

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fourteenth Year—Number Eleven.

CHICAGO, OCTOBER 1, 1923.

One Dollar a Year—Ten Cents a Copy.

CHATTANOOGA ORGAN SPECIFICATION READY

IS LATEST CITY INSTRUMENT

Austin Company to Construct Four-Manual, with String Organ and Traps and Percussions Among Other Features.

The specification for the large organ to be built by the Austin Organ Company for the city of Chattanooga, Tenn., the order for which was recorded in The Diapason last month, has been completed. The scheme of stops for this latest municipal organ is as follows:

GREAT ORGAN.

Bourdon, 16 ft., 73 notes, 41 pipes.
Major Diapason, 16 ft., 73 notes, 61 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Third Diapason, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flauto Major, 8 ft., 73 notes, 41 pipes.
Claribel Flute, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Nasard, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Sesquialtera, 6 ranks, 244 pipes.
String Organ.
Contra Tromba, 16 ft., 73 pipes.
Tromba Magna, 8 ft., 73 pipes.
Tromba Clarion, 4 ft., 73 pipes.
Cathedral Chimes, 25 tubular bells.
Double Touch Device.
Valve Tremolo.
Eight adjustable combination pistons to control Great and Pedal stops.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason Phonor, 8 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Keraulophon, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Tibia Clausa, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Cornet, 5 ranks, 305 pipes.
String Organ.
Contra Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Swell Organ Tremulant, valve type.
Eight adjustable combination pistons to control Swell and Pedal stops.

ORCHESTRAL ORGAN.

Contra Violo, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
String Organ.
Oboe Horn, 16 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Orchestral Clarinet, 8 ft., 73 pipes.
Musette, 8 ft., 73 pipes.
Harp Celestial, 61 bars and resonators.
Celesta Sub, operating on Harp only.
Orchestral Organ tremulant, valve type.
Orchestral Bells, 37 bars and resonators.
Chimes (from Great), middle C up.
Eight adjustable combination pistons to control Orchestral and Pedal stops.

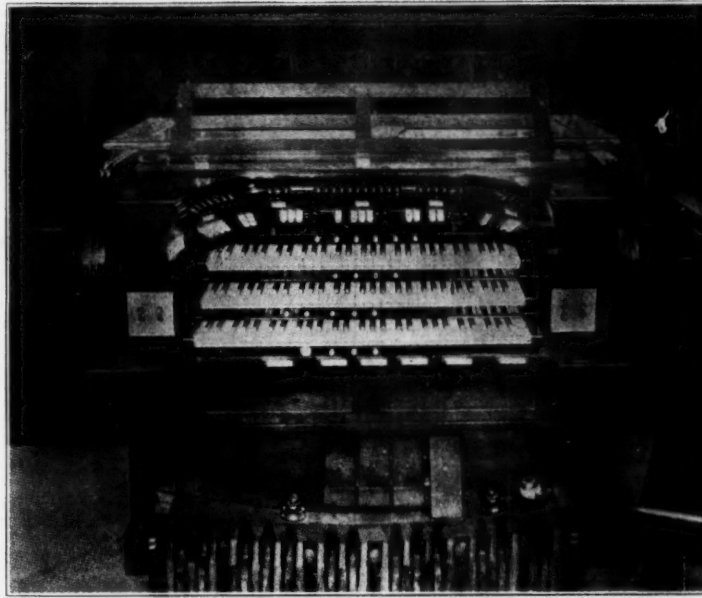
SOLO ORGAN.

Grand Diapason, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Tibia Plena, 8 ft., 73 pipes.
Hohl Pfeife, 4 ft., 73 pipes.
String Organ.
Orchestral Oboe, 8 ft., 73 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
Tuba Major, 16 ft., 73 pipes.
Tuba Sonora, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 pipes.
Tuba Magna, 8 ft., 73 pipes.
Xylophone, tenor C up.
Eight adjustable combination pistons to control Solo and Pedal stops.

PEDAL ORGAN.

Gravissima, 64 ft., 32 notes, 12 pipes.
Double Diapason, 32 ft., 32 notes, 12 pipes.
First Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
First Bourdon, 16 ft., 32 pipes.
Second Bourdon, 16 ft., 32 notes.
Quint, 10½ ft., 32 notes.
Contra Violo, 16 ft., 32 notes.
Flauto Major, 8 ft., 32 notes, 12 pipes.
Gross Gedeckt, 8 ft., 32 notes, 12 pipes.
Violoncello, 8 ft., 32 notes, 12 pipes.
Violoncello Vibrato, 8 ft., 32 notes.
Super-Octave, 4 ft., 32 notes.
Pedal Mixture, 4 ranks, 32 notes.
String Organ.
Contra Bombarde, 32 ft., 32 pipes.
Bombarde, 16 ft., 32 notes, 12 pipes.

CONSOLE OF NEW HILLGREEN-LANE ORGAN, BATAVIA, N. Y.



Tromba Magna, 8 ft., 32 notes, 12 pipes.
Tuba Profunda, 16 ft., 32 notes.
Tuba Harmonic, 8 ft., 32 notes.
Tuba Clarion, 4 ft., 32 notes, 12 pipes.
Contra Posaune (from Swell).
Six adjustable combination pedals to control Pedal and Manual stops.

STRING ORGAN (Orchestral).

Orchestral Violoncello, 8 ft., 73 pipes.
Violoncello Vibrato, 8 ft., 73 pipes.
Nitsua, 8 ft., 73 pipes.
Nitsua Celeste, 8 ft., 73 pipes.
Violin, 8 ft., 73 pipes.
Violin Celeste, 8 ft., 73 pipes.
Tremulant.
Traps and Percussion:
Bass Drum, single stroke.
Kettle Drum, roll.
Snare Drum, single stroke and roll.
Chinese Gong, single stroke.
Cymbal, single stroke.
Triangle, single stroke.
Eight extra adjustable combination pistons placed over upper manual controlling entire organ, including couplers.

ORGANS TO THREE SCHOOLS

Bushwick High in Brooklyn and Two in Queens Are Included.

Advertisements for bids for three new organs to be placed in high schools in Brooklyn and Queens, New York, will soon be made, according to an announcement by Dr. G. H. Gartlan, director of music. Bushwick High School is the Brooklyn building on the list and in Queens the schools are the Bryant High in Long Island City and Newtown High in Elmhurst.

The organs will be of the three-manual concert type.

In addition to the amount which will be paid by the board of education for the organ to be placed in the Bushwick High School, it has been suggested that a fund now on hand be applied for chimes and casework. The pledges, which approximate about \$5,000, were made shortly after the death of the late Dr. Frank Rollins, until three years ago principal of the school, and are part of a memorial fund.

The slogan "An Organ in Every School" is showing good results.

O. A. Morse Moves to Florida.

Orwin Allison Morse of Sioux City, Iowa, is leaving that city to make his home at DeLand, Fla. Mr. Morse announces that he is retiring from musical activity, but he is to take his new studio organ to Florida, will build a large living room in his home and make of this room a small concert hall. Mr. Morse has been playing in church steadily for forty years and for a number of years was connected with Morningside College at Sioux City, and therefore feels that he has earned a rest. He is making the trip to Florida with his family in his car.

MONTANI GOES TO NEW YORK

Organist at Church of St. Paul to Establish New Choir.

Announcement has just been made to the effect that Nicola A. Montani, well-known as an authority on the subject of ecclesiastical music, has been appointed organist and choir-master of the Church of St. Paul the Apostle, Fifty-ninth street and Columbus avenue, New York. A new choir of boys and men will be organized. The boys are to be taken from the parochial school.

Mr. Montani is known as the founder and conductor of the Palestrina Choir in Philadelphia, an organization devoting itself to the rendition of the classic masterpieces of the polyphonic school. He is also the editor of the Catholic Choirmaster, a quarterly journal and official bulletin of the Society of St. Gregory, devoted to the cause of ecclesiastical music. With his Palestrina Choir Mr. Montani has been able to create in his locality a genuine regard for the works of the early composers and has exerted through this organization a powerful influence for the raising of the standards of musical appreciation. An organization similar in purpose to the Palestrina Choir is being formed in New York with the name "Polyphonic Choir." Applications are being received from serious vocal students who realize the value of the training received in studying the works of the sixteenth century composers and the benefit derived from the proper ensemble singing. Under the guidance of Mr. Montani the new Polyphonic Choir will give authoritative interpretations of the early masterpieces, for the conductor has absorbed the true spirit of these works at the fountain head in Rome, where he was connected with Don Lorenzo Perosi and Monsignor Rella, directors of the Sistine Chapel Choir.

Dupre at Oak Park Nov. 5.

Marcel Dupre is to be heard in Chicago Nov. 5, it is announced, when he is to play at Grace Episcopal Church, Oak Park, under the management of George H. Clark, organist and choir-master of that church. Mr. Dupre will play on the new four-manual Casavant organ, on which he was heard last season on the occasion of one of his Chicago visits. This is to be Mr. Dupre's only Chicago recital this fall. Grace Church is easily accessible from downtown Chicago by trains of the Chicago & Northwestern Railway or by the Oak Park Elevated line, the church being only a few minutes' walk from the Oak Park Avenue station of the latter line.

CONVENTION CLOSES WITH A BLAZE OF GLORY

FINE SETTING AT ROCHESTER

T. Tertius Noble Re-elected President of National Association of Organists—Next Session Probably to Be at Atlantic City.

The National Association of Organists brought its sixteenth annual convention to a close in a blaze of glory on the evening of Friday, Aug. 31, after four days filled with recitals, papers and discussions that broadened the outlook and increased the stock of information of all who were privileged to be present. Seldom has the opportunity been provided for hearing programs of such decided variety.

The attendance, according to the secretary's records of registration, reached 266, but many others attended at least some of the sessions, so that a total attendance of 300 is a conservative estimate. A feature was the wide representation of states at the meetings. New England and the far west mingled with New York, Pennsylvania and the south. Canada was represented officially and was brought into closer touch with the American organists than perhaps at any previous occasion.

Ideal Place for Meeting.

No more ideal setting could have been found for the convention than that afforded by the Eastman School of Music. To see and inspect the plant of this world-famous new institution was alone worth the trip to Rochester. Perhaps nowhere else in the world has there been provided so lavishly under one roof for the promotion of the art of organ playing in its classical and modern phases. On one side of the great structure is the world's largest theater organ, an Austin, in a "movie" palace. On the other side is a great Skinner concert organ. And the organists found special delight in the few moments of leisure allowed between sessions and programs to look over the equipment of Möller practice organs, which is without doubt the finest ever provided for the organ student.

Noble Is Re-elected President.

Friday morning the business session was held and the election of officers was the principal business. The nominating committee reported the following slate, which was elected by a unanimous vote:

President—T. Tertius Noble, New York City.

Vice Presidents—Henry S. Fry, Philadelphia; Dr. John McE. Ward, Philadelphia; Harold Gleason, Rochester, N. Y.

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

Treasurer—John Doane, New York.

Executive Committee—Reginald L. McAll, chairman; Mrs. Kate Elizabeth Fox, Miss Jane Whittemore, Frank Stewart Adams, Lynnwood Farnam, Rollo F. Maitland, Albert Reeves Norton, F. W. Riesberg, Dr. Alexander Russell, Herbert S. Sammond, A. Campbell Weston, Mrs. Bruce S. Keator, Senator Emerson L. Richards, Hugh Porter and Walter Peck Stanley.

The next meeting-place was left to the decision of the executive committee, but an invitation from Atlantic City, N. J., presented by Senator Emerson L. Richards, was most favorably considered, and the understanding is that if the new high school organ is completed and satisfactory arrangements can be made the 1924 convention is to be held at the famous seaside resort.

The weather was ideal all through the convention and in this respect Rochester duplicated what Chicago offered a year previously. There was not a day of uncomfortable heat.

President Noble made an ideal pre-

siding officer and his capable direction of the events of each day was a great factor in the success of the meetings.

Get-Together Enthusiastic.

The beautiful upper hall of the Eastman School of Music was the scene of the opening event of the convention on Monday evening, Aug. 27. Under the guiding hand of Mrs. C. L. Garner, chairman of the reception committee, this get-together meeting proved a most happy one and gave everyone an opportunity not only of renewing old friendships but of becoming acquainted with many of our new members.

Welcomed to Rochester.

After the informal welcome of the evening before, the association met in room 204 of the Eastman School on Tuesday morning at 10:15 o'clock to receive an official greeting from the City of Rochester. In the absence of Mayor Van Zandt, Abram De Potter, president of the common council, gave a cordial welcome to the members and extended the privileges of the city. He also noted the fact that he was glad Rochester had advanced far enough musically and otherwise to have attracted the N. A. O. In closing he asked that we pay another visit at some future time. Joseph T. Alling, chairman of the board of trustees of the University of Rochester, gave a greeting and told of the pleasure it gave him to be present, for he himself had once been an organist.

President T. Tertius Noble in responding spoke of the good fortune of the association in choosing Rochester and the Eastman School for its sixteenth convention. He spoke of Mr. Eastman as a man of vision whose name will go down in history as one of the great pioneers in promoting the art of organ playing.

Reports Are Presented.

A business meeting followed these formal greetings. Secretary Willard I. Nevins gave a brief review of the year and read the treasurer's report. It showed total receipts to Aug. 1 of \$3,126.28, with a balance on July 25, 1922, of \$1,008.67. This, with interest of \$7.80, gave a total of \$4,142.75. The disbursements for the year were \$2,863.54, leaving a balance on hand of \$1,279.21.

The total membership in good standing was 921, a gain of sixty-five over that of last year.

Letters of greeting were read from A. Campbell Weston, Francis Hemington, W. P. Twaddell, state president of North Carolina; Arthur Scott Brook; W. E. Pilcher, Jr., president of the Kentucky council, and J. Fletcher Shera, president of the Musicians' Club of New York City.

Lewis A. Vantine, state president of Wisconsin, reported that the Milwaukee council had been very active during the winter. Several large organs were opened in the last year, at which times the N. A. O. held many important meetings. Twelve Milwaukee members attended the Rochester convention.

Arthur Davis wrote of the activities of the Missouri council, which began in August, 1922, with one member and has grown to a membership of twenty-two. He laid stress upon the kindly comradeship and friendly spirit developed among the N. A. O. members. They have had regular meetings during the year and many fruitful topics have been discussed.

Myron C. Ballou sent an interesting report for Rhode Island, telling of monthly meetings which have been devoted to socials and recitals. He reported the loss of two members by "financial paralysis." New additions, however, made up this loss.

The State of Delaware was represented by a fine letter from the president, George Henry Day. The membership has grown to twenty-five. During the past season six public recitals were given by various members, assisted by visiting artists. Each recital was followed by a social hour. Mr. Day reported that four round-table dinners at well-chosen intervals did much to stimulate interest and were the real life of the Delaware chapter. The members of the Delaware council are mostly in Wilmington, but many organists from all parts of the

state attend the meetings. Two public recitals are already planned for next winter.

Dr. William A. Wolf, president of the Pennsylvania state council, sent the following interesting report:

"The Lancaster chapter is an active group of fifty active and associate members. During the past year it established a library of musical literature for its members, and expects to add twenty-five volumes this season. The chapter has a music magazine reading club, providing members with a weekly reading course of one of five magazines. On the occasion of Pennsylvania's second music week it awarded a cup valued at \$50 as first prize in the music memory contest: It set aside a day to advance its own interests with Rollo F. Maitland as guest recitalist and has grown to be an important factor in the musical welfare of the community.

"The third state convention was held in the city of Philadelphia June 12 under the auspices of the American Organ Players' Club. It is needless to say the program given by members of the club, as noted in the July issue of The Diapason, was a pronounced success. Your president is planning with the assistance of Mr. Davis, organist of the Asbury Methodist Church, Allentown, to hold the fourth state convention in the city of Allentown. The tentative program will include every phase of organ, choir and 'movie' music, and probably a sight-seeing trip. A decided novelty on the program will include a band concert by one of the most noted bands in the state."

Miss Jane Whittemore gave the New Jersey report, as Hermon Keese, the state president, was unable to be present. Miss Whittemore spoke of the monthly meetings at various cities in New Jersey and especially of the rally day held at Elizabeth. Charles M. Courboin was the recitalist at Elizabeth. The rally day next season will be held at Atlantic City.

Miss Alice R. Deal gave a short report for the Illinois council and told of the joint dinner of the A. G. O. and N. A. O. held in Chicago. She reported 115 members for Illinois.

Charles A. Sheldon, Jr., brought a word of greeting from Georgia and told of his interesting work in broadcasting his organ recitals. On two occasions he furnished music for weddings by radio.

M. Joseph Bonnet in a cablegram from Paris sent his warmest wishes for great success to the 1923 convention.

The following nominating committee was selected: Mrs. Bruce S. Keator, Reginald L. McAll, Miss Alice R. Deal, Miss Patty Stair, Henry S. Fry, Herbert S. Sammond, Miss Jane Whittemore, Homer P. Whitford, Senator Emerson L. Richards and Arthur H. Turner.

Following the business meeting Dr. Harold W. Thompson of Albany, N. Y., gave a most interesting paper on "Anthems of Today." "Souls of the Righteous," by T. Tertius Noble, was voted the most popular anthem. The paper appeared in the September Diapason.

At 2:15 the convention again assembled to hear a most interesting paper on "The Organist and Publicity" as presented by F. W. Riesberg of New York City. This paper also is in the September issue.

Recital by Harold Gleason.

It was fitting that the first recital of the convention should be played by Harold Gleason, who, not only as director of the organ department of the Eastman School, but also as a recitalist, has built for himself an enviable reputation. Before his recital Mr. Gleason made a talk in which he described some of the peculiarities in stop design and mechanics of the large Skinner organ in Kilbourn Hall. The program began with Mendelssohn's Sixth Sonata and Mr. Gleason at once demonstrated his control over the color combinations and the almost unlimited resources at his command and clothed the whole with the calm of a deeply-felt interpretation. The Martini Gavotte was daintily done and Cesar Franck's "Piece Heroique" was played with the vigor which it demands. The Kilbourn Hall organ is perhaps too

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

FOR SALE—AUSTIN ORGAN. TWO manuals, twenty-two stops, electric action, adjustable combinations, 5 H.P. direct current Orgoblo with remote control switch, generator with rheostat, no case. Delivery late spring 1924. Address First Church of Christ, Scientist, California and Franklin streets, San Francisco, or STANLEY W. WILLIAMS, 947 Elden avenue, Los Angeles.

FOR SALE—TWO-MANUAL TRACKER action organ, twenty stops, electric blower, solid walnut case, all in splendid condition. Write R. C. Wilson, 4032 Winthrop avenue, Indianapolis, Ind., for details.

FOR SALE—KIMBALL PIPE ORGAN, two-manual and pedal, seven stops, good for church, chapel, lodge hall or home. WILLIAM LINDEN, 1105 Garfield avenue. Phone Diversey 2654.

FOR SALE—VOCALION, MASON & Risch, two-manual and pedals, sixteen stops. WILLIAM LINDEN, 1105 Garfield avenue. Phone Diversey 2654.

FOR SALE—ONE HORSE-POWER electric blower, Kinetic Engineering Co., size six-inch. In good condition. Bargain. Address A. A. Winters, Waterville, Maine.

FOR SALE—A TWO-MANUAL MID-range organ, twenty-five stops. Bargain to quick buyer. Must be removed immediately to make room for new organ. Address M. P. Möller, Hagerstown, Md.

FOR SALE—TWO-MANUAL TUBULAR organ; fifteen stops. Can be seen and played any time. Compactly built. Electric blowing plant. Address M. E. Norris, 301 Main street, Coshocton, Ohio. [10]

FOR SALE—PILCHER TRACKER ACTION organ. Can be seen in Walnut Street Presbyterian Church, Evansville, Ind. Information supplied by C. Brown, 4539 North Richmond street, Chicago.

FOR SALE—LARGE SECOND-HAND blower suitable for an organ of about ten stops and low wind. PERRY COZATT, Danville, Ill.

FOR SALE—NEW TWO-MANUAL unit, just completed. Write at once to PERRY COZATT, Danville, Ill. A bargain.

FOR SALE—SET OF OBOE REED pipes, good condition, \$25.00 cash. F. O. B. Stoneham, Mass. Address Box 62, Stoneham, Mass.

FOR SALE—TWO-MANUAL ESTEY organ, practically new, pneumatic action, with electric blower, cheap. Inquire H. GOURLEY, 1218 Chestnut street, Philadelphia, Pa. [11]

WANTED—POSITIONS.

WANTED—POSITION AS PRIVATE organist and musical advisor with some man of affairs who has a residence organ, or will install one. Address K5, The Diapason.

POSITION WANTED—ORGAN BUILDER of firm going out of business desires position with a good organ company, factory or outside work. Factory work preferred. Write K3, The Diapason.

WANTED—THOROUGHLY COMPETENT and experienced organist desires church position, preferably with quartet choir, but would accept place with a chorus choir which already has a director. Success guaranteed. Ample references. Minimum salary, \$1,800. Address D 5, The Diapason. [12]

POSITION WANTED—THEATER pipe organ and automatic piano repairman and tuner. Address K8, The Diapason.

WANTED—TO BUY.

WANTED TO BUY—SECOND-HAND pipe organs, one or two manuals. Any kind of action. Peter Butzen, 2128 West Thirteenth street, Chicago. (13)

WANTED—A REED ORGAN BLOWER with one-quarter H.P. motor, 120 V., 60 cycle. Must be in good condition. Please state make and price. G. E. Francis, 4 Waldorf place, Schenectady, N. Y.

THE DIAPASON.

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WANTED—HELP.

WANTED

Flue pipe voicer. First class man only. Good pay, steady work and excellent living conditions, for one of the oldest and best factories in the middle west. Address J3, THE DIAPASON.

WANTED—ZINC PIPE MAKERS. Good pay and steady work may be obtained by applying to the Austin Organ Company, Hartford, Conn.

SUPERINTENDENT—WE WANT A man who knows organs and men thoroughly, who can keep a shop running on an efficient basis, himself doing some work at the bench, and who can assume responsibility without overstepping authority. We will pay a man who has these qualifications every cent he is worth. Before you write be sure you have them. Address K6, The Diapason, stating details. [14]

WANTED—ORGANISTS FOR THEATER work. Organists coached on style and repertoire for theater playing by specialist. Private and special correspondence lessons. Lucrative positions. Over 300 pupils of Sidney Steinheimer now playing in theaters. Exceptional opportunity for organists. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

WANTED—ORGANIST AND CHOIR director in Presbyterian church in city in northeastern Minnesota. A real opportunity for competent, capable man. Please give experience, references, and state salary expected. Address K7, The Diapason.

WANTED—AN HONEST, RELIABLE, competent, all-around organ man to buy half interest in well-established organ maintenance firm. Write K2, The Diapason, for full information. [15]

WANTED—AN ALL-AROUND voicer. Exceptional ability required. Also must be able to handle other men. Give references and state your piece work prices. We want you to earn big money. There is a chance for a man with executive as well as mechanical ability. Long term contract if desired. Address G9, The Diapason.

WANTED—FIRST-CLASS CONSOLE and erecting room man. Address Henry Pilcher's Sons, Louisville, Ky.

