

# 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 Ten.

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One Dollar a Year—Ten Cents a Copy.

## GREAT AUSTIN ORGAN FOR EASTMAN THEATER

WILL BE READY IN OCTOBER

Said to Be Largest "Movie" Instrument in the World—Fine Features Included in Specifications By Gleason.

With the completion in October of the Austin organ, costing \$85,000, in the Eastman Theater, Rochester will have what is claimed to be the largest theater organ in the world, and one that for flexibility and completeness will compare with any concert organ in existence. Harold Gleason's task in designing this organ was to provide an instrument that would be suited to the accompaniment of high-class motion pictures and that would be equally satisfactory for recital work.

The organ will have four manuals and echo, with a floating string organ of eleven ranks divided into two groups and a floating orchestral organ of twenty-seven stops. These organs have their individual couplers and are playable from any manual. Two harps and two sets of chimes are provided.

A glance at the specifications will show that the instrument is built on substantial lines, with all the added flexibility and tone colors necessary for theater work. The organ is entirely enclosed except for the diapason section of the great, the pedal open diapason and the solo tuba mirabilis. The last mentioned, on thirty-inch wind, will dominate the entire power of the organ in single notes. The pedal organ is complete and varied. Of particular interest are the separate mixtures, the timbre-creating mixtures, the pedal six-rank compensating mixture and the 16-foot, 8-foot, 5½-foot and 4-foot tubas in the solo. All of the reeds are independent.

A Steinway concert grand piano will be playable from any keyboard with expression, and a complete equipment of traps and percussion instruments in a separate swell-box is included.

The console will stand on an elevator in the center of the orchestra pit on a turntable. A special console has been designed, making use of stopkeys, all within convenient reach of the hands. There are over 225 of these keys in addition to a complete set of couplers. The work has been so carefully planned, however, that there is no confusion to the experienced organist.

The organ has two complete blowing outfits, both having switches at the console. Cutouts are provided for each of the eight divisions for use in case of trouble. Double touch is used on the great manual.

Altogether this is one of the most interesting and remarkable organs of recent years.

The organ is installed at the side and rear of the stage in a beautiful auditorium seating 3,300.

Following are the specifications:

**GREAT ORGAN.**  
Open Section, 7-inch Wind:  
Double Diapason, 16 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Tibia Plena, 8 ft., 73 pipes.  
First Diapason, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Quinte, 5½ ft., 73 pipes.  
Enclosed Section, 7-inch Wind:  
Contra Gamba, 16 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Double Flute, 8 ft., 73 pipes.  
Third Diapason, 8 ft., 73 pipes.  
Viole de Gamba, 8 ft., 73 pipes.  
Great Flute, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Fugara, 4 ft., 73 pipes.  
Twelfth, 2¾ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Seventeenth, 1¾ ft., 61 pipes.  
Nineteenth, 1½ ft., 61 pipes.  
Septieme, 1 1/7 ft., 61 pipes.  
Twenty-second, 1 ft., 61 pipes.  
Mixture. 5 ranks, 305 pipes.  
Double Trumpet, 16 ft., 73 pipes.  
Harmonic Trumpet, 8 ft., 73 pipes.  
Harmonic Clarion, 4 ft., 73 pipes.  
Harp (Choir), 8 ft.  
Carillons (Solo), 8 ft.  
Chimes (Echo), 8 ft.

[Continued on fourth page.]

## ALLAN BACON, WHO TAKES CALIFORNIA POSITION.



## DEATH OF ERNST SCHMIDT.

Manager of Aeolian Organ Department in Chicago Passes Away.

Chicago organ circles received a shock when word went out of the death on July 28 of Ernst Schmidt, head of the organ department of the Aeolian Company for Chicago and vicinity. Mr. Schmidt passed away at his home in Wilmette after an illness of only a few days. He was at his office three days before his death.

Mr. Schmidt was 53 years old and was the oldest of the six children of Hermann Schmidt, head of the well-known Schmidt Music Company of Davenport, Iowa. Mr. Schmidt was born at Muscatine, Iowa.

Mr. Schmidt from his earliest childhood evinced a keen interest in music. When the time arrived for him to take up the study of it, he chose the violin as his favored instrument and devoted several years, including three years in Berlin, to the mastery of it, with a view to making it his life's work. Upon his return from abroad he took a studio in Steinway Hall, which was shared by Miss Eloise Harford, a teacher of voice, who later became his wife. He became a member of the Thomas Orchestra and taught violin for several years. During this period he was a frequent caller at Lyon & Healy's and was often asked by P. J. Healy, an intimate friend of his father, whether he was not ready to give up teaching and enter the business world. Owing to Mr. Schmidt's love for the violin, this did not appeal to him; but the day came when he consented to enter the employ of Lyon & Healy. As time went on he was made manager of the Aeolian department, as well as the church organ department, there, and he was likewise a stockholder.

This connection was terminated in the fall of 1907 and in February, 1908, the Chicago office of the pipe organ department of the Aeolian Company was established and he was made its manager.

## ALLAN BACON WILL GO WEST

Leaves Iowa Position for College of the Pacific at San Jose.

Allan Bacon has resigned his position as head of the organ department at Parsons College, Fairfield, Iowa, and has been elected head of the piano and organ department of the College of the Pacific, San Jose, Cal., where he will take up his work in September.

During the three years Mr. Bacon has been connected with Parsons College his recitals at the college chapel have been a feature of his work and have served to attract the attention of the entire state. More than thirty of these recitals have been given. A noticeable characteristic of the programs has been the emphasis placed upon the American composer. Several of the programs were devoted exclusively to American works. In his new field Mr. Bacon promises to carry on still more energetically the campaign for recognition of native writers.

Previous to going to Parsons College Mr. Bacon was organist at Kingshighway Presbyterian Church, St. Louis. His organ studies were pursued mainly under the direction of Charles Galloway. He also studied piano under Victor Ehling and Rudolf Ganz.

## "U" ENGAGES FAIRCLOUGH.

St. Paul Musician Will Be Official Organist at University.

George H. Fairclough of St. Paul has been engaged as the official organist for the University of Minnesota for the coming year and will give a series of weekly recitals on the four-manual Austin organ to be installed in the new \$300,000 music building. Carlyle Scott, head of the school of music, announced a few days ago. Work of installing the organ was begun Aug. 20 and is expected to be completed when the fall term opens.

## CHICAGO CONVENTION SOARS TO HIGH POINT

NOBLE ELECTED PRESIDENT

Large Attendance Despite Railroad Difficulties—Street Railway Walk-out Fails to Mar Week—To Rochester in 1923.

The organist hosts descended upon Chicago as July came to a close, and before their four-day stay had been completed they had seen and had conquered the city. They carried the gospel of organ music to the farthest western point at which the National Association of Organists had ever reached with its annual conventions, and left a fruitful work well started. The weather man did his best and maintained the reputation of Chicago as a summer resort, and the Lake Michigan breeze remained "on the job" throughout the sessions. When the guests departed they voted Chicago a place where every prospect pleases and only the street car men are vile. The one blot on the week's profit and pleasure was that administered by the street railway strike, which tied up transportation on the surface and elevated lines during the entire convention. The nearness of the places where recitals were given prevented the visitors from having as much annoyance as might otherwise have been their lot, but the general paralysis of business in the downtown district and the confusion brought about by a traffic tieup naturally were felt.

Notwithstanding this unforeseen and unpreventable difficulty and the deterrent effect of the shopmen's strike on the railroads, the convention proved one of the notable annual successes with which the N. A. O. has made us familiar. The attendance of organists from outside Chicago reached nearly 250, one of the largest ever attained and far beyond the expectations of those in charge when it was decided a year ago to hold the meetings in this city. Some of the recitals had audiences of approximately 1,000 people. Among those who came from a distance nearly every state in the union was represented. There were a number from Rhode Island, Massachusetts and other New England states, as well as from New York and Pennsylvania. They also came from California, from Florida, from Texas and from North Dakota. The twin cities of St. Paul and Minneapolis had a goodly delegation and a much larger one came from the nearby city of Milwaukee. Canada also had its representatives, and Indiana, Iowa and Ohio sent their organists.

## T. Tertius Noble President.

The election of officers resulted as follows:

President—T. Tertius Noble, New York City.

Vice Presidents—Henry S. Fry, Philadelphia; Mrs. Bruce S. Keator, Asbury Park, N. J.; Dr. Francis Hemington, Chicago.

Secretary and Director of Publicity—Willard I. Nevins, New York City.

Treasurer—John Doane, New York City.

Executive Committee—Reginald L. McAll, chairman, New York City; Mrs. Kate Elizabeth Fox, Morristown, N. J.; Miss Jane Whittemore, Elizabeth, N. J.; Frank Stewart Adams, New York City; Albert Cotsworth, Chicago; Lynnwood Farnam, New York City; Harold Gleason, Rochester, N. Y.; E. K. Macrum, New York City; Rollo F. Maitland, Philadelphia; John W. Norton, Chicago; Albert Reeves Norton, Pittsburgh; F. W. Riesberg, New York City; Dr. Alexander Russell, Princeton, N. J.; Herbert S. Sammond, New York City; Dr. John McE. Ward, Philadelphia; A. Campbell Weston, Brooklyn, N. Y.

The choice of Mr. Noble was hailed

with enthusiasm because of his high reputation both in his native country and in the United States and the deep interest he has shown in the work of the National Association of Organists for several years, especially in connection with his work as a member of the executive committee.

#### To Rochester in 1923.

By a vote of the convention at the business session on the last day, it was decided to accept the invitation for 1923 of Rochester, N. Y., presented by Harold Gleason and George Eastman. The choice was considered a very fortunate one, as Rochester is midway between the east and the middle west. Rochester is making rapid strides toward becoming the organ center of the United States, with the famous work being done through its great new Eastman School of Music and the remarkable organs installed there. These organs as well as the large one in the home of Mr. Eastman, the patron saint of music of the city, will be at the disposal of the convention recitalists.

Chicago never before had experienced such a concentrated feast of organ music or such an invasion of organists, and the experience was a very happy one for those interested in the organ in this part of the country. To many of the visitors from a distance it was a revelation of what could be found in Chicago, while to Chicago it was an equally interesting revelation of the possibilities of an N. A. O. convention.

#### Reception Is Auspicious Start.

The opening event of the series of meetings and recitals was the informal get-together in the parlors of the Auditorium Hotel the evening of Monday, July 31. This reception struck the keynote of the week, for it was marked by a large attendance and a splendid enthusiasm, and resulted in awakening a fine spirit of good fellowship at the outset between the visitors and their hosts. The reception committee headed by Albert Cotsworth saw to it that all became acquainted and effectually carried out Mr. Cotsworth's intention that in addition to the benefits of an intellectual sort the visitors should receive the benefit of pleasant association with one another. The attendance at the reception at once made it plain that the attendance at the convention would be large.

#### Welcomed to Chicago.

The first business meeting of the association was called to order in Kimball Hall a little after 10 o'clock on Tuesday morning by President Fry, whose even-tempered mood and executive ability did much to make the meetings successful. In the absence of Mayor Thompson, who was detained because of the street railway strike and its attendant municipal chaos, he was represented by Leon Hornstein, assistant corporation counsel, who made a happy address welcoming the visitors and pointing out for their benefit a number of the features and famous advantages of the city. President Fry responded to Mr. Hornstein.

After these formalities business was taken up and Miss Alice R. Deal of Chicago acted as secretary in place of Willard I. Nevins, absent in Europe. State presidents made their reports and told of the work accomplished since the Philadelphia convention in various parts of the country. Dr. Francis Hemington reported in person for the Illinois chapter and told of a membership drive which had added a large number to the list this year. W. Lawrence Cook, state president for Kentucky, who was detained by illness in his family, wrote of a successful year. Monthly meetings were held and were well attended. James R. Gillette and Charles M. Courboin were brought to Louisville to give recitals. The chapter has added several new members and has prepared mailing lists to be used in a new membership drive.

George Henry Day, F. A. G. O., state president for Delaware, told in a letter of the activities in that small but active state. During the last twelve months the membership of the chapter in Delaware has been more than doubled. There have been four public recitals and monthly round-table dinners. The latter have been espe-

cially interesting and have been the means of bringing the organists together. William Powell Twaddell, North Carolina state president, reported considerable activity toward organizing the organists of that state. He has also circularized the clergy in all the larger cities and put before every association of ministers in the state an explanation of the aims and purposes of the N. A. O.

Myron C. Ballou in an interesting letter reported that the Rhode Island council has held monthly meetings and recitals during the season. Eleven new members have been added to the list. The policy has been to furnish varied programs at meetings.

Dr. William A. Wolf, president of the Pennsylvania state council, wrote his report on board the Adriatic on his way to Europe, with Italy as his final destination.

"The year just ended bears evidence," he said, "of Pennsylvania's being very much to the fore. With great pleasure I refer to the activity of the Lancaster chapter, one of the largest and most active chapters. This chapter has established a precedent worthy of consideration and my ideal from the outset of the organization of the N. A. O. During the past season two great recitals were given by Rollo F. Maitland and Firmin Swinnen. H. A. Sykes of Norristown with his choir of fifty voices paid a festival visit by automobile and sang the first public service of the Pennsylvania state council in a most commendable manner. June 5 the second state convention was held at Harrisburg with a program worthy of consideration. The Lancaster chapter has advanced the movement for a municipal organ with a pledge of not less than \$500. It has established a library of musical literature, for members. I hope the coming winter to have a circulating library of musical periodicals, reaching all of the fifty members every week. Last, but not least, we are to have a circulating library of tried-out anthems and new anthems, in the hope of establishing a circulating library of organ works."

The convention selected a nominating committee as follows: Reginald L. McAll, chairman; Rollo F. Maitland, Miss Jane Whittemore, John W. Norton, Lewis A. Vantine, Miss Florence Hodge, George H. Fairclough, Paul Ambrose, Albert Cotsworth and Alice R. Deal.

#### Paper by Felix Borowski.

After the business meeting came the paper of Felix Borowski, noted Chicago composer and president of the Chicago Musical College. Mr. Borowski was unable to be present in person and his paper was read by Albert Reeves Norton of Pittsburgh.

The annual report of the treasurer was presented by A. Campbell Weston. It showed total receipts to July 25 of \$3,372.70, added to a balance in the bank July 14, 1921, of \$800.30. Total disbursements for the year were \$3,164.33. The balance in the bank July 25, 1922, was \$1,008.67.

#### Clarence Eddy's Recital.

The first recital of the series marking the convention was, most appropriately, that of Clarence Eddy, dean of American organists and one of the men who have made organ history not only in his home city of Chicago, but in all parts of the United States and abroad. To hear Mr. Eddy was an opportunity to which hundreds from outside Chicago had looked forward and the large St. James' Episcopal Church held a large audience when Mr. Eddy took his seat at the console of the fine four-manual Austin organ. St. James' is a historic church, noted for much, including its fine music, and it was likewise appropriate that Mr. Eddy should appear in an edifice as much associated with the history of the city as his career has been with that of organ music in Chicago.

His first number was Yon's new "Hymn of Glory," dedicated to the American Legion and heard often in recital since its recent publication, and it was played with fine taste and beautiful variety in registration. Then Mr. Eddy played with exquisite delicacy Diton's "Keep Me from Sinking Down." Very original and charming compositions were Carl K. McKinley's Arabesque and Cantilena, the work of the young Hartford organist who,

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FOR SALE—ONE SET OF FIVE brass tuning horns for sale by William King, 4932 Lake Park avenue, Chicago.

received his training in Illinois. Then came Dr. J. Lewis Browne's "Contrasts," rapidly becoming one of the most popular recital program numbers, and the work of a well-known Chicagoan. Another Chicago man's fine work was shown when William Lester's "In a Cloister Garden" was played. Frederic Groton's "Afterglow," in manuscript; Wallace's new Fantasia on "Heinlein," which contains a fine climax, and the Allegro con Fuoco by de Boeck, played brilliantly, brought the program to a close. Mr. Eddy had not only a large audience, but an appreciative one, and it flocked to the console after the recital to pay tribute to him.

#### Recital by Lynnwood Farnam.

Lynnwood Farnam at the large Skinner organ in the Fourth Presbyterian Church created a sensation Tuesday evening before one of the largest audiences it has ever been the privilege of this writer to see at an organ recital anywhere. Those who had previously heard Mr. Farnam and were acquainted with his attainments as a virtuoso were delighted but not surprised. Those who heard him for the first time could hardly restrain themselves and were both delighted and surprised. It was playing of the kind which eventually must convince the most stubborn enemy of the organ of its wonderful adaptability as a concert instrument worthy of the most superb virtuosity.

Mr. Farnam began with the Chicagoan Leo Sowerby's choral prelude on "Rejoice, Ye Pure in Heart," followed by Philip James' fine "Meditation a Ste. Clotilde," played with perfect expression. Then came the Scherzetto in F minor by Vierne, one of his recently discovered twenty-four pieces written for harmonium or organ, and then a most fascinating Toccata-Prelude on "Pange Lingua," by Bairstow. Karg-Elert's Chaconne was a stupendous work. Then there was the "Communion" of Eduardo Torres, a modern Spanish composition, followed by Harry B. Jepson's delightful "Pantomime." Boellmann's "Ronde Francaise" and a masterly rendition of Bach's chorale prelude on "Alle Menschen Müssen Sterben" were placed between two of Marcel Dupre's works—a Toccata on "Ave Maris Stella" and his Prelude and Fugue in G minor. The latter number was a stunning close to a splendid program, in which Mr. Farnam showed consummate art and colossal musicianship. All was played from memory, and all of it with that almost uncanny control of every resource of the instrument and the impeccable accuracy which are attributes of Farnam's work.

Wednesday at Kimball Hall opened with a meeting of the executive committee and state presidents, and at 11 o'clock the convention met to hear the paper of Dr. Peter C. Lutkin, organist and composer, and dean of the Northwestern University School of Music, as well as director of the famous A Cappella Choir of Northwestern and of the Evanston music festival. Dr. Lutkin's paper was read by Albert Cotsworth, and dealt with

#### WANTED—HELP.

WANTED—FIRST-CLASS ORGANIST for Presbyterian church in Florida winter resort. Salary, \$1,000 a year, with two months' vacation. Good opportunities for teaching. Address J-4, The Diapason.

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WANTED—ORGANISTS FOR THEATER work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. Over two hundred pupils of Sidney Steinheimer now playing in theaters. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

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WANTED—FIRST-CLASS METAL pipe makers. Steady work. SAMUEL PIERCE ORGAN PIPE COMPANY, Reading, Mass.

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#### THE DIAPASON.

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"A Cappella Singing." It appears in full in another column of this issue.

#### Two-Console Recital a Feature.

Wednesday afternoon the convention moved over to Medinah Temple, on the north side, one of the famous auditoriums of the city, where the Shriners take justifiable pride in their organ of ninety-two speaking stops, the second largest instrument in the city, and the largest of modern construction, built several years ago by the Austin Company. Here took place one of the historic features of the 1922 convention—the playing of Yon's "grand symphonic prelude" for two organs on the theme "In Hoc Signo Vinces" ("In this sign thou shalt conquer")—the historic words seen flaming in the sky by the Emperor Constantine. Only on one other occasion has this work for two organs been performed in public, and the previous occasion was in Rome. The composer wrote this unique organ work in 1909, and it was first performed for a large church celebration at St. Peter's, Rome, Mr. Yon

[Continued on third page.]

**CHICAGO CONVENTION  
SOARS TO HIGH POINT**

(Continued from second page.)

being at the first organ and his teacher, R. Renzi, at the second. The composition follows the symphonic form. A massive fugue subject in B flat major which serves to represent the onward movement of the army in its success is heard at the beginning and a beautiful chorale in D major typifying the cross is given out by the second organ after the exposition of the fugue subject. After considerable development there appears a new melodic movement built with a charming echo effect and the whole is worked up to a thrilling climax. The fugue subject reappears after a brief andante and the chorale is brought in almost simultaneously. This leads up to a pedal cadenza for the first organ and the whole ends with a colossal fortissimo of three chords.

The composer considers this composition, dedicated to Charles M. Courboin, to be one of his greatest works, and the National Association of Organists was fortunate in securing it for its first performance in America at this convention.

Rollo Maitland sat at the four-manual stopkey console on the stage and Henry S. Fry presided at the five-manual drawstop console on the balcony.

