

# Brooklyn Institute Provides Rich Musical Fare

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Dec. 6 and April 4. Of considerable social and musical importance, as well, will be the third white breakfast on the last Saturday in April. Besides these events the club will provide an afternoon musicale on Feb. 10. Although assisting artists for the regular concerts have not been definitely announced it is believed that some selection will be made from those who were heard with the club last season. These included Anna Fitzju, Nina Morgana, Reinald Werrenrath, Anna Louise David and Rafael Diaz.

## Arion's Quandary

Who will be the new conductor of the Brooklyn Arion is an all-absorbing topic. Eugene Klee, successor to Arthur Claassen, who has led this distinguished chorus for two years, recently demanded an increase of salary. According to certain officers of the organization, he was

already paid a larger sum for his services than any other choral conductor in the East. Suffice to say that, without bad feeling, his demand was refused, and everyone is in the dark concerning his successor. The concert for Nov. 26 has been postponed till Dec. 19, in advance of which, however, will be the fifty-first annual celebration at Arion hall, in which the men's, women's and mixed choruses and orchestra of sixty-five will participate.

The Woodman Choral Club will be heard as usual at the Academy of Music under the direction of R. Huntington Woodman, who continues as president of the music department of the Brooklyn Institute of Arts and Sciences.

The University Glee Club, under E. J. A. Zeiner, two seasons ago becoming an integral part of the University Club of Brooklyn, will probably discontinue the practice adopted at that time holding its two concerts in the clubhouse and will revert to the hitherto estab-

lished rule of using the Academy Music Hall.

## United German Singers

The Brooklyn Quartet Club will sing at Prospect Hall on Nov. 12, the first program of its 110 active members led by Carl Fiqué. The latter is director of the United Singers of Brooklyn, embracing thirty-four German societies. On Oct. 15 these combined choruses will hold forth at the Thirteenth Regiment Armory in celebration of "annual German day."

A chorus made up of pupils of the Hassell Conservatory, 853 Marcy Avenue, is in the process of formation. Irwin E. Hassell, director of the conservatory, may personally conduct the singers. In addition to this enterprise an orchestra is forming, of which Adolph Schmidt will have charge.

The Aeolian Choir, which has merited much success under the direction of N. Lindsay Norden, will give about six con-

certs in Brooklyn and New York, in which sixteen new Russian church compositions will be heard. Among the out-of-town appearances of the Aeolian Choir will be one at the Drew Theological Seminary, Madison, N. J.

The Philomela Ladies' Glee Club, beginning its twelfth season with Etta Hamilton Morris, conductor, has in preparation two interesting concerts. The first will be a benefit celebrating the fiftieth anniversary of the Howard Orphanage and Industrial School, in November, at Kismet Temple. The program will be entirely from the works of negro composers and the assisting artists will be Harry Burleigh, baritone; the James Reese Europe String Quartet, Melville Charlton, organist, and Felix Weir, violinist. The second concert, on Jan. 18, will be held in the music hall of the Academy of Music, and will be the club's first appearance in that hall. Percy Hemus, baritone, will be the soloist.

GEORGE CHITTENDEN TURNER.

## THE ORGANIST AND THE "MOVIES"

How the Advent of the Films Has Increased the Opportunities of the Performer and Added to the Resources of the Instrument—Adapting Music to the Picture—Cultivation of Improvisation—Possibilities of Elevating the Popular Taste in Music

By DR. WILLIAM C. CARL

[Director of the Guilman Organ School]

THE "movies!" What a magic word this has been to scores of organists! How many thousands and tens of thousands have listened to an organ who previously had thought it destined to use only in the church service! With the advent of the "movies" a transition began. Builders were not slow to realize the possibilities, and began to take notice and make experiments. The results have proved that the tremendous resources of the instrument have been greatly increased, making it a complete orchestra in itself, and thus giving to the world what was heretofore not thought even possible. In scores of theaters the orchestra has been done away with entirely, and the organ is used solely. In others a combination of the two has greatly enhanced the value and effectiveness of the orchestra.



Dr. Wm. C. Carl

inestimable value in heightening the enjoyment of the audience.

In an up-to-date theater organ there is little that is missing. Naturally, one finds the strings, flutes and brass, but, in addition, there is the snare drum, bass drum, cymbals, bells, chimes, piano, celesta, harp, triangle, rain and hail, thunder and lightning, and many other mechanical devices intended to be used as occasion demands. A string quartet can be faithfully reproduced, and also a string orchestra. A brass band can bring an audience to its feet. In scenes where the diapason tone can be used, the effect is stunning, coming as it does in contrast with the various devices just mentioned. When in combination with the orchestra the organ gives a wonderful solidity of effect, and builds up the climaxes in a way that would otherwise be impossible. The ensemble is frequently thrilling.

### Must Be Specially Trained

To accomplish all this an organist must be especially trained and made to understand what is required for the general effectiveness of the instrument in a theater and its environment. Atmosphere must be created that will transfer the audience to the scene of the picture and make it forget all else. This can be done and has been accomplished by many of our best players. The great point is to "play" the picture; not to give an organ recital while the picture is being shown, but instead, to illustrate on the organ what is being shown on the screen.

For instance, in a great procession the music must move with the actors. All emotions must be reproduced, and the performer should be on the alert so that not a single point or incident escapes his attention. One picture which can be recalled introduced several great artists on the screen—Verdi, Wagner, Mendelssohn, Beethoven, Bach and Handel. As each appeared a few measures from his works were played, adding materially to the value of the picture. Pastoral scenes, storms, comedies, tragedies, melodramas,

travelogues and countless other things must be illustrated daily by the "movie" organist.