WANTED—INSTALLATION MEN FOR outside erecting and finishing of pipe organs and orchestral organs. THE PAGE ORGAN COMPANY, Lima, Ohio. [11]

WANTED—COMPETENT ELECTRIC action men for console work. The Hall Organ Company, West Haven, Conn. [16]

WANTED—REED PIPEMAKER. Good wages and steady work in the East. Address K 10, The Diapason.

WANTED—EXPERIENCED ORGAN builders for factory and outside erecting and finishing. WELTE-MIGNON CORPORATION, 297 East 133rd street, New York, N. Y.

WANTED—SKILLED WORKMEN in every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclade avenue, St. Louis, Mo.

WANTED—A NO. 1 SALESMAN. State proposition desired. Address K4, The Diapason.

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REPAIRED & TUNED
ELECTRIC BLOWERS INSTALLED.
HUGO E. STAHL CO. MAYWOOD, ILL.

The MID-WEST ORGAN SUPPLY COMPANY

Manufacturers of

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Organ Pipes

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ALTON . . ILLINOIS

CANADIAN ORGANISTS FLOCK TO CONVENTION

FINE MEETING AT TORONTO.

Reports Show Growing Interest in College—Discussions on Interesting Topics—Charles E. Wheeler President.

By H. G. LANGLOIS.

(Secretary of the Canadian College of Organists.)

Excellent attendance, good fellowship and abundant enthusiasm characterized all the meetings of the convention of the Canadian College of Organists Sept. 4 and 5 at Toronto. It was evident that the Canadian College of Organists is becoming an increasingly important factor in the musical life of Canada; a considerable number of members found it worth while to come from Montreal, Ottawa, Hamilton, London and Winnipeg, in addition to which we were glad to welcome fifteen or twenty visitors from the United States. In this connection we must not fail to acknowledge the courtesy of the National Association of Organists in fixing the date of their Rochester convention three weeks later than usual to enable a large number of organists to attend both meetings.

The reports presented at the first meeting of the council were of a most satisfactory nature, indicating a lively interest in the affairs of the college in the various centers, an increase in the number of candidates presenting themselves for examination, and a very satisfactory financial position. Various matters connected with future activities were discussed, including the opening of new centers and the scope and functions of the official organ of the college.

Few changes were made in the list of officers at the meeting on Wednesday morning. Charles E. Wheeler of London, Ont., was unanimously elected to the presidency, the retiring president, Dr. Healey Willan, being added to the list of vice-presidents. T. J. Crawford, Mus. Bac., F. R. C. O., of Toronto, and Hugh Ross, F. R. C. O., of Winnipeg were added to the council, and L. G. Sparling of London was appointed acting registrar. A cordial invitation from the Ottawa members to hold the next convention in that city was accepted, the dates fixed being Monday and Tuesday, Sept. 1 and 2, 1924. Dr. A. S. Vogt, T. Tertius Noble and the Rev. Ernest Voorhis, D. D., were elected to honorary membership.

The experiment was tried of dispensing entirely with papers for the general meeting on Tuesday afternoon and of throwing the meeting open to informal and impromptu discussions. Though members seemed a little reluctant at first about voicing their opinions, they soon warmed up and in the end the experiment proved a most successful one. Dr. Percy J. Illsley spoke of the position of the theater organist and of the poor standard of playing which one sometimes heard in the "movie" house; Dr. Healey Willan gave an account of the demonstrations of picture playing he had heard the preceding week in Rochester, speaking in the highest terms of the ingenuity, the humor and, above all, of the first-rate musicianship displayed; Dr. MacMillan read an extract from a booklet issued by the Society of Theater Organists of New York, outlining admirable schemes of training and examination drawn up by that society. It was generally agreed that the theater organist, if he wished to do his work in a really artistic manner, would need to possess an equipment scarcely second to that of any professional musician. In addition to a solid organ technique, he must have an exhaustive memory, an abundant skill at improvisation (with all that this implies in the way of theoretical knowledge), a quickness of perception and a sense of dramatic situations, coupled with a sense of humor which one rarely found combined in one individual.

The discussion then passed to the subject of ways and means for the extension of the activities of the college, both with regard to the bringing in of new members and the making of meetings more interesting. Some were in

favor of circularizing the organists in the various centers; the majority, however, seemed to feel that more could be done by personal contact. Dr. Ham spoke of the interesting features of the past season's program of the Toronto center, remarking that he felt sure that a greater number would join the college if they could only be brought to realize what they were missing by remaining outside. It was felt that subjects not directly connected with the work of the organist, and perhaps not directly connected with music at all, should have a place in the season's programs. T. Tertius Noble, president of the National Association of Organists, spoke of the value of festivals by combined choirs at which great works, such as would be perhaps beyond the capacity of single choirs, should be rendered. He mentioned several cases in which this had been done in New York, and also spoke in the highest terms of the choral singing he had heard at competitive festivals in Canada.

Following the meeting, members and visitors were driven to some of the more important organs of the city, where the organists demonstrated the fine qualities of their instruments. The churches visited were the Metropolitan (Dr. H. A. Fricker), Old St. Andrew's (Richard Tattersall), St. Paul's, Bloor street (T. J. Crawford) and Westminster Presbyterian (Dr. T. A. Davies). On the way out to the Old Mill Inn, where the dinner was to be held, a number dropped in at St. Martin's-in-the-Fields and were impressed by the charming and exceptionally well-placed two-manual Casavant in that church. Great interest was aroused also in the placing of the new instrument in Westminster Church; it was unanimously agreed that the unusual position was most successful from an acoustical point of view.

The charming surroundings of the Old Mill Inn made a fine setting for the annual dinner. In spite of the close proximity of a jazz band, which began operations almost at the same time as the toasts, making it difficult to hear some of the speeches, everyone was in the best of spirits. Toasts were drunk to the king, the college, the president, the secretary-treasurer, the visitors and the ladies; the speeches—in so far as they were audible—were witty and entertaining, and it would be invidious to single out any of them for comment.

On the next afternoon members of the college and visitors were entertained at tea at Government House by the lieutenant-governor of Ontario and Mrs. Cockshutt. It was a most enjoyable and informal occasion, and many from outside the city who had not previously been there were full of admiration for the fine rooms and the beautiful gardens. It was no occasion for "talking shop" and probably not a few of the guests forgot that they were organists—an excellent thing to do at times.

The special service at St. Mary Magdalene Church—a "votive evensong"—was well attended; one wondered if it might not have been still better attended if it had been announced that there would be no sermon! To those with an instinct for traditional church music, the whole service must have been most stimulating. Such fine plainsong tunes as "Jesu dulcis Memoria", "O Salutaris" and "Pange Lingua" ought to be heard oftener in our churches, and fine diatonic tunes such as the Rouen melody, "Coelites Plaudant" (to which Dr. Willan had added a fine faux-bourdon to be sung by the gallery choir) have a solidity and a backbone which are only too often lacking in modern tunes. A new motet by Dr. Willan, quite in the spirit of Palestrina, was sung by the gallery choir; practically all the rest of the service was sung to plainsong.

The final event of the convention, the organ recital, attracted an audience of about 700 to the Timothy Eaton Memorial Church. Seven organists took part in this recital, and if the program was scarcely as well balanced as the programs of single artists usually are, this defect was more than offset by the interest which the playing of so many fine musicians aroused. Dr. MacMillan, organist of the church, opened with the first of Cesar Franck's

three Chorales—an extended work, in which the closely-knit development of the various phrases heard in the opening section forms a masterpiece of musicianly writing and culminates in a magnificently climax, the Chorale proper being given in canon between manuals and pedals. Mr. Egerton of Winnipeg played two Bach Chorale Preludes, the first, on the tune "Now Come, Thou Saviour of the Gentiles", with its atmosphere of quiet reflection and its beautifully ornamented melody, forming an admirable contrast to the lively and almost scherzo-like "Rejoice, Ye Christians." T. Tertius Noble of St. Thomas' Church, New York, is no stranger to Toronto; it may be recalled that he opened the organ on which the present recital was given. He has all the fine traditions of the English cathedral, without being hampered by any hint of pedantry. His rendering of the Bach Prelude in C minor and of his own rich and sombre "Prelude Solennelle" was greatly enjoyed. Dr. A. E. Whitehead of Christ Church Cathedral, Montreal, played in fine style a Rhapsody in C sharp minor by Herbert Howells, one of the most gifted modern British composers writing for the organ. S. Wesley Sears of Philadelphia played his own "Prayer", a work conceived on broad and somewhat modern lines, with an effective climax, followed by the Bach Fugue in E flat (the "St. Ann"), which he played in the true Bach spirit. Richard Tattersall deserves much praise for his excellent rendering of two movements from Vienne's Third Symphony, the Cantilene, a movement abounding in lovely phrases and well-chosen harmonies, forming a fine contrast to the brilliant and difficult Finale. Dr. Healey Willan brought the recital to a most effective conclusion with his admirable rendering of the Bach Prelude and Fugue in C—a work too seldom heard.

Altogether it may be said that no more effective recital has ever been given under the auspices of the college; it was universally agreed that it formed a fitting climax and conclusion to a most enjoyable convention.

ESTEY FORCES IN SESSION.

Annual Conference Is Marked by Reports and Social Features.

The annual sales conference of the Estey Organ Company was held at the factory in Brattleboro, Vt., Sept. 6, 7 and 8. A carefully planned program of business sessions and social events had been arranged and a great deal of constructive work was accomplished. Every man reported a widespread interest in and general acceptance by the leading organists in his territory of the new Estey luminous stop. The opinions and recommendations of a number of organists who have used this console were summarized and several slight changes in measurements were made and several additional accessories were adopted and standardized.

In the Friday sessions new advertising plans were announced and discussed. Changes in sales operating policy were adopted which will assure increased cooperation of Estey salesmen with organists and church committees. The company announced a substantial increase in business for the last nine months compared with the same period last year.

At the picnic and corn roast held Thursday night the salesmen were the guests of the office force of the factory. The "Pneumatics," led by H. L. Godshalk of the New York office, defeated the "Electrics," captained by S. Dwight Smith of the Pittsburgh office, in a series of novel games and contests.

A. J. Bowers of the Philadelphia office maintained his record of never having attended a sales conference without bringing a contract for a new organ. This year it is the Central Baptist Church at Wayne, Pa., which is to install a three-manual instrument.

Elisha Fowler, Boston representative of the Austin Organ Company, recently spent a day in New Concord, Ohio, and closed a contract for a two-manual organ of seventeen stops, to be placed in the United Presbyterian Church of New Concord. This instrument is to be similar to the one in the United Presbyterian Church, built about thirteen years ago, in Cambridge, Ohio.

MARCEL DUPRE LANDS; IS HEARD IN NEW YORK

READY FOR BACH RECITALS

At Montreal the French Virtuoso Will Present for the Third Time Entire Works of Master—Performances Oct. 3 to 20.

Marcel Dupre, recently decorated by the French government with the "Legion d'Honneur," arrived in America on the Olympic Sept. 26 and inaugurated his second transcontinental tour by playing a recital before a crowded audience in the New York Wanamaker Auditorium Sept. 29. M. Dupre's program included Bach's Prelude and Fugue in G major, Franck's Pastorale and two new compositions of Dupre played for the first time—"Cortege and Litany" and "Variations on an Ancient French Noel." The program ended with one of his remarkable improvisations, for which he chose a different form than usual, improvising a prelude, chorale and fugue, upon themes submitted by T. Tertius Noble, Frank L. Sealy, Gaston Dethier and David McK. Williams, prominent organists of New York City.

On Sunday, Sept. 30, M. Dupre played a recital on the Springfield, Mass., municipal organ, closing his program with an improvised symphony, and then proceeded to Montreal to enter upon the gigantic task of playing the entire organ works of Bach for the third time in the history of music and the first time in America. This stupendous feat involves the memorizing and playing of over 200 compositions, including fugues, sonatas, fantasies, chorale preludes, variations, etc., nearly 2,000 pages of printed music. The Montreal recitals will take place at St. Andrew and St. Paul's Church, Dorchester street, West. The series is supported by special subscriptions among the music lovers of the Canadian metropolis.

Following the Bach recitals, Dupre will leave for his transcontinental tour, spending the months of November and December in the west and January, February and March in the east.

The dates to the end of October are as follows:

- Oct. 1—Montreal—First Bach Recital.
- Oct. 2—Ottawa, Ont.
- Oct. 3, 5, 8, 10, 12, 15, 17, 19, 20—Remaining nine Bach recitals at Montreal.
- Oct. 25—New Bedford, Mass.
- Oct. 26—Waterville, Me.
- Oct. 29—Hamilton, Ont.
- Oct. 31—Berea, Ohio.

COURBOIN BEGINS SEASON.

Heard by Large Audience at Cortland, N. Y.—Fall Dates Booked.

Charles M. Courboin gave his first recital of the season to an audience that packed the auditorium of the First Presbyterian Church of Cortland, N. Y., Sept. 17. He followed this with other successful recitals later in September in Oswego and Syracuse. During October, November and December he is booked for concerts in eastern cities, in addition to a number in the Wanamaker auditoriums in New York and Philadelphia.

In addition to the recitals ahead for Mr. Courboin, he will have the responsibility of designing and installing two fine new organs—one in St. Luke's Protestant Episcopal Church at Scranton, Pa., and another in the Second Presbyterian Church of Pottsville, Pa. The work of Mr. Courboin in designing the new instrument in the Hickory Street Presbyterian Church in Scranton, and the remarkably fine tonal effects and acoustic balance achieved, have interested other churches in having him design their instruments.

Miss Sadie Murray Recovering.

Miss Sadie Murray, organist and choir director of St. Philip's Church, Cambridge, Mass., is convalescing at her home after a serious illness of a few weeks ago. She expects to resume her duties in the spring.

KIMBALL FOUR-MANUAL FOR SAN FRANCISCO

NOVEL SCHEME WORKED OUT

First Church of Christ, Scientist, to Have Instrument with Double-Touch and Other Features—Sabin the Organist.

One of the largest instruments in a Christian Science church is under construction for First Church of Christ, Scientist, San Francisco. Wallace A. Sabin, F. A. G. O., dean of the Northern California chapter, A. G. O., organist of First Church and of Temple Emanuel, and Stanley W. Williams of Los Angeles, technical representative of the W. W. Kimball Company on the coast, worked out the specifications, which follow:

GREAT.

Double Open Diapason, 16 ft.
Principal Diapason, 8 ft.
Second Diapason, 8 ft.
Tibia, 8 ft.
Gemshorn, 8 ft.
Concert Flute, 8 ft.
Octave, 4 ft.
Traverse Flute, 4 ft.
Twelfth, 2 1/2 ft.
Fifteenth, 2 ft.
Ophicleide, 16 ft.
Harmonic Tuba, 8 ft.
Clarion, 4 ft.
Chimes.
Harp.
Tremolo to Choir and part of Great organ.

Second touch:

Principal Diapason, 8 ft.
Harmonic Tuba, 8 ft.
Chimes, 8 ft.
Swell to Great, 8 ft.
Choir to Great, 8 ft.
Solo to Great, 8 ft.

SWELL.

Bourdon, 16 ft.
Diapason Phonor, 8 ft.
Violin Diapason, 8 ft.
Clarabella, 8 ft.
Stopped Flute, 8 ft.
Sallcional, 8 ft.
Vox Celeste, 8 ft.
Aeoline, 8 ft.
Flautina, 2 ft.
Nazard, 2 1/2 ft.
Flute d'Amour, 4 ft.
Principai, 4 ft.
Tierce, 1 3/5 ft.
Contra Fagotto, 16 ft.
Trumpet, 8 ft.
Oboe Horn, 8 ft.
Oboe Clarion, 4 ft.
Vox Humana, with vibrato, 8 ft.

CHOIR.

Contra Viole, 16 ft.
Double Dulciana, 16 ft.
Tibia, 8 ft.
Open Diapason, 8 ft.
Violoncello, 8 ft.
Viole d'Orchestre, 8 ft.
Violes Celestes II., 8 ft.
Dulciana, 8 ft.
Concert Flute, 8 ft.
Flute Celeste, 8 ft.
Violin, 4 ft.
Traverse Flute, 4 ft.
Dulcet, 4 ft.
Harmonic Piccolo, 2 ft.
Clarinet, 8 ft.
Orchestral Oboe, 8 ft.
Saxophone, 8 ft.
Chimes, 20 tubes.
Harp, 49 bars.

SOLO.

Melophone, 8 ft.
Solo Gamba, 8 ft.
Tuba Mirabilis, 8 ft.
Ophicleide, 16 ft.
Harmonic Tuba, 8 ft.
Clarion, 4 ft.
English Horn, 8 ft.
Chimes.

PEDAL.

Acoustic Bass, 32 ft.
Diaphone, 16 ft.
Diapason Major, 16 ft.
Diapason Minor, 16 ft.
Bourdon, 16 ft.
Dulciana, 16 ft.
Contra Viole, 16 ft.
Lieblich Gedeckt, 16 ft.
Octave, 8 ft.
Cello, 8 ft.
Flute, 8 ft.
Flute, 4 ft.
Ophicleide, 16 ft.
Harmonic Tuba, 8 ft.
Clarion, 4 ft.
Contra Fagotto, 16 ft.

The principal diapason and tibia are extended stops of eighty-five pipes each. The tuba is a unit of eighty-five pipes. The second diapason, concert flute, dulciana, viole d'orchestre and oboe are unit stops of ninety-seven pipes each. The stopped flute is a unit of 101 pipes. All other stops are of seventy-three pipes except the viole celestes (flrt and sharp ranks) of 146 pipes.

The pedal organ is distributed among the swell, great, choir and solo expression chambers.

The console is of the open type with stopkeys in a circle, graduated indicators and locking devices for the balanced pedals, as well as other modern conveniences of Kimball consoles. The crescendo pedal will disconnect all tremolos, celestes and chimes at the

first movement. The organ has all the usual couplers, eight adjustable double-touch combinations and cancel to each manual and pedal, the second touch affecting pedal stops. The second touch on the cancel pistons takes in the octave couplers of the manual to which they belong, the inter-manual couplers being taken in by the first touch, with the speaking stops. There are four double-touch universal pistons, the second touch affecting couplers.

SCHEME FOR K. A. M. TEMPLE

Specifications of Three-Manual to Be Placed in Chicago Synagogue.

Specifications for the three-manual organ to be placed in the new temple of the Kehilath Anshe Mayriv Congregation show a comprehensive instrument and one that will be a distinct addition to the important organs of Chicago. This is the temple where Dr. Wilhelm Middelschulte has played for many years. The organ is to be built by the Skinner Company. Following is the scheme of stops:

GREAT ORGAN.

Bourdon, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Chimes, 20 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Flute, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tuba Mirabilis (high pressure), 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN (Augmented).

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.

BIG ORGAN FOR HIPPODROME.

Instrument in Huge Theater Being Enlarged by Midmer-Losh.

The Midmer-Losh organization is rebuilding and enlarging the organ in the New York Hippodrome, built about ten years ago for the great spectacles given there. This was a two-manual of limited range but of great power, including high-pressure, large-scale stops. It is being converted into a three-manual and removed from its location under the audience to spaces in the proscenium buttresses. There is included a 50 per cent increase of tonal material.

The Hippodrome is being extensively rebuilt with greatly increased seating capacity, making it very much the largest theater in the world, and the new policy will include presentation of motion pictures.

Frederick Kinsley is organist and the reconstruction of the organ is under his direction.

Another important Midmer-Losh organ is the four-manual and sanctuary instrument building for St. Francis Xavier Church in Brooklyn. Paul Martin is the organist.

In addition to the supplementary plant recently purchased the old Midmer shop has completed substantial enlargements, giving materially increased facilities.

Honored in Own Country.

The Austin Organ Company finds itself decidedly a prophet honored in its own country. In one week in September this company closed two contracts for large organs in Hartford. One is for an instrument to cost \$30,000, for the Central Baptist Church, and the other is for an organ to cost \$15,000 for the Swedish Evangelical Lutheran Church.

EDDY GUEST IN CALIFORNIA.

Plays at Bohemian Grove Among Other Recitals—Greets Friends.

Clarence Eddy spent August and September on the Pacific coast and was greeted and entertained by a host of friends at San Francisco and Los Angeles. Incidentally he gave several recitals, notably one on the famous outdoor organ in the Bohemian Grove. This recital was played Aug. 19 before an audience which included among others Henry Hadley, Dr. H. J. Stewart and Luther Burbank. The program on this occasion included: Fantasia on "Old Hundred", John H. Loud; Rustic March, A. J. Boex; Introduction to Act 2 and Intermezzo (from "Cleopatra's Night"), Henry Hadley; Sonata in E minor (First movement), James H. Rogers; Melody, Dawes; "Hymn of Glory", Yon; Russian Boatmen's Song (arranged by Clarence Eddy), Anon; A Southern Fantasy, Ernest F. Hawke; Hawaiian National Hymn, "Aloha Oe" (arranged by Edwin H. Lemare); "In a Monastery Garden", Ketylby; Processional March (from "John of Nepomuk"), Humphrey J. Stewart.

Los Angeles organists gave a luncheon in honor of Mr. Eddy. There were about fifteen prominent organists present, with Dr. Roland Diggle, dean of the local A. G. O. chapter, as toastmaster. This size of the gathering, however, added to the charm of the affair, which was brightened with humorous chats from the guest of honor, Impresario L. E. Behymer and others. The method of how to interest wider circles in serious organ recitals was brought up, as the local Guild chapter is making determined efforts to find a wider concert field for its members.

MUSIC WEEK IS SET FOR MAY.

Observance Throughout Country to Open First Sunday of Month.

The national music week committee, of which Otto H. Kahn, financier and patron of music, is chairman, and C. M. Tremaine, director of the National Bureau for the Advancement of Music, is secretary, has announced the selection of the first Sunday in May as the opening date of the annual observance of national music week. In 1924 this fixes the celebration of the event during the week from May 4 to 10.

In addition to the chairman and secretary, the heads of thirty-one prominent organizations are members of the national music week committee. Among them are Joseph N. Weber, president American Federation of Musicians; Samuel Gompers, president American Federation of Labor; Frank L. Sealy, warden American Guild of Organists; George Maxwell, president American Society of Composers, Authors and Publishers; Colin A. Livingstone, president Boy Scouts of America; Richard W. Lawrence, president Music Industries Chamber of Commerce; Charles N. Boyd, president Music Teachers' National Association; J. E. Edgerton, president National Association of Manufacturers; Robert N. Watkin, president National Association of Music Merchants; T. Tertius Noble, president National Association of Organists; Mrs. Robert E. Speer, president National Board of the Young Women's Christian Associations; Judge William H. Wadhams, president National Child Welfare Association; Mrs. Philip N. Moore, president National Council of Women; Mrs. John F. Lyons, president National Federation of Music Clubs; W. Otto Miessner, president National Music Supervisors' Conference; James F. Cooke, editor the Etude; John C. Freund, editor Musical America; Leonard Lieblich, editor Musical Courier; Pierre V. R. Key, editor Musical Digest; Mrs. Florence French, editor Musical Leader; Charles E. Watt, editor Music News.

George Leland Nichols has accepted the position of organist and choirmaster at St. Mary's Episcopal Church, Park Ridge, Ill., where he began his duties Sept. 16. Mr. Nichols was for some time organist at the Wellington Avenue Congregational Church, Chicago. He spent the summer in Europe.

PASTOR PAYS TRIBUTE TO HOLYOKE ORGANIST

CAREER OF W. C. HAMMOND.

Forty Years' Service in the Second Congregational Church Noted on Occasion of Semi-Centennial of the City.

In connection with the semi-centennial celebration of the City of Holyoke, Mass., William Churchill Hammond gave the seven hundred and forty-fifth organ recital played in the parish at the Second Congregational Church on Sunday evening, Sept. 2. His program was as follows: Toccata and Fugue in D minor, Bach; Largo in G, Handel; "Hallelujah Chorus", Handel; "Ave Maria", Arkadelt; Pastorale, Ravel; "The Bells of St. Anne de Beaupre", Russell; Offertoire, "St. Cecilia", Batiste; Meditation, d'Evry; Prelude to "Parsifal", Wagner.

In his sermon in the morning Dr. R. R. Wicks, the pastor, referred to the Rev. Dr. E. A. Reed, pastor emeritus, and to Mr. Hammond, paying them a tribute which is quoted in part herewith:

"Our first thought concerning the contributions of this church during the past fifty years would turn lovingly to two personalities, our pastor emeritus and our organist, who have been among us for nearly forty out of the fifty years. But one could not describe the ministry of the Second Church without a reference to them. There is no possible way to measure what they have done, for their lives have gone almost unconsciously into the making of others. * * *

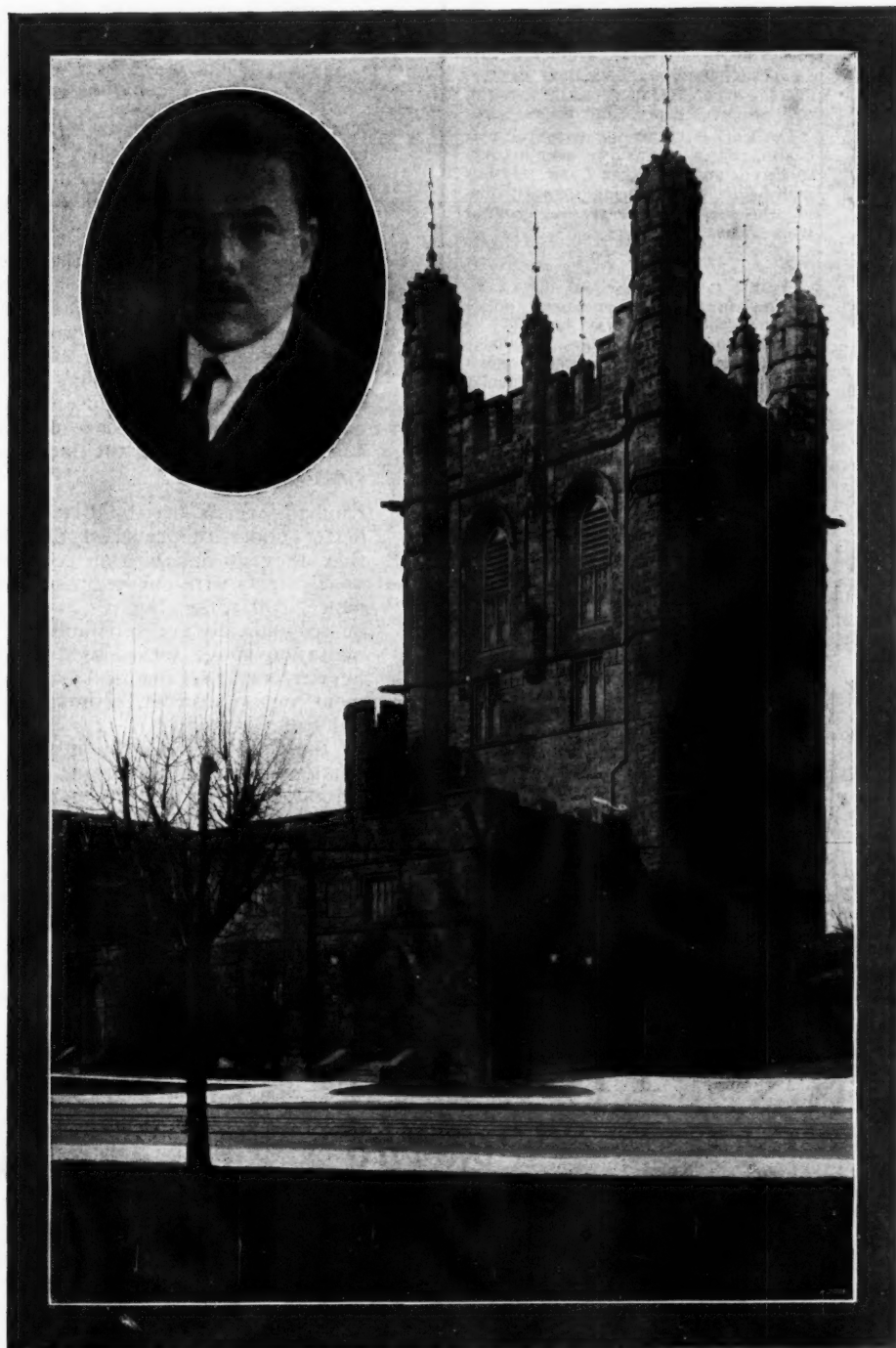
"Mr. Hammond's has been a ministry held in equal reverence with Dr. Reed's. Music has power to lift men above the things we work for, to feel the mystery of the infinite and the deeper hungers of the soul; and can do so without raising the questions on which men divide. It is a wonderful medium in which to work to bring men nearer God and across all barriers nearer to each other. And given a spirit that makes a man love to be loved by all sorts of men, an organist can become, as this one has, a great lifting and building force in a city. Through the work done in this church the way has been prepared for the larger service that music must render in community life and the people have found a man in him who has helped them feel the deep ties that bind struggling humanity together."

Tribute to Odell Organ.

J. H. & C. S. Odell & Co. of New York are gratified over an unsolicited testimonial to the longevity of their organs which has come to them from Texas. C. H. Brick, who has rebuilt and added to the Odell organ in the First Baptist Church of Dallas, a three-manual tracker, reports that the instrument has been in constant use since 1890, and has never failed a Sunday. Mr. Brick writes among other things: "I found on opening the chests that they looked as if they might have just been built—not a crack or leak in any of them and no running in any of the sliders such as are found in many old organs. The pipes were all in good shape and the organ is now considered by all that have heard it to have the sweetest-voiced stops of any organ in Dallas."

Paulist Choristers Disband.

Official announcement of the dissolution of the Paulist Choristers, led by Father William J. Finn—said to be due to financial difficulties—is made. The statement made in the weekly of the New York Paulist Church reads: "All who have been privileged to attend the chief musical services in this church during the last few years must recognize the fact that there are few places in the whole world where so high a degree of achievement was attained by the choir. That achievement, we know, cost infinite labor on the part of Father Finn and his singers, and the people of this parish and of this city can never cease to be grateful to the Paulist Choristers for what has been done in this church during the past five years."



Daniel Robert Philippi, Organist—Church of the Ascension Pittsburgh, Pa.

THE organ committee of this church, after a careful investigation, including an inspection of several organ factories, considering the Organ purely as a work of art, felt that it should be a Skinner and no other.

Skinner Organ Company

677 Fifth Avenue at 53rd

New York City

Organ Architects and Builders—Churches—Auditoriums—Theatres—Residences

Works at Boston and Westfield, Mass.

CARL VISITS NOTABLES ON HIS EUROPEAN TRIP

SEES DUBOIS AND BONNET.

Head of Guilmant Organ School Returns Ready for Opening of Year—Interesting Incidents of Summer Abroad.

William C. Carl has returned from abroad and is making final arrangements for the twenty-fifth year of the Guilmant Organ School, which re-opens Tuesday, Oct. 9. While in Paris Dr. Carl visited the family of the late Alexander Guilmant, and Joseph Bonnet.

Mr. Bonnet starts early in October for a tour of organ concerts in England, opening at Westminster Cathedral, London. Afterwards tours in Belgium, France, Switzerland, Italy and Spain will be made. In Paris he will give the first performance of the Fifth Organ Symphony by Vierne, just completed and still in manuscript. The symphony was composed especially for and dedicated to him. The complete works of Franck and Bach, together with many of the old masters' works seldom played, will be included in his list. Bonnet will give the dedicatory recital on the restored organ in the Church of St. Gervais, which was bombarded during the war. He will be repeatedly heard on the great organ at St. Eustache, both at the Sunday services and in numerous recitals.

Dr. Carl had an interesting visit with Theodore Dubois at his home in Paris. Mr. Dubois, who is the honorary president of the Guilmant Organ School, is greatly interested in its success. He urges the necessity and importance of the study of improvisation, which will be featured more than ever this season. Before leaving Mr. Dubois presented Dr. Carl with a package of his compositions with his autograph added.

M. Abel Decaux, the distinguished organist of the Church of the Sacre Coeur, Paris, was a guest with Dr.

Carl at Mr. Bonnet's, and looks forward to his coming to this country with keen anticipation. Before sailing Dr. Carl visited the school of music at the Palais at Fontainebleau, and was shown through the institution. He also visited the Church of St. Gervais to look over and play the organ once presided over by three members of the Couperin family. The tone of this ancient organ is superb and the organ still produces a profound impression.

Dr. Carl is returning in the best of health, full of enthusiasm over his trip to Egypt and the Near East. He has many novelties to bring forward during the course of the season, brought from Paris.

At the Guilmant School the examinations for the Berolzheim scholarships will be held Friday, Oct. 5. The list of candidates is large, as is also the application list for the regular course. The members of the faculty have returned from their holiday.

PLAYS NEW MOLLER ORGAN

Recital by Alfred C. Kuschwa in Church at Carlisle, Pa.

Alfred C. Kuschwa, organist of St. Stephen's Church, Harrisburg, Pa., played the following dedicatory recital on a new two-manual Moller organ installed in St. John's Protestant Episcopal Church, Carlisle, Pa.: "Suite Gothique," Boellmann; "In the Garden," Goodwin; "Marche Religieuse," Guilmant; Intermezzo, Callaerts; Largo ("New World" Symphony), Dvorak; Sketch in F minor, Schumann; "Romance sans Paroles," Bonnet; "Marche Slav," Tchaikowsky; Largo ("Xerxes"), by request, Handel.

The organ, including pedals, is enclosed in two swell boxes at the left of the chancel. There are twenty-five speaking stops, twelve couplers and ten adjustable combinations, operated by pistons duplicated by studs above the pedal board.

This nation "has now reached a point where it costs more to distribute and serve than it does to produce. Commodity values are lost in a maze of service costs," etc.

—Report of Joint Committee of 67th Congress on Marketing & Distribution

Not only is the Kimball Organ costly to build, with every part made to order, of the finest materials purchasable, its pipes scaled, made and voiced after all particulars of the building and musical requirements are known, and without piece work.

The investment begins with careful and intelligent design, goes on through construction and finishing, and ends in real service. The country is dotted with experienced Kimball organ workmen who have established themselves in convenient centers and are doing a general organ repair, tuning and rebuilding business and acting as technical representatives of the Kimball company, giving preference to Kimball service calls, and cooperating with the factory representatives in erecting work.

Kimball organs are built to last, and none stand better under the severest demands. Further than that, they go out with an equitable service contract which starts with one year of absolutely free maintenance, including tuning and regulation, and goes on economically and satisfactorily to the owner. The quotation above served as a reminder that Kimball Service is real service, and as such is a legitimate element in organ cost, although in the case of the Kimball Organ it is a relatively small item because of the durability of the instrument. Nevertheless, along with scientific design, it should be given consideration in buying an organ.

W. W. KIMBALL CO.

KIMBALL HALL Established 1857 CHICAGO

PIETROYON

American Concert Season Begins early October this year. Closes late June any and every year.

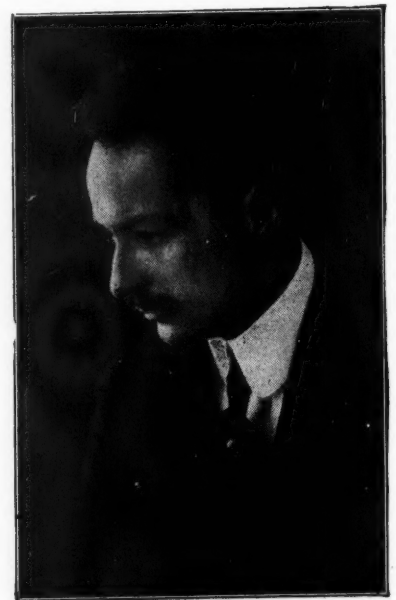
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CHILDREN TO BENEFIT FROM MUNICIPAL ORGAN

PLANS ARE MADE AT ST. PAUL.

Organ Scholarship to Be Awarded and City Organist Hugo Goodwin Will Play Programs for the School Pupils.

The St. Paul municipal organ, through the services of the organist, Hugo Goodwin, is to become an integral part of the city's educational program, it is announced by Commissioner L. R. S. Ferguson. One of the important decisions reached at a conference between Commissioner Ferguson, Miss Elsie M. Shawe, supervisor of music in the public schools, and Mr. Goodwin, concerned the establishment of an organ scholarship, available to the high school pupil showing the best right to it, by both musical and academic tests. This scholarship will entitle the winner to a year's instruction, free of charge, from Mr. Goodwin.

It also was decided to give a series of recitals, to be held, probably on Saturday mornings, at intervals of about a month, for public school children, who, either through their choruses or their orchestra, will participate in some of the programs. These also will be arranged in collaboration with the Young People's Symphony Association, under whose auspices the Minneapolis Symphony Orchestra will continue its practice of giving afternoon concerts for school children. Preceding each orchestral concert a program will be played on the organ to familiarize the youthful listeners with such classics as are to be offered them. Another proposed feature of the musical education project is a series of talks on music to be given by Mr. Goodwin at the high schools.

In connection with the season of regular Sunday afternoon concerts it is proposed to devote certain of these programs to the special music of St. Paul's different foreign colonies, presenting an afternoon of Italian scores,

for instance, or Slavic, or Scandinavian, etc.

A children's Christmas program in which the organ will figure is another plan now in the making. It probably will combine a certain amount of pageantry and serious appeal with the festive spirit.

The Monday, Wednesday and Friday programs will be discontinued Oct. 1, and it is planned to commence the children's concerts at that time, or shortly afterward. Recitals will be given Sunday afternoon throughout the year.

OVATION FOR H. F. SEIBERT

Reading Greets Organist When He Plays at Rajah Theater.

Reading music lovers were given a treat Aug. 26 when Henry F. Seibert, formerly of Reading and now of New York, gave a recital after the religious service in the Rajah Theater. The reception accorded Mr. Seibert on his second appearance was even more enthusiastic than that of the preceding week. Mr. Seibert canceled an engagement to broadcast by radio in order to go to Reading. The audience expressed its appreciation of the courtesy and of Mr. Seibert's masterly renditions by prolonged applause after each selection.

Recitals by Mr. Seibert recently have included: July 29 and Aug. 5, DuPont Conservatory, Wilmington, Del.; Aug. 3, Harding memorial program, Skinner Organ Company Radio, WEAJ; July 29 and Aug. 12, Skinner Organ Company Radio, WEAJ, New York; Aug. 19 and 26 and Sept. 2, recitals and municipal church services in Rajah Theater, Reading Ministerial Association, Reading, Pa.; Sept. 17, Holy Spirit Church, Reading, Pa., new Skinner organ; Sept. 18, recital at residence of W. H. Luden, Reading, Pa.

G. Harold Brown, A. R. C. O., of Olean, N. Y., has moved to Port Huron, Mich., to accept the position of organist and choirmaster at the First Methodist Church of that city.

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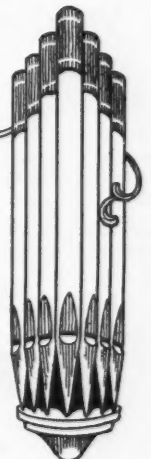
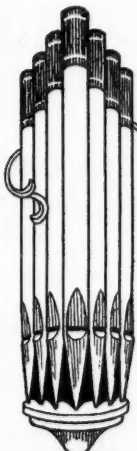
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Announcement is made by Edwin Stanley Seder, F. A. G. O., professor of organ at Northwestern University, of the playing of the ten organ symphonies of Widor during the coming season. It is believed that this will be of interest to organists and students, as it is probably the first time these symphonies will be given in their entirety in Chicago. Symphonies 1 to 4 inclusive will be played at the First Congregational Church of Oak Park on the four-manual antiphonal organ at the Sunday evening services beginning at 7:15 as follows:

Oct. 7—Symphony 1 (movements 1, 2, 3, 6, 7).

Oct. 14—Symphony 1 (movements 4, 5) and Symphony 2 (movements 2, 4, 5).

Oct. 21—Symphony 2 (movements 1, 5, 6). Symphony 3 (movement 2).

Oct. 28—Symphony 2 (movement 3). Symphony 3 (movements 3, 4, 5).

Nov. 4—Symphony 3 (movement 1). Symphony 4 (movements 1, 2, 3, 4).

Nov. 11—Symphony 4 (movements 5, 6).

The Symphonie Romane will be given in its entirety at a recital at Fisk Hall, Northwestern University, Tuesday evening, Oct. 23. Announcement will be made as to the time and place of the performance of Symphonies 5 to 8 and the Symphony Gothique.

A busy concert season is in prospect for Mr. Seder, beginning with a joint recital with Mme. Else Harthan-Arendt, soprano, at the First Congregational Church, Oak Park, Wednesday evening, Oct. 17. On Oct. 31 he will play a dedication recital on the three-manual Möller organ in Luther Memorial Church, Madison, Wis., and fill other dates in Wisconsin that week. A joint recital with Mme. Arendt will also be given this fall at the Aurora First M. E. Church, being the third consecutive yearly engagement there.

Dudley Warner Fitch at New Post.

Dudley Warner Fitch, the new organist and choirmaster of St. Paul's Pro-cathedral at Los Angeles, took up his duties at the services Sept. 2. Mr. Fitch began the study of music at the age of 8 years and became a member of the choir of Grace Church of Newtonville, Mass., at the age of 12 years. When he was 14 he commenced the study of the organ, and two years later was appointed organist of St. John's Church of Newtonville and later became organist of Grace Church. Since that time Mr. Fitch has taken a prominent part in the church music world. Three years ago he made a tour of Europe studying the organs and music of the great cathedrals.

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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

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Popular Anthems.

A great many requests have come for a complete list of the anthems mentioned by the hundred leading American organists who replied to my questionnaire on "Anthems of Today." I am therefore presenting the list this month. In the case of some of the more popular numbers I have indicated publishers; I regret that the opening of my college year does not leave time for complete description and annotation of each anthem. As it is, the task has been a hard one. I have indicated those cases in which an anthem received more than one vote.

- Abt: Ave Maria.
- Ambrose, Paul: Come to My Heart (D) (5).
- Andrews, Mark: The Shadow of Thy Wings (G) (5). The Eyes of the Lord. As Discords 'Neath a Master's Hand. Evening Hymn to the Trinity. Build These More Stately Mansions.
- Arkhangel'sky: Hear My Prayer. Now the Powers of Heaven.
- Atkins: If Ye Then Be Risen. Abide with Me.
- Attwood: The Radiant Morn.
- Avery: For All the Saints.
- Bach, J. S.: Lord, Our Redeemer (St. John Passion). Come and Thank Him (Christmas Oratorio). Blessing, Glory, Wisdom and Strength. Come Unto Me (arr. from last chorus of St. Matthew Passion). Adoro Te.
- Baird: The Promise Which Was Made (G) (4). Save Us, O Lord, Waking (G) (3). I Will Greatly Rejoice. Sing Ye to the Lord.
- Balakireff: In the Lord Doth My Soul Rejoice.
- Baldwin, Samuel: Tarry with Me (G) (4).
- Banks: Souls of the Righteous.
- Barnby: King All Glorious (G) (4). Abide with Me (G) (2). Gloria Patri. Sing and Rejoice. The Soft Sabbath Calm.
- Barnes: Angel Voices (S) (2). I Know No Life Divided. An Easter Ode. Fear Not.
- Beach: Deus Misereatur. Thou Knowest, Lord. Alleluia, Christ Is Risen.
- Beethoven: The Heavens Are Declaring. Nature's Adoration (arr. for men).
- Bennett: God Is a Spirit (D, G, S), (2). My God, I Love Thee.
- Berlioz: Thou Must Leave Thy Lovely Dwelling.
- Berwald: I Need Thee. O Love, that Wilt Not Let Me Go.
- Blair: The Lord Our Righteousness.
- Blumenschein: My Soul Doth Magnify.
- Borch: Let His Tears O'erflow Mine Eyes. Exalted Be Thy Name.
- Bortniansky: Cherubim Song (in one case No. 7 was specified, in one case the Schirmer edition) (3).
- Brahms: How Lovely Is Thy Dwelling-Place (G, S), (13). Now Death Is Swallowed up (Requiem). Howbeit Ye Now Are Sorrowful (Requiem). I Will Dwell.
- Brewer, John Hyatt: O Jesus, Thou Art Standing (St) (3). O Lamb of God. More Love to Thee. From the Recesses of a Lowly Spirit. Blessed Is the Nation.
- Briant: Come Now and Let Us Reason (S) (4).
- Bridge: Kings Shall See.
- Broome: O Love that Wilt Not. Art Thou Weary?
- Broughton: Grant, We Beseech Thee.

- Browne: Ecce Sacerdos Magnus.
- Bruh: Jubilate Amen.
- Buck, Dudley: Te Deum in E flat (2). Festival Te Deum (2). Sing Alleluia Forth (2). He shall Come down like Rain (2). As it Began to Dawn (2). Brightest and Best. Rock of Ages. Be still, then. Te Deum in B minor.
- Bullard: The King of Love. He that Dwelleth.
- Bullock: O most merciful.
- Camp: The Angels' Song.
- Candlyn: On Christmas Morn (G) 2. Like as a Father. God that Madest. I Was Glad. Bread of the World.
- Carnall: Man Goeth forth. Benedictus es, Domine.
- Carpenter: The Home Road.
- Chadwick: God, to Whom We Look up (St) (5). Art Thou Weary (St) (2). Peace and Light (St) (2). Hark, Hark, My Soul. Prayer. O Thou that Hearest Prayer.
- Chambers: Spirit of Mercy, Truth and Love.
- Cherubini: Veni Jesu.
- Christiansen: A Life in God. Beautiful Saviour. Hosanna to the living God.
- Clokey: The Lord Is my Shepherd.
- Cobb: I Heard a great Voice.
- Coerne: Saviour, Source of every Blessing. Victorious Proclaimed.
- Cole: Lord, God of Hosts.
- Coleridge-Taylor: By the Waters of Babylon (G) (3). Jubilate. Now late on the Sabbath. O Ye that Love the Lord.
- Coombs: How Lovely upon the Mountains. The Evening Shadows.
- Cowen: Out of Heaven.
- Crimp: Our Master Hath a Garden (G) (4).
- Cruikshank: When Jesus was Born (G) (2). There Was War in Heaven.
- Custance: Taps.
- Cutter: Be Thou Exalted.
- Davies: O Thou that Hearest Prayer (G) (2).
- Day: Arise, Shine.
- Demarest: Thou Wilt Keep Him. My Mouth shall Speak.
- Dett: Listen to the Lambs (S) (4). O Holy Lord.
- Dickinson: List to the Lark (G) (2). Soft are the Dews. Jesu, Thou dear Babe. To Bethlehem. Sky so Bright (Song in praise of the Lord), arr. from Nagler. For All who Watch. The Shadows of Evening. Easter (White lilies of the Lord) (G) (2). O Lord, Thou Art our God. When the Dawn was Breaking. The Shepherds' Christmas Song. A joyous Christmas song, arr. from Gevaert (G) (3).
- Dicks: Ring Out.
- Donovan: Saviour, when Night. Dunkley, Ferdinand: Praise the Lord. Lift up your Heads. O Come, all ye Faithful.
- Durst: Psalm 122. Lo, our Father's tender Care. How beautiful upon the Mountains.
- Dvorak: Blessed Jesu (G, S) 6.
- Eccard: Presentation of Christ in the Temple.
- Elgar: As Torrents in Summer (G) 6. Ave Verum (G) 4. Prologue, "The Apostles." Psalm 29. Light of the World. The Spirit of the Lord.
- Evans-West: Lead, kindly Light.
- Fanning: When the Lord Turned again (G) (2). Except the Lord Build the House.
- Federlein: There Is a Land. Comfort Ye my People.
- Ferrata: The Way of Holiness.
- Fieid: God shall Wipe away.