It was a Philadelphia program—a feature which has come to be expected at every N. A. O. convention—and before the Yon number Captain A. Gordon Mitchell played splendidly a group including Bach's Great G minor Fantasia and Fugue; an Allegretto Scherzando by J. Stuart Archer and two chorale improvisations of Karg-Elert—"Ein Lämmlein Geht und Trägt die Schuld" and "Herr Jesu Christ, Dich zu uns Wend." Mr. Mitchell interpreted all these works in a most scholarly manner. After the composition for two performers, Mr. Fry was heard in a group including Cesar Franck's Chorale in A minor, Karg-Elert's "Clair de Lune" and Stebbins' "In Summer." Mr. Fry's style is clear, his playing is interesting and the sincerity of the man is apparent in his interpretations. Mr. Maitland closed the program with Bach's Passacaglia in C minor, a Canzonetta written by his daughter, Marguerite, and his own transcription of Tchaikowsky's "Marche Slav." The last-named was one of the outstanding features of the recital programs of the week. It was a performance that aroused the admiration of the large audience and showed Mr. Maitland at his best—as a player of force and of feeling. Young Miss Maitland is only 12 years old, but her composition is by no means a childish effusion, but a piece of real merit which quite proves that the remarkable talent for which the Maitland family is known is being handed down to the next generation.

After the Medinah Temple recital those attending the convention walked over to Rush street, where a photograph of the convention was taken in front of St. James' parish house.

**Dr. MacMillan Is Heard.**

Kimball Hall was the scene of another remarkable recital Wednesday evening, when Ernest MacMillan, Mus. D., F. R. C. O., of Toronto, Ont., played as the invited representative of the Canadian College of Organists. Here was an unassuming man, still young, who gave us a fine example of the best style of scholarly playing. When one looked at Dr. MacMillan and Mr. Farnam he realized what giants had just grown up in the organ world on this continent and what encouragement for the future of organ playing was held out by the presence of such as they. Dr. MacMillan won his doctor's degree through work done while a war prisoner in Germany. He, like Farnam, played his entire program from memory, and with perfect control of all the fine features of the beautifully voiced three-manual and echo organ which occupies the charming recital hall in the Kimball building. Among the most noticeable points was his playing of the Bach D major Prelude and Fugue, which he interpreted with beautiful color. After this and three

chorale preludes—by Parry, Bach and Brahms—which preceded it, he lent variety to his program with the "Pavane sur une Infante Defunte" by Maurice Ravel; Jongen's familiar May Song and the Scherzo from Widor's Fourth Symphony. The third was played with exceeding daintiness. Wolstenholme's "Romanza" and "Allegretto" were marked by beautiful work with the solo stops and the final number, Hollins' Concert Overture in F minor, dedicated to Dr. MacMillan, was a powerful climax to the evening—one of enjoyment and education for all who were privileged to be present.

**For a Larger Membership.**

Thursday morning was devoted to a discussion of ways and means of increasing the membership and effectiveness of the N. A. O. Reginald L. McAll, chairman of the executive committee, presided over the discussion. An interesting feature was a report from Herbert S. Sammond, chairman of the committee on membership, read by Mr. McAll. The committee consisted of Miss Florence Hodge, Miss Jane Whittemore, Edward S. Breck, George Henry Day, Arthur B. Jennings, Jr., Hermon B. Keese, Albert R. Norton, F. W. Riesberg and Mr. Sammond. A letter was drafted and mailed to every member, together with certain addresses in pamphlet form that had been delivered before the association at various times. The letter, signed by the chairman, set forth the advantages of being a member of the N. A. O. and urged each member to send in the names of other organists who were not yet members, for which a blank form, an application blank and a return envelope were enclosed. The record of new members during the year reached 230 up to July 30, which, of course, does not include about sixty who joined at the convention. The total membership July 30 was 770. The aim and hope of the committee, as well as that of President Fry, was to have reached the thousand mark for this convention, but the committee called the attention of every member to some significant figures or facts that ought not to be, and for which a remedy should be suggested.

**Jesse Crawford Is Heard.**

The theater session of the convention has always aroused great interest and this year was no exception. A large number of members and guests assembled at the Chicago Theater Thursday morning. The altruistic executives of Chicago's transportation prevented the convention from hearing a specially prepared transcription by Jesse Crawford, his train being late. He played the solo on the week's program of the Chicago Theater. It gave the members a good opportunity to hear the various stops individually and in combination. The large Wurdlitzer here has a remarkably pleasing tone. Mr. Crawford played an appropriate selection for each stop and demonstrated several effects commonly used on this type of organ, such as bagpipes, cabaret orchestra, cat-calls and military band. While the use of comic slides gets a laugh in this kind of solo, the dignified manner in which Mr. Crawford treated the demonstration appealed to those who like to see a high standard maintained even in a performance intended to appeal to popular taste.

Mr. Crawford then played the feature picture, Wallace Reid, in "The Dictator," and showed himself to be a well-trained musician with a knowledge of legitimate organ playing. His modulations were original and interesting and he exploited modern chromatic harmony in refreshing contrast to many who perform on orchestral organs and whose vocabulary is often of the kindergarten variety.

During the intermission between the Chicago Theater performance and the trip to Ravinia Park many of the convention visitors took advantage of an invitation to an interesting demonstration at the local headquarters of the Rudolph Wurdlitzer Company. Here they were initiated into the mysteries and possibilities of the latest product of that company at the console of the demonstration instrument. They went away pleased over what they saw and heard and bearing souvenirs in the form of a grand piano handsome in de-

sign and finish and eminently useful as an ash tray.

**Trip to Ravinia Park.**

Organ music and business were laid aside Thursday afternoon and evening and the visitors were the guests of the Chicago organists on a trip to Ravinia Park. In the middle of the afternoon a fleet of automobiles departed from the lake front and headed for Evanston, driving along the north shore through Lincoln Park and through the best residence district of the city. As a consequence of the street railway tieup some of the party made the trip by railroad to Evanston, the traffic congestion having made it impossible to add to the number of cars originally provided. At Evanston an excellent dinner was served to the guests at the North Shore Hotel, and 200 sat down to it. After dinner the trip to Ravinia Park was resumed and the party upon its arrival there heard "Aida" sung by the famous Ravinia Opera Company in the outdoor pavilion.

A very interesting feature of the Ravinia trip was the visit by a large number of the party to the beautiful new home of William H. Barnes, the Chicago organist, at Evanston, where the new three-manual organ was inspected. Lynnwood Farnam, Rollo F. Maitland and Frank Stewart Adams were among those who played the instrument. The visitors were led by Mr. Barnes through the basement of the house, where the organ is placed, and admired the clever and effective work done in installing the instrument. This organ was built largely by Mr. Barnes himself, with the assistance of L. D. Morris, the Chicago organ expert, and is played from an Austin console. The visitors pronounced it one of the best residence organs they had ever heard.

Friday, the closing day of the convention, was devoted largely to business. A feature in the morning at Kimball Hall was the playing of several Kimball organ records on the phonograph. These records were made by Allen Bogen and Hugh Porter. Both men were present and at the urgent invitation of the convention they played the same selections on the organ.

It was voted to elect Marcel Dupre and Otto Kahn of New York honorary members of the association.

The nominating committee made its report, presenting the slate of officers previously given, and these were elected by a unanimous vote. Several changes in the constitution and by-laws, set forth in full in previous issues of The Diapason, were discussed and adopted. The invitation of Mr. Gleason for the 1923 convention was presented and it was voted to accept it and go to Rochester next year.

**Last Recital by Tufts.**

The last recital of the convention was played Friday afternoon on the Kimball Hall organ by C. Albert Tufts, organist of the Second Church of Christ, Scientist, at Los Angeles. Mr. Tufts made the trip nearly across the continent to appear before the N. A. O. despite the handicap of a severely injured hand. In a recent automobile accident all the tendons of his left hand were severed. He has nearly recovered from this injury, but has lost a great deal of practice thereby. Notwithstanding this he gave a very interesting recital.

Mr. Tufts came out of the west and brought a touch of the west with him. His program was of a less severe nature and of a more "orchestral" character than those which had preceded it and the variety was pleasing. He opened with the "St. Ann" Prelude and the Fugue in E flat of Bach, and these were played beautifully. Another interesting number was Weber's "Invitation to the Dance"—a novelty on the organ but presented with fine orchestral effect. A part of his audience revealed unfamiliarity with this composition and the fact that they failed to read a warning program note by applauding loudly before the recapitulation of the first theme, which closes the piece. Stoughton's "Dreams" was effective and Mr. Tufts' own "Staccato Caprice" was a charming bit, which an encore induced him to repeat. Several selections had to be omitted because of the lateness of the hour. Mr. Tufts closed with a brilliant rendition

of Fletcher's Festival Toccata.

Like many other good things, the convention closed with a feast. The annual banquet was served at the Auditorium Hotel ball room Friday evening and nearly seventy sat down to the table. It was a delightful climax to the week. President Fry acted as toastmaster and expressed his appreciation of the Chicago welcome and professed his newborn love for many Chicagoans with whom this convention had brought him into contact. Dr. MacMillan delivered a most interesting talk and showed that his brilliancy is not confined to organ playing. He gave a witty description of his experiences in a prison camp in Germany during the war. Mrs. Rollo Maitland read a poem of her own paying tribute to the organists. Others who were called upon for a few words included Albert Cotsworth, John W. Norton, Dr. Francis Hemington, Reginald L. McAll, Paul Ambrose, Miss Florence Hodge, Miss Jane Whittemore, Frank Stewart Adams and S. E. Gruenstein.

**DUPRE TO ARRIVE SEPT. 27.**

**More than Fifty Recitals Already Booked for Him in America.**

Alexander Russell, concert director for the Wanamaker stores and manager for Marcel Dupre, has received a cable from Dupre announcing that he will sail from France Sept. 20, arriving in New York City on the 27th. The management of the Dupre tour reports that his bookings may establish a record. Inquiries for Dupre recitals have come from over thirty states, in addition to the Canadian provinces. The bookings already closed number over fifty, extending from Halifax to the Pacific coast and from Minnesota to the far south.

Dupre has promised to include one of his remarkable improvisations on each program. Organists who have heard his unique improvisation of a complete symphony in four movements at his New York debut in the Wanamaker Auditorium last season will welcome the opportunity to hear exhibitions of this rare gift. Dupre will give a series of recitals on the Wanamaker organs in Philadelphia and New York during January, February and March, the dates to be fitted in between his Eastern engagements.

**PIECES FOR THE 1923 TESTS**

**What Candidates for Guild Degrees Must Play in Examinations.**

The organ pieces required for the A. G. O. examinations in 1923 will be as follows (two selections for each class, fellow or associate):

For the fellowship: Fugue in A minor, by J. S. Bach, to be found in the following editions: Peters, Book II, No. 8, Bridge & Higgs, Book VII, page 42, Breitkopf & Härtel, Book I, No. 4, Widor-Schweitzer, Vol. IV, No. VI, page 66, and, also, the candidates may choose one of the following two: Sonata in E minor, Op. 19, by A. G. Ritter, or Largo e maestoso and Allegro from the First Sonata, D minor, Op. 42, by A. Guilman.

For the associateship: Prelude in B minor, by J. S. Bach, Peters, Book II, No. 10, page 78, Bridge & Higgs, separate No. 9, Breitkopf & Härtel, Book I, page 58, Widor-Schweitzer, Vol. IV, No. 7, page 71, and the first movement of Sonata No. 12, D flat, by Rheinberger.

A considerable number of requests for the names of the 1923 pieces already have reached W. R. Hedden, examination chairman.

Frank W. Lesterleigh, F. R. C. O., L. R. A. M., well known throughout the middle west as former organist and choirmaster of Christ Episcopal Church, Dayton, Ohio, has been appointed organist and choirmaster of St. Andrew's Church, Fort Worth, Texas, and will begin his work there Sept. 1.

George B. Nevin of Easton, Pa., the composer of "The Crown of Life," is still receiving letters commending that sacred cantata, which has proved popular in all parts of the country. Herbert E. Hyde of Chicago, among others, wrote as follows: "I am so impressed with 'The Crown of Life' that I cannot refrain from letting you know how pleased I am with this product of your pen."

**CHORALCELO SUBJECT OF CHICAGO INQUIRY**

**STOCKHOLDERS ARE ANGRY**

**Activities in Connection with Instrument Before "Blue Sky" Commission—Sought to Compete with the Organ.**

Investigations made by Chicago authorities concerning the promoters of the choralcelo are of interest to organ builders and organists in view of various claims made in the last few years to the effect that the instrument in question had such resources and qualities that it would displace the organ, and the efforts made to sell choralcelos in competition with pipe organs. The promotion of the instrument has attracted considerable attention in Chicago and vicinity and most of the prominent organists of the city have seen and heard the choralcelo at the studios maintained on the north side.

In its issue of Aug. 12 the Chicago Tribune contains the following among other statements in an extended article:

"A million and a half dollars invested in Choralcelo, Inc., by 2,000 or more persons throughout the country never will be regained as long as the company remained under control of Wilber E. Farrington, according to Assistant State's Attorney Edward H. Taylor, who yesterday promised the aid of the state to a swarm of angry stockholders who crowded a meeting of the 'blue sky' commission to demand criminal prosecution of Farrington.

"Yesterday's meeting came as the climax to months of investigation on the part of the commission, reaching back seventeen years to the time when Farrington, then in the east, first organized the Choralcelo Company of Maine for the manufacture of an electrically operated instrument which would reproduce the 'idealized tones' of every orchestral instrument.

"Farrington appeared yesterday with Charles H. Pease, an attorney, to hear the charges as stated by Mr. Taylor and A. G. Davis, representative of the secretary of state. According to the commission, he has sold stock in violation of the Illinois securities law and does not control, as he has claimed, the full rights in patents covering the instrument. Moreover, said the board, he had been summoned before and had not lived up to his promises.

"According to Mr. Taylor he sold in Chicago, at \$10 a share, stock bought in the east 'at a gift price' after he had run out of his personal stock. The commission desired further to learn more of an attempted reorganization of the corporation which, according to Farrington and Attorney Pease, is being backed by Bernard C. Peterson, head of the American Cabinet Works.

"Characterized by his accusers as the possessor of 'the smoothest line of the age,' Farrington entered violent protests. Perspiration beading his face, he declared the company was on the verge of success and soon would commence manufacture. 'It is persecution,' he cried again and again. 'My enemies are persecuting me.' But the commission refused to be impressed.

"We have had you in and warned you before," said Mr. Davis. 'It's an old story. Your operations are going to stop here and now.'

"The records of the 'blue sky' law board show that Farrington, through varying vicissitudes, has sold stock in Boston, New York, Cleveland and Philadelphia, and countless smaller cities in the east and middle west. The Choralcelo Company of America was incorporated in Illinois, its name later being changed to Choralcelo, Inc."

The summer term of the American Conservatory School for Theater Organ Playing closed Aug. 5. Frank Van Dusen and assistants have had a most successful and busy summer session. Mr. Van Dusen spent the month of August at Highland Park, Mich.; Edward Eigenschenk was at Riverside, Mich., and Miss Emily Roberts at Lancaster, Wis. The fall term of the school opens Sept. 11.

**SEIBERT GOES TO NEW YORK**

**Reading Man to Be Organist of Holy Trinity Lutheran Church.**

Henry F. Seibert, organist and choirmaster of Trinity Lutheran Church at Reading, Pa., and one of Reading's foremost musicians, has tendered his resignation to the vestry to become organist and choirmaster of Holy Trinity Lutheran Church, Sixty-fifth street and Central Park West, New York City.

Holy Trinity is rated as the most influential Lutheran church in New York City. Mr. Seibert will have at his command a three-manual Skinner organ of forty-five stops. The church provides for a paid quartet. Mr. Seibert will begin his work at Holy Trinity Oct. 1.

Music lovers of Reading, in general, and members of Trinity Church in particular, regretted to learn of the



HENRY F. SEIBERT.

resignation of Mr. Seibert. It was known for some months that both Philadelphia and New York had lines out to land him, but it was hoped that he might be persuaded to disregard the flattering invitations extended him by churches in these cities. While Mr. Seibert's resignation was not altogether a surprise to the vestry of Trinity, it created a decided atmosphere of gloom.

**Takes Position at Reading.**

Carroll Hartline has been appointed organist and choirmaster of Trinity Lutheran Church, Reading, Pa., to fill the place made vacant by the resignation of Henry F. Seibert, who goes to the Church of the Holy Trinity, New York. Mr. Hartline comes of a family of musicians. Earl Widener, a cousin, is a well known organist of Reading. Mr. Hartline is 21 years of age, and is the youngest man ever elected to the position at this church. He has been organist at St. Stephen's Reformed, Emanuel Evangelical and Faith Reformed churches. He is a pupil of Mr. Seibert and has studied with him for about five years. He has attained an enviable position as an organist, having played his last two recitals from memory.

After nearly eight years of service, Christian H. Stocke has resigned as organist and choirmaster of Cote Brilliante Presbyterian Church, St. Louis, effective Sept. 1. He will devote his entire time for the present to his work as director of music of Salem Evangelical Church, where he has a vested choir of seventy-five voices. Although not quite two years old, this organization has made an enviable reputation in the city. This church is planning extensive alterations, besides building a new community building, and will install a new choir loft to accommodate the chorus and install a new three-manual organ.

Ernest Dawson Leach has resigned as organist and choirmaster of St. Paul's Church at Burlington, Vermont, to accept a similar position at the Church of the Good Shepherd, Scranton, Pa. Mr. Leach has been at Burlington three years and has given many recitals there during his incumbency.

**ORGAN IN EASTMAN THEATER**

[Continued from first page.]

- Piano, 8 ft.
- String Organ I.
- String Organ II.
- Tremulant.
- SWELL ORGAN (7-inch Wind).**
- Bourdon, 16 ft., 73 pipes.
- Muted Viols, 8 ft., 73 pipes.
- Viols Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Viole de Gamba, 8 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Harmonic Flute, 8 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Viola Celeste, 4 ft., 146 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Harmonic Twelfth, 2 1/2 ft., 61 pipes.
- Spiral Flute, 1 3/5 ft., 61 pipes.
- Gemshorn, 1 1/2 ft., 61 pipes.
- Dolce, 1 ft., 61 pipes.
- Contra Tromba, 16 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Earyton, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Tromba, 8 ft., 73 pipes.
- Tromba Clarion, 4 ft., 73 pipes.
- Harp (Choir), 8 ft.
- Carillons (Solo), 8 ft.
- Chimes (Echo), 8 ft.
- Piano, 8 ft.
- String Organ I.
- String Organ II.
- Valve Tremulant.
- CHOIR ORGAN (7-inch Wind).**
- Quintaton, 16 ft., 97 pipes.
- Spiral Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 notes.
- Keraulophon, 8 ft., 73 pipes.
- Viole d'Amour, 8 ft., 73 pipes.
- Viols Celeste, 8 ft., 73 pipes.
- Horn Diapason, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Flute Celeste, 4 ft., 73 pipes.
- Quintaton, 4 ft., 73 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Diagolet, 2 ft., 61 pipes.
- Dolce Cornet (3 rks. 19, 22, 24, 26, 29), 305 pipes.
- Dolce Cornet (3 rks. 19, 22, 26) from Dolce Cornet, 5 rks., 61 notes.
- Tuba Minor, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Vox Humana, 8 ft.
- Harp, with dampers, 8 ft., 61 bars.
- Celeste, with dampers, 4 ft., 49 notes.
- Carillons (Solo), 8 ft.
- Chimes (Echo), 8 ft.
- Celestial Harp (Echo), 8 ft.
- Piano, 8 ft.
- Piano, 4 ft.
- String Organ I.
- String Organ II.
- SOLO ORGAN (10-inch Wind Except Tuba Mirabilis, 25 inches).**
- Tibia Clausa, 8 ft., 73 pipes.
- Solo String, 8 ft., 73 pipes.
- String Celeste, 8 ft., 73 pipes.
- Stentorphone, 8 ft., 73 pipes.
- Forest Flute, 4 ft., 73 pipes.
- Contra Tuba, 16 ft., 73 pipes.
- Tuba Magna, 8 ft., 73 pipes.
- Harmonic Trumpet, 8 ft., 73 pipes.
- Tuba Mirabilis (not enclosed and not affected by couplers), 8 ft., 73 pipes.
- Tuba Quint, 5 1/2 ft., 73 pipes.
- Tuba Clarion, 4 ft., 73 pipes.
- French Horn from Orchestral, 8 ft.
- English Horn from Orchestral, 8 ft.
- Musette from Orchestral, 4 ft.
- Orchestral Oboe from Orchestral, 8 ft.
- Clarinet from Orchestral, 8 ft.
- Bassoon from Orchestral, 8 ft.
- Corn di Bassetto from Orchestral, 8 ft.
- Oriental Reed from Orchestral, 8 ft.
- Orchestral Flute from Orchestral, 8 ft.
- Orchestral Piccolo from Orchestral, 2 ft.
- Carillons, 8 ft., 27 tubes.
- Harp (Choir), 8 ft.
- Chimes (Echo), 8 ft.
- Piano, 8 ft.
- String Organ I.
- String Organ II.
- Tremulant.
- ORCHESTRAL ORGAN (7-inch Wind).**
- To be available from all manuals and pedal.
- Contrabass, 16 ft., 73 pipes.
- Contrabass Celeste, 16 ft., 73 pipes.
- Cello (2 rks.), 8 ft., 73 notes.
- Orchestral Flute, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viols Celeste, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Violin Flute, 2 rks., 4 ft., 73 notes.
- Traverse Flute, 4 ft., 73 pipes.
- Tierce Flute, 3 1/5 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Seventeenth, 1 3/5 ft., 61 pipes.
- Septieme, 1 1/7 ft., 61 pipes.
- Orchestral Piccolo, 2 ft., 61 pipes.
- Viols Celeste (2 ranks), 2 ft., 61 notes.
- Vox Humana, 16 ft., 85 pipes.
- Double Bassoon, 16 ft., 85 pipes.
- Bass Clarinet, 16 ft., 85 pipes.
- English Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 notes.
- Bassoon, 8 ft., 73 notes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Orchestral Clarinet, 8 ft., 73 notes.
- Oriental Reed, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Corn di Bassetto, 8 ft., 73 pipes.
- Musette, 4 ft., 73 pipes.
- Valve Tremulant.
- ECHO ORGAN (5-inch Wind).**
- (Playable from Solo Manual.)
- Lieblich Bourdon, 16 ft., 73 pipes.
- Ethereal Viols, 8 ft., 73 pipes.
- Ethereal Celeste, 8 ft., 73 pipes.
- Night Horn, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Lieblich Gedect, 8 ft., 73 pipes.
- Echo Diapason, 8 ft., 73 pipes.
- Lieblich Flute, 4 ft., 73 pipes.
- Piccolo d'Amour, 2 ft., 61 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Muted Trumpet, 8 ft., 73 pipes.
- Celestial Harp, with dampers, 8 ft., 61 pipes.
- Chimes, 8 ft., 27 pipes.
- Valve Tremulant.

