

THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year.

CHICAGO, FEBRUARY 1, 1915

Number Three

BARNES & BUHL WIN BIG HOME CONTRACT IN UTICA SCIENTIST CHURCH

After Constructing a Four-Manual and Another Three-Manual, They Receive Order From First Church of Christ.

A three-manual electric organ is to be installed in the First Church of Christ, Scientist, at Utica, N. Y., by the Barnes & Buhl Organ Company of the same city. This is the third contract for a three-manual organ to be awarded the Barnes & Buhl firm in its home town. The first was a three-manual pneumatic installed in the Masonic Home chapel in 1911, which has been heard with pleasure by thousands of Masons making their pilgrimage to that wonderful institution. Barnes & Buhl also built the four-manual pneumatic organ in St. John's Catholic church at Utica.

Following is the specification of the First Church of Christ organ:

- GREAT ORGAN.**
1. Open Diapason, 16 ft.
 2. Open Diapason (scale 40), 8 ft.
 3. Dulciana, 8 ft.
 4. Gross Flöte, 8 ft.
 5. Gamba, 8 ft.
 6. Octave, 4 ft.
 7. Flute d'Amour, 4 ft.
 8. Cathedral Chimes.
 9. Tremolo.
- SWELL ORGAN.**
10. Bourdon, 16 ft.
 11. Open Diapason (scale 42), 8 ft.
 12. Aeoline, 8 ft.
 13. Sallicional, 8 ft.
 14. Vox Celestis, 8 ft.
 15. Stopped Diapason, 8 ft.
 16. Harmonic Flute, 4 ft.
 17. Oboe, 8 ft.
 18. Cornopean, 8 ft.
 19. Vox Humana, 8 ft.
 20. Tremolo.
- CHOIR ORGAN.**
21. Open Diapason, 8 ft.
 22. Aeoline, 8 ft.
 23. Sallicional, 8 ft.
 24. Vox Celestis, 8 ft.
 25. Stopped Diapason, 8 ft.
 26. Harmonic Flute, 4 ft.
 27. Oboe, 8 ft.
 28. Vox Humana, 8 ft.
 29. Tremolo.
- PEDAL ORGAN.**
30. Open Diapason (large scale), 16 ft.
 31. Bourdon (large scale), 16 ft.
 32. Lieblich Gedacht (from No. 31), Polyphonic, 16 ft.
 33. Violone, 16 ft.
 34. Cello, 8 ft.
 35. Flute (from No. 31), 8 ft.

A three horse-power Orgoblo of the belted type is to be installed so that the motor running the Orgoblo may be used for running other machinery by shifting the belts.

Numbers 1, 8, 33 and 34 are prepared for future installation. The proper stops are prepared in the console and the action and pipes may be installed any time in the future.

HUNDRED ORGANS IN A YEAR

Hinners Company Also Increased Its Facilities Largely in 1914.

The Hinners Organ Company has had a most prosperous year. During 1914 it installed approximately one hundred organs, among which are many large and pretentious instruments. During the year the company greatly increased its manufacturing facilities by building a large new building, well lighted and equipped with all modern facilities. Much new machinery also was added and all machinery in the factory was equipped with individual electric motors. The company reports splendid prospects for 1915, with a large number of contracts already on hand.

The Hinners Company has been established more than thirty-five years and the recognized merit of its product has placed it in the front rank among the substantial and reliable organ building industries of the country.

The W. W. Kimball Company has installed a \$5,000 organ in the Ark Theater at Logansport, Ind.



THREE GUILD DEANS AT BERE A, OHIO, ORGAN.

KRAFT ON A RECITAL TOUR

Plays in Cleveland, Buffalo and Other Cities — Atlanta Programs.

Edwin Arthur Kraft, F. A. G. O., has been on an extended recital tour in the east, appearing Jan. 8 at Cleveland, Jan. 10 at Buffalo, Jan. 11 and 13 at Batavia, N. Y., and Jan. 12 at Rochester. Playing at his former organ in Trinity Cathedral at Cleveland Mr. Kraft gave the following: Beethoven, Overture to "Egmont"; Mozart, Minuet; Matthews, Caprice ("To Spring"); Wagner, Overture to "Tannhaeuser"; Dethier, Scherzo; Rossetter G. Cole, Rhapsody; Ralph Kinder, "Springtime"; Wagner, Prelude to "Die Meistersinger"; Dethier, Caprice ("The Brook"); Wagner, "Ride of the Valkyries."

At Elmwood Music Hall, Buffalo, where he gave the Sunday free concert, Mr. Kraft played: Prelude to "Die Meistersinger," Wagner; "Springtime," Kinder; Scherzo, Dethier; Overture to "Tannhaeuser," Wagner; Caprice, "To Spring," Matthews; Rhapsody, Rossetter G. Cole; "Ride of the Valkyries," Wagner.

Before the Western New York Chapter, A. G. O., Mr. Kraft gave the following: Beethoven, Overture to "Egmont"; Mozart, Minuet; Matthews, Caprice ("To Spring"); Wagner, Overture to "Tannhaeuser"; Dethier, Scherzo; Cole, Rhapsody; Kinder, "Springtime"; J. Stuart Archer, Caprice de Concert; Roland Diggle, "Song of Happiness"; Wagner, Prelude to "Die Meistersinger."

In his work as organist of the Atlanta Auditorium Mr. Kraft has given the following recent programs:

Jan. 3—Wagner, Prelude to "Die Meistersinger"; Dethier, Scherzo; Ralph Kinder, "Springtime"; Wagner, Overture to "Tannhaeuser"; Wagner, "The Ride of the Valkyries."

Jan. 17—Von Flotow, Overture to "Stradella" (Requested); Tschaiakowsky, Andante Cantabile; Kinder, Serenade; Wagner, Prelude to "Die Meistersinger" (Requested); Gordon Balch Nevin, "A Song of Sorrow"; Dethier, "Christmas"; Dethier, Scherzo.

Plays New San-Diego Organ.

At the dedication on New Year's eve of the Austin organ given to San Diego and the Panama-California Exposition by John D. Spreckels, Dr. Humphrey J. Stewart presided. As a prelude to a concert by the Popular Symphony Orchestra he played his own Processional March from the music-drama "Montezuma"; his Fantasia on Christmas Melodies and the "William Tell" overture.

ANOTHER OBERLIN ORGAN

Half-Million Dollar Auditorium Will Contain a Large One.

Charles M. Hall, the aluminum magnate, one of the trustees of Oberlin college, who died recently, left to Oberlin \$2,800,000. Of this amount \$500,000 is to be for an auditorium which will contain a large concert organ. This will give Oberlin a very unusual equipment for the organ department of the conservatory. The \$25,000 Skinner organ is being installed in Finney Memorial chapel and will be dedicated the latter part of February. Extensive improvements, including electric action and a new console, will be made soon on the Roosevelt organ which stands in Warner concert hall.

SAMUEL D. MAYER RETIRES

Had Served San Francisco Church Nearly Forty-three Years.

After serving the First Congregational church of San Francisco nearly forty-three years, Samuel D. Mayer has retired with the title of organist emeritus and a pension of two-thirds his salary. To illustrate the appreciation of Mr. Mayer by his church the following is quoted from the calendar of Dec. 27:

"To-day completes the wonderful service of Samuel D. Mayer, organist of the First Congregational church of San Francisco. Forty-two years and eight months has he served this church—served its highest interests with unexampled devotion, kindness and success. At one time he was singer as well as organist. He has always had uncontrolled direction of music and choir. Members of successive quartettes have loved him; ministers have trusted him; officers of the church have delighted to do him honor, and the congregation has rejoiced in him. To-day we bid him farewell, yet not good-by. He will be amongst us always, and always one of us. He retires with the title of organist emeritus, and we have the happiness of knowing that there will be occasions in the future when we shall have him at the organ again. For all the past, dear Mr. Mayer, our loving thanks!"

New York Meeting of N. A. O.

The January meeting of the National Association of Organists in New York was held in St. Thomas' church Monday, Jan. 25. T. Tertius Noble played a program of Russian music. The February gathering will be held in St. Ann's-on-the-Heights, Brooklyn, Tuesday, Feb. 16.

BALDWIN-WALLACE COLLEGE HAS FETE

OPENS FOUR-MANUAL ORGAN

Walter Keller Gives Concert on Austin Seventy-three Stop Instrument Over Which Riemenschneider Presides.

On Jan. 12 and 13 Baldwin-Wallace College at Berea, Ohio, opened its new seventy-three stop, four-manual Austin organ with a recital by Walter Keller of Chicago, dean of the Illinois Chapter A. G. O., and a performance of Cowen's "Rose Maiden." The large auditorium was packed to the fire limit—and it is a fire-proof concrete structure at that—on both nights.

In the picture herewith presented three deans are seated at the organ—surely an unusual sight. Dean Keller of the Illinois Chapter, Dean Edwin A. Kraft of the Georgia Chapter, and Dean Albert Riemenschneider of the Northern Ohio Chapter, A. G. O., are shown.

The organ is pronounced by the foremost organists a most remarkable instrument. All things—position, acoustics, etc.—are at their best.

Following was Mr. Keller's program Jan. 12: Sonata, D major, Mendelssohn; Prelude and Fugue, op. 16, Piutti; Adagio cantabile (from Sonata op. 45), Herbert J. Wrightson; Romantic Fantasia (dedicated to Mr. Keller), Samuel Bollinger; Funeral March and Seraphic Hymn, Guilman; Scherzo (from G minor Symphony), E. Lemare; Prelude, B minor, Bach; Cantilena, J. H. Rogers; Caprice, op. 33, J. Callaerts; Toccata, A. L. Barnes; Romanza, Walter Keller; "Will o' the Wisp," Gordon Balch Nevin; Introduction and March from "Montezuma," Frederic Grant Gleason. The Guilman funeral march was played in memory of Professor Julius O. Berr, who was Mr. Keller's piano teacher during his student days at Berea.

Mr. Riemenschneider, who presides at the new organ, has arranged a series of vespers recitals on the first and third Sundays of each month. For February he has arranged these programs:

Feb. 7.—Raff, March, from "Lenore" Symphony; Durand-Guilman, "Sous les Bois"; Karg-Elert, "Claire de Lune"; Lemmens, "The Storm"; Lemare, "The Bee"; Johnston, "Evening"; Fumagalli, "The Chase"; Dubois, "In Paradisum"; Dubois, "Fiat Lux."

Feb. 21.—Bach, Prelude and Fugue, F minor; Johnson, "Elfentanz"; Reger, Prelude op. 59, No. 1; Federlein, "Saluto d'Amour"; Federlein, "Sunset and Evening Bells"; Dubois, "Messe de Mariage."

Members of the Northern Ohio chapter attended Mr. Keller's recital in a body as guests of Dean Riemenschneider.

Percy G. Robins at Terre Haute.