The performer should memorize enough music to enable him to play for at least a hundred different plays. With a large repertoire at his command any idea can be instantly illustrated, and the attention and interest of the audience directed to the picture in a way otherwise impossible. The individuality of the performer counts for a great deal. New music must be learned daily.

With an ever-increasing repertoire the player is bound to interest his audiences. It is not necessary to discard the classics, or to abandon legitimate organ music. With discretion and judgment a choice can be made whereby a demand for a better class of music can be brought about. There is a wealth of material to select from, and much that can be easily adopted. Musical intelligence and the fitness of things are all important, and especially so in this line of work.

### Necessity of Improvisation

It is highly probable that nothing has occurred which will develop the art of improvisation in America so much as this work. It is an absolute necessity to improvise. If this cannot be done, then the performance suffers. Therefore, this much-neglected art is destined to come into its own and be developed as never before.

People do not attend the "movies" to hear an organ recital. They want the picture reproduced in tone. This can be done with a judicious choice of what is not severely classical in character, but including at the same time selections which will eventually raise the standard and create a desire for the best. The organ in the theater is a success, and has been so since the advent of the "movies." Organists who otherwise would have been unknown have made enviable reputations and greatly increased their incomes. "Success," I say, to the man who takes up this line of work and is willing to develop it, keeping in mind the possibility of attaining the highest ideals.

parcel. No cash prize is offered, the performance of the chosen pieces under such favorable auspices being the only meed given, and the choice will be in the hands of an impartial committee, who will be guided by the literary and musical character of the pieces as adapted to the grasp and performance of them by children as well as adults.

### Mme. Homer Gives Recital for Benefit of the Blind at Glens Falls

A recital by Mme. Homer of the Metropolitan Opera Company for the benefit of the Tri-County Association of the Blind was given at Christ Church, Glens Falls, N. Y., on Oct. 5. Mme. Homer sang a group of French and German and American songs.

## FLUTE VIRTUOSI IN SOIREE AT BOSTON

Masters and Admirers of Instrument Meet and Play Novel Music

BOSTON, MASS., Oct. 5.—Taking advantage of the vacation season and the presence in Boston of several visitors, William S. Haynes, the well-known flute manufacturer, arranged several flute matinées and soirées during September. There were numerous conferences dealing with the technical and scientific features of flute construction and several evenings devoted to flute music, besides golf contests and a dinner at the Oakley Club. The most remarkable of these events was a gathering of flute players and flute lovers at the Allison home in the suburbs of Boston at the invitation of Mr. Haynes.

The occasion assembled an unusual company of forty or fifty devotees of the flute, among whom were several of the most famous virtuosi, numerous amateur players, writers upon musical subjects and others connected with important musical establishments. The following is a partial list of those present:

George Barrère of the New York Symphony Orchestra; Arthur Brooke of the Boston Symphony; Charles K. North of the Boston Opera Company; Emile A. Bertinet of the Royal Grenadier Guards' Band of Montreal; Anton Mainente of the "Pops" Concerts; Verne Q. Powell of the Haynes Company, formerly of the Kansas City Philharmonic Orchestra; John Wills of the Winchester Symphony Orchestra; J. Harold Burke of the Oliver Ditson Company; Eugene B. Hagar, former President of the Handel and Haydn Society of Boston; Charles Peale of Boston; J. O. Brockenshire, Inspector of Musical Instruments for the United States Government; Charles Woodsum and James Gibson, amateur flutists.

Thirty or forty ardent admirers of flute music, a few of whom came long distances, were also present. The latter included Mr. and Mrs. Sidney Lanier of Eliot, Me. Mr. Lanier is the son of Sidney Lanier, the celebrated poet-musician who was a professor in John Hopkins University and in the Peabody Conservatory of Music and who was the most poetic and spiritual flutist this country has ever produced; Frederick Gottlieb of Baltimore, vice-president of the Floristan Club and well-known patron of art and music, whose interest in the flute is almost boundless, and whose enthusiasm was largely inspired by Sidney Lanier, and Prof. Dayton C. Miller of Cleveland, who is well-known to flute players as the translator of Boehm's treatise on the "Flute and Flute-Playing," as a student of the science of musical sounds, as a lover of the flute, as a collector of "flutiana." Many women were present, including Mrs. Sidney Lanier, Mrs. Brooke, Mrs. North, Mrs. Powell, Mrs. Peale, Mrs. Arms, Mrs. Dayton C. Miller, Mrs. Worthington, Mrs. Woodsum, Mrs. Ball and Mrs. Wills.

There was music of an unusual type, composed for a quartet of flutes, and delightful duets and solos.

In a speech Dayton C. Miller of the Case School of Applied Science, Cleveland, Ohio, prophesied "that the ultimate fate of the flute is not oblivion, but that its superfine music will again be heard in the salon and in the concert hall."

## NATIONAL HYMN CONTEST PLANNED IN MINNEAPOLIS

New Music Hall, Erected by William L. Harris, to Be Dedicated by Worthy Anthems

MINNEAPOLIS, MINN., Oct. 4.—Composers who have written a national hymn for which they desire a hearing will have an opportunity in the opening of the new Music Hall in Minneapolis, erected by William L. Harris of this city, a wealthy merchant and patron of art, who has conceived the idea of making the dedication of the temple an occasion for try-

ing out some of the songs of this character which have not as yet been generally known or heard.

To this end he has devised a friendly competition for composers everywhere, with not conditions attached, excepting as to time, deeming that there are already many manuscripts from which to make a selection of three that will be found worthy of performance by the choir of thirty voices that will assist, the composer to direct his own work if he so desires.

All manuscripts must be sent to Mrs. Weed Munro, 66 South Eleventh Street, Minneapolis, Minn., on or before Oct. 21, the score to have a distinguishing mark, while the composer's name must be in a sealed envelope accompanying the