- ECHO PEDAL.**
- Lieblich Bourdon, 16 ft. (from Echo).
- PEDAL ORGAN (Augmented).**
- (7-inch wind except reeds, which are on 10-inch wind.)
- Contra Bourdon, 32 ft., 32 pipes.
- Violine, 32 ft., 32 pipes.
- Harmonic Bass, 32 ft.
- Contra Bombarde, 12-inch, 32 ft., 32 pipes.
- Quintaton (Choir), 16 ft.
- Second Bourdon (Swell), 16 ft.
- Contrabass (Orchestral), 16 ft.
- Contrabass Celeste (Orchestral), 16 ft.
- First Bourdon, 16 ft., 32 pipes.
- Contra Gamba (Great), 16 ft.
- Gemshorn, 16 ft., 32 pipes.
- Third Diapason (Great), 16 ft.
- Second Diapason, 16 ft., 32 pipes.
- Violine, 16 ft., 32 pipes.
- First Diapason (not enclosed), 16 ft., 32 pipes.
- Vox Humana (Orchestral), 16 ft.
- Contra Bassoon (Orchestral), 16 ft.
- Bass Clarinet (Orchestral), 16 ft.
- Contra Tromba (Swell), 16 ft.
- Bombarde, 16 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- Quinte, 10 1/2 ft.
- Second Bourdon, 8 ft.
- Cello, 8 ft.
- Cello Celeste, 8 ft.
- First Bourdon, 8 ft., 32 pipes.
- Gemshorn, 8 ft., 32 pipes.
- Second Octave, 8 ft., 32 pipes.
- Octave Violine, 8 ft., 32 pipes.
- First Octave, not enclosed, 8 ft., 32 pipes.
- Vox Humana (Orchestral), 8 ft.
- Bassoon, 8 ft.
- Bombarde, 8 ft., 32 pipes.
- Trombone, 8 ft., 32 pipes.
- Twelfth, 5 1/2 ft.
- Bourdon, 4 ft., 32 pipes.
- Second Flute, 4 ft., 32 pipes.
- First Flute (not enclosed), 4 ft., 32 pipes.
- Clarion, 4 ft., 32 pipes.
- Piccolo, 2 ft., 32 pipes.
- Mixture (Compensating)—(4 ft., 3 1/5 ft., 2 1/2 ft., 1 1/2 ft., 1 ft.), 6 rank.
- Carillons (Solo), 4 ft., 133 pipes.
- Chimes (Echo), 4 ft.
- Piano, 16 ft.
- Piano, 8 ft.
- String Organ I, 8 ft.
- String Organ II, 8 ft.
- Orchestral Strings (Eight 8-foot, one 4-foot, one 2 1/2-foot, one 2-foot). Eleven ranks in independent expression box available from all manuals in two groups.

**TO REPLACE BURNED ORGAN.**

**Church at Newburyport, Mass., Orders New Austin Three-Manual.**

The Austin Organ Company has been given the contract to build a three-manual organ for St. Paul's Episcopal Church, Newburyport, Mass. The organ which burned with the church was an Austin and had been in use about sixteen years. The new instrument is to be completed by Easter, 1923. The contract was secured by Elisha Fowler, the Boston representative. Following is the scheme of stops:

- GREAT ORGAN.**
- Bourdon, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- \*Violoncello, 8 ft., 61 pipes.
- \*Gross Flöte, 8 ft., 61 pipes.
- \*Harmonic Flute, 4 ft., 61 pipes.
- \*Enclosed in choir box.
- SWELL ORGAN.**
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viols Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (Special chest and tremolo), 8 ft., 61 pipes.
- CHOIR ORGAN.**
- Hohl Flöte, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.
- PEDAL ORGAN (Augmented).**
- Open Diapason, 16 ft., 32 notes.
- Violine (Violoncello ext.), 16 ft., 32 notes.
- Bourdon (Great), 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.

**SUMMY'S CORNER**

**SPLENDID EXAMPLES**

of New Anthems that will please your Choir by their quiet impressiveness as an inspiring expression of religious fervor are those listed here:

**We'll Go on and Serve the Lord** ..... 15  
By Hilbert Earl Stewart

**Oh Lamb of God** ..... 08  
By Murray C. French

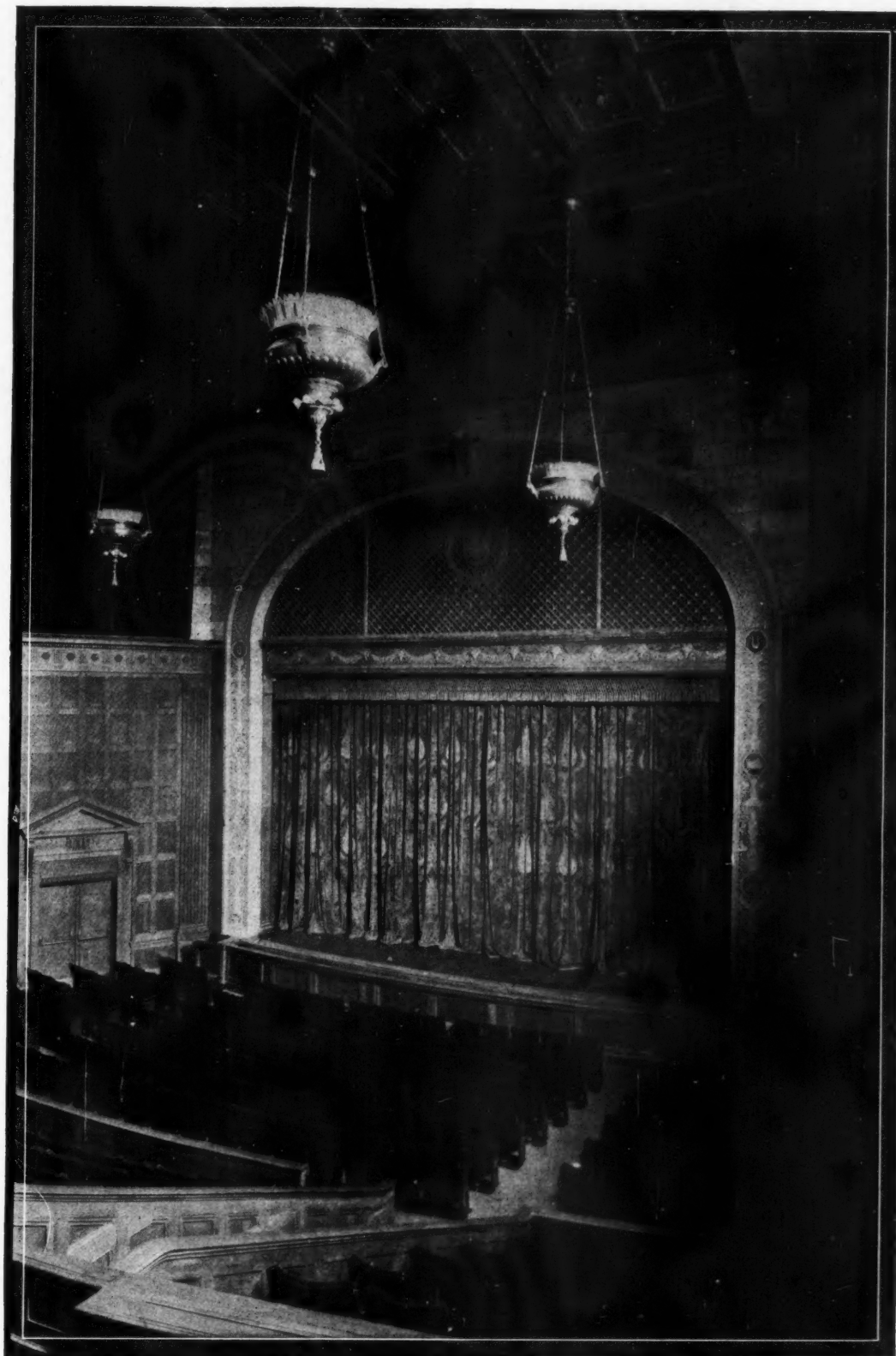
**Upward Where the Stars Are Burning** ..... 15  
By J. S. Fearis

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# Music and Architectural Acoustics

By PAUL E. SABINE, Ph. D., of Riverbank Laboratories, Geneva, Ill.

Abstract of paper before the National Association of Organists in Chicago, Aug. 4, 1922

It is a fact of the most common experience that the effect of a musical production is dependent in a marked degree upon the acoustic properties of the room in which the music is rendered. Just what are the various factors that enter into what we call the acoustic properties of a room is not so generally known. I should like so far as is possible in a brief time to point out in non-technical language the more important elements that contribute to the total effect, and to show how these may be controlled to produce desired results, and to eliminate effects that are not desired.

For the sake of clearness, it is well in the scientific approach to any question to define one's terms as precisely as possible.

The physicist describes a sustained musical tone in terms of three, and only three distinct properties—its pitch, its quality and its intensity. Tones may differ in respect of these properties and in respect of no others so far as their physical characteristics are concerned. Pitch is determined by the frequency of vibration of the source of the sound and is precisely stated by the number of double vibrations performed in one second by the vibrating source. The determination of this number with precision for any tone is a comparatively simple physical problem. Quality of tone, in the physicist's sense of the word, is determined by the mode of vibration of the source. In general, a body free to vibrate may vibrate in a number of different modes. In the simplest mode the sounding body vibrates as a whole and emits its fundamental or prime tone. If the body vibrates at the same time in parts or segments, the tones due to these partial vibrations are called upper partials or overtones. In the case of strings and the air columns of organ pipes and wind instruments without reeds the frequencies of the upper partials are simple multiples of the fundamental—that is, they are two, three, four, five and so on times as great as the frequency of the fundamental or prime tone—in which case they are spoken of as harmonic overtones or more briefly as harmonics. The quality of any complex tone, as the term is used by the physicist, depends upon the presence of overtones, their frequency relation to that of the fundamental and their relative intensities. Thus Helmholtz first showed that each vowel sound is characterized by strong upper partial tones with a limited and definite range of pitch, independent of the pitch of the tone. Helmholtz's conclusions were verified by the more recent work in sound analysis by Professor Dayton C. Miller and admirably presented in his excellent book, "The Science of Musical Sounds." The voicing of an organ stop consists in part in adjusting all the pipes so that they shall speak with a uniform quality of tone.

The physical intensity of a tone of a given pitch depends upon the amplitude of vibration, amplitude being defined as length of the excursion made by the particles of the sounding body. The relative intensities of two tones of different pitches having equal amplitudes of vibration depend upon their frequencies, so that the intensity of a tone may be expressed in terms of the product of amplitude and frequency. Loudness as distinguished from physical intensity has reference to the sensation produced upon the ear, and its consideration is, properly speaking, in the domain of experimental psychology rather than in that of physics. While loudness measured in terms of some properly chosen unit of sensation changes with changes of physical intensity, yet, due

to the nature of the ear itself, the two are not proportional.

These three properties of pitch, quality and intensity have been defined in terms of vibratory motion of the sounding body, pitch being determined by the frequency of vibration, quality by the mode of vibration and intensity by the product of amplitude and frequency of vibration. These motions are transmitted to the air and by virtue of its properties of inertia and elasticity are propagated with a definite velocity as successive pulses of condensation, and rarefaction corresponding exactly to the two and fro motion of the sounding body. Under the term sound the physicist includes only these vibrations of the particles of the air, having their origin in the motion of a sounding body. The motions of those particles of the air next to the source of sound may be assumed to be the same as those particles of the sounding body with which they are in contact. As these motions are propagated from particle to particle, they may be profoundly modified by conditions quite external to the source itself. Fortunately for music, it is to be said, however, that the pitch of a tone is an exception to this statement. So far as is known the pitch of a tone depends only upon the vibration frequency of the source, so that it is quite safe to say that a tone that is heard off pitch can be laid only to the performer or to the instrument. As an illustration of the effect of external conditions upon the tone quality, one may cite the fact that high-pitched sounds are absorbed more strongly by the atmosphere than sounds of low pitch. Professor King in his study of fog signals found that as the distance of the observer from the source was increased the upper partial tones became less and less pronounced. The improvement of phonograph tones heard at a distance in the open air may be ascribed to the rapid dissipation of the high-pitched scratching sounds by the atmosphere.

Speaking broadly, architectural acoustics may be said to concern itself with the behavior of sound in buildings. There are a large number of problems in this field which might be considered, but the one in which musicians are more particularly interested is that of the effect of rooms upon the quality and intensity of musical tones. The problem of determining, not only in a qualitative way, but quantitatively as well,

all the factors that enter into what is called the acoustic properties of auditoriums was first undertaken in a thoroughly scientific manner by the late Professor Wallace Sabine in 1895. As a result of twenty-five years of careful, thoroughly scientific research, the problem of the acoustics of auditoriums has been solved, so that today the architect may plan the acoustics of a proposed audience room with the same assurance that he provides for the lighting and the ventilation.

In the large majority of cases, the phenomenon of reverberation is the most important element in the acoustic properties of a room. For our purpose, we shall define reverberation as the persistence of sound in an enclosed space after the source has ceased. Sound is a form of energy. Once produced within a room it persists until it escapes as sound through openings or is converted into some other form of energy. Figure 1 is a photograph of the sound pulse generated by the snap of a powerful electric spark. If instead of a single impulse, the source of sound were a sustained tone, then the entire region inside the single shell of condensation would be filled with a succession of condensations and rarefactions, and we should have a train of sound waves. In open space free from obstructions these waves are propagated equally in all directions with a velocity of about 1,100 feet per second. As the waves advance, the energy in each wave is spread over a continually increasing spherical surface, and consequently the energy crossing a given area of the wave front decreases according to a well-known law. If, however, the wave encounters a solid surface of sufficient size it is reflected as shown in Figure 2. If the reflecting surface be plain, then the reflected wave will have the same curvature as the incident wave, and the reflected wave apparently will come from a source just as far back of the reflecting surface as the actual source is in front of it. If the distances be sufficiently great, and an observer be stationed so that there is an appreciable difference in the times of arrival at his ear of the direct and the reflected waves, then the original sound will be repeated and a discrete echo will be heard. If, however, the distance of the observer from the reflecting surface be small, let us say less than forty feet, then the sensation produced by the direct sound will be retained by the ear and the direct and the reflected sounds will merge into one. The effect then is to prolong short sounds. Figure 3 illustrates the effect when the sound is produced in enclosed space. The photograph was made in a small model two and one-half inches square and the exposure was made

about one three-thousandths of a second after the sound was produced. It is easy to picture the effect of these multiple reflections of sound in an ordinary room, if it is remembered that wall surfaces reflect nearly all of the sound energy incident upon them. Thus in some cases the sustained tone from an organ pipe in the middle register may persist as audible sound for four or five seconds after the pipe has ceased to speak. This prolongation of the sound by reverberation produces two marked musical effects. The first is to increase the average intensity of sustained tones throughout the room. In the open air the ear receives a very small portion of the sound wave coming directly from the source. In an enclosed space, to the direct sound coming from the source there is added sound that has undergone a large number of reflections, so that a total intensity many times as great as that due to the unreflected sound coming directly from the source may result. Reverberation therefore adds greatly to the volume of tone and gives a sonorous quality to music that in certain types of composition is highly desirable. Other things being equal, the time of reverberation is proportional to the volume of the room. Thus the architecture of the cathedral type, with its great heights and its highly reflecting surfaces of stone, contributes in a most marked degree to the solemnity and grandeur of the musical service.

On the other hand, this virtue has its defects. Prolongation of tone by reverberation, while increasing the intensity, also detracts from the clearness and sharpness of enunciation. In a highly reverberant room rapid, loud melodic passages become blurred and confused. The enunciation of both speakers and singers is rendered indistinct, and the same acoustical quality which gives dignity and grandeur to soft, deliberate measures may make of loud, rapid passages only a confused jumble of sound.

Having considered the effect which reverberation has upon music, it is next of interest to inquire what are the architectural conditions that determine the duration of this residual sound and to consider the means of controlling these conditions. For a full account of the solution of these problems, those interested are referred to a recently published volume of "Collected Papers on Acoustics" by Wallace C. Sabine. A very brief outline of the results of this investigation must suffice for our present purpose.

Let us assume that a single note of an organ is held for a few seconds in an empty room. The room then becomes filled with sound, the intensity of which

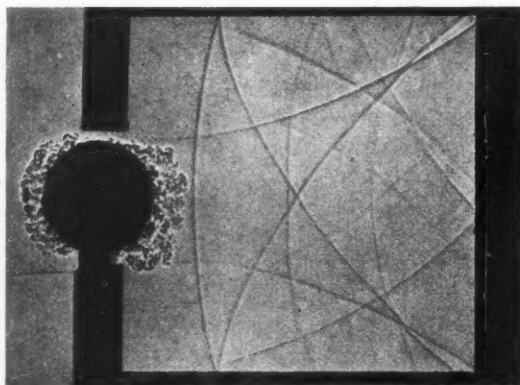


Fig. 3.—Multiple reflections within a closed space.

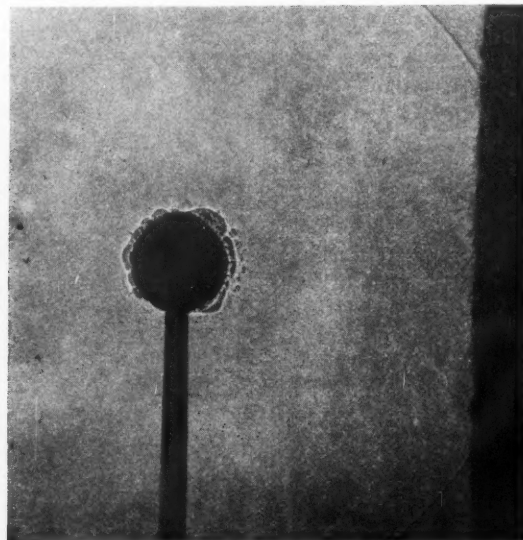


Fig. 4.—Reflection at Surface of Hair Felt.

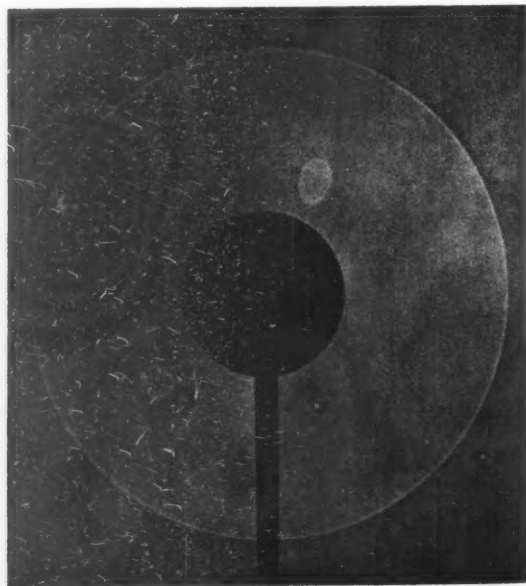


Fig. 1.—Sound Impulse Generated by the Snap of an Electric Spark.