Percy G. Robins, formerly organist in St. Paul's cathedral, London, who has been playing in one of the large churches in Toronto, has arrived at Terre Haute, Ind., according to Terre Haute papers, to accept the place as organist at the Orpheum Theater. F. J. O'Brien, who had been playing at the Orpheum, has gone to the Jefferson Theater at Fort Wayne.

Jewish Temple Engages Biggs.

Richard Keys Biggs, organist of St. Ann's on the Heights, Brooklyn, has been appointed organist and choir-master of the Madison Avenue Jewish Temple in New York, and will hold this position in conjunction with the one in Brooklyn.

**SPECIFICATION FOR
MEDINAH TEMPLE**

SCHEME OF CHICAGO ORGAN

**Sixty-four Foot Stop in Pedal One
Feature of Immense Austin In-
strument — Pistons to Move
Stops Visibly in Console.**

Specifications of the organ for Medinah Temple, Chicago, to be built by the Austin Organ Company, Hartford, Conn., as noted in The Diapason last month, are herewith presented. There will be two consoles—one of five manuals (stationary) with stop knobs at an angle of 45 degrees and tilting tablets for couplers, and the other a movable console of four manuals (echo to be played from solo), with stop keys over upper manual for speaking registers and couplers. Composition pistons and pedals are to move stop knobs visibly. The swell boxes are to be not less than three inches thick and properly deadened. The blower is to be an Orgbollo. The complete scheme follows:

PEDAL ORGAN.

- Gravissima (resultant), 64 ft.
- Double Open Diapason, 32 ft.
- Double Open Diapason, 32 ft.
- Open Diapason, 16 ft.
- Open Diapason (Great), 16 ft.
- Bourdon, 16 ft.
- Bourdon (Great), 16 ft.
- Lieblich Gedeckt (Swell), 16 ft.
- Violine, 16 ft.
- Contra Virole (Orchestral), 16 ft.
- Dulciana, 16 ft.
- Gross Flute (Great), 8 ft.
- Dolce Flute (Pedal Bourdon), 8 ft.
- Gedeckt (Echo), 8 ft.
- Octave Flute (Great), 4 ft.
- Bombardon, 32 ft.
- Ophicleide, 16 ft.
- Trombone (Solo), 16 ft.
- Tromba (Solo), 8 ft.
- Clarion (Solo), 4 ft.

GREAT ORGAN.

- Double Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Open English Diapason, 8 ft.
- Open Diapason, 8 ft.
- Gross Flute, 8 ft.
- Melodia, 8 ft.
- Gamba, 8 ft.
- Viola, 8 ft.
- Gemshorn, 8 ft.
- Octave, 4 ft.
- Hohl Flute, 4 ft.
- Quinte Octave, 3 ft.
- Fifteenth, 2 ft.
- Double Trumpet, 16 ft.
- Trumpet, 8 ft.
- Clarion, 4 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Horn Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Rohr Flute, 8 ft.
- Flute Dolce, 8 ft.
- Viol di Gamba, 8 ft.
- Salicional, 8 ft.
- Viol di Orchestre, 8 ft.
- Vox Celeste, 8 ft.
- Quintadena, 8 ft.
- Aoline, 8 ft.
- Principal (not too bright), 4 ft.
- Flute Harmonic, 4 ft.
- Flautina, 2 ft.
- 3 Ranks (mixture)
- 4 Ranks (mixture), 3 borrowed.
- Contra Fagotta, 16 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana and Special Tremulant, 8 ft.

ORCHESTRAL ORGAN—(In swell box.)

- Contra Virole, 16 ft.
- Geigen Principal, 8 ft.
- Concert Flute, 8 ft.
- Unda Maris (Flute Celeste), 8 ft.
- Dulciana, 8 ft.
- Viol di Orchestre, 8 ft.
- Violoncello, 8 ft.
- Flute d'Amour, 4 ft.
- Piccolo, 2 ft.
- Double Oboe, 16 ft.
- Orchestral Oboe, 8 ft.
- Clarinet, 8 ft.
- Cor Anglais, 8 ft.
- French Horn, 8 ft.
- Vox Humana and Tremulant.
- Harp (Deagan Reveille Tubes).

SOLO ORGAN—(In swell box.)

- Violine, 16 ft.
- Flute Major, 8 ft.
- Grand Diapason, 8 ft.
- Gross Gamba, 8 ft.
- Gamba Celeste, 8 ft.
- Flute Overte, 4 ft.
- Concert Piccolo, 2 ft.
- Tuba Profunda, 16 ft.
- Tuba Harmonic, 8 ft.
- Tuba Clarion, 4 ft.
- Cathedral Chimes (Deagan), 37 Tubes.

ECHO ORGAN—(In swell box.)

- Cor de Nuit, 8 ft.
- Gedeckt, 8 ft.
- Flute Celeste, 8 ft.
- Viol Aetheria, 8 ft.
- Vox Angelica, 8 ft.
- Fern Flute, 4 ft.
- Vox Humana (Special Tremolo), 8 ft.
- Carillons (Deagan), 37 tubes.

Bates & Culley of Philadelphia have printed a number of handsome pictures of organs built by them, showing organ fronts and keyboards of all styles and sizes.

WIRSCHING ORGAN IN EAST

**Gordon Balch Nevin Gives Opening
Concert at Johnstown, Pa.**

A large two-manual by Philipp Wirsching, designed in consultation with Gordon Balch Nevin, has been completed in St. John Gualbert's church at Johnstown, Pa., and Mr. Nevin gave the dedicatory recital on it Jan. 31. The organ was completely reconstructed from the old Hook-Hastings instrument and some of the old pipes were used. Mr. Nevin considers the new action and tone splendid. He gave this program on it: Largo, Handel; "In Moonlight," Kinder; "Deuxieme Arabesque," Debussy; Melody, Jonas; "Christmas in Sicily," Yon; Serenade, Schubert; Miserere, "Il Trovatore," G. Verdi; "Will o' the Wisp," Nevin; Improvisation on "Nearer My God to Thee"; Introduction to Third Act, "Lohengrin," Wagner.

The specification of the instrument follows:

GREAT ORGAN.

- 1. Double Open Diapason, 16 ft.
- 2. Open Diapason, 8 ft.
- 3. Principale Minore, 8 ft.
- 4. Viola di Gamba, 8 ft.
- 5. Dulciana, 8 ft.
- 6. Doppel Floete, 8 ft.
- 7. Flute d'Amour, 4 ft.
- 8. Octave, 4 ft.
- 9. Octave Quinte, 2 1/2 ft.
- 10. Super Octave, 2 ft.
- 11. Trumpet, 8 ft.
- 12. Cathedral Chimes, 20 Bells, middle (A to E above. (Stops 3 to 11 enclosed in separate swell box.)

SWELL ORGAN.

- 12. Bourdon Dolce, 16 ft.
- 13. Open Diapason, 8 ft.
- 14. Stopped Diapason, 8 ft.
- 15. Violoncello, 8 ft.
- 16. Viola Ethera, 8 ft.
- 17. Vox Celeste, 8 ft.
- 18. Flute Harmonique, 4 ft.
- 19. Dolce Cornet, 3 ranks.
- 20. Cornopean, 8 ft.
- 21. Oboe, 8 ft.
- 22. Vox Humana, 8 ft.

PEDAL ORGAN.

- 23. Double Open Diapason, 16 ft.
- 24. Bourdon, 16 ft.
- 25. Lieblich Gedeckt (from No. 12), 16 ft.
- 26. Violoncello, 8 ft.

Many Openings by Kreiser.

Edward Kreiser has given a number of recent dedicatory recitals. Jan. 4 he appeared at the Methodist church of Waterville, Kan., where he played a Hinners organ. Jan. 7 he played on a Kilgen two-manual at the First Methodist church of Pratt, Kan., giving the following program: Concert Overture in E flat, Faulkes; Andante from Symphony "Pathetique," Tschai-kowsky; Minuet in A, Boccherini; "The Holy Night," Buck; Concert Variations on "My Old Kentucky Home," Lord; Cradle Song, Kreiser; Concert Caprice, Kreiser; Barcarolle from "Tales of Hoffman," Offenbach; "Evensong," Johnston; Grand Fantasia on themes from "Tannhauser," Wagner. Dec. 29 Mr. Kreiser appeared at the Methodist church of Dodge City, Kan., opening a two-manual Pilcher organ.

Tucker Erects Unique Organ.

George Tucker of Boston has completed a two-manual organ in the Baptist church at Baldwinville, Mass. It was tested by Fred W. Bailey of the Piedmont church at Worcester, Mass., and he found the action prompt and the tone good, especially as to the diapasons, of which there are six. Oliver J. Sawyer, formerly organist of the church, gave the organ. It is unique in that the great and pedal division of seven stops is in the church, with the console, while swell and pedal stops, numbering ten, are in the gallery. There is an electric action to the swell, drawing the valves and slides without pneumatics.

Another Organ for Ithaca.

The Ernest M. Skinner Company has closed a contract with the First Methodist church of Ithaca, N. Y., for a \$5,000 organ.

Abram Ray Tyler of Detroit has delivered a series of three lecture-recitals at Beloit College under the George Greiner Schneider Foundation. The three programs were arranged to show the organ first as "the handmaid of religion," second as a concert instrument and third as a representative of the modern orchestra. Mr. Tyler formerly was professor of music at Beloit.

**EXHIBIT AT FRISCO
BY HALL COMPANY**

ELECTRIC ORGAN IS SHOWN

**New Haven Firm Installing Moder-
ate-Sized Electric in Palace of
Industries and Invites Organ-
ists to Inspect It.**

The Hall Organ Company of New Haven is installing a moderate-sized electric organ with all modern accessories at the Panama-Pacific Exposition at San Francisco. This organ will be in the palace of varied industries and will have a prominent position in the New Haven community exhibit. The organ will be open to inspection of any organist or anyone else interested, and the company will have a representative on hand in charge of the organ from the opening of the exposition until its close, to exhibit an ordinary Hall organ, such as the company is building every week. Through The Diapason the company announces that it will be glad to have any organist who visits the exposition make himself known at its exhibit and if he will send his name it will be glad to send him a special invitation card which he can present to its representative.

The instrument is built on these specifications:

GREAT ORGAN.

- Open Diapason, 8 ft.
- Concert Flute, 8 ft.
- Dulciana, 8 ft.
- Flute d'Amour, 4 ft.
- Chimes.

SWELL ORGAN.

- Open Diapason, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Gedacht, 8 ft.
- Harmonic Flute, 4 ft.
- Oboe, 8 ft.

PEDAL ORGAN.

- Bourdon, 16 ft.
- Lieblich Gedacht, 16 ft.

COMBINATIONS—Three pistons on great and pedal stops and couplers; four pistons on swell and pedal stops and couplers; four general combinations.

Plays for Dr. Lutkin's Chorus.

Mrs. Katherine Howard Ward presided at the organ in the First Methodist church of Evanston, Dec. 17, when the "Messiah" was given by the Evanston Musical club under the direction of Dr. P. C. Lutkin.

Directed by Philip James.

Dec. 6 at the Bergen Lyceum, Brahms' German Requiem was sung by the choir of St. John's Episcopal church, Jersey City Heights, under the direction of Philip James. Walter S. Fleming was at the organ.

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TULSA BUYS ORGAN AS CITY FEATURE

ORDER TO AUSTIN COMPANY

Woman's Club Plan Carried Out and \$12,000 Instrument Will Be Possession of Oklahoma Town—Weekly Concerts.

A contract has been signed at Tulsa, Okla., for the purchase of an organ at a cost of \$12,000 to be installed in the municipal convention hall. Mrs. R. F. MacArthur, representing the Hyechka club of Tulsa, closed the deal with O. Marshall of Kansas City, the Austin representative. Mrs. MacArthur announces that the organ will be dedicated April 29. Edward Kreiser of Kansas City will be the organist upon this occasion.

The organ will be purchased entirely by public subscription and will be the largest instrument of the kind in any municipal building in the southwest. The Hyechka club has headed the subscription list with a pledge of \$2,000.

After the organ is installed plans will be made to make its influence for good far reaching and Mrs. MacArthur has in mind a scheme to give weekly concerts which will be available to the masses. In addition to this feature the organ will be used in the many festivals to be given by the Hyechka club and will otherwise assist materially in maintaining Tulsa's position as the state's musical center.

At the opening of school next fall a \$5,000 pipe organ will have been installed in the chapel of Henry Kendall college at Tulsa. A contract for the instrument, which also has been purchased from the Austin company, was signed by the Kendall authorities in Tulsa and forwarded to Oklahoma City for the signatures of the board of trustees.

N. A. O. GOES TO SPRINGFIELD

Convention Next August to Be Held in Massachusetts City.

Word comes from Springfield, Mass., that the convention committee of the board of trade, of which Harry S. Baldwin is chairman, has received notice that the executive committee of the National Association of Organists has voted unanimously to accept the invitation of the local business organization to hold its annual convention in that city Aug. 3, 4, 5 and 6 of this year.

Officials of the board of trade were pleased to receive the announcement, as it will give Springfield people an opportunity to hear some of the best organists in the world play upon the \$20,000 Steere organ that is to be installed in the Auditorium. In fact, the prospect of the new organ was the deciding factor which caused the organists to select Springfield as their meeting place.

For more than six months the board of trade had been in correspondence with the executive committee of the organization in an effort to attract the association to Springfield. Some time ago Arthur Scott Brook of New York, president of the association, went to Springfield and inspected the auditorium. The acoustic properties of the large building were declared by Mr. Brook to be perfect.

L. H. Van Dinter & Sons have completed and shipped a large two-manual organ for St. Joseph's church, Logansport, Ind. The instrument is of tubular pneumatic construction with a console extended ten feet from the organ. The instrument has two manuals and eighteen speaking stops.

J. J. Falls directed a chorus of forty-eight voices in a Christmas concert Dec. 27 at the First Methodist church of Long Beach, Cal.

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PERFECTION
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Frank Wright, Mus. Bac., A. G. O., Brooklyn — Mr. Wright gave the seventh recital of the eighth series under the auspices of the American Guild of Organists in Grace church, Brooklyn Heights, Jan. 14. He played: Sonata in D minor, Op. 30 (originally written for four hands and four feet); Merkel; Andante in D, Hollins; Reverie, Cowen; Prelude and Fugue in A minor, Bach; Pastorale (Sonata in D flat), Rheinberger; Chromatic Fantasia, Theile.

Frederick Maxson, Philadelphia — The Drexel Institute free concert Jan. 7 was given by Mr. Maxson, who presented the following program: Concert Piece, B major, Horatio W. Parker; Christmas Pastorale, Harker; Sixth Sonata (Chorale and Variations), Mendelssohn; Air With Variations and Finale Fugato, Henry Smart; Intermezzo, J. Stuart Archer; Funeral March and Hymn of Seraphs, Gullmant; Overture to "Semiramide" (requested), G. A. Rossini.

Caspar F. Koch, Pittsburgh — Mr. Koch's 1,100th free recital at the North Side Carnegie Music Hall was given Sunday afternoon, Jan. 10. Mr. Koch's program follows: Sonata Pontificale, Lemmens; "A Moonlight Serenade," Gordon Balch Nevin; Etude de Concert, Bonnet; Minuet from "L'Arlesienne," Bizet; Offertoire in D minor, Batiste.

W. Lynnwood Farnam, Boston — Mr. Farnam played at the Harvard Club, Sunday afternoon, Jan. 3, under the auspices of the A. G. O., giving the following program: Finale (from Sonata No. 10 in B), Rheinberger; Larghetto (F sharp minor), S. S. Wesley; Alle-retto (A major), Merkel; Chaconne and Fugue Trilogy with Chorale (B flat) Op. 73, Karg-Elert.

Herbert Alvin House, Mr. House appeared in concert at Cleveland, Jan. 19, playing the following program at the Parkwood Methodist church: Fantasia and Fugue in G minor (The Giant Fugue), Bach; Romanza, Gounod; Grand Offertoire to St. Cecile (No. 2), Batiste; "Peer Gynt" ("In the Morning" and "Anitra's Dance"), Grieg; Overture, "William Tell," Rossini; Prelude in C Sharp Minor, Rachmaninoff; Swedish Wedding March, Soedermann; Pizzicati, Delibes; "The Storm" (by request), Lemmens-House; Meditation, "Nearer, My God, to Thee," Baldwin.

Jan. 4 Mr. House plays at the First Presbyterian church of Iilon, N. Y.

O. C. Bodemueller, New Orleans — The well-known suite organist gave the following program Jan. 21 at the Carrollton Avenue M. E. church: Third Sonata (two movements), Gullmant; Nocturne, in E flat, Chopin; "Traumerel," Schumann; "Walther's Prize Song" ("Meistersinger"), Wagner; Song of the Evening Star ("Tannhaeuser"), Wagner; "Pilgrims' Chorus" ("Tannhaeuser"), Wagner; Allegro Con Spirito, Dubois; Idylle, Kinder; Meditation ("Thale"), Massenet; Humoreske, Dvorak; "To a Wild Rose," MacDowell; "At an Old Trysting Place," MacDowell; Grand Choer, Salome.

Summer Salter, Williamstown, Mass. — At his Grace Hall recitals on Wednesday afternoon in January Mr. Salter played:

Jan. 13 — Fugue in E flat ("St. Anne"), Bach; Andante in B flat, Mozart; Fantasia in A, Cesar Franck; Serenade, Ralph Kinder; Suite Gothique, Boellmann.

Jan. 20 — Overture to the "Occasional Oratorio," Handel; Pastorale, Cesar Franck; Prelude and Fugue on B-A-C-H, Liszt; "Echo Bells," John Hyatt Brewer; Toccata in E, Homer N. Bartlett.

Palmer Christian, Chicago — Mr. Christian gave the Thursday afternoon recital at the Fourth Presbyterian church Jan. 7 and played among other selections: "Ave Maria," Max Reger; Rondo Capriccioso, Lemare; Prelude and Fugue on "B-A-C-H," Liszt; Scherzo, Bossi; "Vorspiel" and "Liebestod" ("Tristan and Isolde"), Wagner; Fugue in C, Buxtehude; "The Swan," Saint-Saens; Finale, Louise Vierne.

Kate Elisabeth Fox, New York — A free recital, the 147th in the popular series under the direction of Dr. William C. Carl, was given in the Old First Presbyterian church, Monday evening, Jan. 25, by Miss Fox, organist of the church of the Redeemer, Morristown, N. J. The program: Suite Gothique, Boellmann; Prelude and Fugue in G major, Bach; Andante Cantabile, Tschalkowsky; Concert Overture in B minor, Rogers; Christmas Musette, Mally; Cuckoo and Nightingale Concerto (Allegro), Handel; Caravan of the Magi, Maunder.

Edward Kreiser, Kansas City, Mo. — Recent programs at the Independence Boulevard Christian church were:

Dec. 27 — Christmas Program: "Paeon," H. Alexander Matthews; Pastorale (Christmas Sonata), Otto Diemel; "Christmas Chimes," Niels W. Gade; "Christmas," Gaston Dethier; "Song of Joy" (new), J. Frank Frysinger; "Christmas in Sicily," Pietro Alessandrone Tom; "Hallelujah Chorus" ("Messiah"), Handel.

Jan. 10 — Toccata in C minor, Ernest Halsey; "Ave Maria," Bach-Gounod; Fugue a la Gigue, Bach; Piece Heroique, Cesar Franck; "Valse Triste,"

Jean Sibellus; Eventide (new), J. Frank Frysinger; Fantasia on themes from "Carmen," G. Bizet.

James H. Rogers, Cleveland — Mr. Rogers played at the Trinity Lutheran church of Akron, Dec. 15, as follows: Festival Prelude on "Ein Feste Burg," Faulkes; "Moonlight," Kinder; Concert Overture, Rogers; Meditation from "Thals," Massenet; Toccata, d'Evry; "Caprice Viennois," Kreisler; Introduction to third act of "Lohengrin," Wagner; Prize Song, from the "Meistersinger," Wagner; Prelude to "Parsifal," Wagner; "Finlandia," Sibellus.

Gordon Balch Nevin, Johnstown, Pa. — Mr. Nevin gave the following program before an audience of 800 at the First Presbyterian church, Dec. 31: Praeludium, Nevin; "Will of the Wisp," Nevin; Intermezzo, "Cavalleria Rusticana," Mascagni; Miserere, "Il Trovatore," Verdi; Sextette, "Lucia," G. Donizetti; Ave Maria, with piano and organ accompaniment, Bach-Gounod; "Valse Triste," Sibellus; "Finlandia" (tone-poem), Sibellus.

James R. Gillette, Macon, Ga. — At a faculty recital of the Wesleyan Conservatory of Music Jan. 8, Mr. Gillette played: Horatio Parker, Concert Piece, No. 2; Cecile Chaminade, Serenade; Mendelssohn, Sonata, No. 2 in C minor; Rene L. Becker, Scherzo; James R. Gillette, Grand Choer Dialogue; Bach, Pastorale and Bourree; Gullmant, "Lamentation"; Richard Wagner, March and Chorus, from "Tannhaeuser"; Dvorak, Largo, from the Symphony; "From the New World"; Edward Elgar, Military March, "Pomp and Circumstance."

Roland Diggle, Los Angeles, Cal. — Among Mr. Diggle's recent Sunday organ programs at St. John's Episcopal church have been these:

Dec. 13 — "In Memoriam" (Titanic), Bonnet; "Consolation," Gullmant; "Vespertilla," Diggle; Symphonic Poem — "Eilers," C. W. Pearce; "Autumn," Johnston.

Dec. 27 — Fantasia on "O Little Town of Bethlehem," Faulkes; "A Shepherd's Tale," Gillett; "Virgin's Lullaby," Diggle; Christmas Pastorale, "Holy Night," Harker; Christmas Chorale, "A Rose Bursts Forth," Deigendesch; "At Sunset," Diggle.

Frederic B. Stiven, A. G. O., Oberlin, Ohio — Mr. Stiven, associate professor of organ at the Oberlin Conservatory of Music, gave the following program Dec. 29: Solemn Prelude, Noble; Sixth Sonata, First Movement, Gullmant; "Christmas in Sicily," Yon; Offertory on two Christmas Hymns, Bonnet; Seherzo, Rogers; "Chant de Bonheur," Lemare; Toccata, Gigout; Magic Fire, from "Die Walkuere," Wagner; Gypsy Melody, Dvorak; Caprice de Concert, Stuart-Archer.

Professor Samuel A. Baldwin, New York — Among Mr. Baldwin's programs at the College of the City of New York in December have been these:

Jan. 10 — Sixth Symphony (Allegro and Adagio), Widor; Spring Song, Alfred Hollins; Prelude and Fugue in A minor, Bach; "Song of Joy," Frysinger; "Momento Musica," No. 4, Schubert; "In the Morning" and "Ase's Death," (from "Peer Gynt" Suite, No. 1, Grieg; Melody in E, Rachmaninoff; Grand Choer in A, Ralph Kinder.

Jan. 12 — Grand Choer in A, Kinder; Nocturne, Foote; Spring Song, Alfred Hollins; Melody in E, Rachmaninoff; "In the Morning" and "Ase's Death," (from "Peer Gynt" Suite, No. 1), Grieg; Communion in G, Batiste; Overture, "Tannhaeuser," Wagner.

Jan. 17 — Rhapsody, Rosseter G. Cole; Nocturne, Foote; Prelude and Fugue in D major, Bach; "Chant sans Paroles," Op. 2, No. 3, Tschalkowsky; Suite in E minor, Borowski; Communion in G, Batiste; Overture to "Euryanthe," Weber.

H. L. Yerrington, Norwich, Conn. — The thirty-fourth annual organ recital at the First Congregational church was given Friday afternoon, Jan. 1, by Mr. Yerrington, assisted by George A. Turner, tenor. The program: Fugue, Vol. 2, No. 10, Bach; Adoration, from "Holy City," Gaul; Under the Leaves, Op. 29, Thome; Paeon, Matthews; Intermezzo, T. Tertius Noble; Humoreske, Dvorak; "To a Rosebud," Porter Steele; Grand Choer, Spence.

Joseph K. Dustin, A. G. O., Gloucester, Mass. — In a recital at the Independent Christian church Dec. 14 Mr. Dustin played: Suite in E minor, Borowski; Serenade, Miller; Prelude and Fugue in A minor, Bach; Andantino in G minor, Franck; Fantasia, Tours; Offertoire, Salome; Marche Pontificale, Tombelle.

J. E. W. Lord, Meridian, Miss. — Playing at the First Baptist church Jan. 10 Mr. Lord gave his hearers the following offerings: Toccata and Fugue in D minor, Bach; Allegretto in E flat, Wolstenholme; Concerto, "Cuckoo and Nightingale," Handel; "Eventide," Frysinger; "Will of the Wisp," G. B. Nevin; "Sunset" and "Thanksgiving" (from the Pastoral Suite), Demarest.

Joseph Clair Beebe, Auburn, N. Y. — The latest recitals by Mr. Beebe at Willard chapel, Auburn Theological Seminary, were marked by these offerings: Jan. 6 — Transcriptions for organ:

Overture to the Occasional Oratorio, Handel; Woodland Sketches: "To a Wild Rose," "To a Water Lily" and "A Deserted Farm," MacDowell; "Peer Gynt Suite," "In the Morning," and "Death of Ase," Grieg; Prelude to "Parsifal," Wagner.

Jan. 13 — Toccata, Kinder; Impromptu, Faulkes; Barcarolle, Faulkes; Cantabile, Demarest; Fantasia on a Welsh Hymn, Best; Prayer, Massenet; Andantino, Lemare; Fantasia and Fugue (G minor), Bach.

Dr. Francis Hemington, Chicago — At his 207th recital in the Church of the Epiphany, given Jan. 13, Mr. Hemington played: Prelude and Fugue in A minor, Bach; "Secret d'Amour," B. O. Klein; Finale from First Symphony, Vierne; Festival Hymn, Op. 247, H. N. Bartlett; Lullaby, W. C. Macfarlane; "To Spring," H. A. Matthews; Toccata in A major, Pietro A. Yon; "Sous les Bois," A. Durand; "Pilgrims' Chorus" ("Tannhaeuser"), Wagner; Offertoire in E flat, Wely. The last three were request pieces.

Frederic Rogers — Mr. Rogers' 250th recital in the United States was given Dec. 30, when he played on the Rembert memorial organ in the Kelly Methodist church at Longview, Tex. His selections on this occasion were: Gothic Suite, Leon Boellmann; "Serenade," Lemare; "Evening Bells and Cradle Song," Will C. Macfarlane; "Prelude" Op. 78, Chaminade; Concert Fantasia, "O Sanctissima," Lux; "A Southern Melody," J. E. W. Lord; Funeral March and Song of the Seraphs, Gullmant; "Echo Bells," Brewer; Overture, "Raymond," Thomas.

James T. Quarles, Ithaca, N. Y. — Recent programs at Sage Chapel, Cornell University, follow:

Dec. 4 — Fugue in D major, Gullmant; Concerto in G minor, Handel; "Chanson du Solr," Harry Alexander Matthews; A. D. MDCXX, Op. 55, No. 3, Edward MacDowell; Vorspiel to "Tristan and Isolde," Wagner.

Dec. 11 — Sonata, No. 3, in E minor, Ludwig Boslet; Allegro Moderato, Symphony in E minor (by request), Schubert; Fugue in G minor, Bach; "Evening Song," Bairstow; Walhalla Scene, Entrance of the Gods into Walhalla, from "Das Rheingold," Wagner.

Dec. 18 — Program of Christmas Music

—Three Chorale Preludes: "In Dulci Jubilo," Bach; "Es ist ein Ros' Entsprungen," Brahms, and "Wie Schoen Leuchtet der Morgenstern," Karg-Elert; "The Blessed Virgin," Malling; "Ave Maria" (For violin, piano and organ), Schubert; "The Shepherds," Salome; "Christmas in Sicily" (by request), Yon; "Holy Night," Dudley Buck; "Hallelujah" ("Messiah"), Handel.

Miss Pearl Emley, Lawrence, Kan. — Miss Emley gave this program at the First Methodist church, Dec. 13, in the afternoon: Sonata in E minor, James H. Rogers; Dialogue Without Words, Carl A. Freyer; "In Winter," Ernst Kulak; "Gavotte Arabesque," Frederick Wolf; "The Holy Night," Buck; Scherzo in F major, Hoffman; Meditation (trio for organ, violin and piano), George Meltzke; "Eventide," J. Frank Frysinger; Grand Offertory de St. Cecilia, Batiste.

Richard Keys Biggs, Brooklyn — Following is a list of Mr. Biggs' recital numbers during December in St. Ann's-on-the-Heights, Brooklyn: "A Song of Joy" (dedicated to R. K. Biggs), Frysinger; Concert Overture in A, Maitland; "Hymne Celeste," Friml; "Little Waves," Fogg; Prelude and Fugue in C minor, Bach; Scherzo in D, Barnes; "Paeon," Matthews; "Jubilate Deo," Silver; Berceuse, Duncan; Nocturne (dedicated to R. K. Biggs), Renwick; Canzona, Faulkes; Prelude Heroic, Faulkes; Prelude to "Lohengrin," Wagner.

G. Hermann Beck, Belleville, Ill. — At a church concert in Zion Lutheran church Dec. 27 Mr. Beck gave several organ numbers as follows: "Jubilate Deo," Silver; "Evensong," Johnston; "The Holy Night," Dudley Buck; Toccata, Dubois.

Frederick Walbank, Scranton, Pa. — Mr. Walbank's recitals Sunday evenings in January at the Church of the Good Shepherd were marked by these programs:

Jan. 3 — Festival March, Kinder; Serenade, "Voices of Angels," Braga; "Christmas in Sicily," Yon; Pastorale, Kullak; Postlude in G major, Hosmer; Jan. 10 — Toccata, d'Evry; "Romance San Paroles," Wely; Vesper Hymn, Turpin; Nocturne in G minor, Chopin; "Praeludium Festivum," Becker. Jan. 17 — "Grande Marche Triom-

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phale," Grison; "Chant Celeste," Matthews; Fugue, "St. Anne's," Bach; Serenade, Widor; "Nachspiel," Noble.

Jan. 24—Scherzo Symphonique, Fry-singer; "Chanson de Jote," Ealling; Fanfare, Lemmens; "Evensong," Johnston; Grand March, Wachs.

Jan. 31—Fantasia, "Duke Street," Kinder; Gavotte, "Mignon," Thomas; Scherzo, Lemaigre; "Salut d'Amour," Elgar; Fugue, A major, Bach.

Irving C. Hancock, Chicago—Mr. Hancock continued his Sunday afternoon recitals at Trinity Episcopal church in January with these programs:

Jan. 3—Paraphrase on a Christmas Hymn, Faulkes; Largo (New World), Dvorak; March of the Priests, Mendelssohn; "Eventide," Frysinger.

Jan. 10—Toccata, d'Evry; Meditation, d'Evry; Scherzo Pastorale, Federlein; Romance, Lemaire.

Jan. 24—Grand Sonate in E flat Buck.

Jan. 31—"Jerusalem, the Golden" (variations), Dr. Sparks; "The Question," Wolstenholme; "The Answer," Wolstenholme; "Queen of Sheba" March, Gounod.

Miss Alice R. Deal, Chicago—On Sunday evening, Jan. 24, the choir of the Leavitt Street Congregational church, under the direction of Miss Deal, gave a Mendelssohn festival service. Immediately following the service Miss Deal gave an organ recital, playing: Sonata No. 3, A major, Mendelssohn; Spring Song, Mendelssohn; Wedding March, Mendelssohn.

William Moss, Providence, R. I.—Mr. Moss, who is a pupil of Myron C. Ballou, A. A. G. O., gave a recital as follows, Jan. 20, at the Church of the Messiah: Fourth Sonata in D minor, Guilman; Meditation in C, Sturges; Fugue in G minor, Bach; Idylle in D flat, Faulkes; "March of the Magi Kings," Dubois; Berceuse in A, Del-bruck; Toccata (Gothique Suite), Boellmann.

DICKINSON WILL LECTURE

Annual Recital Series at Union Theological Seminary.

Clarence Dickinson's annual series of five lecture organ recitals in the chapel of Union Theological Seminary, New York, is announced for all Tuesdays in February and the first Tuesday in March, at 4 p. m. The recitals will be given with the assistance of well-known artists, and will be open to the public. The subjects are:

Feb. 2—Music composed under the influence of the Latin church. Modern Italian and French music. Assisting artists: Andrea Sarto, baritone, and the choir of Union Theological Seminary, a mannerchor of thirty voices.

Feb. 9.—Music composed under the influence of the Lutheran church. Modern Scandinavian music. Assisting artist, Miss Mildred Potter, contralto.

Feb. 16—The Bach Family—Compositions by eight of its members. Assisting artists: Miss Rose Bryant, contralto; Arthur Wilde, cellist.

Feb. 23—Transcriptions by great musicians from the sixteenth century to the present day. Assisting artists: Mrs. Louise MacMahan, soprano; M. Maurice Milcke, violinist; Mme. Regis-Rossini, harpist.

March 2—The development of sacred choral music, from the Gregorian chant to the present day. Assisting artists: Miss Inez Barbour, soprano; Miss Rose Bryant, contralto; Charles Harrison, tenor; Frank Croxton, bass, and the choir of the Brick church.

Dr. E. S. Cummings Dead.

Pittsburgh, Pa., Jan. 20—Dr. Edward S. Cummings, 92 years old, organist and composer, and first organist of the First Unitarian church of Worcester, Mass., when the Rev. Edward Everett Hale took charge of the congregation in 1849, died at the home of his daughter, Mrs. Thomas M. Finucane, here yesterday. He was a teacher of organ and piano in New York for sixty-three years.

Holland Conservatory Organ.

The Holland Conservatory of Music at Detroit has added an echo organ to its Kimball two-manual and is now equipped better than ever before to give organ instruction under J. W. Holland's direction. Mr. Holland gave an opening concert on a Votteler-Holtkamp organ in the Fourteenth Avenue Methodist church at Detroit. He played works of French, English and German composers and three of his own compositions. He was engaged to repeat the program at a future date.

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A long article full of information for the layman, which describes organ construction from the keydesk to the pipe, is printed in the Youngstown (Ohio) Vindicator Sunday, Dec. 27. The firm of Wirsching & Co. at Salem comes in for considerable attention and three cuts of organs and the latest three-manual console built by Mr. Wirsching are presented on the page.

The next concert by the Apollo Musical Club of Chicago, under Harrison M. Wild's direction, will be a performance of Schmitt's "Forty-seventh Psalm," for the first time in the west, and Cowan's "The Vell" for the first time in America. The date is Monday night, Feb. 22, at Orchestra Hall. The entire Chicago Symphony Orchestra will furnish the accompaniments.

The organ building establishment of the Sole Church Organ Company is now rated as one of the leading industries of Fremont, Ohio. It was established in 1888 and has kept progress with the times. One of the latest achievements of the firm is a two-manual organ of twenty-eight stops in St. Paul's Catholic Church at Norwalk, Ohio.

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PAPER READ TO CONVENTION

American Guild of Organists at Columbia University, New York, Hears A. Madeley Richardson, Mus. Doc., Oxon.

Dr. A. Madeley Richardson in his address before the convention of the American Guild of Organists in New York said, in part:

Recently there has been a voluminous correspondence in the press upon the question: Have we lost faith? And this in connection with the terrible cruelties and wrongs that are being committed on the other side of the Atlantic by men who blasphemously invoke the name of the Deity as their aid and abettor. The answers to this question mostly circle around the doings within our churches, and I found myself asking the further question: What are we musicians doing? Have we lost faith? The answer is emphatically: No; but we within the inner circle of workers—we, the ministers and musicians—it is for us to show that this is the answer we unhesitatingly give.

Today we ask the question: In what way can the musician unite with the minister to enhance the dignity and beauty of worship? I would answer: By seeking to make it, in the fullest sense of the word, a reality. And, with this in view, the surest way to advance is to pause and look back, right to the beginning, and to ask ourselves: Why are we in church at all? What is the musician's business there, and what is the object of his work? Here it appears to me there is in practice much sad confusion. The various answers given to these questions by ministers, by music committees, by organists, by singers, would be conflicting and contradictory. And yet the proper answer is perfectly simple and straight. There is only one object of the church musician's work—to further the cause of religion. Any other answer would be one sided, inconsistent, retrograde. This, then, I would suggest, is the consideration that should be kept in view all the time when considering the church's music, and by this criterion all that we are doing should be tested.

Within the church's walls the most important part of the work is that carried on by the ministry and the next is that carried on by the church musicians. The object of the two is identical. They are not really separate activities, but rather different aspects of one and the same. The minister preaches the Gospel by means of the spoken word, the musician by means of the sung word, or the emotional force of intonate tone. But just as the minister's aim when using his spoken words is the edification of the hearers and the extension of the Kingdom, so is it the object of the church musician—or else his work is vain.

In order to achieve perfect co-operation it would be an advantage for these two fellow workers each to have some knowledge of the other's subject. I do not mean expert knowledge—this is unnecessary and hardly desirable. But I mean that the clergyman should have sufficient knowledge of the history of church music, of the problems the church musician has to face, and perhaps the lives of some of the great musicians, to be able to sympathize with the other's outlook and assist and support him intelligently. On the other hand, the musician would do his work better if he had some acquaintance with the evidences of religion, with early church history, and with the outstanding problems of pastoral theology. He would thus be in a better position to direct his work along the lines upon which it would have the most telling effect. The singers, headed by their director, should be regarded by the minister as the foremost of his workshopers, as his bodyguard and co-operators. The minister should be regarded by the musicians as their leader and strongest supporter, whose efforts are in line with their own.

It is generally supposed that the Episcopal church has taken the lead in church music and that the others have followed. This is undoubtedly true as a general statement, but it must not be forgotten that, to take one case, the music of Bach (so admirably rendered by one of the Episcopal churches of this city) was all composed for non-Episcopal worship. And here surely the Protestant churches may justly feel pride. On the other hand, the music of Palestrina was written for Rome itself, and today it is rendered in this city chiefly at public concerts by a secular society. This music is the property of all Christians, and should be much more frequently heard in our churches.

Now, what is sacred music? Sacred music should first be noble, strong, sincere. I regret to notice that much music sung in our churches today can hardly be so described. There is so-called music exposed for sale at the stores and rendered in our churches which is not even grammatically correct; other that is sickly, sentimental, bombastic in style, and, in fact,

everything that it should not be. All this should be abolished from our worship; and here is a task which the Guild of Organists might well undertake.

Again, music used in church, though it may be good and even great in itself, cannot be called sacred if it inevitably suggests secular associations. The custom of using operatic selections, arranged to sacred words, is a crying abuse against which our society should fight strenuously. I have myself seen copies of the sextet from "Lucia di Lammermoor" set with scriptural words for use in church. Now the majority of people hearing this will at once recall to their mind the situation of the opera, and how can they derive from it anything of edification? It seems to me that such things as this are the last outrage upon good taste, and cry out for immediate reform.

History repeats itself, and it was similar abuses in the sixteenth century that gave to Palestrina much of his fame and historical importance. The use of secular tunes in the churches of that period had become so common that the ecclesiastical authorities decided in desperation to take the drastic step of abolishing all music from worship except the old plain song of the severest type. But before taking this final measure music was given one more chance. Palestrina was invited to compose specimens of music in a new and better style to show what church music might become if reformed on true and sincere lines. His compositions were given a hearing, they were pronounced perfect in style and religious feeling, and an edict went forth that henceforth all church music should be based upon his models.

When a singer gives out the words: "Hear ye, Israel! I am he that comforteth: be not afraid," is she to be thinking: Has that high note impressed the listeners? What will they think of my phrasing? Or should not the thought rather be: Has that message gone home? Is the prophet speaking through my voice? When a choir sings "They shall hunger no more, neither thirst any more; would you have their thoughts to be: Are we doing this better than St. Boniface's choir? Or should their feelings rather be: Are we journeying to that land? Will our hearers meet us there?

Yes—all this is a counsel of perfection—you say. We would that things could be so, but it is no use hoping. Is it no use? If all unite, if the musician holds out his hands to the minister—if the minister grasps the musician's hand and says: It shall be so, what is there to prevent? I see a vision of a changed atmosphere of church music, of the great compelling power of sacred music being used for its true object, instead of being dissipated in futile directions, of its influence upon church life in general, of the consequent filling of our churches, and of the spread of their power in all directions.

I sometimes wonder why all the churches—Episcopal and non-Episcopal—do not follow the plain directions of the Scriptures to sing the Psalms. Whatever else may be uncertain and subject to change, that is the one thing that is perfectly clear and unmistakable. We are to use in public worship the great inheritance of devotional poems which have come down to us from remote ages—the greatest poetry in all the world—and we are to sing it. The Psalms are songs written for singing, and for singing with instrumental accompaniment. It is as reasonable to read them in public worship as it would be to read the words of "The Star-Spangled Banner" or "God Save the King" at a public meeting, and equally effective. I do not hesitate to say that in neglecting to sing the Psalms the non-Episcopal churches are losing their great opportunity in church music. It is not a question of Catholic or Protestant, of high or low church, of Episcopal or non-Episcopal; but simply of scriptural or unscriptural. To sing the Psalms is scriptural; to read them is unscriptural.

However, having come to this point, there is here a matter that concerns Episcopalians. Supposing our non-Episcopal brethren decide to sing the Psalms, they will certainly look to the Episcopal church for some guidance as to their rendering, and what do we there find? We find a habit of chanting which is contrary to good taste, to grammar, to reason and to common sense—chanting that distorts and mispronounces words in every sentence that obscures the meaning of the words and the structure of the poetry; a system that has accidentally developed itself and crept into use simply through oversight and carelessness and that has no justification either from authority, tradition or reason.

Then there is the singing of hymns. Is there any part of the church's music more important? Hymns appeal to all, and are rendered by all; they are therefore the part of the musician's work that leaves the greatest impression. But it seems that the labor and thought expended upon them are by no means commensurate with their value and importance.

The tunes should be good and suitable. There is only one word for some of the tunes found in our books, and that is trash. They are in some cases not worth the paper they are printed upon and are utterly unworthy of being used in Christian worship. I think the tunes to be sung by congregations should be interesting, bright, tuneful, and popular; but when it

comes to the variety known as the "rag time" tunes, fit companions for the vaudeville comic song, there I would draw the line. This is what we should all strive to drive out of our churches.

2. Another point is that tunes should suit the words, and it follows from this that when a tune is shown to be wedded to certain words it should not be divorced from them and sung to others of a different character. I am reminded of this at this Christmas season by the fact that the old tune "Adeste Fideles," wedded to the words "O come, all ye faithful," is set and sometimes sung to other and quite different words.

3. When hymns are sung, much more attention might be given to phrasing. Phrasing is as important in singing as it is in speaking. Yet in singing hymns it is sometimes ignored. The dreadful blunder committed by the choir that announced "Jesus lives no longer now" is typical of many other equally bad, though perhaps not so obvious, errors.

4. Do not we lose opportunities sometimes by singing all hymns straight through in the same manner, when there are many places where unison singing might alternate with harmonized, choir might reply to congregation, refrains might be specially marked, soloists might answer chorus, and so forth?

5. I am glad to see the non-Episcopal church going to the Episcopal for ideas. As an Episcopal churchman I am bound to say this. But I wish that they would not imitate the Episcopal errors. One of these is seen in the habit of adding "Amen" to the end of hymns. This custom was started during the nineteenth century by some Episcopalian who apparently thought that the amen sounded like "high church."

6. Finally, why do we not guard our beautiful hymns more faithfully from mutilation by cutting off verses, or worse still, from the meaningless repetition of verses when singing "professionals"? The words of a hymn form a work of art—a poem—and are usually complete in structure.

To conclude, we ask today: In what way can the organists' guild unite with the ministry in enhancing the dignity and beauty of the one-liturgical service? I would suggest a reply as follows:

1. By joining hands and standing firmly together, shoulder to shoulder, the minister and the musician, pledged to work for the same object and to work heart to heart in unison and in harmony.
2. By making efforts to purify the church's music by the elimination of the undesirable elements of unworthy and contemptible music, and such as by association is unfit for church worship.
3. By endeavoring to restore the scriptural custom of singing the Psalms—the great songs of the Christian church.
4. By careful consideration of means for improving the singing of hymns, with better tunes and more interesting renderings.

OPENING AT EVERETT, WASH.

Arthur E. James Plays at Dedication of Kimball Two-Manual.

Arthur E. James presided at the dedicatory services Dec. 6 for a two-manual organ built by the W. W. Kimball Company for the First Baptist church of Everett, Wash., of which Mr. James is organist and director. The organ has ten speaking stops. The organ numbers used at the service were: Prelude in B flat, by Read, and Strang's "Cantique d'Amour" as the opening voluntary; Lemare's Andantino in D flat as the offertory, and Scotson Clark's "Marche aux Flambeaux" as the postlude. At the evening service Mr. James gave the following selections: "Autumn," E. F. Johnston; Offertory in E flat, Batiste; "With the Shepherds," A. E. James; "The Lost Chord," Sullivan; Intermezzo, A. MacBeth; Hymn—Transcription; "Memories," Floyd St. Clair; "March of the Priests," Mendelssohn.

The American Pipe Organ Company, which manufactures a patented blower for organs, has moved its plant from Anderson to Marion, Ind., as a result of efforts by the Marion Association of Commerce.

QUARLES WILL PLAY AT FAIR

Cornell University Organist Engaged for Recitals in May.

James T. Quarles, the Cornell University organist, has engagements for the following recitals: At the University of Toronto, Jan. 29; before the Western Chapter, A. G. O., at Rochester, Feb. 1; at the Panama-Pacific International Exposition at San Francisco, Cal., for five recitals during the last week in May.

The Schaefer factory at Schleislingerville, Wis., has been awarded the contract for a large organ for St. Joseph's convent at Milwaukee.

Henry S. Fry, the Philadelphia organist, gave the dedicatory recital on an Estey two-manual organ in the Broad Street Methodist church of Trenton, N. J., Nov. 26.

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BUSY SEASON IS ON FOR CLARENCE EDDY

SEVEN RECITALS IN 8 DAYS

After Return from Texas Trip Concert Organist Goes to Florida for Concerts in February—Programs at Dallas.

Clarence Eddy returned to Chicago Jan. 13 after having given seven recitals in eight days in Texas. Jan. 18 he appeared at the Presbyterian church of Monmouth, Ill., and Jan. 19 at the Presbyterian church of Oregon, Ill. Mr. Eddy's next activity is a tour in the South and he has made these engagements:

- Feb. 2—DeLand, Fla.
- Feb. 4—St. Petersburg, Fla.
- Feb. 5—Gainesville, Fla.
- Feb. 7—Jacksonville, Fla.
- Feb. 8—Miami, Fla.
- Feb. 9—Palm Beach, Fla.
- Feb. 11—Jacksonville, Fla.
- Feb. 12—St. Augustine, Fla.

Two concerts were given on the immense Hook & Hastings Scottish Rite cathedral organ of Dallas on the Texas trip—one in the afternoon and the other in the evening of Jan. 7. The programs of these were:

Afternoon—Concert Prelude in D minor (dedicated to Clarence Eddy), A. Walter Kramer; "Song of Sorrow" and "Will o' the Wisp," Gordon Balch Nevin; "In Paradise" and "Fiat Lux," Theodore Dubois; "Nuptial Song," William Faulkes; "Nuptial Benediction," J. Frank Frysinger; Funeral March of a Marionette, Gounod; "Sunset and Evening Bells," Federlein; "Cradle Song," Arthur Hartmann; "Spring Song," Mendelssohn; "The Sandman," John Carver Alden; Concert Gavotte (new), Raymond Boileau Mixsell; "Cantique d'Amour," S. Tudor Strang; Allegretto in E flat, William Wolstenholme; Festival March, M. Enrico Bossi.

Evening—Concert Prelude on a German Choral (new), William Faulkes; "Supplication" and "Paeon," Julius Harrison; "Angelus," from the opera "Sweethearts," Victor Herbert; Funeral March and Song of Seraphs, Guilman; Boatman's Song on the River Volga, Anon; Vorspiel to "Lohengrin," Wagner; Third Sonata, Op. 43 (new), Rene L. Becker; "Christmas in Sicily," Pietro Allessandro Yon; "At Evening" and "Jubilate Amen," Ralph Kinder; Fantasia on "My Old Kentucky Home," J. E. W. Lord; Allegro con fuoco, Aug. de Boeck.

The San Antonio Light, in a three-column review of the "Messiah" performance at which Mr. Eddy presided at the organ, gave these interesting facts concerning his noted career:

"Mr. Eddy, who dedicated the new organ in Temple Beth-El several years ago, at which time he made a great impression upon the musical people of the city, takes rank with the greatest organists in the world. He has played in all the great cities of the world, including all of the capitals of Europe. Beginning with the world's exposition in Vienna in

1873, he has been official organist at all the great fairs. He will play at the Panama-Pacific Exposition at San Francisco this year."

NEW MOLLER ORGAN OPENED

Program Is Played by Reginald Deming at Claremont, N. H.

The auditorium of the First Methodist Episcopal church of Claremont, N. H., was crowded Jan. 7 when the inaugural recital was played upon the \$3,500 Moller organ by Reginald Deming of New York. He was assisted by Mme. Wilhelmina Wright Calvert, soprano soloist, of Boston. Many music lovers from adjacent towns were present.

Mr. Deming's artistic playing was greatly appreciated. The program follows: Introduction to "Parsifal," Wagner; Meditation, Lefebvre; Gavotte, Martini; "Evensong," Johnston; Introduction to Third Act, "Lohengrin," Wagner.

The organ scheme follows:
GREAT ORGAN.

- Open Diapason, 8 ft.
- Gamba, 8 ft.
- Doppel Flute, 8 ft.
- Dulciana, 8 ft.
- Melodia, 8 ft.
- Flute D'Amour, 4 ft.
- Principal, 4 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Violin Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Sallecional, 8 ft.
- Aeoline, 8 ft.
- Vox Celeste, 8 ft.
- Flute Harmonic, 4 ft.
- Flautina, 2 ft.
- Cornopean, 8 ft.
- Oboe and Bassoon, 8 ft.

PEDAL ORGAN.

- Bourdon (large scale), 16 ft.
- Lieblich Gedeckt (from No. 8), 16 ft.
- Octave Bass, 8 ft.
- Flute (from No. 18), 8 ft.

The action is tubular pneumatic throughout, including couplers and stop action. A two-horse power electric motor drives the Kinetic blower.

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A Monthly Journal Devoted to the Organ

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CHICAGO, FEBRUARY 1, 1915.

Readers of The Diapason should notify us immediately in case of failure to receive the paper. To assure uninterrupted receipt by mail you are asked to send prompt notice of any change of address.

ADVICE TO A. G. O. CHAPTER

The following advice to members of the Tennessee Chapter of the American Guild of Organists has been sent out to them by the dean, John B. Norton, F. A. G. O., A. R. C. O., in his latest monthly circular:

"All the members of the chapter are recommended to subscribe to a most excellent periodical, The Diapason, published by S. E. Gruenstein, Chicago. The rate is 50 cents per annum for the twelve monthly copies. Through the medium of its columns, readers are kept well in touch with what is going on in connection with organists' work through the length and breadth of the United States and Canada.

"THE VALUE OF THIS LITTLE MAGAZINE, AS A PERSONAL STIMULUS TO ONE'S OWN WORK, CANNOT BE OVERESTIMATED. IT IS A LIVE FACTOR IN KEEPING ONE UP TO DATE."

THE MEMORIAL ORGAN.

One of the problems, and frequently one of the banes, of the organist's life is the memorial organ. There are, of course, instruments in all parts of the country of vast size and resources which never would have been brought into existence were it not for the munificence of some wealthy man or woman, or their kin, who desired to honor their memories. They provide what a church in many instances could not think of paying out of its members' pockets to gratify an ambition to have a remarkable organ. But there are ever so many organs which, if they were not entirely inadequate at the very time they were built, became so afterward, and neither their inadequacy, nor their decrepit condition, nor their inbred faults of one kind and another common to the frail organ family can be removed or remedied because of their memorial character. It will not do to look a gift horse in the mouth or to strain a too critical ear in the direction of the organ loft.

If every donor of a memorial organ could have the foresight to do as has Mrs. Anthony N. Brady, widow of the New York gas magnate, much of the trouble over memorial organs would be eliminated. In giving an organ to a church at Troy, N. Y., she has been wise enough to set aside, in addition to the price of the installation of the instrument, a fund, the interest from

which shall pay for the care of the organ during its life and for its restoration or for the purchase of a new one when the time comes to replace the present one.

Mrs. Brady realizes that an organ, like everything else earthly, is not eternal and that it must give way before time and progress. She has guarded against the inevitable by seeing to it that the memorial remains perpetually. A small proportion of the cost of the instrument, drawing compound interest, will solve the problem. Meanwhile those who play and who hear the organ in after years need not feel that its reconstruction will be so delicate a matter as to be almost impossible, thus sacrificing art to sentiment until someone is bold enough to act in defiance of the latter.

TRIBUTE TO COMPOSERS.

The house of J. Fischer & Brother has published for free distribution a souvenir for which we advise every organist to send, if the supply is large enough at the headquarters of the publishers. It is a handsome publication, marking the fiftieth anniversary of the house, and contains biographical sketches and pictures of the leading composers who have written the works published by J. Fischer & Brother. The foreword contains this tribute to the writers of music:

"The house of J. Fischer & Brother marked the fiftieth anniversary of its foundation by circulating among its friends and patrons a short outline of its history and a general account of its success in its chosen fields of musical activity. As this success has been in a large measure due to the co-operation of the composers who have helped to establish that reputation for quality in music publishing which the J. Fischer & Brother editions possess, it has seemed no more than right to acknowledge their share in it. The short biographical sketches which follow have been primarily assembled with that view."

There is also a word of deep appreciation for Dr. Edward J. Biedermann, whose modesty prevents the presentation of his portrait, but who for thirty years has been music editor for the firm. Among the organ composers sketched are Rene L. Becker, Edward J. Biedermann, Charles Wakefield Cadman, Ernest Douglas, Gaston M. Dethier, Victor Hammerel, Gottfried H. Federlein, J. Frank Frysinger, James R. Gillette, Edward F. Johnston, Bruno Oscar Klein, Ralph Kinder, Russell King Miller, A. Walter Kramer, Alfred J. Silver, Humphrey J. Stewart, H. J. Storer, H. Sandiford Turner, Henry Bethuel Vincent and Pietro A. Yon.

HONORS C. WENHAM SMITH

His Twenty-fifth Anniversary at Newark Jewish Temple.

The twenty-fifth anniversary of C. Wenham Smith as organist of the Congregation Temple B'nai Jeshurun, at Newark was commemorated with special musical services at the temple late in December. The lengthy program of music for the two services consisted entirely of compositions by Mr. Smith.

Mr. Smith became organist of the congregation in 1889 and has served in that capacity since then. Tributes to his long service were paid in addresses by Rabbi Solomon Foster, Rabbi Emeritus Joseph Leucht, Joseph Goetz, president of the congregation, and Vice President Philip Lindeman.

E. D. Lloyd to South Bend.

The services of E. D. Lloyd, formerly of Utica, N. Y., have been secured by the First Methodist church of South Bend, Ind. Mr. Lloyd is a native of Wales and only recently came to this country from London, where he taught organ, voice and piano. While in London he was organist of well-known churches and was the director of a number of choirs.

Grace Reformed church of Richland, Pa., has ordered from the Wicks Pipe Organ Company of Highland, Ill., a two-manual tubular pneumatic organ which is to be completed and installed in the church by May 1.



BY HAROLD VINCENT MILLIGAN.

BACH PEDAL ETUDES, compiled by Everett E. Truette, published by Arthur P. Schmidt, Boston; price 75 cents net.

Mr. Truette has compiled an excellent book of exercises for acquiring pedal technic by selecting motives and phrases from the pedal part of the organ compositions of J. S. Bach. Organists will recognize extracts from many of the "war horses" of the Bach repertoire, the Toccata and Fugue in D minor, both the "Great" and "Little" G minor fugues, Prelude and Fugue in A minor, the Fugue in D major and the Toccata in F. There are thirty-four "etudes" in all and they are all carefully edited and the pedaling is marked. The book is a most desirable one for the library of any organist and is to be highly recommended not only to the teacher for the use of his pupils, but also to the organist who desires to keep up his technic or to improve it, but has little time for practice and feels that he must utilize that little time to the best possible advantage.

MANUAL AND PEDAL TECHNIQUE, Seven Studies for the Organ, by Henry M. Dunham, published by Arthur P. Schmidt, Boston; price \$1.

This volume of seven etudes or studies for the organ appears as Number 123 of "Schmidt's Educational Series," and the pieces are dedicated to Dr. William C. Carl. They are of moderate difficulty; are for the most part musically interesting and contain examples of most of the technical knots that organists are called upon to untie. They are especially useful in cultivating a good legato style, which, of course, is the firm foundation upon which rests all good organ playing. They are written with a thorough knowledge of the organ and with a keen realization of what constitutes good organ style, and should prove a great help toward proper study of the organ. Many churches, even in some of our larger cities, still suffer from the pianist-organist whose training for the piano may have been complete and thorough, but who regards the organ as a kind of "poor relation" of the piano, not worth studying for itself and requiring no special technic, and to be tolerated only as a source of income. Such books as this of Mr. Dunham will do much to overthrow this idea and to bring about a better condition. Even without a teacher, the amateur who aspires to become an organist can acquire a good organ style and technic by studying this collection of etudes. Two of the etudes are studies in expression and phrasing, with special attention to the swell pedal, the use of which is carefully indicated.

"SHORT COMPOSITIONS FOR THE CHURCH SERVICE" for the Organ, by Bruce Steane, published by Arthur P. Schmidt, Boston, in two volumes; price 75 cents each.

There are nine pieces in the first volume and seven in the second and they will be a good investment for the organist of limited technical equipment or the organist who plays a small organ. The pieces are dignified in style and very musicianly, a good antidote to the "lolly-pop" type of music of which some of our organists seem to be so fond. The pieces, as their title indicates, are short, but they will all be suitable for the church service, as prelude, offertory or postlude. They will also be very useful to the teacher, as they do not make great technical demands and will make a practical appeal to the student, not as "exercises," but

as pieces to be studied for practical use in the church service. If our young organists were brought up on such music as this and our congregations used to hearing it, we would not have such a large and devoted following for the "Old Oaken Bucket with Variations" school of church music.

MUSICAL FIDGETINESS.

Musical fidgetiness in church organists comes in for discussion by a writer in a recent issue of Musical News. The disease in an organist generally manifests itself, he observes, in sudden and disconcerting changes of organ tone in accompanying psalms and hymns; a chopping-up of sentences by the too punctilious observance of unimportant commas in the hymns, and a general striving after dramatic effects which, in a church, so far from being effective, are merely vulgar.

"Your fidgety organist is indeed a thorn in the flesh. If the keys be flat, or the basses drag, he seems quite incapable of restraining himself; and one hears throughout the service a series of smothered groans and impatient snorts proceeding from behind the organ curtain. These manifestations are often supplemented by fierce whispers to the boys (who may, however, be trusted to ignore them); and, if the organist can make himself visible to the choir in a mirror, by fearsome grimaces indicative of intense physical discomfort.

"These performances, futile as they are as a means of remedying any state of affairs whatsoever, are extremely annoying to those who perforce have to listen to or witness them. If a service is going badly, nothing can be done by such methods to improve matters; a sensible organist will possess his soul in patience till the next choir practice.

"Some organists, again, are never happy unless they are in constant communication with their forces. They will pass down to the choir men scrappy notes relating to this or that passage in the anthem; they feel sure the tenors are going to miss a lead, so they sing it themselves in a raucous voice; and they will do everything possible to show their entire lack of confidence in their choir.

"It may be thought that in a simple unaccompanied anthem the choir will be left in peace. But no; down from his stool clammers the energetic man; and, lacking a sense of the ridiculous, he will industriously beat four in a bar, while the choir administrator the snub direct by pointedly averting their gaze from the agitated wavings of his baton.

"Perhaps a choir's most frequent complaint against the organist is that his accompaniments are too heavy and drown their best efforts. Very few organists escape the charge, though it is not always well founded. As a rule, neither organist nor choir is in a position to judge the effect of their combined efforts. While, in the chancel, the organ may seem to be overpowering, it may well happen that in the body of the church the voices tell. The 'tyranny of the organ' in this respect is often more apparent than real."—From Musical America.

Kimball, Smallman & Frazee Sales.

Kimball, Smallman & Frazee are busy erecting two large electric action organs, one at Yarmouth, Maine, and the other, a four-manual, for the Catholic church at Lowell, Mass., and they were awarded the contract for the three-manual electric organ for the new Congregational church of Lawrence, Mass.

Paul T. Logue has been appointed organist of St. Mark's Lutheran church at Williamsport, Pa., in which an Austin organ has just been erected. Mrs. Edward Mackey has gone from St. Mark's to the First Baptist church.

The Beman Symphonic Organ Company of Binghamton, N. Y., has erected a large organ in the Allendale Theater at Buffalo and Miss Wilhelmina Woolworth of Watertown, N. Y., has been engaged to play there.

Musical Appreciation as a National Asset from the Viewpoint of Choral Music

By William John Hall, Music Director, Dean, Missouri Chapter, A. G. O.

The word "appreciation," according to the Standard Dictionary, is to "recognize the value of; to esteem." A valuation of things according to their distinctive excellence, and not simply by their moral worth, or where we are afraid something is overlooked or undervalued. Musical appreciation therefore in its broadest sense must mean "musical comprehension, or understanding."

Our Puritan fathers had considerable prejudice against music in churches, and it was not until the 17th century that singing from notes began to take the place of the old style system of "go as you please." Even then it received sturdy opposition in the following declaration on record:

1. It is a new way—an unknown tongue.
2. It is not as melodious as the old way.
3. There are so many tunes that nobody can learn them.
4. The new way makes a disturbance in churches, grieves good men, exasperates them and causes them to behave disorderly.
5. It is popish.
6. It will introduce instruments.
7. The names of the notes are blasphemous.
8. It is needless, the old way being good enough.
9. It requires too much time to learn it.
10. It makes the young disorderly.

What a terrible heritage to give to the cradle of American music!

It took some time to loosen this grip of narrowness, and allow any freedom in the introduction of singing in churches and public places. Yet we are told that congregational singing dates back to the earliest period of the Christian church.

Choral music without a doubt presents a peculiar value to a nation that instrumental music does not, and that is in the emotional effect of the human voice expressing words of the text. Take for instance our well known oratorios, the "Messiah" and "Elijah." The production of these works goes on year after year, and the music and text are just as young and full of vigor as when given years ago; in fact, such is the appeal of both music and words to the public mind needing a higher grasp on life that the sense of appreciation grows stronger every season. The simplest form of expression of all nations has been some form of song, and this has been developed into folk songs, giving us much valuable material in our song literatures, and then step by step through different developments into church music, songs, oratorios and opera, the last having become one of the great factors in the life of our nation, covering practically many forms of music, especially that of the choral section. The influence of choral music in every nation where it has been developed has shown a marked progress in the life of that nation, in helping religion to a higher understanding of the brotherhood of man.

A thorough study of music appreciation or music comprehension is very necessary in our schools, for its influence in the gradual awakening of the higher possibilities of living in an atmosphere where the beautiful in art may become part of the daily thought, in a mental discipline and in development of the best in human nature. We must start with our schools by helping to develop the child's love for the song, until the love grows to be a big desire, alive with the yearning to know the symbol representations of these songs.

One critic said years ago after hearing the "Messiah" that he felt as if "we all had shaken off some of our dirt and dross, and the glow of some good action or the grace of some noble principle had passed over them." The sculptured grandeur of the highest conception of Divine utterance is so manifest in these wonderful works of Handel, Haydn, Mozart and others that there is something in some of the choruses which is almost too mighty for man to express.

The musical progress of a nation cannot be measured solely by its famous artists, its symphony orchestras, or its grand-opera companies. It must go deeper than that. It must go into the very homes of the people of the middle and lower classes, where there is a real absorption of music, a craving for its beauties to give burdens, and not merely as a fact and a duty. Not that we in any way decry the homes of wealth as a part of national musical appreciation, but they are not as vitally interested on account of wealth and class distinction as those who need a comprehension of it as a means of bringing happiness to them through a knowledge of beauty in art that they can understand. And nowhere can this be accomplished as in choral societies or choruses, where each member is a living and active unit of the whole. It is different with orchestras, where each member is necessarily a skillful musician, and in grand opera, where soloists of many years

study and training are necessary, with a chorus of well-educated singers.

Singing is the most natural expression of man, and in an old book published years ago is a statement "that every troublesome and laborious occupation useeth music for a solace and recreation" and "that wayfaring men quiet themselves with songs and ease the wearisomeness of their journey." Manual laborers and mechanical workers of all sorts keep up a chanting and singing in their shops, and at their in the mines are noted for singing choruses in parts with a correctness seldom exceeded in any country. Then we have the dredging song of the fishermen of the Firth of Forth, which is money to them, as dredging is practically very hard rowing for ten hours and the fishermen are agreed that "singing lifts them through more work than untuned fishermen can manage." It was with hymns of praise that the hero of William the Conqueror resounded, on the eve of the Battle of Hastings, and it was with the words of Luther's hymn that the Protestant soldiers charged to victory. It is well known that Psalms and hymns have inspired the greatest men of history when in prison, on the death bed and during most terrible forms of persecution.

We all know the effect upon an unruly mob of the sound of a passing band playing some familiar tune; how the trouble is forgotten in the desire to listen, and many times the mob spirit is forgotten then and there. In the present struggle in Europe we have examples of men going down in their ships with courage and cheer derived from the singing of their patriotic songs. Nothing else can give them such a spirit of absolute fearlessness.

The steady growth of the public desire for choral singing during the last century shows that we are gradually gaining a higher sense of musical appreciation. The oratorio combines the best ideals of both church music and the opera, and is not confined to exhibitions of vocal virtuosity and spectacular effects where such action supplants the intellectual part of the performance, but makes a direct appeal through its text and music that is essentially elevating and strengthening. It has nothing of the trifling nature about it, nor does it appeal to the lower senses in any form.

The oratorio is to the musician the exact analogy of what the cathedral is to the architect—the highest form of construction to which he can aspire. The cantata as a division of choral work also fills an important part in musical appreciation. Bach wrote 380, generally based on a literal transcription of the Gospel, although the earliest record of the invention of the cantata dates back to 1620. Handel wrote about 150, and our best composers have a number of magnificent works to their credit.

P. P. Claxton, the United States commissioner of education, in an address before the Illinois Teachers' Association once said: "There is nothing quite so important as right music teaching in the practical life of the people. It has more power toward determining the character of the people probably than anything else, and it should therefore be in every school the essential part of the program, as I believe it is worth more than anything else." This is a strong indorsement for choral singing and musical appreciation as a national asset.

There is a peculiar charm in choral music. The charm of words and music is of a subduing power, holding us under the spell of its message to each one of us. Does it not bring us peace when in trouble, does it not overcome the harsh thoughts of selfishness and brutality in daily life with its message of love; does it not lighten the burdens of the sufferer, and the old, give courage to those who have lost hope and bring joy to those in want? It breathes the inspiration of the love of God for his children to spiritualize their material thoughts, elevating and refining them. Singing in the home is a protection that cannot be estimated in its influence against vice and crime in its various forms.

As P. C. Lutkin in a recent article said: "Singing in chorus (the core means by which we can collectively give effective expression to one and the same emotion at the same time. The greatest singer that ever breathed could not produce the overwhelming effect with a patriotic song that is brought about by a great concourse of people, all singing the same song. It is the self-participation that gives the larger thrill."

If music, then, gives such magnificent opportunities for mass expression, why should not mass singing be more generally and systematically developed? Noble and inspiring as patriotic music is, it represents but a fractional part of the musical possibilities in this direction. Imagine a church packed with eager singers and players, uniting in the strains of an inspired oratorio, not with the idea of winning commendation, nor even of transmitting a message to others, but solely to voice one's

own emotions and to sink one's identity with that of a master mind that evolves a wonderful fabric out of intangible sounds!

Among the pressing sociological questions of the day is that of providing sane and wholesome entertainment. What recreation is more wholesome to some than the practice of choral music. It interests a much larger number of people than any of the other arts, and the choruses are made up from all ranks of society, making it most democratic.

As organists we have a wonderful work to do in the church, in playing the music of our hymns, and following the words, that we may convey the thoughts intended by the writers to help in uplifting man, by a proper and intelligent accenting and phrasing, and thus lead the congregation to a higher understanding of the mission of both music and words.

So much of the present monotony, weariness, mad ambition and fear would vanish with the new born interest, gradually giving to men the higher spiritual understanding of harmony and peace and good will to all men. A man's success in business life depends very much upon his peace of mind, his courage and hopefulness and activity, and singing is helpful in all these necessary features, filling him with joy and cheer.

And is it too much to expect with this growth of musical appreciation, that we as a nation may fully understand the meaning of these well known words, "Comfort Ye My People," "The Lord is My Shepherd, I shall not want," "Hallelujah," "The Lord God Omnipotent Reigneth." Then we will truly know and fully realize the highest sense of brotherhood in the comforting and protecting words, "Peace and good will to all men."

In regard to the importance to a city of holding festivals with a well-organized choral society, let us take as an example a town of 2,500 people, on the Western prairies, where they have a chorus of 500 and orchestra of fifty. This town is Lindsborg, Kan., and on the musical map of the world it is marked with capitals. From New Year until Easter all interests for miles around there are centered in one common cause, the great "Messiah" concerts. This amateur chorus has given the "Messiah" eighty-seven times in thirty-one years, and thousands of people come every year, and the influence is felt all through the state and even outside. They have had the world's greatest artists there every season, and have proved that art will thrive in

any environment when everybody takes hold and works. We know that what Lindsborg has done, any other city can do and will gladly do when it realizes the magnificent returns it will gain from such an undertaking.

Carl With Caruso and Serato.

William C. Carl appeared at the 128th musical morning in the Bagby series at the Waldorf-Astoria, New York City, Jan. 11, with Caruso and Serato, the Italian violinist. Dr. Carl played the Vivaldi Chaconne for violin and organ and the "Abendlied" by Schumann with Serato, and the "Ingenisco" from the Manzoni Requiem, Verdi and the "Agnus Dei," Bizet, with Caruso. This was Dr. Carl's sixth appearance at these musicales.

A three-manual Austin organ has been ordered by Salem Reformed church of Allentown, Pa. The specifications were prepared by S. W. Unger, the organist.

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TO BE FINISHED BY EASTER

Eight Organs on the List Are in Philadelphia and One of Them Is a Four-Manual for St. Thomas' Catholic Church.

C. S. Haskell, the Philadelphia builder, has twenty contracts on hand for organs to be finished by Easter. The list contains these:

- St. Thomas' Catholic Church, Philadelphia, four manuals.
- St. Timothy's Episcopal Church, Philadelphia, two manuals.
- Devreux M. E. Church, Philadelphia, two manuals.
- Bridesburg M. E. Church, Philadelphia, two manuals.
- Diamond Street Baptist Church, Philadelphia, two manuals.
- Blue Bird Theater, Philadelphia, three manuals.
- Bellevue Theater, Philadelphia, two manuals.
- United Evangelical Church, Philadelphia, two manuals.
- Haws Avenue M. E. Church, Norristown, Pa., two manuals.
- Catholic Church, Morton, Pa., two manuals.
- Presbyterian Church, Colver, Pa., two manuals.
- Methodist Church, Beverly, N. J., two manuals.
- First Baptist Church, Chester, Pa., three manuals.
- Radnor Presbyterian Church, Wayne, Pa., two manuals.
- First U. P. Church, Washington, D. C., two manuals.
- St. James' Episcopal Church, Evansburg, Pa., one manual.
- Methodist Church, Moores, Pa., two manuals.
- Presbyterian Church, Weatherly, Pa., two manuals.
- Avenue Theatre, Wilmington, Del., two manuals.
- Christian Science Church, West Chester, Pa., two manuals.

GIVES A VALUABLE LIBRARY

Widow of Gerrit Smith Presents Organ Works to Dr. Carl.

The music library of the late Gerrit Smith has been presented by Mrs. Smith to Dr. William C. Carl for the Guilman Organ School.

Dr. Smith was the possessor of a library of unusual value and size, containing, in addition to many scores, text books, theoretical works and oratorios, almost everything needful in organ music and literature for the instrument. Original manuscripts by Filippo Capocci, Luard-Selby, Arthur H. Bird, Horatio Parker, R. Huntington Woodman, Homer N. Bartlett, John Hyatt Brewer, John Spencer Camp, Lucien G. Chaffin, Clifford Demarest, I. V. Flagler, Charles A. E. Harris, Ernest H. Kroeger and Carl C. Muller, in addition to an unfinished organ sonata in manuscript and the score of "King David," both by Dr. Smith, are in the collection.

Dr. Smith was a lecturer at the Guilman Organ School and one of the vice-presidents.

Ernest M. Skinner Breaks Rib.

Boston papers of Dec. 30 reported that Ernest M. Skinner had been injured in a collision between his automobile and a tree at Cambridge, Mass. Mr. Skinner was taken to the Charlesgate hospital, where it was discovered that he had a broken rib. He was able, however, to leave the hospital the following day and has made a rapid recovery.

Order of Hinners Company.

After visits to a number of organ factories the pastor and a committee from the Reformed church of Marysville, Pa., have ordered an instrument of the Hinners Company.

Walter C. Gale directed the performance of a part of Handel's "Messiah" at the Broadway Tabernacle in New York City Dec. 20 in the evening.



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WOMEN OF DALLAS SET GOOD EXAMPLE

FORM ORGANISTS' SOCIETY

Object Is to Promote Interest in the Instrument and Will Try to Bring N. A. O. Convention to the Texas City.

Women organists of Dallas, Texas, met at the home of Mrs. W. S. Kirby, Jan. 16, and formed an organization, with a membership of fifty. All organists, assistant organists and students of the organ are eligible to membership. Mrs. J. H. Cassidy was elected president, Miss Alice Ferguson, first vice president, Miss Marjorie Roach, second vice president, Miss Lucile Oram, secretary, and Miss Martha Little, treasurer. Miss Mary Arnold was made chairman of a committee to select a name for the organization.

The object is to promote interest in organ music. The association will meet on the third Saturday in the month and give a study program, and once a month, or once every two months at least, will give a public organ recital. An indirect purpose the members have in view is to bring the annual convention of the National Association of Organists to Dallas.

Miss Grace Switzer, Mrs. W. S. Knox and Miss Ada Sandel were appointed to arrange the program for study and for the public recitals. Miss Katherine Hammons, Miss Annette Black and Mrs. Rufus Whitis were appointed on the membership committee. The entertainment committee is composed of Mrs. W. W. Murrah, