This

is a pity, for they contain much excellent writing. Number 5 is my favorite; it is a somewhat lengthy treatment of his splendid tune to "For all the Saints." Number 4, "Sonata Celtica," contains two fine movements—a "Thema con Variazioni" and a stunning finale on "St. Patrick's Breastplate," a piece of writing worthy a place on any recital program. Again, what about the Schott series of Lemare's compositions, containing Op. 79 to Op. 100, and without doubt Lemare at his best? The Sonata No. 1, the Festival Suite, the Toccata and Fugue, Op. 98, and the Fantasia et Fugue, Op. 99, are worth the attention of all concert givers, and the "Variations Serleuses," Op. 96, and the Air with Variations in B flat, Op. 97, can be used by any organist worthy the name. From the same publisher comes William Faulkes' "Overture in A, a work dedicated to Charles Heinrich and played by him from manuscript many times. It is Faulkes at his best and should become even more popular than his Overture in E flat. Would that some publisher could see his way to publish his three sonatas that are still in manuscript!

Herbert Howells' Three Rhapsodies, published a few years ago, have had a few hearings here and I confess having found them hard nuts to crack, but his "Three Psalm-Preludes," just published, do not make such heavy demands on the player or the organ and should have a much wider hearing. No. 1 deals with "Lo, the Poor Cried," No. 2 with "The Meek-Spirited Shall Possess the Earth and Shall Be Refreshed in the Multitude of Peace" and No. 3, which I am inclined to consider the best, deals with "Yea, Tho' I Walk Through the Valley of the Shadow of Death." I have played all three a number of times and find that they grow on one.

Before closing I wish to refer to an interesting album in the Le Duc library—"Esquisses Byzantines," by Henri Mulet. Really it is a wonder that someone has not made the different parts of a cathedral the basis for a series of organ pieces before; however, here it is and the different titles are: "Campanile," "Chapelle des Morts," "Nef," "Noel," "Rosace," etc. The writing at times is really original and all of the ten numbers are interesting. They vary in difficulty and some of them demand a fine organ and player and all demand artistic insight.

J. O. Funkhouser, superintendent of the organ factory of M. P. Möller at Hagerstown, Md., passed through Chicago July 8 on his way home from an extended tour, the destination of which was the Shriners' convention at San Francisco. Accompanied by Mrs. Funkhouser, Mr. Funkhouser went by water via the Panama Canal and returned by rail.

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Florida Times-Union, Jacksonville, Florida, Feb. 20, 1922: "Clarence Eddy, master organist, composer, idealist, was in the city yesterday and in the afternoon delighted a great throng at the Church of the Immaculate Conception playing a beautiful program, with the new and the old of organ music alternated—and always delightful. In addition to this feast, for which his many admirers in this city were prepared, a new and most enjoyable feature of the afternoon recital was the introduction of Mrs. Grace Morel Eddy, an artist well known elsewhere although for the first time heard here. Mr. Eddy is a national institution; he has played in every town of importance in the United States, not once but many times, and each year seems to add to the brilliance of his touch, the thoughtful interpretation of the great composers, the understanding of every phase of grand organ possibilities. \* \* \* Mrs. Eddy appeared twice during the afternoon and on each occasion won the assemblage with her very beautiful contralto and her perfect artistry. \* \* \* The coming of Mrs. Eddy with Clarence Eddy this season added much to the recital yesterday—we hope they both will come again and soon."

Daily Metropolis, Miami, Florida, Feb. 27, 1922: "A beautiful and spacious home fronting on Biscayne bay, enjoying the quiet of the Sabbath afternoon. A perfect Miami winter day, truly a "June" one. A wonderful organ, played by a great artist. Superb singing by his noted wife. \* \* \* Mrs. Eddy was heard for the first time in this community, and her rich and colorful contralto gave much pleasure. She sings with much feeling and her interpretations were highly praised."

The Herald, Miami, Florida, Feb. 27, 1922: "Mr. Eddy ranks among the greatest organists of this country, and his reputation rests not only on his knowledge of music and of his chosen instrument but on the rare individuality of his interpretations of organ literature. \* \* \* Mr. Eddy's wealth of imagination makes his programs a series of tone pictures, vivid and compelling. Mrs. Eddy has a rich, deep voice and sang two delightful groups of songs which were enthusiastically received."

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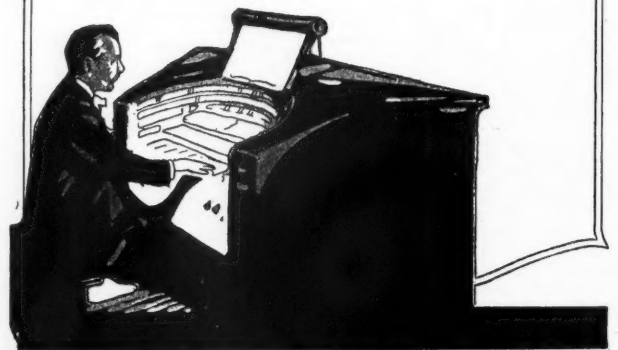
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