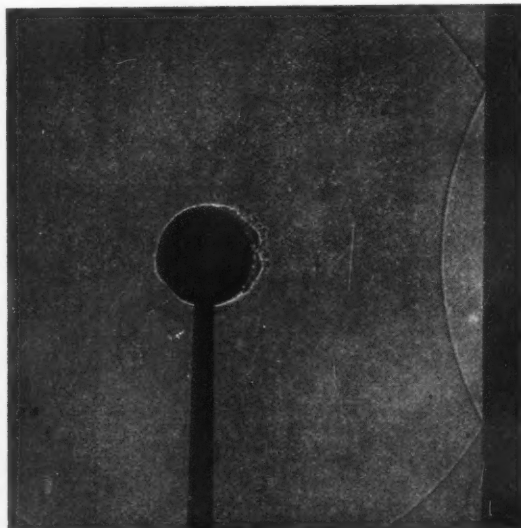


Fig. 2.—Reflection at a Hard, Impervious Surface.

depends, first, upon the acoustical power of the pipe, and second upon the rate at which the sound is absorbed by the bounding surfaces, the furnishings and the various objects in the room. This intensity will vary from point to point due to the phenomenon of interference, but it will not decrease in any marked degree with increasing distance from the source, as would be the case in the open air. Due to the multiple reflections, illustrated in Figure 3, the intensity in the general case will be fairly uniform throughout the room. Now let the pipe cease to speak. A certain time will be required for the sound energy to escape or to be dissipated by absorption at the surfaces upon which it is incident. Physically, this process of absorption consists of the conversion of the regular vibrational energy of sound into the random motion that constitutes heat. Figure 4 is a photograph of a sound pulse incident upon a surface of hair felt such as is now so widely used in reducing excessive reverberation in rooms. Comparison with Figure 2 shows that whereas the sound pulse incident upon a hard, impervious surface is reflected with very slight decrease in intensity, yet when incident upon a non-elastic porous surface, the amount reflected is too small to be photographed.

The total absorbing power of a surface is the product of the area and what has been called the absorption coefficient of that surface, which is simply the fraction of the incident sound energy that is absorbed at each reflection. These absorption coefficients for a number of materials that commonly occur in auditorium

furnishings are given in Table 1, as follows:

Wood sheathing (hard pine) .....	.061
Plaster on metal lath .....	.033
Plaster on tile .....	.025
Hard plaster on brick .....	.011
Heavy curtains (velour) .....	.23
Hair felt, 1 inch thick .....	.70

The values given in Table 1 are for the tone C, one octave above middle C of the piano. These coefficients, for a large number of materials as well as for the entire range of musical tones, have been experimentally determined. From these data and the dimensions of the room one may use the mathematical relations that have been shown to exist to compute in advance of construction the time of reverberation of any tone of given pitch and given initial intensity. Actual tests in a large number of auditoriums have been made and show an entirely satisfactory agreement between the experimental values and the theoretically computed values, so that it is possible to determine with certainty from the architect's drawings the acoustical properties, so far as the matter of reverberation is concerned, of the finished room. Moreover, it is possible by a judicious choice of materials for wall and ceiling surfaces to provide for any acoustical condition desired, so that there is today no valid excuse for blundering in the matter of the acoustics of a room any more than in any other of the numerous problems which the architect is called upon to solve in the construction of public buildings.

Highly reverberant rooms would be characterized by musicians as "brilliant"; rooms in which the time of reverberation is small as "dull" or "lifeless." The question of what constitutes the most satisfactory condition is to a certain extent a matter of taste. The singer with a voice of only moderate power or the orchestra leader who delights in great volume of sound and large effects will prefer conditions in a somewhat reverberant room. On the other hand, the musician who prefers clearness and delicacy of expression, will no doubt choose a room in which the time of reverberation is less. Tests conducted by Professor Sabine and several members of the faculty of the New England Conservatory showed that for small rooms a time of reverberation of about 1.1 seconds produced conditions that were unanimously approved, better than the same rooms with times longer or shorter than this. Table 2 gives the times of reverberation with all seats occupied in four different auditoriums, together with what seems to be the consensus of musical taste as to their acoustic merits. In each case the time of reverberation was computed for a sustained tone of pitch 512 vibrations per second, the power of the source being such that the same intensity of tone is produced in all of the rooms, namely 1,000,000 times minimum audible intensity for normal ears. In the last three cases computations were made from actual experiments conducted in the rooms. The results of these experiments agreed quite closely with the computations based on theory and the numerical coefficients of absorption of the exposed surfaces.

Table 2 is as follows:

While, in the first instance, the quality of a musical tone is determined by con-

	Volume in Cubic Ft.	Seating Capacity.	Time of Reverb.	Musical Comment.
Symphony Hall, Boston.	400,000	2,660	2.3 secs.	Excellent for orchestra. Too reverberant for speech.
Hill Memorial, Ann Arbor.	850,000	5,000	1.6	Satisfactory for speech and music.
Goodyear Theater, Akron Ohio.	220,000	1,400	1.1	Excellent for speech, dull for music.
Masonic Auditorium, Cleveland.	715,000	2,300	2.4	Excellent for orchestral and choral music.

ditions in the source, yet the quality as it reaches the ear may be modified by the acoustic conditions in the room in which it is produced. Different materials differ markedly in their sound absorbing properties for sound of a given pitch. It is equally true that the same material will absorb sounds of different pitches in quite different degrees. Thus masonry and plaster surfaces show very low absorbing efficiencies for tones of all pitches. Felts and heavy fabrics absorb tones in the range between middle C and the third octave above middle C much more strongly than tones either above or below this range. The absorption of all tones above middle C by an audience is practically uniform and almost perfect; that is, little or no sound is reflected from an audience as ordinarily seated. When it is remembered that every musical tone is a composite of the prime tone and its series of harmonics, and that the relative intensities of these components is dependent upon the relative degrees in which they are reflected, it is easily seen that the introduction of different materials as well as the entrance of an audience may modify quite appreciably the quality of tone as heard in a room from a single organ stop. Thus the presence of large quantities of felt-like materials—fabric-covered cushions, for example—will reduce the relative strength of the harmonics lying in the range extending three octaves above middle C. The effect upon the tone quality of a stop in which this range of frequencies is particularly strong, as in the vox humana, for example, would be most marked. "Brilliance" of tone is ascribed to the presence of the higher harmonics. The entrance of an audience results in a greater absorption of these higher components of tones with fundamentals in the lower and middle registers and in a relative increase in their fundamentals. In rooms in which a large proportion of the reflecting surface is composed of the audience, as is the case in the ordinary theater, this effect upon tone quality would be most marked, while in the cathedral type of church, with large areas of sur-

faces of masonry, which are not selectively absorbing, the presence of the audience would be relatively less important.

There is a well-established tradition to the effect that considerable acoustic merit pertains to rooms in which quantities of wood are used in the interior finish. The sound-absorbing properties of this material have been determined, and it appears that the tradition is well founded in these properties. While a particular construction may show marked absorption for certain tones, due to the phenomenon of resonance, yet in general the absorptive properties are fairly uniform for the entire range, even to very high tones. Further, the values of the absorption coefficients are intermediate between those of masonry, which in general are too low to prevent excessive reverberation in large rooms, and the higher values of heavy fabrics. This combination of properties tends to produce the desired amount of reverberation and at the same time to preserve the tone quality of both voice and instrument. Unfortunately, the trend of modern structural practice is away from the extensive use of this material in public buildings.

The shape and proportions of rooms are matters of interest and importance in considering their acoustic properties. In the matter of reverberation alone, the particular geometrical form employed is not of first importance. Here the volume and the absorbing power are the more important factors. But the geometrical form does have a great deal to do with the distribution of sound intensity. So-called "dead spots" in auditoriums can usually be traced to some peculiarity of shape. Whispering galleries, where unusual combinations of architectural features have led to marked concentrations of sound, have always occasioned a great deal of popular interest. Generally the phenomena observed are capable of explanation upon the well-known laws of sound reflection.

Many times, however, due to the complications that arise from multiple reflections, the question of the effects of various reflecting surfaces becomes too much involved to permit of theoretical treatment. In such cases, the method of sound-photography, illustrated by the figures in the earlier part of this paper, proves most effective in predicting and forestalling undesired conditions. Small scale models are constructed of plaster of paris or other suitable material, and by photographing the sound pulses produced in these models at the various stages of their progress the distribution of intensity in the proposed room may be foreseen. Extended concave surfaces produce marked focussing of the reflected sound at certain points, with a consequent dearth of sound elsewhere. These conditions, as a rule, are to be avoided in auditorium construction where a uniform distribution of intensity is the condition desired. While the architect may employ curved forms without disastrous acoustical results, yet he should know perfectly well what he is about. Many attempts to secure increased volume of tone by reflection from curved walls and ceiling of concert hall stages have resulted unfortunately. Out-of-door band stands, when designed without adequate knowledge of the established laws of reflection, frequently result in producing concentra-

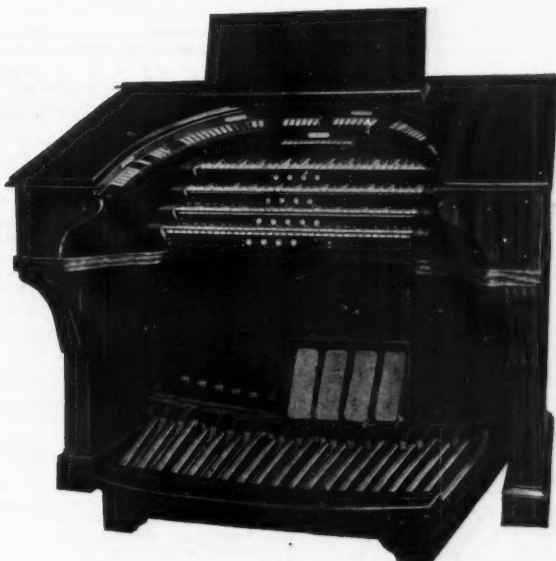
tion of sound in regions where it is not needed with a consequent loss of tone in regions where reinforcement is required.\* The main features of the relation between music and architectural acoustics have been sketched briefly and, necessarily, in general terms. Perhaps enough has been presented to convey the fact that the subject is no longer one shrouded in mystery. Twenty-five years of the most careful and painstaking research has taken the subject from the limbo of guess-work and chance and placed it in the self-respecting position of a recognized branch of engineering science. The results of this work have been freely given to the world, so that there is little excuse for the perpetration of an "acoustical crime" by one charged with the responsibility of designing a room where speech and music may be heard to the best advantage.

There are some general rules. But each room presents specific problems which call for particular solution. Data for the solution of these problems are at hand and the practical means of meeting desired conditions are available in the proper choice of materials and in slight modifications of design. Most frequently in the case of new buildings, the matter reduces itself to bringing those responsible to see that the problem of acoustics is one that may not be neglected. Naturally, to the architect, beauty of form and design is of paramount interest. But both the organist and the organ builder are deeply concerned that the beauty of which they are the joint creators shall not be marred by faulty conditions which may well have been avoided. Both may render a distinct service to the art of music by a proper insistence that acoustical considerations shall have a place in architecture.

\*In the paper as presented before the association, the effect of reflection from several simple geometrical forms was shown in a series of lantern slides. Their reproduction is beyond the limits of space allowed for this paper.

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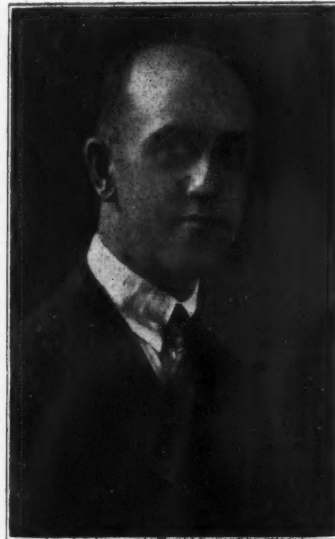
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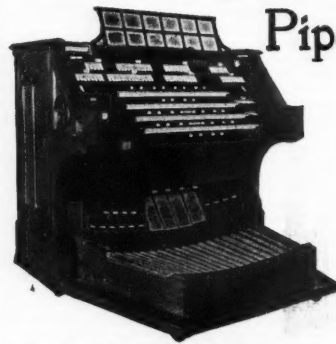
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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.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

**THE AUDIENCE.**

Resuming our series of articles that intimately concern the life of a theater musician, we take up now the part the audience plays in the drama. To err is said to be human, and therefore we have no hesitancy in saying that most audiences are very human!

The one great fault that can be found consistently is that the patrons seem to come to the theater to talk and visit and not to watch the picture. As a rule the younger set is absorbed in the unfolding of the love story and is fairly quiet, but heaven save us from the married middle-aged women who are a part of every theater's clientele. They positively converse with their neighbors every minute that they are in the theater—not adagio or pianissimo, but allegro vivace et fortissimo! The question often occurs to us: Why come to the theater at all?

But, brethren, here is the prescription that will cure them immediately, and permanently. When you hear two women engaged in animated conversation, gradually increase your organ—play a little louder. They will raise the pitch of their voices in proportion. Then go to fortissimo, until you have them "going good," and at top speed, when suddenly, after a crashing fortissimo chord, you take two measures of rest—silence—and the argument stops prestissimo! We received a letter from an organist who tried this at our suggestion, thereby causing much amusement.

One woman patron complained of a certain piece of music, which upon examination proved to be Dvorak's Largo from the "New World" Symphony. Her musical taste could be greatly improved but she was only one of many. The greatest enemy of good music today is jazz. Our young people hear nothing else, buy nothing else at the music stores, and are able to play nothing else. If they take enough piano lessons to enable them to play the popular numbers of the day that is the limit of their ambition. It will require years of endeavor along the lines of musical education to change this. As proof we kept a record of the numbers for which patrons sent down requests and all but two of some sixty pieces were popular numbers, including fox-trots and waltzes. One Italian air, "Santa Lucia," an oriental publication and a quiet, sentimental aria, was the nearest approach to a really good number, always used on features, and selected from the wealth of masterpieces. When overtures like Beethoven's "Egmont" or Mendelssohn's "Athalia" are played by orchestra and organ a few desultory handclaps form the best effort at applause, but let us play a popular fox-trot hit and the building fairly rocks with the approbation. Perhaps the people do not wish their musical taste improved.

Few persons will take the trouble to speak a good word for the music or picture, even when they have enjoyed the two, but are quick to find fault.

And why can't all remain in their seats until the close of the feature? The same thing happens in the legitimate theaters when the audience starts to go out before the conclusion of the last act. This is bad etiquette and is especially annoying to those who wish to see the finish of the picture in comfort.

**NEW PHOTOPLAY MUSIC.**

Our friend, R. S. Stoughton, has been composing again, and of course the out-

put is oriental and exceptionally interesting. "Zulaikha," an Egyptian dance, is in E minor and offers delightful changes in tonality. The finale is a pitu mosso that well illustrates the conclusion of a typical oriental dance. "Shahrazad," a Persian dance in the same key, gathers its effects in a quieter way, lento and moderato. The best of the three, we believe, is "Nakhla," an Algerian dance which begins quietly in A minor with a haunting theme, and in the development contains many chords and progressions of a sensuous nature. We found it excellent on a Prizma colored scenic of Algeria. These three and a short valse ballet, "A Dancer of Moods," are issued by Jacobs.

While "vacationing" in and near New York we came upon two musical evolutions. "The Evolution of Yankee Doodle," by M. L. Lake, is a fantasia depicting the development of a storm at sea, the landing of the Pilgrims, a dance of the Pequot Indians, the minuet, "On the Levee," the waltz and syncopated periods, grand opera and finally the spirit of 1917. In a second, "The Evolution of Broadway," Mr. Lake has taken George M. Cohan's famous song, "Give My Regards to Broadway," and treated it freely. Opening with an andante for strings (the creation), a dance aboriginal has the theme in the minor in marked accentuation. Next comes a tempo di minuet, then a song and dance in the old-time schottische form. A valse lente, first minor, then major, is succeeded by the theme in syncopation. A short brass fanfare introduces the air in grand opera form, and the finale is given out in a straight two-four allegro, concluding with a brilliant presto.

"The Fighting Allies" is a selection of airs by Lake. The national airs of the various countries are given in the order of their entrance into the great war. Recent revivals of the old Italian opera, "Crispino e la Comare," by Ricci, have called attention to this opera of "The Cobbler and the Fairy," by Luigi and Federico Ricci, brothers, who collaborated in this work. The music is of such light, sparkling and irresistible melodic character that it has gained worldwide popularity. This is especially good on childhood and fairy scenes.

A splendid overture is "The Mill on the Cliff," by C. G. Reissiger, in B minor and D. "Legend," by Wieniawski, is a composition decidedly descriptive in character. The first theme is a striking one in G minor, while the second, in the major, is a melodious aria. Hadley's "Angelus" from his Third Symphony opens with a chime figure which is continued through the first section. An aria for oboe offered in triple movement is varied in four-four con fantasia and then an animated section leads into the original theme again.

A generous assortment of new organ and piano music which is worthy of being in the picture organist's repertoire is the following: Four pieces by Dezzo D'Antalfy include Madrigal in E minor and "Sportive Fauns," the latter a delicate fantasy that well pictures the playful, fleeting glimpses of the graceful fauns. A trombone middle section suggests tromba or trumpet registration, evidently in imitation of the distant hunting strains, and then the leggiere returns. "Drifting Clouds" is a number in a class of which we wish there were more. Beginning quietly (lento) in E minor, we come to a radical change of tonality on the next page. A restless chord accompaniment is heard in the left hand, then a minor strain on bourdon and piccolo, followed by the answer on the clarinet. A free imitation of the first theme, with a triplet figure in the inner voices, concludes a number that players will find excellent on cloud scenes. "Christmas Chimes" is a Noel in A flat.

"Festa Bucolica," by the same composer, has a sub-title "Rural Merry-making," evidently with the theater organist in mind, for the work is in toccata form (B minor) with the con-

trasting quiet movement in G. Mr. D'Antalfy has recently come to the Capitol Theater.

Two legitimate organ solos, par excellence, are Dubois' "Fantasetta" with variations, part of which might be used on provincial scenes of French life, and "Sortie Solennelle," by R. L. Becker, which is the last movement of a fine sonata which he wrote for us a number of years ago.

A Piano solo: "Slumber Song," by Liszt. A newly-discovered manuscript by Carl Lachmund, published for the first time, in F sharp major (six-eight). The style is a flowing cantabile, but the thing that strikes our attention is the ending.

"From the New Hampshire Woods," by Marion Bauer, is a forthcoming piano suite. The first movement, "White Birches," is refreshing, melodious, and filled with unexpected changes of tone color. Two descriptive pieces by R. Friml are "Spring Song," a joyous piece in G, and "La Gondole," marked "andante languido." "Danse Eccentrique," by D. Mowrey, is a novelty both in theme and rhythm, while Krogman's "Mad March Hares" begins in E minor in a brusque style, and has spirited sections in the major mode. "Butterflies," by J. L. Schendel, proves to be a dainty fantasy in G, fitting well on many bright scenes. "Amourette," by G. Klemm, is an unusually interesting valse petite, full of charming nuances in the premier division, and brilliant in the second part. "As the Night Raven Sings," by H. Bedford, a striking moderato, softens to a more tender style as it nears its close, as if yielding to the feminine appeal.

ORIENTAL—Francis Popy offers a new oriental suite, "From India," in four movements as the first of the Galaxy series (Schirmer). "The Bayaderes" opens with trumpet fanfare. Then there is a typical eastern air in the minor. A brilliant excursion into F major and the movement ends in the minor. The second part, "By the Ganges," is splendidly adaptable to the theater organ. A recitativo for reed solo, followed by tremolo string chords, with cello melody, brings us to a really organistic part. A clarinet solo is in good contrast, and the first ideas end the piece. "The Almas" represents the bee dance of that tribe and is in D minor and B flat, while the last section is in the form of a "Patrol"—G minor—which finishes brilliantly.

Max Vogrich gives us an "Arabian Song" in the oriental style, which divides its effects among flute, clarinet, oboe, strings, bassoon and trumpet, in F and B flat.

SOUTH AMERICAN—Here we have another exceptional novelty in the arrangement of two South American songs, "Ay, Ay, Ay!" and "El Chiripa Pericon," which are bright and snappy allegrettos, albeit one has more the rhythm of a valse in its second part. "Southern Nights," by David Gulon, is also typical of the dreamy life in the tropical countries, the first part of which is captioned "Sleepy Valley."

ENGLISH—"Shepherd's Hey," by Percy Grainger, is an English Morris dance tune in E major, exceedingly brilliant. Can be used on scenes of English life such as Hy Mayer's Travelaugh of London.