- Fletcher: Ring out, wild Bells.
- Florio: Teach Me to Do the Thing.
- Foote: Still, still with Thee (St) (11). Into the silent Land. Te Deum in B flat minor. God is our Refuge.
- Foster: O for a Closer Walk (D, G, S) (8). Let not your Heart be Troubled (G) (3). Souls of the Righteous. When the Sabbath was Past. I will Lift up. The Lost Sheep. Hark, the Glad Sound.
- Frank, Cesar: Psalm 150 (Breitkopf & Härtel) (9). O be Joyful (S) 4. Blessed He (S) 6. O Bread of Life. O Lord Most Holy. Dextera Domini.
- Gale, W. C.: Te Deum in B flat. Come unto Me. O Saviour, I have Naught to Plead.
- Garrett: Prepare Ye the Way (D, G, S) (3). In Humble Faith.
- Gaul, Harvey: Light at Eventide. Candle Light Hymn. Collect for the Nation.
- Gevaert: Jesu, meek and mild. A Joyous Christmas Song (G, S) (4). (Three of these votes for the Dick-inson ed.)
- Gibbons: Hosanna to the Son of David.
- Gibson: Traditional Christmas Carols.
- Godfrey: Be Ye all of one Mind (G) 2.
- Goss: O Saviour of the World (D. G. S) 6. The Wilderness (G, S) 5. O Taste and See (D. G. S) 2. Stand up and Bless the Lord.
- Gounod: Send out Thy Light (D. G. S) 5. By Babylon's Wave (D. G. S) 5. Unfold, ye Portals (G. S) 2. Lovely Appear. Sanctus and Benedictus, Messe Solenne. Ave Verum. Sing Praises unto the Lord. Sanctus. I am Alpha, Mors et Vita. Benedictus. Finale, Gallia.
- Gretchaninoff: Cherubic Hymn (in most cases the edition of Gray was specified, in one case J. Fischer's) (10). Crede (B) 2. Our Father. Only begotten Son. Praise the Lord. O my Soul. Glory to the Trinity. O be Joyful.
- Grieg: Jesu, Friend of sinners. The countless Hosts.
- Griggs: There Dwelt in old Judea.
- Guilmant: Alleluia, Christ is Risen.
- Hadley: He that Dwelleth (S) (2).
- Hall, King: Hear Me when I Call. O Lord my Christ.
- Hammond: It Came upon the Midnight.
- Handel: And the Glory of the Lord (D, G, S) 3. Hallelujah Chorus (D, G, S) 2. Surely He Hath Borne.
- Harker: Turn Ye Even to Me.
- Harris, Cuthbert: I Saw the Lord (G) 2. I Am the Resurrection.
- Hauptmann: Hear us, O Saviour.
- Haydn: Distracted with Care, and another arrangement of the same music, The Arm of the Lord (G) 3. The Heavens are Telling (D, G, S) 3. Lo, my Shepherd is Divine.
- Henrich: O Master, Let Me Walk.
- Herzogenberg: Comest Thou, Light of Gladness.
- Himmel: Incline Thine Ear.
- Holbrook, Joseph: Hear, O my People.
- Holst: Lord, Who hast Made Us.
- Hollins: O Worship the Lord (G) 2. Be Glad then, ye Righteous.

- Hopkins: How excellent is Thy mercy.
- Hyatt: Sing unto God.
- Ippolitoff-Ivanoff: Bless the Lord (B, G) 5.
- James, Phillip: By the Waters of Babylon (G) 5. I Have Considered (D) 3. Hail, dear Conqueror (S) 2. As now the Sun's declining Rays (G) 2. The Day is Thy's Sinking (S) 2. A Ballad of Trees and the Master. Benedictus es. We Pray Thee, gracious Lord. I am the Vine.
- Jenkins, Cyril: Light in Darkness (G) 2. Lead, kindly Light (F) 2.
- Jennings: Springs in the Desert.
- Jewell: Prepare Ye the Way.
- Jomelli: Praise the Lord.
- Jordan: The lost Sheep.
- Kalinnikoff: O Lamb of God.
- Kastalsky: From my Youth. We Praise Thee.
- Kinder: Brightest and Best. I am the Resurrection. There is a green Hill.
- King, Oliver: Thanks be to God.
- Knox: O Pray for the Peace of Jerusalem.
- Kremser: We Gather together.
- Lambord: Suffer little Children (G) (2).
- Lefebvre: The Lord's Prayer.
- Lester: Peace which Passeth Understanding.
- Lotti: Regina Coeli.
- Lutkin: Kingdom of Light.
- Lvoff: Of Thy mystical Supper.
- Macdougall: Onward, Christian Soldiers (2).
- Macfarlane: Thine, O Lord (S) (2). Ho, Everyone. Angel Voices. How goodly are Thy Tents.
- Macfarren: The Lord is my Shepherd. A Day in Thy Courts.
- Macrum: Hark, Hark, my Soul.
- Maitland: Rejoice greatly.
- Manney: I Heard a great Voice.
- Marks: Magnificat in D (G) 2. Nunc Dimittis in D. Out of the Deep. The Day is past and over.

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**Latest Large Instrument, for Trinity
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Musical Forward Movement
of the Tri-Cities.**

The Bennett Organ Company is completing the installation of another three-manual organ in Moline, Ill., at the new Trinity Lutheran Church. The specification is the result of collaboration between the builders and Professor A. Cyril Graham of Augustana College, Rock Island, and it is expected that the organ will be of great value in the forward movement that is making the tri-cities famous as a musical center.

Interesting features will mark the opening of the organ and a special recital by Dr. Wilhelm Middelschulte of Chicago is arranged for Oct. 17.

The specification of the new instrument follows:

GREAT ORGAN.

- *Dulciana, 16 ft., 61 pipes.
- *Open Diapason, 8 ft., 61 pipes.
- *Violoncello, 8 ft., 61 pipes.
- *Erzähler, 8 ft., 61 pipes.
- *Tibia Major, 8 ft., 61 pipes.
- *Melodia, 8 ft., 61 pipes.
- *Principal, 4 ft., 61 pipes.
- *Harmonic Flute, 4 ft., 61 pipes.

*Under expression.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Quint Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Traverse Flute, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Horn, 8 ft., 73 pipes.
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CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.

- Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Dulciana, 16 ft. (from Great), 32 notes.
- Dolce Bass, 16 ft. (from Swell), 32 notes.
- Principal, 8 ft. (from Diapason), 32 notes.
- Flute, 8 ft. (from Bourdon), 32 notes.
- Cello, 8 ft. (from Great), 32 notes.
- Horn, 8 ft. (from Swell), 32 notes.

Westminster Presbyterian Church at Rochester, N. Y., has decided on a Bennett organ for its church. The instrument, of three manuals, will be divided on each side of the choir gallery and enclosed in grided cases of striking design, harmonizing with the architecture of the church. The specification is as follows:

GREAT ORGAN (Open Section).

- Contra Dulciana, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.

GREAT ORGAN (Under Expression).

- Violoncello, 8 ft.
- Gemshorn, 8 ft.
- Gross Flute, 8 ft.
- Harmonic Flute, 4 ft.
- Harp Celeste, 8 ft.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Dolce Solo Mixture, 3 rks.
- Cornoean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Bourdon, 16 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 44 pipes.
- Dolce Bass, 16 ft. (extension from Swell), 32 notes.
- Contra Dulciana, 16 ft. (from Great), 32 notes.
- Cello, 8 ft. (from Great), 32 notes.
- Flute, 8 ft. (from Bourdon), 32 notes.

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ANTHEM—MEN'S VOICES

NEVIN, GEORGE B.
13,762—**Let Us Now Go Even Unto Bethlehem.** T. and B. 12

A melodious anthem, of pastoral movement and color, which has, however, passages of a broader, more stately rhythm. The vocal ranges are moderate, and the number is excellently suited to male choirs in churches, schools and colleges. Also issued for mixed voices, Octavo No. 13,001.

ANTHEM—WOMEN'S VOICES

NEVIN, GEORGE B.
13,763—**Sing and Rejoice.** S. 12

Spirited and joyous in mood, with bright, happy, melodious choral passages and a very pleasing and fluent Soprano Solo. Rhythmically, and by virtue of a good organ support, the anthem is vigorous and stirring. Also issued for mixed voices, Octavo No. 13,335.

ANTHEM—MIXED VOICES

BACH, JOHANN SEBASTIAN
13,744—**Break Forth, O Beauteous Heavenly Light.** 08

This superb choral is from The Christmas Oratorio, and is among the finest of Bach's chorals in its stately melody and rich weaving of voices. As an introduction to a fine Christmas service it is of notable beauty.

BARNES, EDWARD SHIPPEN
13,765—**Thou Little Joy of Heaven.** 12

This charming carol-anthem has the simple and naive feeling of archaic religious music combined with modern richness of texture and suppleness of melody. It will become either a regular church service or fit happily into a series of carols.

RYDER, ARTHUR H.
13,764—**Shout the Glad Tidings.** T. (or S.) and S. 12

Of festal character is this musically anthem, which has both spirit and dignity. The chorus writing is broad and massive; and, with the accompaniment, shows a ripe and interesting harmonic scheme.

DRESSLER, LOUIS R. **CAROLS**
13,759—**Christmas Morn is Come Again.** Unison. 08

A blithe and happy melody, which may be given to a soloist, with a Refrain in the same melodious vein.

FORSYTH, CECIL
13,733—**The Burning Flame.** Mixed Voices. 12

An agreeably archaic melody is here set to three verses, but the treatment is varied and together with the interludes makes really a carol anthem. Verse one has much of unison work; Verse two is assigned to an alto solo; Verse three is in full harmony with a massive accompaniment.

MANNEY, C. F. Arranger.
13,755—**Six Traditional Carols for Christmas.** 20

For Women's Voices. (Three-part)
Includes the following favorites: God Rest You Merry, Gentlemen; Here a Torch, Jeannette Isabella; Sing We Noël; O Come, All Ye Faithful; The First Nowell; Silent Night. They are arranged for soprano I and II, and alto, with an accompaniment suitable for organ or piano.

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"One of the most important of new issues is the 'Sonata Romantica' by Pietro A. Yon. Mr. Yon has made his home in America for many years, and his recital work has made his name known all over the country; in fact, one rarely sees a recital program without one or more of his works included. This sonata, which is the third, does not belie its title. It is of moderate difficulty, and the composer is in a happy mood through all three brilliant movements. It has all the earmarks of popularity, and it ought to become one of the most popular of modern sonatas. The Adagio contains some of the most beautiful passages Mr. Yon has written. On an organ with well voiced flutes and strings, it cannot fail to please. The last movement, in the style of a Toccata, is a stunning piece of writing that is bound to bring down the house. It is a work that should be in the library of every organist."



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IN BATAVIA, N. Y., CHURCH**

OPENING OF THREE-MANUAL

George Edward Fisher Gives Dedicatory Recital—Straight Specification, with Unusually Complete Set of Couplers.

Hillgreen, Lane & Co. of Alliance, Ohio, are the builders of a three-manual organ opened Sept. 14 in the First Presbyterian Church of Batavia, N. Y. The dedicatory recital was played by George Edward Fisher of Rochester, who gave a program including the following: Prelude in G minor, Bach; Adagio, Ries; Allegretto, Rousseau; "Volga Boatmen's Song," Russian; Canzonetta, Hollaender; Concert Etude, Yon; Adagio, Enesco; Allegretto in B minor, Schubert; Serenade, Schubert; "Piece Heroique," Franck; "Moment Musical," Schubert; "Fireflies," Savino; Largo, Handel; "Indian Lament," Grunn; Madrigal, Whelpley; "Tannhäuser" March, Wagner.

This organ is straight throughout, without any augmentations. It has, however, an unusually complete set of couplers, including, for instance, a swell quint to pedal. The console has stop tablets arranged in a semi-circle.

Following is the specification of the instrument:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Wald Flöte, 4 ft., 73 pipes.

- Flautina, 2 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp.

ECHO ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Vox Celestis, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 pipes.
- Flute, 8 ft., 32 pipes.

Special Services at Butte, Mont.

Sunday morning, Aug. 5, an impressive memorial service for President Harding was held in Grace M. E. Church, Butte, Mont. The pastor, the Rev. Charles F. Wolfe, gave an address on "Our National Loss." After the address, the large audience paid silent tribute of respect by standing while Handel's Dead March in Saul was played by the organist, Edward C. Hall. The choir of the church began the season's work on Sunday, Sept. 2, and in the evening presented an elaborate program. At that time Mr. Hall gave his 726th vesper organ recital in Butte, playing the following numbers: "Jubilate Deo," Silver; Allegro (Cuckoo and Nightingale Concerto), Handel; "In Summer," Stebbins; "La Serenata," Braga; "Grand Choeur" in D, Guilmanant.

Lillich to Pullman, Wash.

George O. Lillich, A. A. G. O., organist of the First Congregational Church of Eau Claire, Wis., has accepted the position of professor of organ and theory at the State College, Pullman, Wash., and has moved to the Pacific coast. Mr. Lillich passed the summer studying in Chicago.



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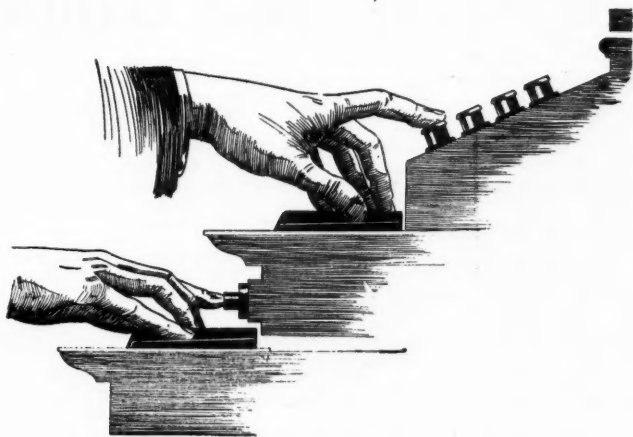
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The mechanism of the stop action, except the contacts, has been removed to the organ chamber, for the first time breaking away from the mechanical difficulties of placing this mechanism in the console itself. Thus, the Luminous Stop Console is mechanically the simplest unit possible.

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RECITAL PROGRAMS

Stanley Martin, Chicago—Mr. Martin, organist of St. Mark's Church at Evanston and of the Sunday Evening Club of Chicago, recently visited northern Michigan and gave recitals at Houghton and Hancock. At the latter city he played as follows at the First Congregational Church: Suite in F, Corelli-Noble; "Le Petit Berger," Debussy; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet; "The Cuckoo," Lemare; "Chant de Bonheur," Lemare; "Chanson," Candlyn; "L'Organo Primitivo," Yon; Sonata in A minor, Borowski.

This program was given at Trinity Church, Houghton; "Le Bonheur," Hyde; "Chanson de Soir," Matthews; "Evening Bells and Cradle Song," Macfarlane; Scherzo (Fifth Sonata), Gullmant; "Contrasts," Browne; Nocturne, Ferrata; Sonata in A, Faulkes.

Miss Lillian Carpenter, F. A. G. O., New York City—Miss Carpenter gave a recital in the First Presbyterian Church of Gowanda, N. Y., Sept. 11, playing the following program: Symphony 6 (Allegro and Adagio) Widor; Toccata in D minor, Bach; Largo, Handel; "Marche Religieuse," Gullmant; Allegretto, Gullmant; "In Summer," Stebbins; Toccata, Faulkes.

Dr. Percy B. Evereden, St. Louis, Mo.—Summer programs at First Church of Christ, Scientist, have included: "Shepherd's Morning Song," Davis; "March of the Holy Grail," Wagner; Triumphant Chorus, Gullmant; "A Cloister Scene," Mason; Fugue on "B-A-C-H," Koch; "Covenanters' March," Halling; "An Indian Legend," Candlyn; "Pomp and Circumstance," Elgar; "Grand Choeur," Hollins; "Song of the Volga Boatmen," arranged by Stewart; Offertoire in G, Wely.

Lynwood Farnam, New York City—Mr. Farnam, who has returned after a summer spent in Europe, gave several important recitals in England, as set forth in Musical Opinion of London, to which we are indebted for the following programs:

At York Minster, Sept. 1—Introduction, Passacaglia and Fugue (E flat minor), Healey Willan; Allegro from First Trio Sonata, Bach; Meditation in Ancient Tonality, Harvey Grace; Toccata on "Ave Maris Stella," Marcel Dupre; Meditation in A, Edward C. Baird; Intermezzo from First Symphony, Widor; Prelude on a Theme in Gregorian Style, Eric De Lamarter; Scherzetto in F sharp minor, Louis Vierne; "Chanson," from Sketches (Op. 34), Edward Shippen Barnes; Chaconne in B flat minor (Op. 73), Sigfrid Karg-Elert.

At Westminster Catholic Cathedral, London, Sept. 13—Prelude and Fugue in F minor, Bach; "Hark! A Voice Saith: 'All is Mortal,'" Bach; "Now, Rejoice Ye, Christians," Bach; Meditation in Ancient Tonality, Harvey Grace; Toccata on a Gregorian Theme (from First Symphony), Edward Shippen Barnes; "Meditation a Sainte-Clotilde," Philip James; Scherzetto in F sharp minor, Louis Vierne; Introduction, Passacaglia and Fugue (E flat minor), Healey Willan.

Lynwood Williamson, Greensboro, N. C.—Mr. Williamson, organist of the National Theater and of the First Presbyterian Church, has been giving Sunday morning and evening preludial recitals at his church. Among his recent offerings have been the following:

Aug. 19—Andante from "Symphonie Pathetique," Tschalkowsky; "Song of Sorrow," Nevin; "A Cloister Scene," Mason; Nocturne, Stebbins; Andante from the "Petite Symphonie," Gounod; Meditation, Biggs.

Aug. 26—Londonderry Air, Sanders; Caprice, Mathews; Melody in A flat, West; Intermezzo, Hadley; "In Summer," Stebbins; Andante Religioso, Kinder.

Sept. 2—Romance in G, Shelley; Pastoral Symphony ("Messiah"), Handel; Largo, Bonnet; Prelude in A major, MacDowell; Romance, Svendsen; Communion, Gullmant; "On the Lake of Galilee," Barton; Meditation from "Thais," Massenet.

George L. Hamrick, Jacksonville, Fla.—Mr. Hamrick, organist at the Arcade Theater, gave the following program to mark the opening of the Austin organ in the Riverside Park Methodist Church on the evening of Sept. 3: "Suite Gothique," Boellmann; Serenade, Schubert; "Pilgrims' Chorus," Wagner; "Peer Gynt" Suite

("In the Morning" and "Ase's Death"), Grieg; Fantasia on Old Southern Air, Lord; "Pilgrim's Song of Hope," Batiste; Sketches of the City, Nevin; Overture to "William Tell," Rossini; "To My Mother," Lemare; Grand March from "Aida," Verdi.

Leah Mynderse, A. A. G. O., New York—Miss Mynderse, organist of Morning-side Presbyterian Church, New York, gave a recital Aug. 29 at St. John's Lutheran Church, Altamont, N. Y., where she spent six weeks at her former home. The program was as follows: Toccata in D major, Kinder; "Romance sans Paroles," Bonnet; "From the South," Gillette; Allegretto, Wolstenholme; Fantasia, Bach; "Eventide," Frysinger; Serenade, Lemare; "Le Cygne," Saint-Saens; "Will o' the Wisp," Nevin; "Variations de Concert," Bonnet. Miss Mynderse also substituted for five Sundays for George Yates Myers, organist of the First Presbyterian Church, Troy, N. Y.

Norman Landis, Flemington, N. J.—Mr. Landis gave the following program Sept. 14 at the Presbyterian Church of Flemington: Toccata and Fugue, D minor, Bach; Menuett, C. Ph. E. Bach; Fountain Reverie, Fletcher; Sonata Romanica, Introduction and Allegro and Adagio, Yon; "Elves," Bonnet; A Familiar Melody, arranged for organ by E. H. Lemare; Toccata from "Suite Gothique," Boellmann.

Chas. L. Cocke, Jr., Chicago—Mr. Cocke, organist and director at the Hyde Park Congregational Church, gave a recital on the municipal organ at San Francisco Aug. 26, presenting the following program: Prologue (Suite for Organ), Rogers; Air for the G String, Bach; "Gavotte et Musette," Bach; "The Bells of St. Anne de Beaupre," Russell; "Souvenir," Kinder; Toccata (Fifth Symphony), Widor; Spring Song, Mendelssohn; "Evening," Keller; "Marche Religieuse," Gullmant.

Mrs. D. B. Wright, Milwaukee, Wis.—In a vesper organ recital at the Church of the Incarnation Sept. 12 Mrs. Wright, organist of the Church of the Redeemer, played these selections: Prelude, "Suite Gothique," Boellmann; Sonata in G, Rheinberger; "Ave Maria," Arkadelt; "In Paradisum," Dubois; "Flat Lux," Dubois; Scherzo Symphonique, Russell King Miller; Meditation, Sturges; Vesper Hymn, Whitney.

Carl R. Youngdahl, Sioux Falls, S. Dak.—Mr. Youngdahl, of Augustana College, gave the following program Aug. 19 at the Vangen Lutheran Church of Mission Hill, S. Dak.: Sonata in D minor, Mendelssohn; "Grande Fantaisie de Concert," Callaerts; "Ave Maria," Schubert; Scherzoso, Rogers; Humoresque, Dvorak; "Hymn of Glory," Yon; Largo, Handel; Allegretto, Wolstenholme; "Hosannah" (Chorus Magnus), Dubois.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular recitals at the Auditorium: Prelude and Fugue, E minor, Bach; Aria, D major, Bach; Priests' March from "Athalia," Mendelssohn; Canon, D major, Schumann; Prelude to "Lohengrin," Wagner; "Ave Maria," Schubert; Prelude to "The Deluge," Saint-Saens; "Verset," Franck; Triumphant March, Purcell; Love Song, Liszt;

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"Chanson Triste," Tschalkowsky; Intermezzo, "Just for Fun," Hastings; Consecration Scene from "Aida," Verdi.

Fred Faassen, Zion, Ill.—At Shiloh Tabernacle Mr. Faassen has played as follows:
Sept. 9—Festival March, Foote; Humoreske, Dvorak; "The Son of God Goes Forth to War," Whiting; Invocation, Capocci; Prelude and Adagio from Third Sonata, Gullmant; Menuet from Overture to "Berenice," Handel; Postlude in E flat, Abernethy.

Sept. 14—Overture in C minor and major, Adams; "Lead, Kindly Light," Dykes.

Paul G. Hanft, Boise, Idaho—Mr. Hanft, organist and choirmaster of St. Michael's Cathedral, assisted by Mrs. Hanft, soprano, gave a recital in the First Baptist Church Sept. 18 on a new Kimball organ. The organ selections were: "Morning" from "Peer Gynt" Suite, Grieg; "Warum," Schumann; "Rimembranza," Yon; "Solace," Pease; Trio in D minor, Bach; "Vision," Rheinberger; "Lied," Dethier; Preludio and Adagio (From Sonata in C minor), Gullmant; Concert Overture in E flat, Faulkes; "Traumerel," MacDowell; Russian Boatmen's Song, arranged by Eddy; "La Cinquantaine," Gabriel-Marie; Romance, Zitterbart; Pilgrims' Chorus from "Tannhauser," Wagner; Toccata in G major, Dubois.

Frederick C. Mayer, Woodville, Ohio—In an inaugural recital on a two-manual Moller organ in St. Paul's Lutheran Church at Maybee, Mich., Professor Mayer was assisted on Sept. 16 by Paul G. Dannecker, violinist, of Fort Wayne, Ind. Mr. Mayer's numbers included: Fantasia and Pastorale from Sonata in D flat, Rheinberger; Chorale Prelude, "O Haupt voll Blut und Wunden," Bach; "Noel Ecossais," Gullmant; Pastorale, from Sonata 1, Gullmant; Toccata and Fugue in D minor, Bach; Meditation, Sturges; "A Londonderry Air," Coleman; "In Summer," Stebbins; "Marche Nocturne," MacMaster; "Neptune" (from Sea Sketches), Stoughton.

Miss Mary Downey, St. Paul, Minn.—Miss Downey, a pupil of Pietro A. Yon, gave the following program on the St. Paul Auditorium organ Aug. 31 for the American Bar Association: Toccata, Widor; March in D, Gullmant; "Nymphs and Fairies," Bemberg; "Christmas in Sicily," Yon; "Song of India," Rimsky-Korsakoff; "Valse Triste," Sibelius; Minuet, Mary Downey; "Marche Russe,"

Schminke; Indian Love Lyrics, Amy Woodford-Finden; "Traume," Wagner.

Ruby Belle Nason, Mansfield, Ohio—In her programs for "Within the Law" the week of Sept. 16 at the Majestic Theater Miss Nason played: Elegie for String Orchestra, Andante Cantabile (Fifth Symphony) and Intermezzo from Suite, Op. 43, Tschalkowsky; Finale of Act I, "Prince Igor," Borodin; Nocturne in B minor, Lemare; First and Fourth Movements of Symphony in G minor, Mozart; "Speranza," Yon; Adagio Patetico and Scherzo (from Symphony in D minor), Lemare.

The week of Sept. 3 she played these recital numbers: Capriccio, Faulkes; Grand Polka de Concert, Bartlett; Dramatic Tension, Firmin Swinnen; Scherzo and Overture from "Midsummer Night's Dream," Mendelssohn; "Rhapsodie Triste," Carbonera-Irwin; Allegro and Adagio from Fifth Sonata, Gullmant.

St. Paul's Episcopal Church at Petersburg, Va., of which D. Pinckney Powers is organist, is to have a new Skinner organ of twenty-eight speaking stops which is to be completed about Oct. 1. It is expected that Chandler Goldthwaite will give a dedicatory recital on this instrument.

C. Albert Scholin, organist and director at the First Methodist Church of Waterloo, Iowa, has been elected also choirmaster of the First Evangelical Church of Waterloo. He will unite his two choirs for some important works this season.

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J. Lamont Galbraith	Glory to God in Highest Heaven.....	.12
Harry Patterson Hopkins	Calm on the Listening Ear of Night.....	.12
C. S. Briggs	There Came Three Kings.....	.12
Cuthbert Harris	Still Chime the Merry Christmas Bells (Trio, S.S.A.)	.12
Robert Kilgour	Sing, O Heavens.....	.12
A. W. Lansing	There Were in the Same Country.....	.15
E. J. Decevee	Angels From the Realms of Glory.....	.12
Paul Ambrose	Sing, O Choirs, in Highest Heavens.....	.12
Ernest A. Dicks	Glory, Praise and Power.....	.12
A. W. Lansing	O Thou That Tellest Good Tidings.....	.12
John W. Bischoff	Hallelujah, Christ is Born.....	.12
Paul Ambrose	Asleep in the Manger (Trio, S.S.A.).....	.12
Anna Priscilla Risher	Peace and Goodwill (Trio, S.S.A.).....	.15
Ernest A. Dicks	Arise, Shine, O Jerusalem.....	.12
Cuthbert Harris	O'er the World in Silence Sleeping.....	.12
F. Leslie Calver	O Come, Let Us Adore Him.....	.12
Cuthbert Harris	The Everlasting Light.....	.12
J. Edgar Birch	O Little Town of Bethlehem.....	.12
F. Leslie Calver	How Peaceful Was the Night } Just Issued {	.12
J. Frank Russell	Shout the Glad Tidings.....	.12

CHRISTMAS CAROLS

MIXED VOICES

Mabel W. Daniels	Years, Years Ago in Bethlehem.....	.10
G. A. Grant-Schaefer	Four Christmas Carols.....	.12
Gustav Holst	Four Old English Carols.....	.16
Margaret Ruthven Lang	In the Manger.....	.12
Heller Nicholls	Hail, Thou Ever Blessed Morn.....	.12

TWO-PART

Muriel Elliot	The Shepherds Had an Angel.....	.06
Purcell J. Mansfield	The Babe in Bethlehem's Manger Lay.....	.08
Purcell J. Mansfield	Christ Was Born on Christmas Day.....	.08
Purcell J. Mansfield	When the Crimson Sun Had Set.....	.08
David Nyvall	The Gladdest Day of the Year.....	.08

UNISON

George Henschel	The Knight of Bethlehem.....	.06
Boris Levenson	Stars Were Jewels in the Sky.....	.06
Bessie E. Novotny	The Prince of Men.....	.05
Wm. Lyndon Wright	Away in a Manger.....	.05

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T. Tertius Noble Re-elected President of National Association of Organists—Next Session Probably to Be at Atlantic City.

[Continued from page 2.]

closely screened to permit of the thrilling climax which one naturally expects, but in other respects it was most satisfying. In the "Papillons Noirs," by Mr. Jepson of Yale University, Mr. Gleason was able to paint a picture of which only the very modern organ is capable. The harmonic moods were portrayed in all of their richness and with a subtle elasticity.

Bonnet's charming "Ariel" was followed by an Adagio by Mark Andrews, which was loudly applauded. The effective Vienne Scherzetto in F sharp minor and the brilliant Concert Variations of Joseph Bonnet brought the recital to a close.

Mr. Gleason's technical resources are always adequate and he has a dignity of style which is most refreshing. It would not be fair to close the review of his recital without complimenting him upon the scheme of his program. From beginning to end there was a variety in the works presented, and this is one of the great arts in giving an enjoyable organ recital.

Eastman Theater Demonstration.

At the close of the Gleason recital the convention visitors were escorted to the great Eastman Theater, where John Hammond gave a demonstration on the Austin organ, which is the largest theater organ in the world. Coupled with the magnificence of the theater and the splendor of such an instrument this hour was one long to be remembered. Mr. Hammond played with excellent taste and gave us the full resources of the organ.

Recital by T. Tertius Noble.

The first evening recital of the convention was given Tuesday in Kilbourn Hall by T. Tertius Noble, organist of St. Thomas' Church, New York City, and president of the National Association of Organists. A large audience had gathered in anticipation of a musical treat and it is safe to say no really musical person was disappointed. Dr. Noble is conservative in his playing and, with his vast experience, his recital lent much dignity to the program of the week. His program of the evening was sombre in character, the Guilmant Song without Words and the two charming Preludes of Stanford being the only pieces in major keys. The Concerto in G minor by Matthew Camidge was a capital opening number and Handel in style. It was given with splendid rhythmic effect. The Bach Prelude and Fugue in C minor was played in traditional style and with refreshing registration. His own two numbers—"Prelude Solennelle" and Toccata and Fugue in F minor—were fine examples of American organ music, for Dr. Noble is an American now even though English by birth. The "Prelude Solennelle" has just been published and, as a program note stated, was written in memory of a former pupil who was drowned amid tragic circumstances in Canada. It contained beautiful harmonic progressions and was compelling in interest throughout. His two French numbers, the one by Guilmant and the Andante by Boely—especially the latter—contained some lovely bits of phrasing. The Overture by Thomas Adams closed the program.

Greetings of Organizations.

Wednesday opened with a meeting of the executive committee at 9 a. m. At 10:30 the convention assembled for a session which was highly important in the organ world. President T. Tertius Noble of the N. A. O. presided and introduced Dr. Healey Willan of the Canadian College of Organists. Dr. Willan spoke of the friendliness of our two great nations, divided by a line which doesn't exist, and extended a cordial invitation to all to visit the Canadian convention Sept. 4.

Frank L. Sealy, warden of the American Guild of Organists, followed and told of his recent visit in the west, where he found all conditions of organ playing, from poor to excellent. He reported that he found some "jazz" in the pulpit and not all on the organ bench, as is the common idea. He expressed his great friendship for the N. A. O. and suggested that all pull together for the common good of the profession.

The American Organ Players' Club was represented by Dr. John McE. Ward. He expressed his pleasure over being able to attend this convention after being absent from two, and brought most hearty greetings from Philadelphia.

Robert Berentsen, as president of the youngest organization, the Society of Theater Organists, bespoke his appreciation of the N. A. O., which had done much to assist the S. T. O. in its growth. He also gave a short review of the recent activities and reported an increase of fifty-five members in one year.

This unique session was followed by a round-table conference on examinations. The speakers were Frank L. Sealy and John F. Hammond. The requirements of the examinations of the A. G. O. and the S. T. O. were explained in detail and Mr. Sealy laid stress on the importance of the study of strict counterpoint.

Mr. Hammond told of the efforts of the S. T. O. in setting a high standard for its members, and pointed out that extemporization must receive serious study if one is to succeed in the theater.

Mr. Noble took an active part in the discussion which followed and explained that the examiner was not the hard-hearted individual one might accuse him of being, but that he really wanted to help the candidate. He cautioned against too much speed in preparation and cited his own experience of nine years of study before receiving his degrees.

Wednesday noon brought a conference on the work of the reference committee, T. Tertius Noble presiding. In the absence of Adolph Wangerin, president of the Organ Builders' Association, David Marr of Warsaw, N. Y., gave a greeting and spoke of the recent O. B. A. meeting in Chicago. He reported that their findings showed that there was very little difference in standard organs at present. He voiced the opinion that any radical changes in arrangements of the console, etc., must emanate from the organist and not the builder.

Reginald L. McAll gave a report of the joint reference committee meeting in New York and told of the questionnaire which was sent to all organ builders. Very little information was secured in that way, but it was suggested that the efforts be renewed. Ernest M. Skinner suggested that a trial console be built in which every part be adjustable. Representative organists would be invited to try that console and from such a test one definite console design might be determined.

As secretary of the O. B. A., S. E. Gruenstein of Chicago advocated a standardization for organists. He believes that no progress can be made until organists will unite rather than insist upon their own individual pet ideas.

The result of the meeting seemed to suggest that advancement had been made and that undoubtedly uniformity of console design would come in the near future.

The paper of Professor H. Augustine Smith of the Boston University School of Religion and of Chautauqua, well known as a choral conductor and hymn book author, occupied the early afternoon. This paper is published in part on another page of this issue.

Recital by S. Wesley Sears.

Catholicity of taste marked the selection of the program of S. Wesley Sears, the well-known Philadelphia organist who gave the Wednesday afternoon recital in Kilbourn Hall. He chose to begin each of the first three works listed on the program, as published in The Diapason, pianissimo, working up to an intense climax when this was called for. Reger's "Benedictus," one of that master's best and most interesting works, received a

soulful interpretation. In the Andante from the Fourth Trio Sonata of Bach Mr. Sears gave as fine an example of trio playing as has ever been heard at any of the conventions, in the phrasing, contrast of color effects and accuracy of technique.

At the close of the Sears recital our members were once more entertained in the Eastman Theater. Robert Berentsen, who recently succeeded Dezzo d'Antalfy as organist in that theater, was at the console. In the short space of a few days he had grasped the possibilities of the organ and he presented on this occasion a most clever accompaniment to the feature picture "Hollywood." His musical characterization seemed to make the most of each humorous and dramatic point and every emotion portrayed in the film.

Festival Organ Concert.

A real gala program was offered for the "festival organ concert" at the Eastman Theater Wednesday evening, when the orchestra of the theater under the direction of Vladimir Shavitch, its conductor, co-operated with the soloists of the N. A. O. Guy F. Harrison of Rochester, Frank Stewart Adams of New York, Eric De Lamararter of Chicago, Firmin Swinnen of Philadelphia and Palmer Christian of Chicago were the stars of the evening.

Mr. Harrison opened as soloist in Handel's Second Concerto, for organ and orchestra, with Mr. Shavitch conducting. It was a scholarly and interesting rendition and well illustrated what can be done in the "movie" house in the way of classical music. Then followed Bossi's Concerto in A minor by Mr. Adams. He played the adagio with a clean-cut organ technique that evoked admiration and in contrast showed great brilliancy in the finale-allegro. Next Mr. De Lamararter was heard in three Widor compositions. He offered the variations from the Gothic Symphony; the Cantilene from the Symphony Romane and the Finale from the Eighth Symphony. Mr. De Lamararter's playing was as impeccable and artistic as it always is. The N. A. O. delegation being seated in the balcony, some distance from the organ, a great deal of the delicacy of some of the playing was lost to this part of the audience.

Next came a most excellent rendition of the variations from the Widor Fifth Symphony, by organ and orchestra, with Mr. Swinnen at the organ. This is the orchestration of this organ work made by Mr. Adams and which has attracted wide attention. Mr. Adams' version seemed more beautiful than ever before and the rendition was given with spirit and fine interpretation. Mr. Swinnen's pedal cadenza lent a decidedly brilliant touch to the performance.

The closing number of this rich program was De Lamararter's Concerto in E major for organ and orchestra, with Mr. Christian at the organ. The three movements of this concerto are familiar to Chicago concert-goers, as the work was presented by the Chicago Symphony Orchestra, but it was a novelty to the majority of those at Rochester. A very patent fact was the excellence of Mr. De Lamararter's conducting. Although there had been almost no opportunity for rehearsal, the orchestra responded so spontaneously to the Chicago man's beat that it was a source of comment by all present. The work itself revealed the genius of Mr. De Lamararter. Mr. Christian at the great theater organ completed the ensemble. His playing was so thoroughly excellent that the critics of Rochester and all the visitors to the convention put him down at once as one of the organ virtuosos of the day.

It is no exaggeration to say that the performance as a whole was rated generally as one of the finest offerings ever presented at any N. A. O. convention.

Demonstration by S. T. O.

For the last four conventions one morning session has been set aside for the S. T. O. and each year this session gains in interest and importance. The program on Thursday morning opened with a short address of welcome by Victor Wagner, musical director of the Eastman Theater. Robert Berentsen, president of the S. T. O., gave a brief survey for the year 1922-23. He

voiced an appreciation of the wonderful facilities of the Eastman Theater for the presentation of the highest in musical literature. He told of the activities of the New York City S. T. O., which included three public demonstrations and many social events. John Hammond then outlined the features of the massive organ in the Eastman Theater, and introduced Frank Stewart Adams, who gave a most clever and enjoyable organ sketch, "The Apartment House." Mr. Adams demonstrated a point which the "movie" organist wishes to prove—that he may be artistic and also extremely amusing. Mr. Adams proved on Wednesday night that he was a serious recitalist and on this occasion gave demonstration of his spontaneous humor. This sketch was followed by a feature picture, "The Primitive Lover," for which John Hammond furnished the musical setting. He employed three important themes and improvised a very finished musical background in his well-known manner.

Following these two demonstrations, Dr. Alexander Russell of New York City spoke on the future of the theater organist and among other things said: "There are from 10,000,000 to 15,000,000 people who visit the motion-picture houses daily and, whether we like it or not, the coming generation is largely having its dramatic, literary and musical tastes formed by what it sees and hears in the motion-picture theater."

Following this demonstration the convention adjourned to the Eastman School and listened to a paper by Herbert S. Sammond, published in the September Diapason.

The paper of Professor Hamilton C. Macdougall of Wellesley College, on "The Country Organist," was presented early in the afternoon. A large audience heard Professor Macdougall, and his interesting remarks, published in the September Diapason, were received with very evident satisfaction.

Recital at Eastman Home.

Harold Gleason's informal recital at the home of George Eastman on Thursday afternoon was a thoroughly delightful affair. The guests sat in the spacious rooms of the charming home and listened to a beautifully selected program such as would please the taste of a music lover who at the same time sought after variety rather than mere weight. This Aeolian organ is one of the most beautifully voiced residence instruments this writer has had the privilege of hearing and under the hand of Mr. Gleason, who has been Mr. Eastman's private organist for several years, it revealed all its possibilities of beauty.

After the Chorale in E major of Jongen and Noble's Solemn Prelude Mr. Gleason injected by way of variety Bonnet's well-known "Ariel" and gave a most artistically dainty rendition of Stoughton's "March of the Gnomes." The remainder of the program included the Jepson "Papillons Noirs," Bird's Oriental Sketch, the Andante Cantabile from Widor's Fourth Symphony; "Dawn," by Lemare; the Londonderry Air and the Toccata from Widor's Fifth Symphony.

Mr. Gleason succeeded in giving the large company of guests a most pleasant afternoon and the contrast of this home program as against the heavier concert programs and theater demonstrations in the Eastman School and Theater was indeed refreshing.

After Mr. Gleason's program those present were invited to inspect and play the program and Rollo Maitland, Miss Alice R. Deal and others were heard in the social half-hour that followed the set performance.

Healey Willan's Recital.

Dr. Healey Willan's recital Thursday evening was his second in the United States; his audience, therefore, was almost entirely unacquainted with his playing, though his compositions are well known. In the course of the evening Willan the player completely won the admiration of his hearers, only to be overshadowed in the last number by the greatness of Willan the composer. President Noble introduced the recitalist as "the composer of a truly magnificent modern classic," and the Introduction, Passacaglia and Fugue proved worthy of that descrip-

tion. The noble dignity of the Introduction; the astonishing variety of the Passacaglia with its cumulative beauty, the might and splendor of the Fugue, these, with a playing at once virile and mystical, made an impression which is one of the lasting benefits of the convention.

Dr. Willan is like no other player familiar to American audiences. He does not regard the organ as an orchestra; in fact, he disregarded the fine solo reeds throughout his program. But while you are listening to him you are not thinking of his registration; you are feeling a compelling emotion which only a great artist can achieve. You are not exactly hearing the artist; you are overhearing. It may be the reticent tenderness of Handel's Minuet from "Berenice" or the eloquent depth of Howells' First Rhapsody or the vigor of a Rheinberger Fugue; but over it Willan manages to throw a glow of luminous and curiously elevating beauty. He is a haunting player, a fine musician, and a very great composer.

Noble on Choral Competitions.

At the close of the business meeting Friday Mr. Noble gave his talk on "Choral Competitions." He presented a brief résumé of the wonderful work accomplished in England, where the standard of church choir singing had been lifted to a very high level by such competitions as are held there yearly. He then brought us nearer home by telling of the competition festivals begun in Winnipeg five years ago. At first the music was of a very poor quality and few took part in the festival. The second year 3,000 school children were present and their work had improved from 40 to 80 per cent. Last year one children's choir under a woman conductor received a mark of 97. He pointed to these results not only as a great achievement for the children, but also as being of great educational value to the public. In this way he suggested the public at large becomes educated to discriminate between the good and bad in music.

Mr. Noble outlined the scheme for a vast festival for Greater New York which will begin in October. There will be competitive contests for every phase of music. Mr. Noble believes that this idea will develop in America as it has in the old world and be of great value to our musical life.

Willan on Improvisation.

At 11:30 Dr. Healey Willan in Kilbourn Hall gave an interesting talk on improvisation and interspersed his remarks with explanations at the organ. The subjects treated were:

1. The Prelude—(a) Before the Service. (b) Before the Anthem.
2. Interludes during the service.
3. The Postlude.

Dr. Willan gave facile improvisations and ones strictly in keeping with the church service.

Palmer Christian's Recital.

Palmer Christian of Chicago was the last recitalist of the convention, being heard in the program, as published, on the afternoon of Friday, the closing day, in Kilbourn Hall. One of the first things Mr. Christian proved was his ability as a program maker, for there was no lack of variety in his offerings. Another immediately patent fact was his taste in registration and his ability as a color artist.

The opening number, the Schumann Passacaglia and Finale on B-A-C-H, was a colossal work. In contrast was the charming Improvisation of Karg-Elert. The Toccata, Adagio and Fugue in C of Bach, seldom heard in recital, was done with fine effect, and the Adagio was most colorful. Then there was a delightful rendition of Guilman's "Dreams," from the Seventh Sonata.

The Third Sonata of Felix Borowski, still in manuscript, was one of the big numbers on the program and was a good example of contemporary organ composition. It was not, however, interesting throughout its four movements. Mr. Christian had a very large audience and a most enthusiastic one, and received an ovation after the recital of which he may well be proud.

Banquet Closes Convention.

Rochester during the whole convention upheld its reputation as an ideal city for a convention. The local N. A. O. added a delightful climax to the whole four days by inviting the convention members to be their guests for the annual banquet. They chose a perfect setting for this event in selecting Newport, on Irondequoit Bay. The trip was made in automobiles. The convention could not have been a complete success with the omission of one well-known national anthem and so as we assembled at the festive table once more our good friend Sammond saved the day by drawing forth the familiar "Yes, We Have No B——" from a mammoth concealed organ which someone immediately recognized as a "Skinner." This was only the beginning of an evening of the heartiest good fellowship.

Henry S. Fry acted as toastmaster and in his characteristic manner introduced the various speakers of the evening. T. Tertius Noble spoke of

the great joy Rochester had given to all, and of the value of such a convention to our future success. He was followed by Dr. Healey Willan, Senator Emerson L. Richards of New Jersey and Reginald L. McAll. Mr. McAll asked that all try to spread the good of this convention. Frank Stewart Adams showed that his humor is not confined to his organ playing. Among other speakers were: John Hammond, Ernest M. Skinner, Dr. Harold Thompson, Harold Gleason, Frank Sealy, Mrs. Kate E. Fox, Frederick Schlieder, Miss Alice Deal, Willard Irving Nevins and F. W. Riesberg.

About 150 attended this banquet and all were of the one opinion that Rochester had been an ideal host.

After the dinner the visitors departed, largely in upper berths and coach seats, due to the fact that the close of the convention came simultaneously with the heavy Labor Day holiday travel and the rush of returning vacationists hurrying back in time for Sept. 1.

The New Jersey members at Rochester held a luncheon at the Pine Tree Inn Thursday, Aug. 29. About thirty were present. President and Mrs. Noble and Warden Sealy of the American Guild of Organists were present.

N. A. O. Executive Committee.

The first executive committee meeting of the present season was held at headquarters in New York Monday, Sept. 24. The attendance was large and everyone showed enthusiasm for the work at hand.

The treasurer's report gave an addition of about thirty-five members during the past month.

President Noble gave a brief resume of his visit to the Canadian College of Organists' convention and spoke of the strong feeling of friendship existing between the N. A. O. and the Canadian organization.

Dr. William A. Wolf, state president of Pennsylvania, spoke of his plans for organization in his own state and asked for the co-operation of the executive committee.

Two new members were welcomed by Chairman McAll—Hugh Porter and Senator Emerson L. Richards.

The next meeting will be held Oct. 8.

Prize Offer for March.

A prize of \$250 and an offer of 10 per cent of the firm's share of the royalties is made by the Universal Pictures Corporation for a "march number" which is to be dedicated to the production "The Hunchback of Notre

Dame." The number must contain plenty of chime and bell effects. The Universal production is based on Victor Hugo's work of the same name and has as a background the Cathedral of Notre Dame. The central figure of the production is "Quasimodo," a deformed bell ringer of the Cathedral, who lives only for his bell. Manuscripts must be furnished complete with words and music and should be addressed to the Music Contest Department, Universal Pictures Corporation, 1600 Broadway, New York City. The contest will close Dec. 15.

Hugh Porter in New York.

Hugh Porter, organist of the New First Congregational Church and of Temple Shalom, Chicago, is to pass the winter in New York, devoting most of his time to study with Lynnwood Farnam. Mr. Porter, who is one of the most prominent and talented Chicago organists, intends to return in the spring. He departed from Chicago late in September.

Cotsworth Speaks and Plays.

Albert Cotsworth, organist and director of music at the South Congregational Church of Chicago, spoke and played at the vesper service of the Congregational Church of Dundee, Ill., Sunday evening, Sept. 9. Mr. Cotsworth's subject was "Music in Church." He also rendered several numbers on the organ. The Methodists omitted their evening service in order to accept the invitation to share in this special opportunity.

Crawford Resumes Recitals.

Jesse Crawford returned Sept. 16 to his organ bench at the Chicago Theater, where he gave the first of a series of fall and winter recitals, alternating with the symphony orchestra and its concerts. For the initial program he arranged a list to include the "Peer Gynt" suite by Grieg, "Amaryllis" by Ghys and the "William Tell" overture by Rossini.

Death of J. Powell Jones.

J. Powell Jones, for more than twenty years supervisor of music in the Cleveland public schools, died at his home Sept. 11. Mr. Jones retired from active duty this year, as he had reached the age limit.

William C. Heller, organist and choir director of St. Ann's Episcopal Church, Lowell, Mass., is in southern California on a six months' leave of absence. He is visiting his parents, Mr. and Mrs. Michael Heller at Long Beach.

The American Organist

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A MONTHLY MAGAZINE that tries to please everybody—but must please its editors first. If you do not like it, the editors are sorry; it is being published not for them but for you. None the less, they will not allow any issue to go to the presses until it first satisfies their own ideas and ideals. Life and commerce in America are being built more and more upon these new lines. We who make THE AMERICAN ORGANIST each month are satisfied that it is the best publication for its aims and ideals that is possible to produce, just as we are also sure that THE DIAPASON is similarly the best publication for its aims and ideals that can be produced—which is our reason for not allowing THE AMERICAN ORGANIST to compete in the field of THE DIAPASON. Each is supreme in its own field. Each is essential to the best welfare of every active member of the organ profession in the English-speaking world. Write for a sample copy. If you don't like it, send a card, say which copy you have seen, and ask for another; keep on doing this till you do like it—this is both an invitation and a challenge to every active organist not yet acquainted with the values of THE AMERICAN ORGANIST. The organist who reads both THE DIAPASON and THE AMERICAN ORGANIST is the best-informed and best-equipped organist the world over.

NATIONAL ASSOCIATION OF ORGANISTS IN ANNUAL CONVENTION AT ROCHESTER, N. Y.



Photograph by Charles E. Bunnell, Rochester, N. Y.

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Official Organ of the Organ Builders' Association of America.

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THE "COUNTRY" ORGANIST

It was high time that someone with ability to use plain language should say a word about the "country organist" in the great city—the man who takes no interest in anything outside his own little job, who feels superior to—or at least blissfully ignorant of—anything that others in his profession are doing, and is convinced that if association with the world at large could improve him, such improvement would be superfluous at any rate. Professor Hamilton C. Macdougall, whom we would designate as the grand old man of Wellesley College, were it not for his evident youth and vigor and interest in all that his fellow organists are doing, made pointed reference to this class of "country organists" in his paper at the N. A. O. convention, published in the September Diapason. To quote one paragraph from his address:

We have dubbed this chap a country organist for the reason that he puts himself willfully with regard to opportunities for professional advancement into the same position that the so-called country organist occupies despite himself. The unprogressive organist is a difficult proposition; he will not support the Guild, he will not interest himself in the N. A. O. He is continually yawning about himself and the good he will or will not get out of either organization. It never enters his mind to inquire what he can do to help them. His eternal question is: "What good does the Guild do? What good does the N. A. O. do?" I am reminded of the response made by Edward Everett at the dedication of the Bunker Hill monument. "But I am asked," said Everett, "What good will the monument do?" to which I reply, "What good does anything do?" The question of our unprogressive friends in New York, Philadelphia, Chicago, St. Louis, yes, even Boston, even Rochester, ought to be: "What can I do to help a society devoted to the welfare of the profession of which I am a member?"

Professor Macdougall made a strong plea for the country organist whose opportunities are limited, who hears little good music and whose organ is too often a heart-breaking excuse for a musical instrument. But one of the most encouraging things is to note how these country organists—when they are of the progressive class—devour op-

portunities to hear noted performers, how they send for new music and make every endeavor to keep up-to-date. Hundreds of these country organists spend nearly all their salaries coming to the cities to study from time to time with the best teachers. What a contrast with the other class, which lives in the centers of population, but ignores all the possibilities offered to it! We refer to such, for instance, as organists who have never taken the trouble to hear Marcel Dupre, when he has appeared in their own city. It would seem strange, but is nevertheless true, that there are in New York and Chicago organists who have never heard Bonnet or Dupre or any of the great American organists who have appeared in the last few years. They have not seen any of the large, new organs. When this fact or the opportunities offered by the prominent associations of organists is mentioned to them the almost invariable answer is: "You have no idea how busy I am." Knowing how much busier some of our most progressive organists are, who yet find time to keep up-to-date, the excuse seems amusing.

But the unfortunate thing is that this class to whom Professor Macdougall refers does not usually read anything in the musical papers, and therefore the discussion is largely wasted effort.

"JAZZ" IN THE PULPIT.

Frank L. Sealy, warden of the American Guild of Organists, gave voice to a thought at the N. A. O. convention in Rochester which has provoked comment in all parts of the country when he mentioned the fact that there is too much "jazz" in the pulpits. He instanced the case of a San Francisco minister, who, after taking part in the services for the late President Harding, advertised that he was to preach on the entertaining topic, "The Story of Samson and Delilah; Was This Not the Most Expensive Haircut in History?" Those who heard Mr. Sealy know that there was no malice or spirit of carping criticism in what he said. He merely called the attention of the organists to the fact that "jazz," as he called it, was not all in the organ lofts.

It is naturally very difficult for the organist, no matter what his tastes and policy may be, to avoid similar sensationalism and bad taste when it is demanded from the pulpit and when the tone of the service is made intrinsically cheap by a clergyman who has no sense of the fitness of things. It is refreshing to see that Mr. Sealy's statement received the attention which it did receive in the daily press, including editorial comment. It was not made with a desire for sensationalism, but it hit a mark. When a man of Mr. Sealy's official standing brings these things to the attention of the public, and shows that dignity is too often wanting in the pulpit—and not merely in the choir, as many would have us believe—much good should come from his fearless utterances.

TOO MUCH AT ONE TIME.

After attending the conventions of the National Association of Organists for a number of years the conviction

has become firmly fixed in our mind that the program committee might change its policy to good advantage. Briefly stated, our complaint is that the program is entirely too full. With sometimes three recitals in a day, these being interspersed with important discussions, the convention visitor who attempts to take in everything that is offered him is very much inclined to become a sufferer from musical indigestion. Much as we love the organ, it is possible to fill our systems with so many organ programs at one time that the richness of the diet will make us tire of it. There should be more time for recreation and for personal contact among those who go to these annual gatherings. As matters stand, it is necessary either to miss a part of the program offerings or to engage in a strenuous attendance on the events offered from 9 a. m. until after 10 p. m., with only enough intervening time to snatch the necessary meals.

Either the convention should be extended over a longer period, or, if that is not possible, the number of recitals and papers should be reduced. While, of course, the principal object of the conventions is to offer examples of advancement in organ playing and discussions of important problems for the organist, there is a social side and a recreational side—an opportunity for men living far apart to become acquainted—which is a delightful feature of the conventions, and it should not be neglected.

Our congratulations go to the Pacific Coast Musician on its change from a monthly to a weekly. The first weekly issue was sent out Sept. 15 and shows no change except in thickness from the excellent periodical which has represented the musicians of Los Angeles and vicinity for a number of years and whose editorial policy and news columns are always interesting.

As a matter of educational service to its readers, the Ditson Novelty List, which always contains interesting matter concerning new compositions and makes us more familiar with the contemporary composers, has adopted a new plan by which every composer will be designated when his name is mentioned in a way to indicate his nationality. For instance, every American has the capital letter "A" in parentheses after his name. Under Americans are included not only American-born composers, but those who have become American citizens or are permanently domiciled in this country.

GIVES A "MUSICAL SERMON."

Atlanta, Ga., Sept. 6, 1923.—Editor of The Diapason: I was quite interested in reading Mr. Lindsay's special service plan for quartet choir in the September issue.

We have in our congregation (as will probably be found in most congregations of the Protestant denominations) a certain element to whom so-called "evangelistic" songs make a particular appeal, and in preparing special musical programs it is probably well at times to give some num-

bers of this character, so long as nothing of a positively trashy or maudlin nature is used. In pleasing the people as a whole, the element to whom I refer has to be reckoned with, as quite often you will find them to be the strongest supporters of the church, not only financially, but spiritually, and also in the giving of their time for the benefit of the church.

With this in mind, we some time ago worked out a program to be given by our quartet choir, on short notice and with opportunity for only one rehearsal. We styled this a "musical sermon," the theme being "Jesus Christ, the All-Sufficient Savior." The program is attached. Appropriate scriptures and prayers were worked in by the minister. This is only an outline, as I have forgotten the names of the composers of several of the numbers, but it will perhaps be a suggestion along a certain line for organists who have been up against a similar proposition. Of course the class of music can be changed entirely to fit the various ideas, and one could use just as high-class and difficult music or as simple music as he wishes and as can be provided with the facilities and time at his disposal.

A special musical program of this nature was somewhat unusual in our church; it was declared to be most helpful, and we have had numerous requests to repeat it. Yours truly,

JOSEPH RAGAN,
Organist and Director North
Avenue Presbyterian Church.

Following is Mr. Ragan's program:
Jesus Christ, the Foundation—Hymn, "The Church's One Foundation."

Jesus Christ, the Protector—Trio, "Protect Us Through the Coming Night," Nicolao.

Jesus Christ, the Friend in Need—"He's a Friend of Mine"—Choir and Congregation.

Jesus Christ, the Burden Bearer—"I Lay My Sins on Jesus," Schumann—Quartet.

Jesus Christ, the Redeemer—"My Redeemer"—Quartet and Congregation.

Jesus Christ, the Indweller—Solo, "The Living God," O'Hara.

Jesus Christ, the Intercessor—Hymn, "Depth of Mercy."

Jesus Christ, the Benefactor—"I Gave My Life for Thee," Ambrose—Quartet.

Jesus Christ, the Restorer of Life—Duet from "Elijah," Mendelssohn.

Jesus Christ, the Coming King—Hymn, "One Day"—Choir.

Jesus Christ, the Pilot—Solo and quartet, "Is He Yours?"—Choir.

Benediction—Baritone (sung, special setting).

Organ Recitals for Tourists.

The Travis Park Methodist Church at San Antonio, Tex., has made plans for organ recitals for the benefit of tourists in San Antonio. The recitals will be inaugurated about Jan. 1, and are scheduled for noon each day until about March 30, it is announced. The church has an organ built by Hillgreen, Lane & Co.

GROUP PICTURE TAKEN ON THE BEAUTIFUL GROUNDS OF HOME OF GEORGE EASTMAN.



The Free Lance

By HAMILTON C. MACDOUGALL

At one of the meetings of the New England chapter of the Guild held during the past winter those present debated the subject of free recitals by organists. It seems that the discussion was provoked by a request from a church committee that a new four-manual organ be "opened" by three prominent members of the chapter (John Hermann Loud, Everett E. Truette and William E. Zeuch) in three recitals, without fee. The organ is said to have cost \$45,000 and is in a prominent church in the center of Boston. I admire both the colossal nerve and the good taste of the committee in selecting for the sacrifice such excellent players.

The organ is still "closed."

Can you tell me why churches and Young Men's Christian Associations so often transgress the bounds of propriety and even decency in such matters? Religion is brought into contempt and good causes suffer.

I understand that after the discussion in the New England chapter many of the prominent men declared that from that time forth they were done with free recitals.

Here is a subject that may well be put into the program of the next N. A. O. convention. It is almost hopeless to expect that the Guild will take hold of a vital subject like that or take action with regard to the salaries of organists, for the Guild is conservative, and moves, as the colored brother said, "ponderously."

Recently I acquired a second-hand copy of Banister's Life of G. A. Macfarren (1813-1887), a great man in his day, professor of music at Oxford, principal of the Royal Academy of Music, composer and musical authority. Of course the book seems merely an echo of an almost forgotten past, for in the English 1880's Wagner and Liszt were taboo and consecutive perfect fifths sure evidence of an unregenerate heart. The book is great fun so far as its old-fogyism is concerned, and also worth reading for its many keen criticisms of the classical masters. I quote two "gems":

It is nowadays no novelty to speak of the Gregorian Tones and the Ecclesiastical Modes. Many, however, * * * may be unaware of the musical grounds upon which all persons of cultivated musical taste or even of common sense must, when they become acquainted with the principle, denounce the restoration of Gregorianism as an act of the most absurd, and either willful or ignorant barbarity.

I imagine my anti-Plainsong friends will chortle with joy and shout, "Good for you, old G. A.!"

The other "gem" is:

Much thinking upon your historical concerts brings me to withdraw the advice I gave you that pieces by Wagner and Liszt should be included in the series. These writers are working a great evil upon music. * * * To bring them into notice is to applaud their pretensions.

When I read to myself these choice

bits of musical Toryism from the sturdy English musician who was, after all, in his day a man of mark, I imagine that I felt very much as you do about them. Are we not both thanking our stars that we are not as other men are? We are not as other men are, are we?

But let me quote another passage: "No, until it can be maintained that consecutive fourths and sevenths and consecutive seconds in the same parts are euphonious and agreeable, nor Bach nor Beethoven nor the reverence of all the world shall induce me to admit that they are allowable in harmony, or make me admire the passages in which they occur."

I seem to remember myself saying something very like that about the opening measures of Arthur Bliss' Color Symphony. And you, Gentle Reader, did you not tell me that you couldn't stomach even the least portion of the Debussy String Quartet in G minor? Didn't you call it "damnable stuff"?

Aha! Aha!

It is pleasant to receive once more the programs of the thirty-five organ recitals given by Professor James T. Quarles this last year on the two large organs (Skinner and Steere) in Cornell University. Mr. Quarles closed ten years of service as university organist with a recital on Aug. 14. All the programs in the very beautifully printed book are as good examples of the interesting, well-balanced musical menu as I have seen anywhere. I can only write again what I have so often written—that all young, ambitious players would do well to send for Professor Quarles' book and for that of Professor Samuel A. Baldwin. Since I seldom look over the two annual publications just referred to without finding something listed that I do not know, but that I immediately order, I want to suggest to all makers of programs, especially organ recitalists, that the names of the publishers of all items be included. There may be reason (perhaps more than one) why this may not be done, but I have often wished it would be done and wondered why it was not done.

More on the Organ Prelude.

Kansas City, Kan., Sept. 7.—The writer has noticed George Volkel's article on "The Place of the Prelude." I wish also to comment a little on the subject myself.

Webster defines "prelude" thus: "To serve as prelude to; to precede as introductory; to introduce; to foreshadow." Perhaps the best explanation is "to introduce."

If there is anything provoking, it is when an organist attempts to play beautifully some enriching strains, only to have noisy Sunday-school classes disbanding, doors slamming, loud whispering, and late comers to disturb him. Such annoyances may easily be remedied by a simple method. To have the pastor's cooperation is a great thing. A reminder

that the congregation should pay its every other Sunday during the service courtesy to the prelude, as well as the organist, will bring results. Incidentally, the results may be slow. Even though the best results will never be attained, a marked improvement will come eventually. The writer played in one large downtown church where the pastor was a great assistance toward having the prelude "recognized," and how it did work! And how the late comers did try to be there early! And, best of all, how an organist himself will pour forth his best efforts to win this constant "respect"!

Some people enjoy soft and reverent preludes, while others enjoy the lofty and loud kind. A split policy to please everyone is perhaps the best method to pursue, and is entirely up to the organist's judgment in selecting his preludes.

At times it seems to an organist he will never gain the attention of his audience, not even music lovers, merely through his inability to play an organ, and perhaps to register

properly. Yet the respect of the congregation in remaining quiet is certainly due him, as the prelude is absolutely the beginning of every religious service as a preparation, as a silent prayer period for what is to follow.

Now why can't the prelude be recognized? Surely it would be an easy matter to approach the pastor on the subject. Wouldn't it be enlightening to hear the pastor begin his service thus: "After such a beautiful prelude by our organist, let us continue our service, etc." Then, too, wouldn't it be really "recognizing" the organist and the prelude?

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Advice on Management of a Volunteer Choir

By GEORGE WILLIAM VOLKEL

Now that a new season of ecclesiastical and musical activity has been started, we read of those who have ascended into the higher ranks of musical life. There are also those who have just started out on their musical career as organists of churches where the facilities for exhibiting ability are not great. Such organists must usually deal with volunteer choirs, or at best a volunteer choir with a paid quartet. Many organists have made wonderful successes out of such "material" and have preferred unpaid choristers to those who in some instances receive a high salary. It is true that a great deal may be accomplished with a volunteer choir if the right methods are used. I think the month of October is an opportune time to offer a few suggestions to those who have just received their first position as organist and choirmaster. The next few paragraphs relate some of the things I have done for my volunteer choir and which I trust will be helpful to the beginner.

The first thing to do on taking a position as choirmaster is to get thoroughly acquainted with the anthems and other music on hand. It is necessary to catalogue every scrap of music and to find out how many copies of each anthem there are, for you never know when you need them. Always try to have at least five copies more of an anthem than there are members of the choir. In the case of solos, duets, trios or quartets, one copy extra is sufficient. To classify the music according to the church seasons is the next step. Nine times out of ten the preceding organist did none of these things, with the net result that the music is one grand mixup for the new organist to rearrange. In most cases the repertoire is not great, so it is ad-

visible to have two catalogue books—one for indexing all the music you have and the other indexing all the music the choir knows.

When the music begins to look torn and worn, it is always best to buy new copies. I have known instances in churches where the music looked ready to fall apart. Ugly looking copies of music will consciously or unconsciously give the impression of lack of neatness, and reflect in the choir a feeling of carelessness and lack of interest which is fatal in a volunteer choir.

The music in all cases should be prepared as long in advance as possible of the date of rendering. For each member of the choir there should be a cardboard folio or case to keep in all the music to be rehearsed on choir rehearsal night. Thus every anthem to be rehearsed is in the hands of every member of the choir, saving time which would otherwise be taken up in distribution of copies.

The music being taken care of, the procedure in the rehearsal is next to be considered. If the rehearsal is scheduled for 8 o'clock, begin on the dot, no matter if there are two or twenty-two present. Many in my choir cannot come at 8 because of business, so I simply changed the hour to 8:15—but I wait no longer.

During the rehearsal always have a pleasant disposition, whether the choir sings the music the way you wish it or not, for nothing is gained by growling. As a matter of fact, you lose in that you discourage the choir into an attitude of carelessness and indifference. A volunteer choir needs lots of flattery, which you should give them, but don't do it too often, for if you do you will not have anything to fall back upon in the way of heart-felt gratification to bestow on the choir. Have patience in all things.

All (or nearly all) of the choir being assembled, begin the rehearsal with some cheery word which will put the singers into the right mood for what is to follow. The piano should always be used in rehearsals, for as it is an instrument of percussion its use is invaluable in getting attacks in the mu-

sic. The organ is a poor instrument to use at a rehearsal because of its sluggish tone effect, even though it is rich in four- and two-foot stops. The anthems to be sung the Sunday following the rehearsal should be practiced first, for at that time the choristers are more alert than at the close of a rehearsal, and the music to be sung at an early date should naturally be nearer perfection than the anthems which come at a later date. The music due for the week after the first Sunday should then be rehearsed. If the anthem is one the choir knows, I have them sing it through from beginning to end, stopping for nothing. After that I go back and pick out all the errors. New music I always play over for the choir two or three times to show "how it goes," laying emphasis on the things likely to be hard to master at first. No matter what's new, rehearse it slowly, and don't rush over anything with the excuse that "it will come in time." An anthem carefully rehearsed will be sung correctly nine times out of ten. When a new piece is to be learned, a good plan is to have the bass part rehearsed first, then the tenor, alto and soprano. Do not permit talking or communication to go on at any time by those whose parts are not at that time being rehearsed. I always ask those people to sing their parts over to themselves while another part is being rehearsed. The reason I have the basses rehearse their part first is that they will then get their own part fixed in mind, whereas if they hear the sopranos before their own part they might slide over to the soprano part on the day of rendition.

Three or four minutes is not wasted in going over a few simple vocalizations at the beginning of the rehearsal, such as going up and down the scales on the vowels. Instead of the plain vowel sound "o", for instance, have the choir sing "pro", asking them to roll the "r". Do not, of course, have "pro" sung on every note in the scale or arpeggio, but have it sung at the beginning as a "starter". For instance, take the "C" arpeggio—C, E, G, C (and coming down, of course, C, G,

E, C)—the "pro" is sung on C, but as you ascend and descend the "o" part only remains. To get jumps of sixths and octaves clear, a scheme that gives good results is to sing "pro" on the first note and "koo" on the second note of the jump. Other syllables for vocal training are: "moo", "roo", "car", "bar", etc. The idea is to combine a consonant with a vowel, or use the plain vowel. Rolling the "r" comes best at the beginning of a word and seldom sounds well in any other place. Too much stress cannot be placed on doing everything slowly until well learned, for a thing well fixed in the mind cannot easily be eradicated. "Slow but sure" is the appropriate motto.

After a rehearsal of an hour or so with the piano, a rehearsal of the music to be sung the following Sunday and the hymns also should take place in the church with the organ. If there is a processional, have the choir march in on it just as it would on Sunday. In fact, have everything go on rehearsal night as you wish it to go Sunday. Unfamiliar hymns should be gone over in parts and in sections just as a regular anthem. The time taken for changing from rehearsing with a piano to the organ ought to be sufficient relaxation for the choir. Although I hear the music for future Sundays rehearsed with piano, I seldom do so with the organ. The only music which is gone over after we change from piano to organ is that for the following Sunday. By so doing it seems a "short-cut" to the choir. Rehearsal with the organ should take about half an hour, after which the rehearsal for the night is at an end.

Once a month my choir has a meeting called a "business meeting", at which time I discuss what progress we have made during the month. This discussion lasts about half to three-quarters of an hour, after which we adjourn to feast on tea, coffee and cake. This little meeting once a month is helpful in that it is a pleasant contrast to the rehearsal meetings which occur once a week.

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BY HAROLD V. MILLIGAN.

SCENES FROM THE LIFE OF ST. FRANCIS, by M. Enrico Bossi; published by the John Church Company, Cincinnati.

If you should ask an American organist to give the name of an Italian composer for the organ, he would undoubtedly reply "Enrico Bossi." We do not know whether or not Signor Bossi is a prophet with honor in his own country, but on this side of the ocean he is unquestionably regarded as the leading composer for the organ in the land of Puccini. His writing is known chiefly through a number of small pieces, rather than by means of any large work. His music is modern in spirit and individual in style. It possesses many of the characteristics which have been most widely made known to the musical public in the works of the French Debussy, among others, a liberal interpretation of what is called the "whole-tone scale," by means of which the diatonic ear is drugged into a kind of narcotic insensibility, losing temporarily the sense of "key." As in the case of Debussy, also, Bossi's music is not founded upon easily recognizable melodic ideas of length and solidity, but rather it is built up from a series of short, more or less disjointed phrases, fitted together in a rich and colorful tonal mosaic. This style of writing is especially adapted to a rhapsodic manner, rather than to the architectonic development of themes in symphonic proportions. Bossi, for instance, is comparable to Debussy in style rather than to either Widor or Vierne, both of whom build on the older symphonic foundation.

These "Scenes from the Life of St. Francis" are numbered "Op. 140," and are dedicated to Pietro Yon. There are three of them, each published separately. The first is called "Fervor" ("Fervore") and is characteristically rhapsodical. Beginning quietly, it passes through many phases, developing an ecstatic climax and reaching finally a calm and reposeful ending. The harmonic flavor is acidulous in many places and the musical thought is never expressed in commonplace or conventional phraseology. The second piece is "Colloquy with the Swallows" ("Colloquio con le Rondini"). As might be expected, it is full of bird chirpings and twitterings. Its effectiveness will depend to a large extent on the voicing of flutes and reeds, with good strings for a background. It is difficult for composers nowadays to write this kind of thing without occasionally straying in and out of Siegfried's magic forest, and Signor Bossi is to be congratulated on keeping his individuality. St. Francis' swallows speak their own dialect, uncontaminated by association with their Teutonic neighbors.

The third piece, "Beatitude" ("Beatitude"), is a gem of purest ray serene. There is a strong theme, synopated and reinforced in octaves, "assai largamente." The second theme grows out of this first theme and during the development there is a reminiscence of the joyous theme of the first piece, "Fervor." After a maestoso and full organ climax, there follows an episode of haunting beauty, a simple theme, full of six-four chords, sung by the vox angelica (or vox humana) in the echo organ. There is an opportunity in this episode for a fetching use of chimes, but they are not necessary. Recapitulation brings still further development and both themes are exploited again before the quiet ending. The composer has not indicated any registration beyond that implied in the usual marks of expression, wisely leaving this to the intelligence and good taste of the executant.

FIRESIDE FANCIES, by Joseph W. Clokey; published by the Clayton F. Summy Company, Chicago.

Mr. Clokey has written seven short

atmospheric sketches somewhat comparable to Gordon Balch Nevin's "Sketches of the City." The various pieces are well described by their titles—"A Cheerful Fire," "The Wind in the Chimney," "Grandfather's Wooden Leg," "Grandmother Knitting," "The Cat," "Old Auntie Chloe," "The Kettle Boils."

The music is simple in texture and easy to play and the titles suggest to the listener the picture or the mood which the music describes. The howling wind, the purring cat and the humming kettle are quite realistic. "Old Auntie Chloe" is in the manner of a negro spiritual and "Grandmother Knitting" is of folk-song style.

AFTERGLOW, by Frederic Groton; published by the Clayton F. Summy Company, Chicago.

There is an old story about an ignorant orchestral conductor who used both hands to beat the rhythm of the seven-eight movement in Tchaikovsky's Sixth Symphony. Organists who play Mr. Groton's interesting "Afterglow" will not be bothered beating it, although a little counting may be necessary here and there to smooth out its rhythmic variety. The composer has not forced his music unwillingly into the exotic rhythm, but works it out smoothly and plausibly, turning at times for a moment to the more familiar six-eight and nine-eight. The seven-eight rhythm itself occasionally molds itself into a three-four measure with an added eighth-note. As might be suspected from the title, the music is atmospheric—with shifting harmonic colors, suggestive of the after-sunset colors in the summer sky. But it is admirably clear and lucid, refreshingly spontaneous and sincere.

Poor Programs in England.

"A number of organist-readers have written complaining that their recital programs are not inserted in this column," says the Musical Times of London. "We have to point out that the quantity of programs sent to us has increased to such an extent that many are constantly held over for want of space, and others are omitted as being of little general interest. No good purpose is served by the publication of programs consisting entirely of hackneyed or feeble music—"Storms" of the worst type, such Wagnerian extracts as 'Elizabeth's Prayer,' Baste's 'Pilgrim's Song of Hope,' Scotson Clark's 'Chorus of Angels,' F. E. Bache's Andante and Allegro, or transcriptions of 'The Lost Chord' or 'The Better Land.' The object of the column is rather to bring to notice new and unfamiliar or neglected works, especially by British composers, and to enable the reader to follow the trend of popular taste in organ music."

Chandler Goldthwaite III.

Chandler Goldthwaite, former municipal organist of St. Paul, is in a New York hospital, where he is to submit to an operation for pleurisy complications, according to word received from the East. Mr. Goldthwaite arrived in New York from Europe a few weeks ago. Recently, while in Paris, he suffered an acute attack of influenza, with a slight touch of pleural pneumonia. Pleurisy followed.

H. P. Seaver Recovers Health.

After nearly a year's illness H. P. Seaver, representative of M. P. Möller at Providence, R. I., is quite himself again and his many friends in New England are congratulating him on his recovery. Mr. Seaver has just returned from a three weeks' vacation spent on Cape Cod.

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Three-Manual in St. Paul's Methodist Church Is Opened by Buffalo Organist—Instrument Placed in Two Chambers.

A three-manual organ built by M. P. Möller for St. Paul's Methodist Church at Niagara Falls, N. Y., was opened with a recital Sept. 11 by DeWitt C. Garretson, organist of St. Paul's Cathedral at Buffalo. Mr. Garretson played a program which included these selections: Prelude and Fugue in D minor, Bach; Scherzo-Pastorale, Federlein; Londonderry Air, Traditional; "Finlandia," Sibelius; Intermezzo, Callaerts; "Serenade Romantique," Mansfield; "Pomp and Circumstance" March, Elgar; Phantom Waltz, Arensky; Andante Cantabile from Fifth Symphony, Tschaikowsky; "Fanfare d'Orgue," Shelley.

The organ is located in two chambers at opposite sides of the choir and the console is in the choir.

The specifications follow:

GREAT ORGAN (6-inch Wind).
(Enclosed.)

- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 73 notes.
- ClaraBella, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Tuba, 8 ft., 61 pipes.
- Chimes, 25 notes.

SWELL ORGAN (6-inch Wind).

- Bourdon, 16 ft., 97 pipes.
- Gedeckt, 8 ft., 73 notes.
- Orchestral Flute, 4 ft., 73 notes.
- Quint, 2 1/2 ft., 61 notes.
- Fifteenth, 2 ft., 61 notes.
- Tierce, 1 3/8 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Flauto Traverso, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN (Augmented) (6-inch Wind).

(Enclosed with Great.)

- English Open Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Tuba, 8 ft., 73 notes.
- Viola d'Gamba, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Open Diapason (12-inch Wind), 16 ft., 44 pipes.
- Bourdon (6-inch Wind), 16 ft., 44 pipes.
- Lieblich Gedeckt (From Swell), 16 ft., 32 notes.
- Flute (From Bourdon), 8 ft., 32 notes.
- Octave (From Open Diapason), 8 ft., 32 notes.
- Violoncello (From Choir), 8 ft., 32 notes.
- Tuba (12-inch Wind) (20 from Great), 16 ft., 32 notes.

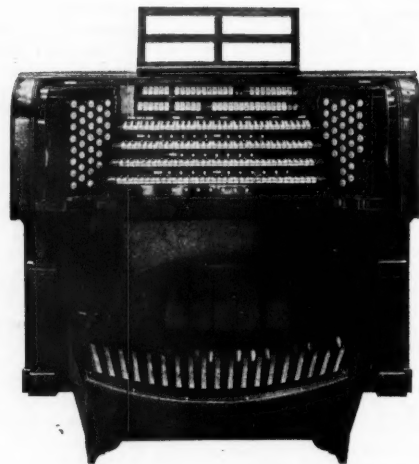
Belleisle Organ Co. Formed.

Reports from Wichita, Kan., are to the effect that a new corporation to manufacture organs has been formed by Harve Belleisle, M. Y. Charles and Carl Winsor. Mr. Belleisle, who is an organ repair man, is the inventor of certain features of an instrument to be made by this concern. One of the new



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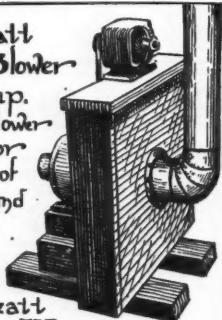
organs has been installed in the Unitarian Church of Wichita and another is to be displayed at the Forum during the "wheat show."

Goes to St. Louis Church.

F. P. Leigh, who has been organist of Immanuel Baptist Church in Chicago for the last five years, returns to his old home at St. Louis on Oct. 1, to accept an offer to be organist and director at the Third Baptist Church. Mr. Leigh was at this church for approximately five years before coming to Chicago and the record he made there led to the negotiations by the church authorities for his return at an attractive salary. The St. Louis church has a large new four-manual organ built by George Kilgen & Son about two years ago.

J. G. Bierck of Philadelphia has been elected organist and choirmaster of Christ Episcopal Church at Fairmont, W. Va.

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RECENT NEWSPAPER CRITICISM:

Moline, Illinois Daily Dispatch, April 23, 1923: Clarence Eddy is the dean of American organists. His powerful revelation has commanded the attention of two generations of music lovers. The coming of this great artist is always an event in a community.

Yon's Hymn of Glory was played by Mr. Eddy with a stately crescendo and with a finesse attainable only by a true artist. Bossi's Ave Maria evinced the colorful meditation of this Italian composer in his quieter mood.

Sigrid Karg-Elert's Evening Memories came with soft and reminiscent contrast to the broad openness of the choral number, and the subdued registers of the organ were displayed to advantage. The Bennett organ was equal to the demands on it here, as in the great climaxes, and the romantic mood of the organist interpreted the composition with sympathetic beauty.

The stately and rich voice of Mrs. Eddy was displayed in undimmed vigor in her fine numbers.

In the Gloria of Buszi-Peccia Mrs. Eddy sounded forth the magnificent splendors of that piece.

Mrs. Eddy's two closing songs appealed very much to the audience, especially the last, Lullaby by Kate Vannah.

The final organ numbers were Souvenir by Sumner Salter; In a Monastery Garden by Albert W. Ketelby; and Concert Variation in E Minor by Joseph Bonnet. The differing character of these works finished an almost overloaded program, with the needed variation and contrast to hold the audience spellbound to the last.

In its entirety the concert must be styled one of the most satisfying of those given in this vicinity during the last year.

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Austin Three-Manual Installed at Randolph-Macon, Lynchburg, Va.

Randolph-Macon Woman's College of Lynchburg, Va., is installing in the auditorium of its recently completed Smith Memorial building an organ built by the Austin Company. It is a three-manual instrument with movable console and electro-pneumatic action. I. E. Norris, director of music at Randolph-Macon Woman's College, announces that shortly after opening day a recital will be given by a prominent concert organist.

Following is the specification of the organ:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Violoncello, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

Vox Humana (separate chest and tremulant), 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Violone (Violoncello extended), 16 ft., 12 pipes, 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
Gross Flöte (Open Diapason extended), 8 ft., 12 pipes, 32 notes.

Evansville to Buy Organ.

Reports from Evansville, Ind., are to the effect that the Vanderburg County Council has appropriated \$15,000 to complete the purchase of the organ at the Coliseum which belonged to the Methodist Episcopal Church. The organ is the one used at the Methodist centenary at Columbus, Ohio, in 1920. The council's action ends a long dispute which has existed among the county and city of Evansville and the executor of the estate of Benjamin Bosse as to which was responsible for the debt.

To Open Weickhardt Organ.

The opening recital on an organ built by the Wangerin-Weickhardt Company for the Redeemer Church, Chicago, will be played Sunday evening, Oct. 14, by Dr. Wilhelm Middelschulte.

Ernest L. Mehaffey, the organist, who has been at Houghton, Mich., has left that city and will make his home at Syracuse, N. Y., where he will represent the Estey Organ Company, his territory including New York State and a part of Pennsylvania.

Ruliff V. Stratton of Port Huron, Mich., in which city he was director and organist of the First Methodist Episcopal Church, began his new duties Sept. 2 at the First Christian Church at Springfield, Ill.

The First Friends' Church of Whittier, Cal., has let the contract for a \$13,000 organ to be installed by Dec. 15 of this year. The award was made to the Estey Organ Company of Brattleboro, Vt. The organ, which will be a three-manual, is to be equipped with harp and chimes.

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News Notes
from Boston

By S. HARRISON LOVEWELL

Boston, Mass., Sept. 22.—Percy Graham, who has for several years been organist and choirmaster of St. Stephen's Episcopal Church, Lynn, Mass., and for the last thirteen years supervisor of music in the public schools of that city, has been appointed an instructor in music in Boston University. He will conduct courses in public school music.

Harris S. Shaw, formerly organist and choirmaster of the Second Universalist Church, Boston, and more recently organist and choirmaster of the First Parish Church, West Newton, has accepted a like position at Grace Episcopal Church, Salem.

During the summer the chancel in the First Parish Church, West Newton, has been reconstructed to accommodate a professional mixed chorus. The organ also has been partly revoiced and new reeds take the place of those originally in the organ. Changes have been made also in the console. The instrument will now rank among the best church organs in Greater Boston. We are anticipating some beautiful special services during the coming season at this church under the direction of E. Rupert Sircom, organist and choirmaster.

Early this fall, under the supervision of the noted church architect, Ralph Adams Cram, a remarkably fine quartered oak paneled reredos will be placed in the Church of the Epiphany, Norfolk street, Dorchester. The organ, built by Paul Mias several years ago, is to be thoroughly overhauled, repaired and put in perfect condition. When this work has been accomplished, this mission church will have a chancel and ornaments equal to any small parish in Boston.

J. Frank Donahoe, who for twenty-five years was organist of Holy Cross Cathedral and for fifteen years or more organist of First Parish Church, Lexington, has recovered sufficiently from his recent severe illness to be able to appear on the streets. He was taken sick suddenly while teaching in South Braintree. Mr. Donahoe was one of three famous organists who made Boston noted for its excellent church music. One of the greatest of this trio has been dead for nearly ten years. The second at present is in a hospital for incurables. Mr. Donahoe, however, retains a phenomenal amount of his former ability as an organist and although physically weak, is able to perform a large repertory of classical compositions of the highest type, from memory.

Tremont Temple, which advertises itself as the largest Protestant church in New England, and also as having a large four-manual organ built by Casavant Brothers, has engaged the services as organist of Eustache Rice of the faculty of the New England Conservatory of Music. He studied organ under George E. Whiting, who was long the organist of the Church of the Immaculate Conception. Mr. Rice for a time was organist at Grace Episcopal Church, Newton.

Boston was represented at the organists' convention at Rochester not only by Professor Macdougall, whose address has been published, but also by Harris S. Shaw, Walter Kugler, Charles D. Irwin, Francis Hagar and Augustus C. Foster.

George L. Hamrick has accepted the position of solo organist for the Southern Enterprises at the Arcade Theater in Jacksonville, Fla. Here he presides over a new Wurlitzer organ.

James E. Durkin, the Kansas City organist, is the proud father of a baby boy. Mr. Durkin is located at the Greenwood Theater, Greenwood, Miss., where he plays a new Robert-Morton.

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Philadelphia North American
October 12, 1922.

"His performance reached its climax in the 'Meister-singer prelude,' which was given with thrilling tonal effect."

New York Herald
November 3, 1922.

"In the superb Third Chorale, Courboin rose to his greatest eloquence and gave to its utterance a breadth, a dignity, a tenderness, and a passion that evoked the very spirit of Franck."

New York Tribune
December 30, 1922.

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Announcement is made of the appointment of Arthur Scott Brook as municipal organist of Atlantic City, N. J. Mr. Brook, who is a well-known New York organist, formerly private organist to Senator William A. Clark and for several years president of the National Association of Organists, will give recitals on the large new instrument in the high school, which is being completed by the Midmer-Losh factory.

Mr. Brook spent his younger days in Sydney, Australia, largely in connection with the great Hill organ, which was then the largest in the world. About twenty years ago he located in Los Angeles as a technician for the Art Organ Company and supervised the erection of the organ in Leland Stanford University, at that time the largest college organ. He remained as recitalist for several years. He next superintended the erection of the St. Louis world's fair organ, now in Wanamaker's, Philadelphia. He remained through the fair as recitalist and in charge of the exhibition of the organ generally. He then located in New York City as organist of the Church of the Strangers. About the same time he supervised the installation of the organ in Senator Clark's residence, and remained as recitalist with the senator for fifteen years. After this he took charge of the large group of theater organs for the Marcus Loew syndicate, having charge of thirty three-manual organs as technician and organist.

About four years ago Mr. Brook joined the Midmer-Losh organization as technician and has been in charge of the installation at Atlantic City. His exhibition of the uncompleted organ at the commencement exercises in June brought immediate efforts to secure him as city organist.

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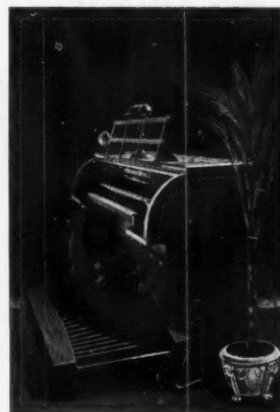
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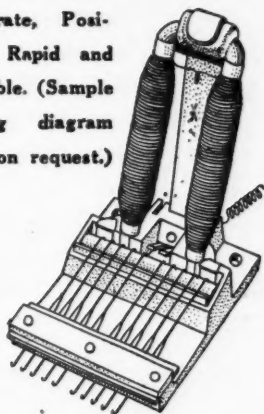
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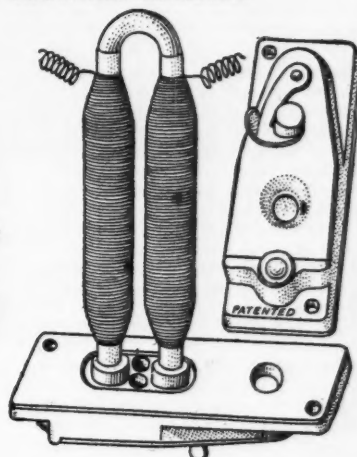
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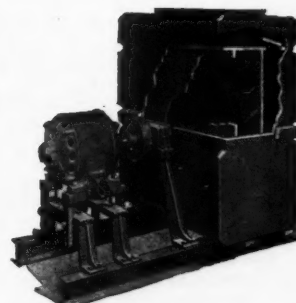
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Music and the Other Fine Arts in Worship

By H. AUGUSTINE SMITH

Director of the Fine Arts in Religion,
Boston University; Director of
Music and Pageantry, Chautauque,
N. Y.

Paper presented at Sixteenth Annual
Convention of National Association
of Organists, Rochester, N. Y.,
Aug. 30.

We are entering a new day in the use of the fine arts in church and church school. Once organ playing, choir music and hymn singing constituted the total music program of the church. This new day demands much more: a minister of the arts rather than choirmaster, a musical statesman plus the simon-pure organist. Where once the Ph. D. signified impeccable learning within restricted areas, a mastery of minutiae incontrovertible, it now means breadth as well as depth of learning, extensive research quite as much as microscopic findings. The choirmaster who goes to his task without mastery of poetry, drama, liturgics, hymnology and the principles of pedagogy is poorly prepared for his task. He may know pure music, interpretation and expression, voice production, and the history of music, but this is not enough, nor will engaging personality make up for deficiencies in general education.

Conservatories of music, organ schools, fail to note the handwriting on the wall and continue to turn out graduates who are performers but not pedagogues, singers and players but not citizens of the world. Surely there ought to be a breed of church musicians—sure footed in applied music and underpinned, equipped, eloquent in the history and science of worship and hymnody, English literature and poetry, Biblical drama, poetry and song, church history, art and architecture, and psychology. The graduate of the average conservatory is as illly equipped for his task in the church as is the minister graduating from the seminary without music appreciation, hymnody, liturgics and the organization and administration of the fine arts programs through a cycle of three to five years. Not less training in specialized fields, but more training in correlated fields is the immediate demand.

If the prophet's dream comes true that twenty-five years from today it will be impossible to find an American without the equivalent of a high school education, will it not be likewise true, then, that every musician of standing must be college or university trained and master of music?

No organist or choirmaster is fitted for his task unless he be a thorough-going student of the Bible. Can he teach the Psalms, the canticles, Psalmody without a thorough knowledge of singing in David's time, and the antiphonal use of choirs and orchestras at the dedication of Solomon's temple? The temple service, the processions, the instrumental flourishes and interludes such as the Storm Selah, the War Selah, the parallelism of choir with choir, and soloists with choir, the magnificent marching strophes in cantata—Psalms 95 to 100 or Cantata-Psalms 145 to 150. This is knowledge that makes us more than conquerors. Poor Elijah must suffer, as also Mendelssohn's music, in the hands of a chorister who knows nothing about the rugged prophet or Baal worship, or Jezebel, or the outdoor wanderings in those far-off days. Jeremiah, most neglected of prophets, most stirring and gripping of all, awaits the composer, the dramatist, to build the greatest Biblical music. Do you composers count Jeremiah a good text?

How are our choirs to enter, open eyed and wondering, into the Sanctus or the Gloria in Excelsis unless the early church, the high mass, the holy communion through 1,500 years are sketched with telling strokes? Fill in the backgrounds, the correlation—and the Te Deum will live forever and be sung 60 per cent better than usual on a certain Sunday because the all of each choir singer has been galvanized into action—body, mind, imagination, emotions, spirit, superman, through

wonder stories (true) of this ancient hymn.

The church of the living age is once more to become the workshop for musician, dramatist, ritualist, artist, architect. Churches are hungry for this new leadership back to the arts, back to beautiful music, pictures and drama, back to worshipping the Lord in the beauty of holiness, not in the ugliness of penny collections, hippurrah procedure, whitewashed walls and little red chairs. Religious education is bringing the fine arts back into church and church school.

The childless church has no future—without children, without a healthy, growing Sunday-school. Without mid-week activities and the church plant as a community center, without choirs and dramatic club and visualization equipment the church of tomorrow is requiem in aeternam. We might as well recognize at the start that an inch of boy is worth more than a million yards of carpet, that a flapper as against a mahogany communion table—there is no comparison! Save the girl! Yet adult Christianity goes blindly on its death march. Some fair day children and youth, keen, bright, oftentimes wild and reckless, will crowd 'he churches and find here light and love, a New Jerusalem set down from above, the city beautiful undimmed by human tears—for religious education will have worked her miracles.

For the repopulating of the churches Sunday nights, for the strengthening of the church as a community center, for the enrichment of Christmas, Easter, children's week, armistice day and other festivals and commemorations, for the educational and spiritual growth of Sunday-schools, for the redemption of childhood and youth, let me introduce to you at this time five wonder workers, five agencies of transformation—not more preaching, not more church suppers, not more grand opera stars nor symphony players, not more forums, not more tabloid young people's socials—but these five fine arts in a series of master church programs:

1. The fine art of congregational singing and hymn interpretation. Many churches are trained to sing with the blood of beasts, yelling, jazzing along like a band of circus riders, hitting the high notes with the crack of doom, sliding up and down like a roller coaster in its giddiest flights. We sing black notes, white notes, notes with stems, notes without appendages, and sometimes we sing rests, missing thereby the meaning of every word-nouns, verbs, adjectives, pronouns, prayer and praise, noble English lyrics! When will the American public stop shouting notes and take gracefully to singing thoughts? Vandals are we in the use of this tender, sensitive, quivering material, racking it out, cutting and clipping, smothering hymns. There ought to be a prison for hymn snippers and contortionists who omit stanzas without thought or conscience, who roar out "O cross that liftest up my head" and tinkle, ukulele-like, such mighty sweeping lines as "Ancient of Days" or "Faith of our fathers, living still." Paul admonished the excitable Corinthians to sing not only with spirit, but to sing also with understanding. Our singing with understanding is pretty much with shoe leather and the up and down-ness of college cheer leaders. Many organists are woefully at fault in not encouraging congregations to sing and to sing with appreciation of the meaning of the hymn. Every hymn has its own tempo, stresses and niceties of expression, but we are more likely to grind out all hymns at the same dying rate or at a breathless hop, step and jump.

Many an American church has sold itself to cheap evangelistic song; drivel, doggerel, saccharine melody with loving fifths and octaves, sparsely settled with thought (nothing beyond the first line or the first stanza). Gospel songs have to do with adult s'n and the need of a Savior. There is little here but introspection, a stock-taking of sins, a morbid self-analysis—no growth in Christian living, no social service, no world-wide kingdom of brotherhood and peace. Every Tom, Dick and Harry (boys of 10, 12 and 14 years of age) must sing from this book "Sinking Deep in Sin," or "O

Think of the Home Over There," or "His Blood Cleanseth Me from All Sin." Now everyone knows that if boys sing such hymns with evident relish, something is the matter with them.

We have thus far analyzed two types of hymn-singing churches—the church with good hymnals but no knowledge of the hymns within—no interpretation, no judicious selection, no conscientious fitting together of worship. The other church is the yellow jazz song church that lives by pep rather than poise, that worships jargon rather than Jehovah, that makes of the evangelistic song a competing tournament—men against women, girls against all over 80. The lack of decency, coherence, reverence is evident in all that is here sung. There is a third type of church that sings not at all—that glories in its hired technicians—the ushers seat ye good people, the preacher harangues them, the choir sings for them, the Sunday-school teacher rears their children for them—this is the church of the 365-day sleeping sickness. This type of church buys all its expert service and pays well for it. Worship here is entirely by the hierarchy; the voice of the people is not heard in the land. There is no self-expression on the part of the worshippers, no real hymn singing, no deep-voiced Psalm unisons, no upspringing Glorias or Doxologies. Hymn books in the pew racks are for ornamentation and the binding and gilt lettering are part and parcel of the interior decorating. It is alarming how the American people have stopped singing. It is so much easier to buy music all prepared and put up in rolls and records, to engage an hour of it through the box office, to clap it on and off the stage, but as for the purchasers, please do not disturb these darling auditors; don't ask them to create music, to enter the production end of it, to sing off and play off any pent-up emotions. I do not hear America singing nor playing. Organists, what are we going to do about it? Is it our responsibility to arouse war-time interest and enthusiasm for community, mass, congregational singing?

2. Volunteer choirs, orchestras, glee clubs, quartets within the church and church school is our second fine art. Let us challenge the church to hearten the young people through a volunteer chorus choir in the church service and an orchestra at Sunday-school and church socials. Let us go farther and advocate the use of children—a boy choir of unchanged voices in the Sunday night services, a choir of junior girls. Let there be a glee club for those changing voices of the adolescent boys, thus holding them to music and the choir and the church during these difficult years. We challenge every organist-chorister to become a master in the field of the volunteer choir. Can he gather together the best singers in the parish, enough tenors and basses, hold them week after week through fascinating rehearsal hours, through choral plans reaching far ahead, through varied appeals of anthem, cantata, oratorio, through plenty of secular singing at week-night festivals, through dramatizations, through visual art with the choirs furnishing music in the gloaming? Intensive organization, limited membership, close corporation, adequate equipment, novelty and surprise at rehearsals, adequate social life, scouting all the time for new singers? Need I add that vestments, processions, summer camp, yells, badges, awards, dues (not weekly stipends) will all build up the esprit de corps. The singing church must come through congregational singing and the masses of children and young life organized into singing units around the Sunday night service in particular.

3. May we now enter the unoccupied field of ritual and worship—a third fine art of inestimable value in restoring strength and beauty to the sanctuary. We have had enough of sacerdotal monologues, of priestly chants, of pagan wailings and vain repetitions in the imprecatory Psalms. There should be new readings to take the place of some of the old. Extra-Biblical material should be introduced; not all the prophets died with Malachi

and John the Baptist. We need new prayers, new calls to worship, new antiphons, new ceremonials. The old forms have been too long venerated for their icy skin-tightness, not for their historic values. Creeds, doctrines are still needed, but let them be expressed in the most forceful and eloquent English possible. I would call on certain prophets—Jeremiah, more of Isaiah, Micah! Consider well John Wright Buckram's Psalms, and Edward Everett Hale's 1001st Psalm. Scan the poets of nature, state documents and addresses. What better can be found for Christian patriotism than Washington's second inaugural address and Lincoln's Gettysburg address?

I would ceremonialize everything worth while and run counter to adult blindness which cries out in its selfishness for a simple service with nothing ornate. What is such a service? No flow of line, no surge of feeling, no peak of sublimity. It is more often the simpleton's service—angular, rattling with words, cold, a thousand miles from the zone of imagination. This is the blind pedagogy of the theological professor and the schoolmaster, of convention chairman and university chaplain—masters in the field of teaching and eloquent discourse and exegesis, but hopelessly stuttering in the field of the training of the emotions through worship and ceremonial.

4. Another unoccupied area in church and church school worship is the field of pageantry and drama. Drama is but one of the five fine arts in the service of religion and in ranking should come fourth in order of importance, for congregational hymn singing, special music of organ, choirs, orchestra, soloists, and the use of worship, ritual and ceremonial precede drama in bodies of material available, in appeal to emotions, in universality of use. Yet many a religious body has done nothing else in the fine arts but drama. It is unfortunate to become intoxicated on drama and thus be incoherent in music, in visualization, in worship. Pageantry has been known again and again to overrun choirs, stifle art appreciation, break up periods of worship. It is, in some centers, digging its own grave, because of its pretense, its illogical procedure, its entire lack of spiritual dynamics. Beware of any church or community center that plays up drama, and only drama, in the field of the fine arts.

When correlated with the other arts, however, drama and pageantry become genuine pedagogic and liturgic helps in church and church school. Will the organists not receive the pageant queen kindly? You can help make her musical settings more chaste and appropriate. You can build into drama's upper curve the cope-stone of musical climax that will "curl the hair." Certain seasons of the year lend themselves to pageantry, such as Christmas, patriots' days, Thanksgiving. May I call your attention to the box office resources of pageantry. It brings the crowds, it pays the bills, it challenges the "movies" as a drawing card. Drama will repopulate the churches with youth.

5. Let us now look at the last unoccupied area of art in the church—that of still and moving pictures. The non-theatrical world of 40,000 machines in church, educational institutions, industrial plants and welfare organizations is larger than the organized "movie" business under Will Hays. No, not actively but potentially. Church machines remain unused because there is no film program, no reels, no synchronized music. It is this lack of understanding how to interpret a feature film, how to build spiritual atmosphere through music and picture, that has made the "movies" of questionable worth as a Sunday night asset. There are immense possibilities in religious films and religious music, preceded by the explanation and appeal of the minister. Many churches are unquestionably successful in drawing crowds and preaching the gospel at the same time.

The still picture or stereopticon slide is another popular church asset, provided the technique is as smooth and unerring as a Burton Holmes

travelogue—perfect machine, perfect operation, finest slides in color, backgrounds of music intermingling with *ex tempore* speech. With hymns thrown on the screen, prayers, verse, etc., the congregation enters into delightful and spontaneous self-expression.

Visualization has come to stay; it is sound educationally; it is also evangelistic. May I urge every pedagogue to know pictures. No true teacher is fully equipped for his task unless he uses the graph or picture method.

Pedal Pizzicato and Units.

St. Louis, Mo., Aug. 23, 1923.—Editor of The Diapason: No doubt you like to have comments from your readers on the articles published in your valuable paper, and I am taking the liberty of making a few comments on two articles in the August Diapason which impressed me very favorably.

First, Gordon Balch Nevin's article on "The Accenting Pedal." From the theater organist's standpoint, a pizzicato device on the pedals as recommended by Mr. Nevin would be a valuable aid in gaining the much-desired accent in theater playing. I have often thought of this matter, and many of my organist friends have expressed the same views. The writer played a four-manual unit organ in a large theater—one of the largest unit organs ever built—which had a pizzicato arrangement on the pedals by means of which the heavy 16-foot bombarde, on 30-inch wind pressure, could be brought on so as to sound for just an instant, while the softer pedal stops were sustained as long as the pedal was held down. I found this arrangement very useful for parts of big marches on the order of Elgar's "Pomp and Circumstance," as well as some styles of popular numbers. The effect is a great deal like the bass tuba in a large orchestra.

The same idea could be applied to the softer pedal stops. Let us hope that some of our progressive organ

manufacturers will note Mr. Nevin's article and get busy.

The second article is the letter from W. Hope Tilley, expressing the wish that all theater organs were unified. I think he has brought out a good point, as I myself have often played organs in theater or church, not unified, from which it was impossible to obtain half the effects or variety which could be obtained from much smaller unit organs.

But from my experience, the weakest point about unit organs is that, even on the very large ones, every stop on the pedals is duplicated on the manuals. When an organist plays a legitimate organ number, on the order of the Concert Overture in C minor by Hollins, or a Guilman or John E. West Sonata, where there are running passages on the pedals against big chords sustained on the full organ, what becomes of the pedal passage? It is lost among the notes of the sustained chords on the manuals—no independent pedal stops to carry it over. We can expect and excuse this on small organs where the main idea is to save expense and get as much as possible out of a comparatively few sets of pipes, but on the larger three and four-manual, why don't we get some independent pedal stops?

I have played many unit organs of different makes, and am a firm advocate of unit organs for theaters, and I believe our modern organ builders are doing wonders toward enabling theater organists to present a pleasing variety of effects, especially in the way of second touch effects, but the lack of an adequate, independent pedal organ is a fault which should be remedied if we are to have any legitimate, ambitious organ works rendered in theaters. If one of our big concert organists were to play a Bach program on a large unit organ in one of the big theaters of the country, I am afraid he would find half his pedal work was lost.

Respectfully yours,
WALTER D. PARKER.



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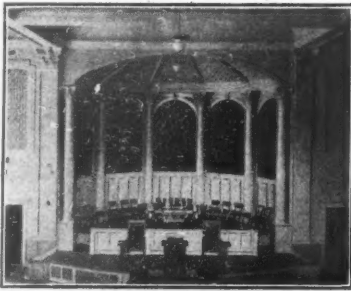
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T.—Title. D.—Description.

Aesop's Fables.

Almost as well known as Mutt and Jeff cartoons are the films "Aesop's Fables," drawn by that clever artist, Paul Terry, and released by the Pathe Company. Each one illustrates an ancient axiom in an up-to-date series of comedy drawings. The principals concerned are a cat, a rat, a dog and an old man. The adventures of these four, with the introduction of many lesser characters, provide the cause for much merriment.

One of the cleverest of recent issues was "Day by Day" (after Coue), which opened with a hen sitting on the nest, the cat telling her to concentrate. Daly's "Chicken Reel" was used to begin with, a second popular number followed and then came a storm scene with the principals having all sorts of mishaps. A storm in a comedy film of this nature may be treated entirely differently from a storm scene in a feature drama. Where we would ordinarily use a storm agitato, here we continue in the rhythm of the comedy air we are playing, only using registration characteristic of storm effects. The storm scenes in this film have a decided element of humor, whereas in many features the storm usually depicts tragedy. From which we deduce this rule, that scenes in comedy playing should be treated entirely differently from those of a dramatic nature.

Many comedy effects can be obtained, but it is also possible to overdo this. A glissando, either ascending or descending, according to the requirements of each particular case, here and there a clever imitation of animal sounds, and for the rest dependence on the registrational adaptability and the pertinent application of the comedy piece to the film.

Another fable, which opened with four cats playing banjos, was fitted with a popular hit, "Apple Sauce," playing on a combination of stops illustrating the banjo, and with a light staccato touch. Used with discretion Kaufman's "Meow" is a useful comedy number. "The Fish Story" required pieces like "Ship Ahoy," "Sailor's Hornpipe" (dance) and "Mermaid Honeymoon."

But the stellar film offering many possibilities in the musical accompaniment was "Amateur Night in the Ark." Opening with an eccentric novelty march until D: Curtain rises. "Tricks," by Confrey, using xylophone and bells as dog plays bells, until curtain rises the second time, when a one-step is to be used for the chase. "Bees' Knees" ends the picture satisfactorily.

Next month: Miscellaneous Cartoons.

Gleanings from Recent Features.

Paramount's "Lawful Larceny," with Hope Hampton, Conrad Nagel and Nita Naldi, opens with a gorgeous Egyptian scene. Luigini's "Ballet Egyptian" No. 1 is effective. At title "Fashions Change" a light two-four intermezzo is required. Bohn's "Cantilena" on the liner at sea, "Glowing Embers" by Cheney, Intermezzo in G by Friml, and a dramatic tension fitted the second reel. "Extase d'Amour" by Roze, "Souvenir" by German, Theme, "Love Sends a Little Gift of Roses," by Openshaw, and "Love Song" by Wright for reel 3. A waltz until T. "Marion begins battle." Selection, "Orange Blossoms," by Herbert, until D. "Andrew sees Marion." "I Love Your Eyes of Gray," by Wood, to end of fourth. Jeffery's "Serenade" on T. "An evening" (reel 5) until T. "Marion's hard-

est problem." "Chicago," by Fisher (fox-trot) until end of dance; then a waltz until Hawaiian dancers enter, when "Yacka Huka" will serve until T. "No I'm having." Another fox-trot till end of dance; then "Dreamy Melody" and "Little Story," by Friml. Reel 6: "Dialogue" by Meyer-Helmund, "Agitato Pathetique" by Borch until Andrew attacks Tarlow. D. Dorsey home. Vivian and Tarlow enter. "Adieu," by Friml, followed by "Love's Declaration," by Baron, until D. Andrew and Marion alone. Theme until this scene fades out; then a bright two-four allegretto to the end.

"The Isle of Lost Ships," with Milton Sills, Anna Nilsson and Walter Long, a First National film, is a story of the Sargasso Sea, and one of absorbing interest. Open with "En Mer," by Holmes. At T. "In the depths" play "Rosita," by Dupont (guitar imitation), until guitar player stops. A dramatic tension. T. "The following day." DeKoven's "By Moonlight" will carry to end of reel. Reel 2 opens with T. "Dinner and storm came together." Savino's new "Storm Music" and "Storm Music" by Zamecnik until Dorothy rescued. "Over the Waters," by Hoffmann. Continue this into the third reel, and when Dorothy and Frank are alone use "When My Ship Comes In," by Strickland (theme). As Detective Jackson intrudes, Marquis' "Novellette" until D. Monkeys appear; then "Impish Elves," by Borch, until two heads appear over rail. "In the Ruins," by Kempinski. The next two reels are light dramatic in action, using Tschaikowsky's "Nocturne," Lake's "Deep Sea Romance," Zamecnik's "Secret of the Sea," Lake's "Fourteen Fathoms Deep" and Soro's "Springtime" to carry us down to (reel 5) T. "As the twenty-four hours." Aborn's Dramatic Recitative No. 3 until T. "By our laws." "Agitato Pathetique," by Borch, until T. "We'll fight this out." Improvise (into sixth reel) until D. Fight begins. A furioso until D. Captain knocked over ship's rail. "Devotion," by Deppen, until T. "To have and to hold." Theme. T. "Something's up." "Love's Enchantment," by Varley, until T. "U. S. S. 318." "Columbia, the Gem of Ocean" (chorus once). Reel 7. D. Forbes attacks submarine. "Allegro Vigoroso," by Zamecnik. T. "Under way." "Dramatic Allegro," by Falck. T. "And still another." "Last Goodby," by Moretti. D. Interior of submarine. "Elegie," by Arensky. Reel 8. Continue preceding number until D. Diver comes to surface. Heavy Dramatic Descriptive A-1, by Luz, until T. "I am sorry." Theme until D. Submarine jolts rudely. Improvise until D. U. S. S. Destroyer appears. Sousa's "Stars and Stripes Forever" until T. "An hour after rescue." Theme.

New Photoplay Music.

Three piano suites of primary importance and usefulness in picture playing come to us from the firm of J. Fischer & Bro.

AMERICAN: "Five American Dances," by Eastwood Lane, contains typical American dance tempos. The first, "The Crap Shooters," is a negro dance of lively and accented rhythm in E flat. No. 2, "Around the Hall," a dance hall ditty, is a gliding one-step, while No. 3, "A Gringo Tango," as the name implies, has the Spanish rhythm in its themes. No. 4, "North of Boston," proves to be a barn dance, illustrative of the rural life of New England, and No. 5 is "The Pow-Wow," an Indian reminiscence, having as a contrasting part a forest song in a quiet tempo.

Particularly applicable to New York State are "Adirondack Sketches," also by Mr. Lane. (1) "The Old Guide's Story" is a quiet narrative in A flat, (2) "The Legend of Lonesome Lake" is a musical illustration of the legend of the woman, who, mistaking the cry of a loon for that of a child in distress, followed it through the darkness and plunged over a cliff to death in the lake. (3) "Down Stream," a flowing barcarolle in G. (4) "The Land of the Loon," a camp-fire story dealing with the bird of eerie's mournful cry. (5) "A Dirge for Jo Indian," a famous Adirondack guide,

who met his death in a forest fire, is built upon this theory, beginning in a sombre style and depicting the flaming forest at its close. (6) "Lumber Jack Dance," a boisterous, rough-and-tumble dance in the tavern at the close of a day's work.

DRAMATIC: Maurice Baron, who has written much effective music for picture work, has recently published in an edition of his own several valuable pieces. "Charmeuse," a serenade, is a haunting melody for oboe solo. Various orchestral colorings are given in the second theme, and in the return of the first. "Pierette Flirts" by Joen Fresco, termed an "intermede galant" (No. 3 of edition), a rippling allegretto capriccioso, utilizes clarinet, flute, strings, oboe and bells in its first theme; in the second trumpet, brass and horns in a slightly faster tempo, and a string and oboe solo in a quieter cantabile. The themes are melodious and pleasing. No. 4, "Forlorn Hopes," by F. DeLille, is one of the best photoplay numbers we have examined in some time. The opening D major theme, andante con moto, is accompanied by a figure having a restless afterbeat. The second section—piu agitato—leads through D minor and F major, with splendid dramatic material, into a molto agitato. The final part is a recurrence of the first theme. For dramatic situations which begin with a tension and increase in intensity almost to an agitato style, and then relax appreciably, this piece will fit perfectly.

"Love's Declaration" (E flat), by Baron, is also built on this formula, with possibly more of a dramatic agitato for the central section. The same composer's "Romeo's Farewell to Juliet" has a twelve-eight theme of great beauty and smoothness, which is translated into a minor for effective contrast. The original theme then returns molto maestoso. Excellent dramatic material!

ROMANTIC: "Extase Melodieuse,"

by J. Littau, has an original theme in A major and a con moto in F, while we call attention to "Love's Golden Arrows," by W. W. Smith, because of the similarity to Nevin's "Narcissus." The opening strains are in exactly the same rhythm and key and the middle portion makes an excursion into the key of E major, as does Nevin's opus, but for all this there is no attempt to copy ideas and the melodic context is original.

From the White-Smith Publishing Company comes "Evening Shadows," by Bertha Weber, a reverie in D flat, suggesting a quiet, reposeful evening, and a new edition of "Song of the Volga Boatmen," arranged by H. L. Hertz.

George H. Latsch, formerly of Philadelphia and later of Sharon, Pa., is now chief organist of the Capitol Theater at Atlantic City, N. J.

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News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Sept. 22.—Firmen Swinnen, organist of the Aldine Theater, has received the appointment as private organist to Pierre DuPont of Wilmington, Del.

Three sons of Lewis A. Wadlow, organist of St. Mark's Episcopal Church, officiated as bellringers at St. Ann's Church, Kennebunkport, Me., recently, on the occasion of the inauguration of a new peal of bells. The notes are D, E, F, G, A, which form the Tennyson chime, and are based on the first five notes of the Dorian mode or scale. This is twenty measures in length, containing fifty notes, half in the minor and the remainder in the major mode.

Messrs. Fry, Swinnen, Warhurst and Riegel, with their families paid a visit to Atlantic City to call on Dr. Ward and also examine the huge organ being installed in the high school under the specifications as prepared by Emerson L. Richards. This work is being performed under the keen eye of Arthur Scott Brook, well known in the organ world. The organ was played by different members of the party and unanimous was the opinion that here indeed was something worth while in organodom.

The music school attached to the Y. M. C. A. is again under the guidance of Benjamin L. Kneedler, and reports a large enrollment for the winter. Stanley T. Reiff, well known for his admirable compositions for organ and voice, has charge of the harmony and composition class.

Miss Norma Heuer, pupil of Miss Elsie MacGregor at the Memorial Presbyterian Church, Indianapolis, has accepted the position as organist at the Star Theater, Chicago. Miss Heuer was formerly assistant to Miss MacGregor.

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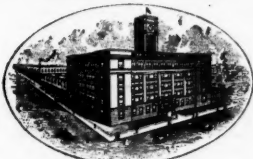
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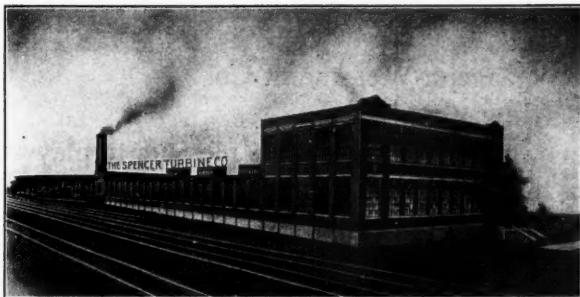
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