SONGS—"Dearest Night," by A. Bachellet, and "Forever and Forever," by Paolo Tosti, are issued as a double number. The first—molto tranquillo—flows along smoothly in twelve-eight and four-four measure, while the second is in triple measure and suggests solos for cello and trumpet (swell closed).

OPERATIC SELECTIONS—Several excellent condensed arrangements of the Wagner operas are issued. "Das Rheingold," opening with the Rhine maidens motif, contains the ring and eternal youth themes, and ends with the Wallhalla scene. "Die Walkure" is in the form of a fantasia including the ride of the valkyries and the magic fire charm. Fantasia from "Siegfried" has the familiar forest music. These three and the Prologue to "Pagliacci" by Leoncavallo do not need extended review. The arrangements here presented are ideal for small orchestra and organ, and the organist's part will be to fill in missing instruments and build up the ensemble to a worthy body of tone.

A two-reel drama, "The Young Painter," begins with the life of Rembrandt and Kriens' suite, "In Holland," opening with No. 1, "Evening Sounds," is suggestive of the life of the Dutch

artist. When the story fades to America, bright intermezzos are required. In the second reel there are dramatic scenes that require music of that class. On the death scene a subdued adagio should be used.

**Answers to Correspondents.**

F. B. D., Camden, N. J.—There is no special examination, but the manager undoubtedly will wish to hear you play. Your teacher's recommendation is all right, but do not ask for anything from your church, as there is much prejudice and bias among church people against anyone who is connected with the motion picture industry, unreasonable as it is.

H. I. A., Brockville, Ont.—Since you have had a good beginning in picture work, with piano accompaniment, you should engage someone well qualified by experience in theatrical organ playing to instruct you as to certain changes in style, technique, etc., and should receive the many little suggestions that are to be had only through actual picture work. This column lists the latest picture music.

**NEWS NOTES FROM BOSTON.**

By S. HARRISON LOVEWELL.

Boston, Mass., Aug. 21.—Summer in certain of our large cities brings much pleasure in the form of open-air orchestral concerts and opera performances; not so in Boston. With the passing of the "pop" concerts at Symphony Hall, there are two months devoid of musical interest. This is not as it should be. For tourists there is no city more attractive, but when the whole metropolitan district yields up the ghost and practically the only form of entertainment is the display of fireworks at Braves' Field, one cannot but wonder whether Boston is, after all, a musical city. Could not several of our organists give recitals at stated times in July and August at several of our largest churches?

The position of organist and choir-master at Trinity Church to succeed Ernest Mitchell, who goes to Grace Church, New York, was offered to Francis W. Snow and he has accepted the offer. For several years Mr. Snow has been organist and choir-master at the Church of the Advent and his excellent organ playing has won deserved appreciation. He succeeded Albert W. Snow, who in turn succeeded Lynnwood Farnam when Mr. Farnam departed from Emmanuel Church to accept a position in New York. The latest advices say that the position at the Church of the Advent is not permanently filled. Probably the successor to Mr. Snow will be appointed after the rector returns in October. In more respects than one the position at the Church of the Advent is the most important in Boston. The services follow the highest and best pre-Reformation Anglican traditions.

When it was announced that the position of organist and choir-master was vacant at the Church of the Advent, there went forth the report that William Bennett, organist and choir-master at King's Chapel, had resigned to go to Appleton Chapel (Harvard University), Cambridge. King's Chapel is a unique church. First of all, it was built in the time of the royal governors and was the first building of the Church of England in Boston. The opposition to its building on the part of established religion (Congregational) was tremendous. Eventually the property was sold to the Unitarian denomination, with the proviso that the Book of Common Prayer should be used at the services. A modified form of Episcopal service continues at present. The organ (a modern four-manual built by Skinner) is said to include certain of the registers that belonged to the first organ and which received the approbation of Handel.

His sabbatical year having ended, Irving H. Upton resumes his position at the Eliot Congregational Church (Roxbury) the first Sunday in September. The organ has been rebuilt. The new echo is played from the fourth keyboard and contains chimes, vox humana and other solo registers. Mr. Upton has had charge of the music at this church for five years.

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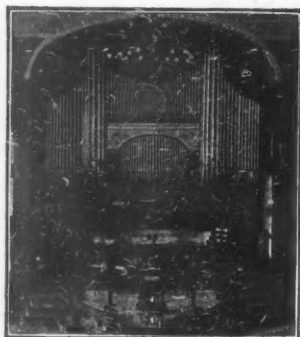
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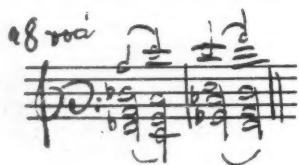
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Organists of Canada will hold their annual meeting early in September. The convention of the Canadian College of Organists is to take place Sept. 5 and 6 in Montreal and the meetings are scheduled for the parish house of St. George's Church. Sept. 5 there will be a meeting of the council at 10:30 and in the afternoon there will be a general meeting of the members, open to all. At this meeting short lectures will be given by the following: H. A. Fricker, M.A., Mus. B., F. R. C. O., conductor of the Mendelssohn Choir, organist of the Metropolitan Church, Toronto; Henry Graves, Mus. B., L. R. A. M., organist of St. Stephen's Church, Montreal; Dr. Albert Ham, F. R. C. O., conductor of the National Chorus, organist of St. James' Cathedral, Toronto; C. I. Wheeler, F. C. C. O., organist of First Presbyterian Church, London; Alfred E. Whitehead, Mus. B., F. C. C. O., organist of Christ Church Cathedral, Montreal; F. Linforth Willgoose, Mus. B., A. R. C. O., Conservatory of Music, London. A discussion will follow each lecture.

The annual dinner will take place that evening at the Windsor Hotel and Dr. Percival J. Illsley, F. R. C. O., president of the college, will preside.

Sept. 6 there will be a council meeting in the forenoon for the election of officers and to transact other business. In the afternoon the organization will be at home at the Country Club, St. Lambert.

The closing event, that evening, will be a recital at which several noted organists are to be heard, in-

cluding: George M. Brewer, F. A. G. O., Church of the Messiah, Montreal; Henry S. Fry, St. Clement's Church, Philadelphia, representing National Association of Organists, U. S. A.; W. H. Hewlett, Mus. B., Central Methodist Church, Hamilton; Harold Eustace Key (baritone soloist), organist Emmanuel Church, Montreal; Ernest MacMillan, B. A., Mus. D., F. R. C. O.; Eaton Memorial Church, Toronto; J. E. F. Martin, Church of St. James the Apostle, Montreal; B. F. Poirier, B. A., Notre Dame Church, Montreal, and Healey Willan, Mus. D., F. R. C. O., St. Mary Magdalene Church, Toronto.

**Samuel D. Mayer Killed.**

Samuel D. Mayer, an octogenarian and for half a century active as an organist in San Francisco, was struck and killed by an automobile, Sunday, July 30. Mr. Mayer was feeble owing to another automobile accident some years ago which resulted in partial paralysis.

Mr. Mayer was for fifty years organist at the First Congregational Church and also occupied a leading position as organist among the Masonic fraternity. He leaves a host of sincere friends who enjoyed his association and who will feel his loss greatly.

**Warns Against Fake Publishers.**

Music stores throughout the country will be asked to post a warning placard and distribute a leaflet describing operations of fake publishers under the title "The Song Writing Swindle," which is being issued by the better business bureau of the Music Industries Chamber of Commerce as part of a campaign to expose an activity which has been described as the greatest fraud in the music business. The language of the placard and an article for the leaflet by William Arms Fisher of Oliver Ditson & Co. of Boston were approved at a meeting Aug. 16 of the special committee named by President George Fischer of the Music Publishers' Association of the United States.



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### Recital Programs

**Arthur B. Jennings, Jr., Sewickley, Pa.**—Mr. Jennings, organist and choir-master of St. Stephen's Church, passed a few days the last of July at the home of Mr. and Mrs. Daniel E. Crane at Owosso, Mich., and gave a recital July 27 in Christ Church to open the new Austin organ. The church was filled and the program was greatly appreciated. Mr. Jennings played as follows: Overture to the Occasional Oratorio, Handel; Chorale Prelude, "In dulci jubilo," Bach; Gigue in A, Bach; "In Paradisum," Dubois; Prelude to "The Deluge," Saint-Saens; "Suite Gothique," Boellmann; Andante Cantabile, from String Quartet, Tschalkowsky; "Echo," Yon; "The Primitive Organ," Yon; Intermezzo from Sixth Symphony, Widor; "Pilgrims' Chorus," Wagner. While the organ is a small one, Mr. Jennings' specifications made it very flexible. Remarkable upon almost generally were the beautiful tone effects produced, the wonderful shading, and the artistic rendering of each piece.

**T. Frederick H. Candlyn, Albany, N. Y.**—As a part of the summer session of the State College for Teachers, Mr. Candlyn has given a series of recitals at St. Paul's Church. His programs were as follows:

July 19—"Pilgrims' Chorus" from "Tannhäuser," Wagner; "Scheherazade," Rimsky-Korsakoff; Toccata in G, Dubois; "The Londonderry Air," Traditional Irish; First Movement from Fifth Symphony, Widor.  
 July 26—"Marche Slav," Tschalkowsky; "Moment Musical" and "Ave Maria," Schubert; "Paysage" and "Ariel," Bonnet; Humoresque, "L'Organo Primitivo," Yon; Rhapsody, Cole.

Aug. 2—Fantasia and Fugue on B-A-C-H, Liszt; "An Indian Legend," Candlyn; Spring Song, Hollins; "Deep River," Negro Spiritual; Toccata from Fifth Symphony, Widor.

Aug. 9—"Grand Chœur Dialogue," Gignot; "Chanson," Candlyn; Festival Toccata, Fletcher; "The Angelus," Massenet; Pastorale and Finale from First Sonata, Gullmant.

Aug. 16 the recital consisted of pieces requested by the students.

**J. Lawrence Erb, F. A. G. O., New York**—Professor Erb gave a recital June 16 at the First Presbyterian Church of Youngstown, Ohio, playing the following program: Pastoral Sonata, Rheinberger; Pastorale in F sharp minor, Faulkes; "O'er Flowery Meads," M. Austin Dunn; Grand Chorus in D, Renaud; "The Swan," Stebbins; Finale from Sonata No. 4, Gullmant; "At Even-

ing, Kinder; Intermezzo from "L'Arlesienne" Suite, Bizet; Grand March from "Aida," Verdi.

**Mrs. Lucy Dimmitt Kolp, Chicago**—Mrs. Kolp gave a recital July 17 at the Chicago Training School, playing these selections: Prelude, E minor, Dethier; Adagio from Third Sonata, Bach; Toccata in D minor, Bach; "Contrasts," Browne; Rustic March, Boex; "Hymn of Glory," Yon.

**Judson Waldo Mather, Seattle, Wash.**—Mr. Mather gave the following program of nature sketches at the First Baptist Church of Seattle June 30: Hebrides Overture (organ transcription by Mr. Mather), Mendelssohn; "In Summer," Charles A. Stebbins; Springtime Sketch, Rudolph Friml; "On the Coast," Dudley Buck; Andante from Symphony, "In the Woods," Raff; "Mount Rainier" (A Summer Sketch), J. W. Mather; Suite, "In Fairyland," R. S. Stoughton; "Waldweben," from "Siegfried," Wagner; Evensong, Johnston; "From the Land of the Sky Blue Water," Cadman; "Bedouin Dance" (Desert Suite), Montague Ring; Fantasie in E minor, Lemmens.

**Max G. Miranda, A. A. G. O., Beloit, Wis.**—Mr. Miranda, organist of Beloit College and of the Presbyterian Church, was invited to give the inaugural recital on the Möller organ in Our Savior's Lutheran Church and played the following program the afternoon of Aug. 13 before an audience of more than a thousand people who packed the church despite the severe heat: Rhapsody, Silver; Concert Variations in E minor, Joseph Bonnet; Meditation, Sturges; "In Summer," Stebbins; Evensong (by request), Martin; Minuet in G, Beethoven; Toccata and Fugue in D minor, Bach; "Au Couvent," Borodin; Fountain Revery, Fletcher; "Gesù Bambino" (The Infant Christ), Yon; "Solveig's Lied," "To Spring" and "In the Hall of the Mountain King," Grieg; Berceuse (by request), Dickinson; "Will o' the Wisp," Nevin; Largo from "New World" Symphony, Dvorak; Toccata in F (Fifth Symphony), Widor; Allegro con Fuoco (Third Sonata), Gullmant.

**Frederic B. Stiven, Urbana, Ill.**—In his recital at the University of Illinois auditorium July 27 Professor Stiven played this program: Triumphant March in E flat, Hollins; "Partita," Bach; Fantasie, Franck; "Gavotte Moderne," Lemare; "Liebestod," from "Tristan and Isolde," Wagner; "Con Grazia," George W. Andrews; "Variations de Concert," Bonnet.

**C. Albert Tufts, A. A. G. O., Los Angeles, Cal.**—In a recital at the First Methodist Church of Monrovia, Cal., recently Mr. Tufts played: Fugue, Buxtehude; Adagio from the "Moonlight" Sonata, Beethoven; "Menuetto all'antico," Karganoff; "Lead, Kindly Light," West; "O'er Flowery Meads" (Berceuse), M. Austin Dunn; Intermezzo, Callaerts; Ser-

enata, Moszkowski; Londonderry Air ("Farewell to Cucullain"), arranged by Coleman; "Ave Maria" (arranged by recitalist), Schubert; Gavotte from "Iphigenia in Aulis," Gluck; Grand March from "Queen of Sheba," Gounod.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—In a recital at the Old South Church for the students of the Boston University summer session, July 26, Mr. Robinson offered this program: Toccata in D minor (Doric), Bach; "The Curfew," Horsman; Allegro from Sixth Concerto, Handel; Londonderry Air, arr. by Sanders; "Marche de Fete," Busser; Scherzetto, Vierne; Reverie, Dickinson; Chorale Improvisation, "Ein feste Burg," Karg-Elert.

**Ethan W. Pearson, Somersworth, N. H.**—Mr. Pearson recently gave the following half-hour recital at a wedding in the Congregational Church of Somersworth: Minster March, "Lohengrin," Wagner; "Narcissus," Nevin; "Memories," St. Clair; "Nectarian Love Song," Nevin; Serenade, Jensen; "Liebestraum," No. 3, Liszt; Bridal Chorus, "Rose Maiden," Cowen; "Constasy" (arr. by Mr. Pearson), MacDowell.

At the First Parish Church, Dover, N. H., where Mr. Pearson is the regular organist, he played as follows at a wedding Aug. 12: Minster March, "Lohengrin," Wagner; "Shepherd's Tale," Nevin; Serenade, Jensen; With Sweet Laverder," MacDowell; "Air du Roi Louis XIII," Ghys; "The Perfect Melody," O'Hara; Bridal Chorus, "Rose Maiden," Cowen; Cantilena from Cello Concerto, Goltermann.

The "Lohengrin" and "Midsummer Night's Dream" marches were used at both weddings and for ceremonial numbers Mr. Pearson used "Dialogue D'Amour," Manney; "At Dawning," Cadman; "I Love You Truly," Bond; "Oh, Promise Me," De Koven, and "At Thine Altar," Hanscom.

**John T. Erickson, Mus. D., A. A. G. O., New York**—While on his vacation in New England Mr. Erickson gave the following program in a recital Aug. 3 at the Swedish Congregational Church of Brockton, Mass.: Festival Overture, Flagler; Pestal March, Kroeger; "Night-ingale and the Rose," Saint-Saens; Midsummer Caprice, Johnston; Hawaiian Airs, Stewart; Alpine Fantasy and Storm, Flagler; Finale from Sixth Symphony, Widor.

**Fred Faassen, Zion, Ill.**—Mr. Faassen has played as follows in recitals at Shiloh Tabernacle:

July 9—Chorale and Prelude from Suite, Boellmann; "Death of Ase," from "Peer Gynt," Grieg; Toccata and Fugue in D minor, Bach; "Marche Funebre et Chant Seraphique," Gullmant; "Grand Chorus in A major, Salome.  
 July 16—"Vorspiel to 'Otto Visconti,' Gleason; "Death of Ase," from "Peer Gynt," Grieg; Fantasie in G minor, Bach; "Cantilena Nuptiale," Dubois; Evensong, Martin; "Marche Funebre et Chant Seraphique," Gullmant; "Resurrection Morn.," Johnston.

**William Riley Smith, Sacramento, Cal.**—In a recent recital at St. John's Lutheran Church Mr. Smith played: "O, Sacred Head, Once Wounded," Kuhnau; Toccata in F major, Bach; Largo (by request), Handel; Funeral March and Seraphic Chant, Gullmant; Sketches of the City, Gordon E. Nevin; "Prelude de L'Enfant Prodigue," Arabesque, No. 2, and "Cortège," from "Petite Suite," Claude Debussy; "Chant de Bonheur," Lemare; "Elfes," Bonnet; "Variations de Concert," Bonnet.

**Gilbert Macfarlane, Methuen, Mass.**—In a series of Sunday morning recitals at the First M. E. Church the programs have included:  
 July 31—"Elegie," Sheppard; "Chanson Triste," Tschalkowsky; Serenade, Moszkowski-Kraft; Cradle Song, Spinney; "At Evening," Kinder; March in C major, Cummings.

Aug. 6—Finale, Sheppard; "In Moonlight," Kinder; Meditation, Frysinger; Andante Pastorale, Galbraith; "Traumlied," Frysinger.  
 Aug. 13—"Will o' the Wisp," Nevin; "Song of Joy," Frysinger; Largo, Handel-Kraft; "Memories," Demarest; "Adoration," from "The Holy City," Gaul.

Aug. 20—Barcarolle, Offenbach; Evensong, Johnston; "Moonlight," Frysinger; "Evening Bells and Cradle Song," Macfarlane; Grand March from "Aida," Verdi.

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	Thine O Lord .....	.12
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Calver, F. Leslie	If Ye Walk in My Statutes .....	.12
Dicks, Ernest A.	Peace, It Is I .....	.12
	Love Divine .....	.12
Harris, Cuthbert	I Will Lay Me Down in Peace .....	.10
Jones, Walter Howe	They That Go Down to the Sea .....	.12
McCullin, Frances	God is Our Refuge and Strength .....	.12
Michell, Guy	The Lord is My Strength .....	.12
Milligan, Harold V.	Lo, Now Night's Shadows .....	.12
Scott, Charles P.	How Lovely are Thy Dwellings .....	.12
Spence, William R.	Let The People Praise Thee, O God .....	.12

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## NATIONAL ASSOCIATION OF ORGANISTS ASSEMBLED FOR CONVENTION.



## A Cappella Church Music

By DR. PETER CHRISTIAN LUTKIN

Paper Presented at the Convention of the National Association of Organists in Chicago Aug. 2.

When we critically compare the output of sacred music today with that of the sixteenth and seventeenth centuries we have little or no reason for self-satisfaction or contentment. In the earlier music we find a spirituality, a refinement of feeling and a reverence of touch that is conspicuous by its absence in more recent times. With these early composers there is a mastery of part-writing, a sense of proportion and a capacity for producing fine effects with simple means that is beyond all praise.

This enviable command over the resources of vocal composition was due to two reasons. In the first place, composition was the first business of a musician in those days. He was ready to write music for any and all occasions. In the next place the church so dominated human life and thought that the musician had small scope for his activities save in the service of religion. Moreover, ecclesiastical institutions were surrounded by an atmosphere of reverence, piety and sincerity that was distinctly reflected upon the art of the time. When we contrast these conditions with those that prevail now it is small wonder that our sacred music is found wanting in the weighing.

Music, like medicine, is subdivided into specialties. Comparatively few make composition their main activity, and of these few a still smaller number occupy themselves intensively with church music. Instead of a spirit of earnestness and devotion we are engulfed in an atmosphere of commercialism and irreligion. The church cuts but a small figure in the lives of the multitude. In consequence our modern church music lacks in dignity, in sincerity and in skilled workmanship. Its fundamental weakness is apt to be in an inadequate conception of the texts employed. Words are selected not for the religious truths they stand for, but for the purpose of sentimental musical exploitation. The results may be imposing and effective, but they are neither convincing nor have they the qualities which endure. The primary object of church music is to illuminate and vivify the message of the words. If the music fails in this respect it is sad stuff indeed and has no sufficient reason for being. In the hands of the right type of composer music can most gloriously enlarge upon the innate meaning of words. It can attain heights and fathom depths unsuspected in the naked

word. An examination of any fine-grained piece of church music will prove this statement. A simple and familiar example is Stainer's "God So Loved the World." This breathes a devout mind and a sincere spirit in every word.

This intimate and searching relation of word with tone attains its highest and most perfect state in unaccompanied music. The composer cannot cover his barrenness nor his lack of reverent feeling with sonorous noises from the organ, nor can he piece out his paucity of ideas with interludes. In music shorn of instrumental aid the thought must be definite and the working out logical. The words stand out more clearly and the music must justify them.

A cappella music is to choral singing what the string quartet is to instrumental music. It deals essentially with fineness of feeling and delicacy of nuance. Poor a cappella singing is intolerable. Each part must be solid and impeccable as to pitch, tone quality, rhythm and dynamics. The singers must really feel the purport of both words and music and the highest results are attained only when the music is memorized. Memorizing accounts for the greater part of the marvelous singing of the St. Olaf College Choir under that prince of choirmasters, F. Melius Christiansen. The absorbed attention his choristers give him leaves him free to produce new effects upon the impulse of the moment. It goes without saying that the conductor who aspires to a cappella singing must thoroughly know his business and have a clear mental concept of what he wants to do.

From one point of view it is deplorable that the so-called "choral art societies" which existed in New York, Boston, Chicago, Cincinnati and other cities have one by one passed out of existence. They were formed for the laudable purpose of producing the masterpieces of a cappella art. While they were well patronized at the start, the public interest seemed to wane. American audiences are not yet developed to the point where they will put themselves out for the sake of their own cultural advancement. It is only the few who perceive the inner essence of the best in art. Yet these societies have served a valuable purpose. They have at least awakened an interest in a certain number of professionals and have made available for practical purposes a fine repertoire of unaccompanied church music. After all, the place for such music is not on the concert stage, but in the choir stalls, and if these defunct societies have helped to encourage a cappella singing in our churches they have not lived in vain.

Another point: It is difficult to infuse the right spirit into sacred music

if it is not primarily intended for church music. Such organizations as the former choir in the Russian Cathedral in New York City, the choir from the Vatican and the choir from St. Olaf's College, Northfield, Minn., prove to us most conclusively that the highest results accrue to the choirs that are intended in the first instance for the praise of Almighty God and not for the praise of a concert audience. It is a great tribute to these choirs that they can hold vast audiences spellbound with no concessions whatever to popular taste.

It is something of a jolt to our modern self-complacency when we are forced to admit that the classical masterpieces not only of music, but of painting, sculpture, architecture and literature as well, belong to the past and frequently to the far distant past. The complexities and distractions of modern life do not permit that whole-souled and complete devotion to an ideal which characterized the great creators of the past. Simplicity of life seems necessary to loftiness of ambition and we are not content to make the necessary sacrifice. Even if we will make the sacrifice the simple life is most difficult to manage in these hectic days.

In this connection it is interesting to note that Palestrina, the first, chronologically, of the great composers, remains also the first composer of church music. This fact is hardly open to dispute among those who really know his music and who have sufficient insight and experience to judge in such matters. In him were found the clever polyphony of the Netherland school, the grace and beauty of Italian music and the seriousness and earnestness of Spanish art. Unfortunately for the Protestant world his music is tied up with the liturgy of the Roman Catholic Church. The music is intended for certain occasions and purposes and loses its finest essence when disassociated from these occasions and purposes. The original Latin texts bear translation poorly or not at all. So closely are word and tone wedded that a divorce is all but fatal to the integrity of the music. But Palestrina was not alone in his greatness. Two Spanish contemporaries, Morales and Vittoria, rank almost as high in the galaxy of immortals in the field of ecclesiastical music. Morales took his work so seriously that he scorned writing secular music, devoting his entire energies and abilities to sacred purposes. It is indeed a pity that these treasures of church music are not practicable outside of a liturgy which employs the Latin language, for they unquestionably mark the high points of religious music.

While the early school of English church music represented by Tallis,

Purcell, Gibbons and others gives us many fine examples of unaccompanied music, they do not seem to appeal to the modern spirit to the same extent as do the motets of the Russian and Lutheran schools. The latter, fortunately, lend themselves to good translations and in their English garb have added many works of a noble and sincere type to the repertory of the modern choirs. The Russian church music is particularly fine and profits by the fact that at no time has it been influenced or corrupted by instrumental contact. As is well known, organs are not used in Greek or Russian churches and they have consequently developed a purely vocal type of sacred choral music that is peculiarly beautiful, noble and expressive. Rachmaninoff of all living composers seems to be the only one who has preserved and upheld in a large and comprehensive way the best tradition of serious church music.

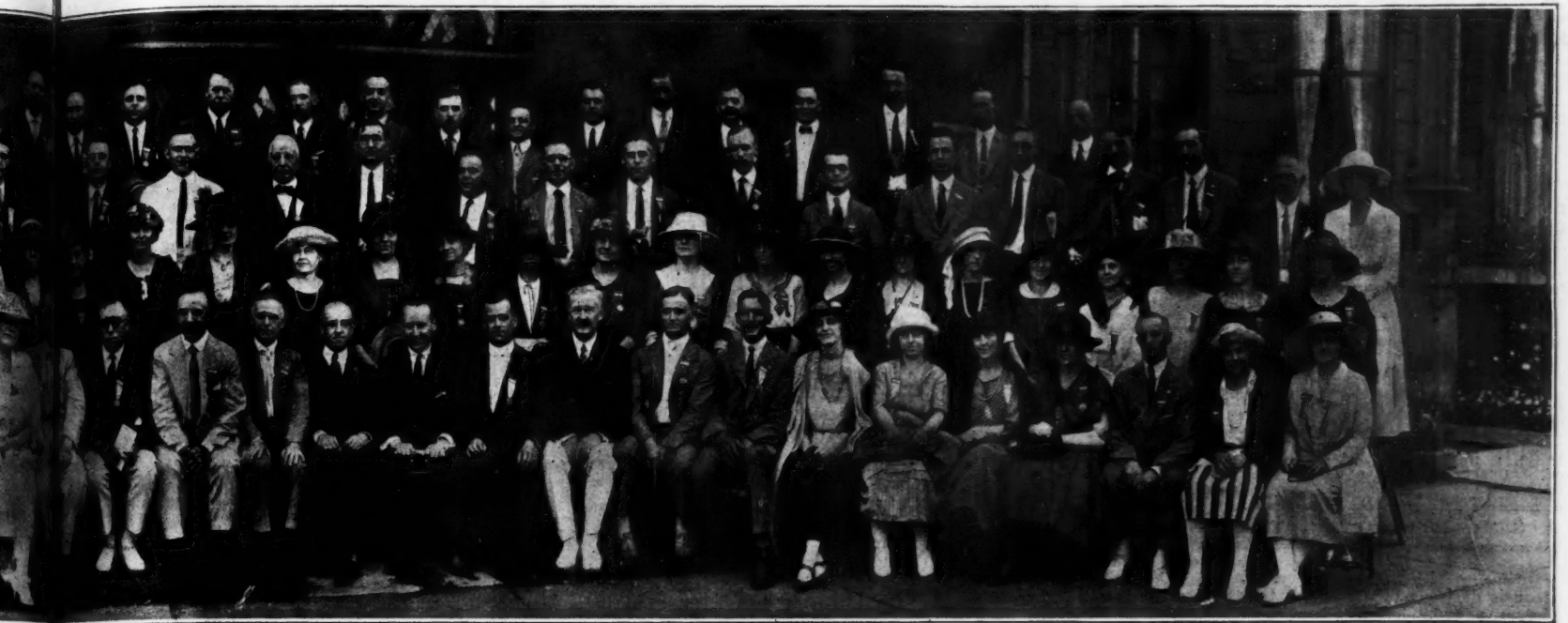
The writer has had much to do with a cappella singing during the past fifteen years. His small choir of selected voices from the school of music of Northwestern University has attained a certain reputation. The programs of the choir always include both sacred and secular music drawn from composers both ancient and modern. It is interesting to note that the works that invariably make the deepest impression on both musician and non-musician are the motets of Palestrina in the first place and those of the Russian school in the second place.

It is encouraging to note that a cappella singing is coming more and more into vogue. The organ surely has its place in the church music. Its dignity and grandeur both as a solo instrument and in conjunction with choir or congregation are indispensable. Its dominating volume, however, has had a detrimental effect on choral standards. Like charity, it can cover a multitude of vocal sins. The fact remains that after all the human voice is the best and most expressive of all instruments and ambitious choir leaders should see to it that a certain amount of unaccompanied singing should be part and parcel of their programs. It will open up to them a new world of artistic delight, it will fascinate both singers and listeners, it will place their offerings of prayer and praise upon a distinctly higher plane.

### Titus Takes Roselle Position.

Parvin W. Titus, A. A. G. O., formerly at Christ Church Cathedral, New Orleans, La., has accented the position of organist and choirmaster at St. Luke's Episcopal Church, Roselle, N. J., a prominent suburb of New York. Mr. Titus also will act as choirmaster of Trinity Church, Cranford, N. J. In both places Mr. Titus is in charge of boy choirs.

PICTURE OF CHICAGO GATHERING OF 1922 TAKEN IN FRONT OF ST. JAMES' PARISH HOUSE.



### 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.

#### Sacred Solos, Part I.

The most difficult task which a Protestant choirmaster in a non-liturgical church has to face is the selection of solos. There is now a wealth of anthem material of high quality and great variety, but good solos are hard to find. For some years I have been collecting solos for my singers—often solos that have nothing to recommend them except the texts. So many requests have come for lists that I have finally decided to start a series of two or three articles on this important subject. It is my practice to verify all details in description from copies of works mentioned; but as I happen to be in an Adirondack camp as I write, I shall have to depend upon my own choir catalogue. You may accept the titles and composers without question; minor mistakes will be corrected later. So here beginneth the tale:

- Abbott—  
"Alone With God," 2 keys. (Summy.)  
"Just for Today," 2. (Summy.)
- Adam—  
"O, Holy Night," 3. (D. G. S.) Violin obligato. (D. S.) Christmas.
- Allitsen—  
"Like as the Hart," 2. (Boosey.)  
"The Lord Is My Light," 2. (Boosey.)  
"O, For a Burst of Song," 2. (Boosey.) Thanks, Nature.  
"Psalm of Thanksgiving," 2. (B.) Thanks.
- Ambrose, Paul—  
"Be Ye Glad," 2. Also with violin. (St.) Easter.  
"O Love That Wilt Not Let Me Go," 2 (St.)
- Andrews, Mark—  
"Come, Ye Disconsolate," medium. (S.)  
"Easter Dawn," medium. (G.) Easter.  
"Lead, Kindly Light," high. (G.)
- Ashford—  
"My Task," 3. (Lorenz.)
- Bach, J. S.—  
A Book of Solos for Lent, medium. (G.)  
"Bleed and Break, Loving Heart," soprano. In "Matthew Passion." (D. G. S.) Good Friday.  
"Mighty Lord and King," bass. In "Christmas Oratorio." (D. G. S.) Advent, Christmas.  
"My Heart Ever Faithful," 3. (S.)  
"Prepare Thyself, Zion," alto. In "Christmas Oratorio." (D. G. S.) Advent.  
"Slumber, Beloved," alto. In "Christmas Oratorio." (D. G. S.) Christmas.  
Arias from Bach's Cantatas. Two books. (G.)
- Bailey—  
"Alone With Thee," 2. (St.)  
"Day of Peace," 2. Violin. (St.)
- Baldwin, S.—  
"Tarry With Me," baritone. (G.) Evening.
- Barnby—  
"O Perfect Love," high and medium. (D.) Wedding.
- Barnes—  
Communion, 2. (S.) Communion Service.

- "The Fatherland," 2. (S.)  
"Lord, Make Me to Know Mine End," high. (S.)  
"The Shadow of the Almighty," 2. (S.)
- Bartlett, J. C.—  
"The Day Is Ended," 3. Also with violin. (D.) Evening.  
"Low at Thy Feet," 2. Also with violin. (D.)
- Beach—  
"Hymn of Trust" ("O Love Divine"), low. Violin. (St.)
- Beaumont—  
"Lord, I Believe," medium. (G.)
- Bischoff—  
"Consider the Lilies" ("If God So Clothe"), best for low. (St.)  
"Teach Me, O Lord," 3. (St.)
- Bizet—  
"Agnus Dei," 3. Obligatos for violin, cello, harp. (S.)
- Brewer—  
"Suffer Little Children to Come," high. (S.) Children.  
"The Virgin's Slumber Song," alto. (S.) Christmas.
- Broome—  
"He Is Not Here," 3. (B.) Easter.
- Buck—  
"Crossing the Bar," medium. (S.) Funeral.  
"Fear Not, O Israel," 2. (S.)  
"I Will Lay Me Down in Peace," soprano. (S.) Evening.  
"My Redeemer," 2. (S.)  
"O, Come Hither," tenor. (D.) War and Peace.  
"O Saviour of the World," 2. (S.)  
"The Virgin Lullaby," alto. (S.) Christmas.
- Bullard—  
"O Little Town of Bethlehem," 3. Alto best. (S.) Christmas.  
"There Is One Way," low. (D.)  
"When From the East," medium and low. (S.) Christmas, Epiphany.
- Campion—  
"The Ninety and Nine," 3. (S.)  
"God That Madest Earth and Heaven," medium. (G.) Evening.  
"I Will Lay Me Down in Peace," medium. (S.) Evening.  
"Light at Evening Time," high. Soprano better. (G.) Evening.  
"O God of Armies," bass. (G.) War, Memorial, Salts.  
"There Fared a Mother," soprano. In "The Prince of Peace." (G.) Christmas, Unity.  
"The Virgin's Hushing Song," alto. In "The Prince of Peace." (G.) Christmas.
- Chadwick—  
"A Ballad of Trees and the Master," 3. (D.)  
"Faith," 2. (Church.)  
"The Good Samaritan," 2. (Church.)  
"Hark, Hark, My Soul," 2. (S.)
- Clarke—  
"Lord, I Believe," 2. (Boosey.)
- Cole, R.—  
"Come, Let Us Build a Temple," bass. In "The Rock of Liberty." (St.) Dedication, Pilgrims.  
"In My Father's House," 2. (St.)  
"We Who Have Challenged Fate," tenor. In "The Rock of Liberty." (St.) Pilgrims, Patriotic.
- Coombs—  
"In the Manger," 3. (S.) Christmas.  
"Lo, Thy Sons Are Come," high. In "The Ancient of Days." (S.)  
"The Vesper Hour," 2. (S.) Evening.
- Corner—  
"A Babe Lies in the Cradle," 2. (Boosey.) Christmas.
- DeKoven—  
"Abide With Me," low. (S.) Evening.  
"The Battle-Call," 2. (S.) Great War. Recessional, 3. (Church.) Patriotic.
- Diack—  
"All in the April Evening," 2. (Boosey.) The Passion.
- Dickinson—  
"Away in a Manger," high or medium. (G.) Christmas.  
"In the Day of Battle," 2. (G.) War.  
"Joseph, Tender Shepherd," medium. (G.) Christmas.

- "Stainless Soldier," 3. (G.) War, Patriotic.
- Dunkley—  
"Our Blest Redeemer, Ere He Breathed," 2. (St.) Whitsunday, Holy Spirit.
- Dunn—  
"Come Unto Him," 3. (F.)
- Dvorak—  
Biblical Songs, 2. (Simrock.) Including "God Is My Shepherd" and "I Will Sing New Songs."
- Elgar—  
"Land of Hope and Glory," 3. Change words slightly for American use. (Boosey.) Patriotic.
- Federlein—  
"The City Beautiful," high. (G.)
- Forsyth—  
"The Lord of Heaven," low or medium. Cello obligato. (G.) Social Service.
- Frank, Cesar—  
"O Lord, Most Holy" ("Panis Angelicus"), 2. Violin, cello, harp. (B.)  
"The Procession," medium. (B.) Nature.
- Frank, J. (Seventeenth Century)—  
"Wait Thou Still," 2. (St.)
- Gaines—  
"Faith, Only Faith," 2. (S.)  
"Hold Thou Me Up," high. (G.)
- Gaul, A. R.—  
"Eye Hath Not Seen," alto. In "The Holy City." Also separate. (D. G. S.)  
"Sun of My Soul," soprano. In "The Ten Virgins." (G.) Also in Schirmer's "Oratorio Songs for Soprano."  
"These Are They," soprano. In "The Holy City." (D. G. S.)  
"Thou Art the Guide of Our Youth," alto. In "The Ten Virgins." (G.) Also in Schirmer's "Oratorio Songs for Alto."
- Gaul, Harvey—  
"The Homeland," high or medium. (G.)
- Geibel—  
"O, Jesus, Thou Art Standing," medium and low. (D.)
- Gevaert—  
"Sleep of the Child Jesus," 3. (B.) Christmas.
- Gluck—  
"O Saviour, Hear Me," 2. Violin or cello obligato. (S.)
- Gounod—  
"Forever With the Lord," 2. (S.)  
"Jerusalem," 3. Separately published, from "Galla." (S.)  
"O, Divine Redeemer," 3. Violin, cello, harp. (S.)  
"Ring Out, Wild Bells," 2. (G. S.) New Year.  
"There Is a Green Hill," 3. (S.)

There is a great deal of variety here. If you are looking for a simple "heart-song," look at the numbers by Ashford, Abbott, Bartlett, Bailey, Bullard (first), Campion (not very easy to interpret), Diack, Dickinson (first), Gaines (first) and Geibel. Even within the list I have just given there is wide variety; there is a musical world between the sentimental text and music of Abbott and the singular purity of Dickinson's little Christmas song.

If you want numbers that go well with a dramatic, brilliant voice, try those of Allitsen (except her first) Bach (bass aria), Bizet, Buck (fifth), Candlyn (third), Chadwick (first) Coombs (second), Cole (third), DeKoven (third), Dickinson (second and fourth), Dvorak (last), Elgar, Federlein, Forsyth, Gaines (second), Gounod (second).

There is strong hope that we shall soon have a number of excellent solos. Our American composers of distinction are turning to their composition and already have achieved a good deal. For example, there is Mr. Barnes.

His two-page number, "Communion," written in a Frenchy style, is delightful music to which you can return again and again for its refined devotion. Next to the Communion number I like his "The Shadow of the Almighty" best; my alto soloist finds it particularly grateful to her voice. "The Fatherland" goes well with baritone. The other Barnes solo has words seldom useful. Another young American composer whose solos are delightful is Candlyn; last month I reviewed them in a special article on his works. His "I will lay me down" is in the French style and pairs well with the Barnes "Communion" as our best solos in this manner.

Mr. Ambrose has to his credit a very effective Easter number with striking text and smooth melody. Of course, Mr. Chadwick writes well for the voice; the first of his numbers is really a great solo. Dr. Coombs' gift of suave melody is best shown in the charming Christmas solo, one of the best I know. The text of the Forsyth solo is calculated to make the terribly-at-ease-in-Zion writhe in their pews. Harvey Gaul's one solo makes one wish that he would write more; a lyric soprano can make it touching in the extreme. The versatility of Dr. Dickinson is shown in his four numbers, two of them quiet and easy, the other two—the patriotic numbers—brilliant and provided with accompaniments impossible on old-fashioned organs.

The number by "Edward Campion" has enjoyed enormous popularity; I was interested to learn recently that "Campion" is none other than James H. Rogers, several of whose solos will be listed in a later article. Extremely popular numbers are the ones by Abbott, Adam, Ashford, Bartlett, Buck, Diack, Dunn, Elgar, Frank (first), A. R. Gaul (first—a terrible thing), and all by Gounod.

The Dvorak songs really should be sung as a cycle, and preferably for alto voice. The setting of the Twenty-third Psalm is one of the finest of sacred solos, and it is long enough to be sung separately, but most of the numbers in the cycle are short. Bach's "Slumber, Beloved" is in some ways the loveliest solo for alto ever written; it requires good breath control. Of this number and the soprano aria from the St. Matthew Passion one may say that here is seraphic song. The solos for Lent are all short and easy, like little chorales—as some of them are; most of them are best for mezzo-soprano. The solos by Corner, J. Frank and Gevaert have the serenity of an older day. I suppose that on first trial not many will share my admiration for the mystical Cesar Frank "Procession" wherein God walks abroad through Nature, but it is a number that becomes more and more haunting—a magical composition. It should always be sung by a mezzo-soprano with rich timbre.

# THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER.

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CHICAGO, SEPTEMBER 1, 1922.

Owing to the fact that The Diapason is desirous of presenting to its readers as complete as possible an account of the N. A. O. convention, it was necessary to omit from this issue several interesting articles which will be held over for next month.

## ORGANISTS IN A RUT.

Writing of the fine recital by Lynnwood Farnam at the convention of the National Association of Organists—a convention which has gone down into American organ history in a most pleasant way—a musical publication says among other things: "The varied program was rich in suggestions for \* \* \* organists. The trouble is that those who heard the recital are progressive enough not to need the suggestions; and the organists who are in a rut were not present at the convention."

Very true words. The organist who is in a rut seldom goes to a convention or to a recital by a visiting organist. This is one of the symptoms as well as one of the causes of his being in a rut. To those who heard Mr. Farnam and the other players and who made up their minds to benefit from the recitals the benefit, as well as the pleasure, was great.

There is a distinct feeling among some organists that little is to be gained and much time may be lost in attending A. G. O. events, N. A. O. conventions and similar occasions. If these men and women would only try to reap some gain from the opportunities offered they would change their minds.

This convention had an attendance of 250 at its meetings, with as many as 1,000 at some of the recitals. But the labor involved in the preparations made by the recitalists and the chance it gave organists within a wide radius to freshen up and become acquainted with present-day achievements in organ playing, justified an attendance at least four times as large as it was.

## THOSE SECULAR MARCHES.

Dr. G. Edward Stubbs, the New York organist and authority on church music, who always gives us something on which to think in his writings, has some interesting comment in his column in the New Music Review recently on the question of wedding marches, based on the reported statement by Princess Mary as to the Mendelssohn wedding march from the "Midsummer Night's Dream" music: "I don't want to have that music, but suppose I must; otherwise people will not think I have been married."

To Dr. Stubbs, with his strict churchly training, the use of music with secular associations is naturally as distasteful as it is for instance to Dr. Nicola Montani, who has made a valiant fight in the Catholic Church to drive out the "profane" which has wormed its way into the service from the opera and the popular song. Dr. Stubbs writes:

No one knows how the Wagner and the Mendelssohn marches came into vogue. The former is an ideal thing

for a Moslem marriage: it is written for words that embody the doctrines of "sacred sensuality" sanctioned by the Koran; yet the Turks will have none of it—they leave it entirely to the Christians! As for the latter piece, it would never have come into existence had not Titania "crossed her Oberon" and made him hobnob with "that knavish sprite called Robin Goodfellow." Here we have "musical turgeries" with a vengeance!—(Act II, Scene II.)

Had Mendelssohn (who was an accomplished organist) been asked to play this composition at a church service he would have refused with indignation. For compliance would have strained his powers of dissociation to the snapping point. \* \* \* By way of constructive suggestion let us remark that there is any amount of organ music available for marriage services that is dissociated from all secular use. In the case of royal weddings there have been in times past marches especially written for the occasion. If we mistake not, there were pieces of this kind used at the marriage of the present King of England. The unthinking may exclaim: "What does it matter?" If no fundamental principles are involved it does not matter. But so far as art is concerned anything that is inappropriate represents "bad art."

But to bring about the desired reform it will be necessary to have a generation of brides who care as much about the proprieties in this matter as does Dr. Stubbs and who at the same time are not afraid of being called "odd." Meanwhile we might console ourselves with the thought that just as notably weak vessels are used for the glory of the Almighty among men, so weak and inappropriate music that seems to those of us who can discern to be unsuited for the purpose may be used for His glory. To go back to Wesley, who argued that the devil was not entitled to all the good music, we might say that perhaps if the music in itself is not frivolous, through usage we can overcome the thought of the secular origin of the strains even of the "Lohengrin" Bridal Chorus and of the Mendelssohn march. We hear the latter seldom nowadays on the stage, and often in the marriage service. Intrinsicly is there anything offensive to a religious setting in this music? To us some of Wagner's operatic compositions seem to contain a more religious character than some things written for church use. To the few in a wedding audience who really are aware of the history of the music played the incongruity of their use in a solemn ceremony may be apparent, but they are not numerous nowadays. Many of our good hymns have a secular origin, but they have been put to sacred use so long that it might be said that the devil has been robbed of them.

## ERNST SCHMIDT.

In the passing of Ernst Schmidt Chicago has lost a man who occupied a high position in the organ world, though he was not a performer upon this instrument. Mr. Schmidt was educated to be a violinist and served his time under the baton of Theodore Thomas. Although he always retained his love for the violin, he became a devotee of the organ, and his career exemplified what can be done for that instrument by men who are not organists. While Lyon & Healy built organs he was at the head of that department of their activities and a number of organs which still are noted were designed by him. Then he became connected with the Aeolian Company, and in that capacity placed a large number of organs in the residences of prominent men in all parts of the country. Aside from his business activity Mr. Schmidt was a valuable patron of the organ through many acts of helpfulness. His last official act of this kind was one which contributed largely to the success of the Chicago convention of the N. A. O. All he did was done quietly. He was not an ostentatious man, but his kindness and his firm advocacy of the things which make for the best in organ construction left an impress which time will not efface. The organ world needs more men of the high type of Ernst Schmidt.

Miss Edith Potter Smith, organist of St. Paul's Episcopal Church, Kankakee, Ill., recently received a handsome music bag from the vestry of the church in recognition of her faithful and efficient services. During her annual vacation in August from her duties at St. Paul's, Miss Smith substituted for Mrs. Middel-schulte in the First Presbyterian Church, Evanston.

## ORGANS AND ARCHITECTS.

Chicago, July 29, 1922.—Editor The Diapason, Chicago: There is food for thought in the editorial and in Mr. Davey's contribution to the August Diapason on the subject of the organ architect. If one stops to think about it, the organ builder is rather in a position similar to that of the automobile builder, for instance, than of the building contractor.

It is very difficult for any organ builder to fill an order containing detailed special provisions of an organ architect who has gathered his ideas from the work of several builders, each of whom has his special system and his favored talking points. Supposing one picks certain features of the Locomobile, other features of the Cadillac, one or two things in the Packard, and yet prefers the Knavee valve engine, and finally believes the Pierce-Arrow people are best equipped to build his automobile. Supposing, then, one springs a specification on the Pierce-Arrow Company demanding these selected features. In the first place, they wouldn't undertake the work, and in the second place, supposing for the sake of argument that they would undertake it, and that their standard product, corresponding, sold at \$5,000, the customer would pay easily double the price to get the special order through the factory, and when it was through and finished, it is doubtful if he would be as well satisfied on the whole as he would have been with the standard product of one of the firms named. They have a reputation based not only upon quality, but upon their design, patents and methods corresponding to "system" in organ building language, and the buyer might easily be disappointed in what the best firm would accomplish working along other lines.

Like the automobile makers, the good organ building firms are headed by or have on their staffs competent engineers, designers, architects and voicers, and they have or are in touch with expert acousticians. They have established a reputation based upon their materials, workmanship and principles of construction, and their name has a trade meaning, and calls up in the mind of the hearer an idea, just as the name of a piano or automobile does. This is not true of the contractor and builder of buildings. He may have a record for efficiency, for fast work, etc., but one doesn't habitually refer to a "Thompson Starrett building" or a "John Griffith building," and either firm will build any kind of a building, using any material, patented or otherwise, and without regard to consistency of product, although such leading contractors as are mentioned herein naturally are not seeking petty contracts and would not undertake a contract which would require "skimping."

In my mind the best possible procedure is for the buyer to touch with one or more reputable builders of recognized high quality organs, and investigate, or arrange with some one of sufficient knowledge and independence to investigate for him the work of these builders, placing himself in the hands of the one who proves himself most competent, most artistic, and at the same time honorable and financially responsible. When the organ architect intervenes between the buyer and builder, he should specify within limitations, but should not go into elaborate details of construction, or his clients must be prepared to pay the price. Mr. Farrand of the Farrand & Votey Company of Detroit, where I served my apprenticeship under the Woods, Fleming and other good men, once told me that he could make money in the organ business if it were not for the contingent expense. Any wise organ builder has to provide liberally for contingent expense when building an organ to a detailed specification by an organ architect who provides for special and unfamiliar layouts of organ and console, and many insist upon changing work after it is finished and installed. The customer, therefore, has to pay the architect and to pay the builder an extra price, and if the work is greatly opposed to the standard practice of the builder selected, he will be under the further disadvantage that the builder, working unwillingly and against his principles, will not take the interest in the organ that he would take if it were one to which he could point with pride as an example of his best work done in his best manner.

R. P. ELLIOT.

## TEXTS FOR RUSSIAN MUSIC.

To the Editor of The Diapason: I read in one of your recent issues a paragraph in reference to the Russian church music in which it was stated that the writer hoped to see some of these selections with other than their own texts, thereby making them adaptable for church use. The texts of the anthems which I have edited are all the original translated texts, save in one instance, where in a passage of eight bars the text has been changed from a prayer for the priest to one for the people. This is so noted. However, the texts of these anthems are so varied—and the anthems frequently were selected for publication for their texts—that there are pieces suitable for every church occasion, special festival Sundays as well. Previous to my work in this field, beginning in 1912, there were about a dozen or so anthems published by all publishers, and many of them had "written-in" texts, which frequently bore no relation to the character or atmosphere of the music. That was the especial object in retaining the original texts.

There are a few of these pieces which are of a general nature—such as are many of the English and French anthems sung in our churches. The "O Gladsome Light" is one of these; "O Gladsome Light"—an evening anthem—is another; "Only Begotten Son" another. These texts are usable at almost any time, just

as in the Episcopal Church the "Te Deum" is used on many Sundays—like- wise the Magnificat, etc. I should deplore the use of words other than those which inspired the music, for it must be remembered that in Russia the greatest composers—symphonists, operatic composers, etc.—have tried their hands at church music, and that is one of the reasons for the high standard of this music. It would be inartistic to change the words—so would it be to re-edit their music. The two are inseparable.

I am sure if any one will take the time to examine the ninety or so Russian pieces I have brought to light, it will be clear that the texts were chosen to provide music for every church season. Texts of a general nature as noted above may be used at pleasure, of course; yet some of these are peculiarly adaptable for certain occasions. The three mentioned above are used EVERY Sabbath in the Russian Church, the first and last in the morning and the second on Saturday evening.

N. LINDSAY NORDEN.

## NOT IN TIP-RECEIVING CLASS.

Editor of The Diapason: "Free Lance" in August speaks of wedding fees. After twenty years' experience I have evolved the following maxims relating to church weddings:

- (1) An organist should be above the class of people who receive tips for their services, as waiters, bootblacks, etc. If the organist does not state the amount of his fee, it is nothing more or less than a tip.
- (2) Any organist who cannot get \$15 for a wedding should get into some other business for which he is better fitted. If he takes less it will make it harder for his fellow organist. This applies absolutely to relatives, close friends, etc.
- (3) A man's ability is usually judged by the price he can command. The best men in medicine, law or music are usually the highest paid.
- (4) Every good musician should have business ability.
- (5) In arranging a wedding, speak first to the bride-elect and arrange the music according to her desires. Then tell the groom-elect the amount it will be. In many instances the groom-elect will pay the amount on the spot before the wedding.

Never to my knowledge have I lost a friend through this method, even though I have played many times for relatives and close friends. If the matter is gone at in a businesslike way, most people prefer it, as it incurs no future obligation on their part.

DOPPLE FLUTE.

## A WORD FROM NEW ZEALAND.

Wanganui, New Zealand, July 8, 1922. —Dear Mr. Gruenstein: Please find attached money order 11/8 (which represents at present \$2.50) which should put me in good books for a couple of years or so.

I am always pleased to read of the development of the pipe organ in the States, and it is one of my great regrets that we out here cannot keep pace with you. You have much to be thankful for, although there's no place like home, of course.

Various parts of this country have followed up—even if a bit late—the community singing which was the rage in America a while back. In Auckland and Wellington, where they have large town halls and excellent municipal organs, the weekly sing has drawn crowded attendances. The folk gather during lunch hours.

With best wishes to yourself and for the further success of The Diapason, Yours sincerely,

R. M. RITCHIE.

## Diapason Lost; Reader Saved.

This office frequently receives requests for duplicates of copies which have been sent to the wrong address, or lost in transit, or given away, etc., but the subjoined request is unique and we reprint it with an expression of hope that our reader who so narrowly escaped the same fate which his August Diapason met will soon be in perfect repair again:

Cincinnati, Ohio, Aug. 11, 1922.—The Diapason, Chicago, Ill. Gentlemen: The August number of The Diapason arrived July 31. On Aug. 1 I took the copy with me, intending to enjoy it on the train en route to my work. The train was wrecked through a head-on collision and several persons were killed, while I escaped with severe injuries and lost my Diapason with other things. As I am able to sit up and read I would like to have another Diapason. Yours,

N. W. RYDER.

The First M. E. Church South of Americus, Ga., was destroyed by fire on the morning of Aug. 12. The fire was supposed to have started from spontaneous combustion. There was to be installed a three-manual organ with extended console. Workmen had succeeded in unpacking about one-third of it when the fire occurred. Most of the parts were spread over the church, so the organ was practically a total loss. The day before the fire the old two-manual organ, tracker action, had almost all been removed to the Presbyterian Church, which had purchased it, but all the front pipes, interior metal pipes and trackers were destroyed. Both organs were from the factory of Henry Pilcher's Sons.



## The Free Lance

By HAMILTON C. MACDOUGALL

Has it ever occurred to you that in the field of no other instrument is there such an unusual clash of artistic endeavor as in the field of public organ playing? Here we have men like Clarence Eddy, Pietro Yon, Bonnet and others that might be easily named, who are recitalists, following recitalizing as a profession, playing for a fee, and very reasonably opposed to the giving of free recitals. Another class of virtuoso players, those who have posts as municipal organists, do their recitalizing for a fee, but play usually to audiences of dead-heads. Lastly we have the many players who like to play to audiences who like organ music and who are probably uplifted by the free recitals that they attend.

We are mistaken, it seems to me, in assuming that it is only the second and third classes of players who contribute to the musical progress of the communities in which they regularly play. The peripatetic recitalist may do a great deal of good as he travels about the world. Consider Clarence Eddy, for example, the veteran American recitalist. Who can doubt that his work has been a distinctly powerful factor in our musical progress? And so with all players, no matter to which class they belong: they all, if they have the right spirit, the right ideals, are a blessing to any city that avails itself of their services.

Two of us were discussing the other day what constituted a real organ; one of us insisted that no organ could be called a real organ if it did not have a 32-foot open diapason in the pedal; the other, that a pedal 32-foot bombarde was more essential to the production of that grandeur of tone that is in an organ-lover's mind when his face lights up and he refers to the organ as the "king of instruments." Both men agreed that it would be a very good thing if one had both stops, provided the rest of the instrument corresponded.

A committee of which I was a member the other day recommended an organ of about thirty stops (three manuals) to a small church. This seems a very small organ as instruments go nowadays, and the signing of the contract for this organ aroused many reflections as to the proper size of an organ for a church, the point at which magnitude in an organ ceases to be a virtue, the value of the "unit" type for a church, etc.

I find in talking with organists here, there and everywhere that after from sixty to seventy stops an organ begins to assume the character of a monstrosity. Given proper scales, proper adjustment to its building, does the organ of seventy stops appear in any essential respect at a disadvantage as compared with the monster of 225 stops? The answer is "no."

It would be interesting to get an expression of opinion from readers of The Diapason as to the minimum number of stops required for a concert organ in a hall seating 2,500 to 3,000 people.

The Royal Academy of Music, familiarly known as the R. A. M., celebrated its centenary in July with twenty-seven "occasions" (concerts, various performances, banquets) carried through by R. A. M. students past and present, with the help and patronage of many men and women distinguished in social and political life. Through an influential friend I was able to attend three of the twenty-seven affairs—a festival service at St. Paul's Cathedral, Sir Alexander Campbell Mackenzie's opera "The Cricket on the Hearth," and the commemorative banquet at the Hotel Great Central on the 21st.

My seat at the festival service was in one of the quadrants of the dome, far above the floor, where I could hear with distinctness every word of the lessons. It was an imposing spectacle; white-robed choristers and

orchestra, R. A. M. girls in white with broad scarlet sashes, men with uniforms and decorations, the great choir and transepts, surmounted by the array of decorated organ pipes. The total attendance was estimated at 6,000.

The service began with three organ numbers and several pieces by an excellent orchestra of fifty or sixty players, directed by Sir Henry Wood and Frederic Corder. I was again struck by the hopelessness of the organ as a rhythmic instrument, for while the performers were all men of excellent repute, there was no feeling of the beat, no "swing" to the music. This, of course, was due somewhat to the acoustic deficiencies of the cathedral, though from my position they were minimized. I by no means wish to be understood as saying that no organist can play with rhythmical effect, for we all know performers who are noted for rhythmical vigor. What I do mean to say is that when the orchestra and organ are in juxtaposition, in competition, the organ reveals itself as hopelessly beaten.

And this leads me to another point, viz.: that the difficulties in organ playing do not center about legato playing, but about rhythm.

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**New Equipment Required—Three-Manual Among Orders.**

The Reuter Organ Company has found it necessary to duplicate many of its machines and equipment to handle the increase in its business this year. In the last thirty days it has received contracts for large three-manuals for the First Congregational Church, Lawrence, Kan.; St. John's Evangelical Church, Grand avenue, St. Louis, and Grace Methodist Church, Springfield, Mo., and for two-manuals for the United Presbyterian Church, Topeka, the Memorial Presbyterian Church, Marysville, Kan., Christ Church Cathedral Chapel, St. Louis, the First Presbyterian Church, Osage City, Kan., St. Casimir's Church, Wells, Minn., the Evangelical Lutheran Church at Ceresco, Neb., Zion Evangelical Church, Oklahoma City, and the Grandview Park Presbyterian Church, Kansas City, Kan. The Reuter company has also been

awarded the contract to build a beautiful instrument for the palatial residence of U. S. Epperson at Kansas City, Mo. This organ will be equipped with a self-playing attachment. The organ is to be in three divisions adjacent to the music room, with the console placed on the mezzanine floor.

**Great Plans in Milwaukee.**

The Civic Music Association of Milwaukee is planning a series of organ recitals to be given in every section of the city. A list of twenty to thirty organ compositions will be chosen for presentation some time during the year's series to be given in each church. A series of recitals will be given in about ten churches, to be followed by a final recital in which the audience will select the most popular numbers given throughout the course. The Wisconsin chapter of the American Guild of Organists has been asked to co-operate in providing soloists. Estimates are made that between 20,000 and 50,000 people will be reached by these recitals.

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**DEATH OF DR. JOHN H. GOWER**

**Noted English Organist and Composer Passes Away in Denver.**

Dr. John H. Gower, famous as an organist, composer and expert on psychical research, died at Denver July 31. He had suffered a paralytic stroke.

Because she believed it would be her father's desire, Gwendolin Gower sang at her father's funeral services at the Cathedral of St. John. Dr. Gower and his daughter were close to each other in their love for music and their interest in psychic phenomena. In addition to Miss Gower's song Alexander Saslavsky gave a violin number, Herbert Kennedy sang and Henry Houseley presided at the organ.

Dr. Gower was born at Ealing, England, May 25, 1855, his father being the Rev. Herbert Gower, vicar of Ealing. He is survived by his widow, Jean Taylor Gower, whom he married after going to Colorado, and by a daughter, Gwendolin, and a son, J. H. Lewis Gower, who served in the Canadian army as an aviator during the beginning of the war, later joining the American forces.

It was with the completion of St. John's Cathedral, on the former site, that the late Rev. Dean H. Martyn Hart urged the vestrymen to invite Dr. Gower to come from England, where he held the position of musical director of Trent College, to preside at the organ. Dr. Gower, led by the thought of the new and vast country, accepted the invitation. He brought the prestige of being the youngest musician who in a century had won the degrees of bachelor and doctor of music from Oxford University; of having, at 11 years of age, at the invitation of Queen Victoria, been made organist of the Royal Princess Chapel at Windsor Castle; of holding the licentiate degree from the Royal Academy and being a fellow of the Royal College of Organists and an examiner for the Royal Academy of Music of Guild Hall, London.

Denver, in and out of the cathedral, received Dr. Gower with open arms. In him it recognized the great artist and he gave abundantly of his gift to the people of the church.

Later, Dr. Gower, having become interested in mining, gave up his position as organist and went into business.

**Passing of Fannie C. Carl.**

Miss Fannie C. Carl, sister of Dr. William C. Carl, director of the Guilman Organ School and organist of the First Presbyterian Church of New York City, and sister of Frederick H. Carl, passed away at the Maplehurst Inn, East Stroudsburg, Pa., Aug. 1. Miss Carl was the early piano instructor of her brother, Dr. Carl, and directed his studies for the first five years of his musical work. She was his constant companion. Miss Carl left a large circle of admiring friends who realized her ability and sterling worth.

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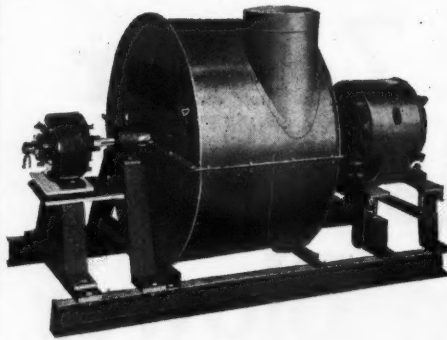
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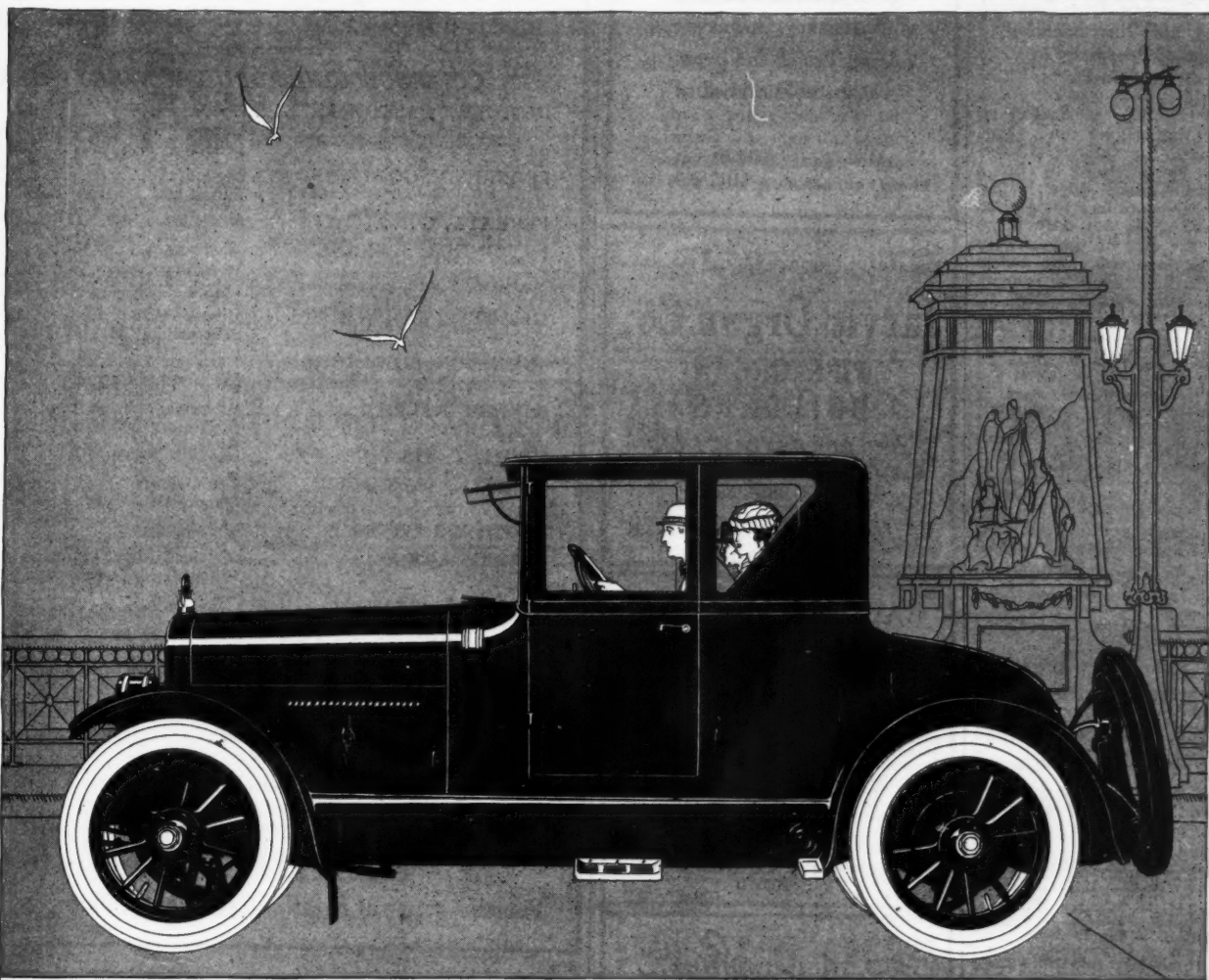


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in the organ business.

In the list for July is one four-man-  
ual organ—for the Scottish Rite Ca-  
thedral at Joplin, Mo. There are  
seven three-manuals, as follows:

- New York City—Chandler Theater.
- Sunbury, Pa.—Zion Lutheran Church.
- Cleveland—Hippodrome Theater.
- Chicago—Fourteenth Church of Christ,  
Scientist.
- Buffalo—Christus Lutheran Church.
- Charleston, W. Va.—Virginia Theater.
- Baltimore, Md.—St. Mark's Lutheran  
Church.

The other organs are of two man-  
uals, and are for the following places:

- Washington, D. C.—Anacostia M. E.  
Church.
- Kokomo, Ind.—Howard Masonic Tem-  
ple (two organs).
- Chicago—Church of Annunciation.
- Grand Rapids, Mich.—Dennis Street  
Christian Church.
- Oak Park, Ill.—Harvard Congregational  
Church.
- Watervliet, Mich.—Plymouth Congre-  
gational Church.
- Elgin, Minn.—Trinity Lutheran Church.
- Mount Carmel, Ill.—Zion Lutheran  
Church.
- Harrisonburg, Va.—Emanuel Episcopal  
Church.
- Reading, Pa.—Olivet Reformed Church.
- Chincoteague, Va.—Christ M. E.  
Church.
- Alderson, W. Va.—Methodist Episcopal  
Church, South.
- Chicago—Calvary M. E. Church.
- Brainerd, Minn.—First Congregational  
Church.
- Kensington, Md.—Warner Memorial  
Presbyterian Church.
- Zumbrota, Minn.—Lands Norwegian  
Lutheran Church.
- Zumbrota, Minn.—Minneola Norwegian  
Lutheran Church.
- Baltimore, Md.—Pimlico Theater.
- Astoria, N. Y.—Steinway Theater.
- Baltimore—Huber Memorial Lutheran  
Church.
- Madisonville, Ky.—First Baptist  
Church.
- Nashville, Tenn.—Church of the As-  
sumption.
- Chattanooga, Tenn.—Highland Park  
Baptist Church.
- Holgate, Ohio—St. Peter's Lutheran  
Church.
- Frankfort, Ind.—St. Mary's Church.
- Woodstock, Va.—Presbyterian Church.
- Detroit, Mich.—Macedonian Baptist  
Church.
- Latonía, Ky.—Christian Church.
- Frederick, Md.—Asbury M. E. Church.

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- High School, Williamsport, Pa.,  
three-manual.
- Otterbein College, Westerville,  
Ohio, two-manual.

T. William Street, for nine years with  
the Southern Enterprise Theaters in  
Texas, has been engaged as organist of  
the Princess Theater, San Antonio. Earl  
Abel of San Francisco, a native of Chi-  
cago, is the other organist who will  
alternate with Mr. Street. Julian Paul  
Blitz, eminent Belgian 'cellist and con-  
ductor of the San Antonio Symphony  
Orchestra, will be the soloist for the  
next month. The Princess has just in-  
stalled a three-manual Robert-Morton.

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**Hancock in Philadelphia Oct. 1.**  
 Chicago will lose one of its prominent organists when Irving C. Hancock assumes his new position as organist and choirmaster of the Church of the Saviour, Episcopal, in Philadelphia, Oct. 1. Mr. Hancock leaves Trinity Episcopal Church, one of the historic churches of the south side, after serving it more than a score of years. In Philadelphia he will be associated with the Rev. Dr. Z. B. T. Phillips, an old friend of Mr. Hancock and his former rector at Trinity. He will have a choir of fifty voices, in addition to a quartet. The organ is a four-manual Austin of forty-three stops. The church is a large one, having 2,000 communicants. Mr. Hancock's work at Trinity Church has been distinguished by high merit and conscientious effort. He received his organ training under Harrison M. Wild and is a thorough musician, who will be a distinct addition to Philadelphia musical circles.

**Christian as Aid to De Lamarter.**  
 Eric De Lamarter, organist and choir director of the Fourth Presbyterian Church of Chicago, announces the engagement of Palmer Christian by the Fourth Church as associate organist and choirmaster, beginning Sept. 1. Mr. Christian returns to Chicago after two years' work as mu-

nicipal organist of Denver, and, subsequently, concert work at Grove Park Inn, Asheville, N. C. He will be associated with Mr. De Lamarter in the work at the church, including the four Sunday services, the choral church and concert work, and the special recital series.

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**ORGAN WILL HAVE 53 STOPS**

Order by Central Presbyterian Church  
for Enlargement of Instrument—  
Echo Division to Be Placed  
in the Roof.

The Beman Organ Company of Binghamton, N. Y., has been awarded the contract for a complete reconstruction and enlargement of the organ in the Central Presbyterian Church at Buffalo. The instrument is to be a four-manual of fifty-three stops, with an echo division placed in the roof of the edifice. The old organ, built in 1905 by Farrand & Votey, is a three-manual of thirty stops.

Following is the specification of the new organ:

- GREAT ORGAN (Four and One-half Inch Wind.)**
1. Open Diapason, 16 ft., 61 pipes.
  2. First Open Diapason, 8 ft., 61 pipes.
  3. Second Open Diapason, 8 ft., 61 pipes.
  4. Doppel Flöte, 8 ft., 61 pipes.
  5. Violoncello, 8 ft., 61 pipes.
  6. Dolce, 8 ft., 61 pipes.
  7. Octave, 4 ft., 61 pipes.
  8. Flute Harmonic, 4 ft., 61 pipes.
  9. Trumpet, 8 ft., 61 pipes.
- SWELL ORGAN (Four and One-half Inch Wind.)**
10. Bourdon, 16 ft., 73 pipes.
  11. Open Diapason, 8 ft., 73 pipes.
  12. Stopped Diapason, 8 ft., 73 pipes.
  13. Viol d'Orchestre, 8 ft., 73 pipes.
  14. Viol Celestes, 8 ft., 61 pipes.
  15. Aeoline, 8 ft., 61 pipes.
  16. Flute Traverso, 4 ft., 61 pipes.
  17. Flautino, 2 ft., 61 pipes.
  18. Dolce Cornet, 3 rks., 183 pipes.
  19. Contra Fagotto, 16 ft., 73 pipes.
  20. Cornopean, 8 ft., 73 pipes.
  21. Oboe, 8 ft., 73 pipes.
- CHOIR ORGAN (Four and One-half Inch Wind.)**
22. Violin Diapason, 8 ft., 73 pipes.
  23. Dulciana, 8 ft., 73 pipes.
  24. Unda Maris, 8 ft., 61 pipes.
  25. Quinadena, 8 ft., 73 pipes.
  26. Concert Flute, 8 ft., 73 pipes.
  27. Flute d'Amour, 4 ft., 73 pipes.
  28. Clarinet, 8 ft., 73 pipes.
- SOLO ORGAN (Six Inch Wind.)**
29. Stentorphone, 8 ft., 73 pipes.
  30. Flute Harmonic, 8 ft., 73 pipes.
  31. Saxophone, 8 ft., 73 pipes.
  32. Clarinet, 8 ft., 73 pipes.
  33. Gross Gamba, 8 ft., 73 pipes.
  34. Celeste, 8 ft., 61 pipes.
  35. Ophicleide, 16 ft., 85 pipes.
  36. Tuba, 8 ft., 61 notes.
  37. Clarion, 4 ft., 61 notes.
  38. Harp, 8 ft., 49 notes.
- ECHO ORGAN (Six Inch Wind.)**
39. Open Diapason, 8 ft., 73 pipes.
  40. Echo Flute, 8 ft., 73 pipes.
  41. Viol Etheria, 8 ft., 73 pipes.
  42. Vox Angelica, 8 ft., 61 pipes.
  43. Vox Humana, 8 ft., 61 pipes.
  44. French Horn, 8 ft., 49 pipes.
  45. Chimes (Class A Deagan), 25 tubes
- PEDAL ORGAN.**
46. Open Diapason, 16 ft., 44 pipes.
  47. Bourdon, 16 ft., 32 pipes.
  48. Lieblich Gedeckt, 16 ft., 32 notes.
  49. Quint, 10 1/2 ft., 32 pipes.

50. Trombone, 16 ft., 32 notes.  
51. Violoncello, 8 ft., 32 pipes.  
52. Gross Flöte, 8 ft., 32 notes.  
53. Open Diapason, 16 ft., 32 notes.

In addition to the usual accessories, there will be a master expression piston to control all expression chambers.

The Beman Company is making strides and its factory is running overtime. The company expects to make 1922 its banner year and already has work on hand to take it well into next year.

**Death of Adam Stein, Baltimore.**

Adam Stein, head of the Stein Organ Works, Baltimore, Md., died Aug. 8 at his home after an illness of four months from paralysis. Born in Germany, Mr. Stein came to this country sixty-five years ago, and for the last forty years lived in Baltimore. He had been a manufacturer of organs nearly all his life. In 1880 he became connected with the Roosevelt Organ Works in Baltimore. He had installed organs in many churches throughout the eastern part of the country. Surviving are two daughters—Mrs. C. Craig Fears and Miss Maude E. Stein; a son, Edward A. Stein, and two grandchildren.

**Order to Schaefer Company.**

The Schaefer Organ Company has been awarded the contract for a two-manual electro-pneumatic organ for the Evangelical Lutheran Church of the Reformation, Thirty-fifth and Elm streets, Milwaukee. The organ will have eighteen stops, with a set of chimes of 25 tubes, to be played from either manual. A swell-box for each manual is to be provided and the vox humana will be enclosed in a separate swellbox. Carl F. Mueller, organist and director of music at the Grand Avenue Congregational Church, Milwaukee, drew up the specifications.

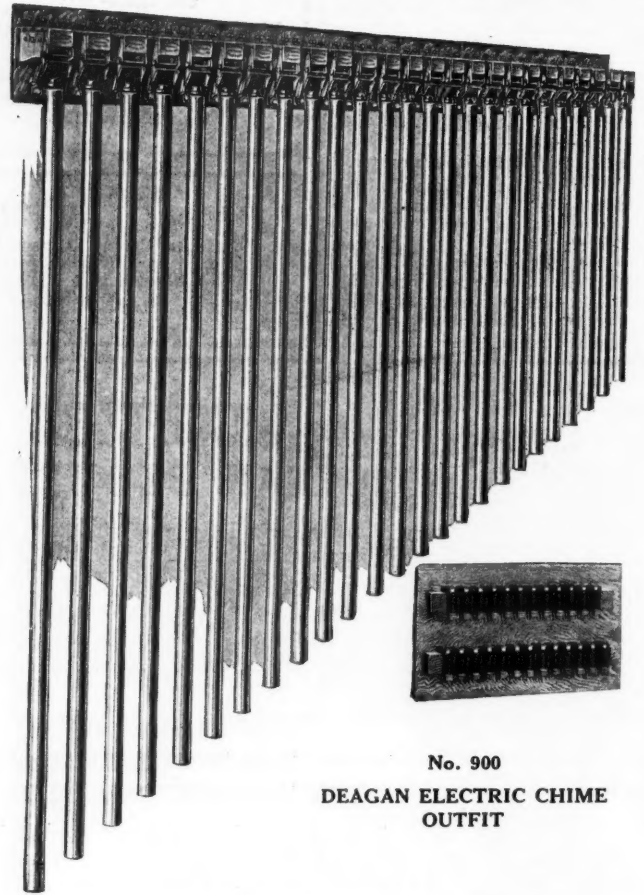
**P. M. I. to Open Fall Season.**

The Pittsburgh Musical Institute opens its fall season Sept. 11, under the direction of William H. Oetting, Charles N. Boyd and Dallmeyer Russell. Forty-three teachers are announced this year in the departments of piano, voice, violin, organ, cello and theory. A notable addition to the faculty is Adriaan E. Freni, who has resigned from the Institute of Musical Art in New York after sixteen years of service as teacher of voice to become identified with the Pittsburgh Musical Institute. Albert Reeves Norton is a teacher of piano and organ. A new main building has greatly facilitated the school's work during the last year.

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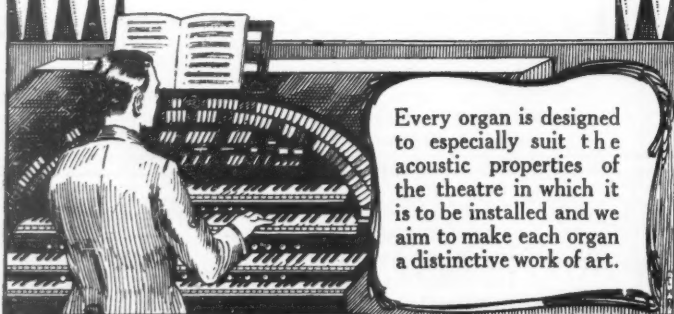
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**NEWTON J. COREY DEAD;  
A LEADER IN DETROIT  
WAS ORGANIST AND EDITOR**

Born in 1861, He Studied and Played in Boston until 1892, when He Took Charge at Fort Street Presbyterian Church.

Newton J. Corey, one of the foremost figures in Detroit musical circles for many years, died suddenly at his home in that city late in July. For several weeks he had been in ill health, but his condition was regarded as not at all serious. Heart disease was the cause of his death.

Mr. Corey was born at Hillsdale, Mich., in 1861, graduating from Hillsdale College in 1886. This institution conferred upon him the degree of doctor of music in 1910. At the age of 14 he was appointed organist of the college church, holding this position until his graduation. He then went to Boston to pursue his musical studies, remaining there eleven years, acting as organist in several of the largest churches in Boston and Cambridge.

It was during this time that Mr. Corey began his career as a lecturer, gaining a wide reputation in the East with a series of three illustrated addresses on the life and works of Richard Wagner. In 1892 he went to Detroit to become organist and director of the choir of the Fort Street Presbyterian Church, holding that position until February, 1921.

Mr. Corey's activities during his Detroit residence have been those of a musician, a teacher, a publicist and an impresario. He was selected to play the organ at the expositions in Chicago, Buffalo and St. Louis, being secretary of the jury of music awards in St. Louis. He was editor of the music teachers' department of the Etude, music editor of Detroit Saturday Night since the foundation of that publication fifteen years ago, and editor and publisher of "All the Arts," a periodical devoted to aesthetics. He

was manager of the Detroit Orchestral Association, and was associated with Weston Gales in the foundation of the Detroit Symphony Society. As a teacher of piano and organ he occupied a high position in the city for thirty years.

His family includes his widow, Mrs. Ada B. Corey, also a musician and writer, and a stepdaughter, Mrs. Charlotte Davies.

**Leaves Organ for Finance.**

James M. Helfenstein, the retiring organist of Grace Church, New York, who for more than a quarter of a century has been its organist and choir-master, has given up these duties for finance. He has entered the uptown branch of Speyer & Co., at 507 Fifth avenue. The news of his retirement as head of the music department of Grace Church became known with the announcement from Boston that Ernest Mitchell, organist and choir-master at Trinity Church in Boston for twelve years, will go to Grace Church in the autumn. Twenty-seven years ago this spring Mr. Helfenstein went from All Angels' Church to Grace as organist and choir-master. Being a member of a family group that has been associated with the Protestant Episcopal Church of New York for many generations, the development of his ideas for the improvement of church choirs and church music was watched with wide interest.

**Wins the Swift & Co. Prize.**

Samuel Richards Gaines, composer, of Columbus, Ohio, won the second annual competition in music composition offered by the Swift & Co. Male Chorus. Mr. Gaines' setting for Sir Walter Scott's "Hunting Song" was awarded the prize of \$100 over a field of seventy-one entrants. Mr. Gaines is conductor of the Musical Art Society of Columbus. Compositions submitted by Ioweth W. Prosser, Chicago; Richard Kieserling, Newark, N. J., and Sumner Salter, director of music at Williams College, Williamstown, Mass., were awarded honorable mention.

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**RECENT NEWSPAPER CRITICISMS:**

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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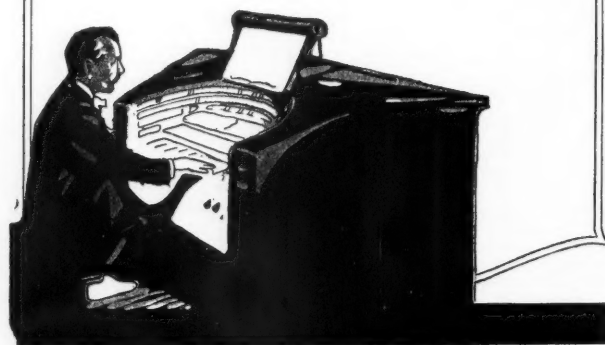
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I wish to put in writing what I have so many times voiced to you, my deep appreciation of the tonal quality and the mechanical reliability; and I also feel that I am not overstating it, when I say that the Diapasons particularly, have never been surpassed in any organ that I have ever heard.  
I would like also to take this opportunity to thank you for the many courtesies and the desire to co-operate you have always shown in all matters pertaining to the welfare of the organ in The First Church of Christ, Scientist in Boston.  
You have my very best wishes for continued success in the splendid work, which I know you are doing for the maintenance and advancement of the true spirit of organ building.

Sincerely yours,

*Walter G. Jones*  
Organist, The First Church of Christ, Scientist,  
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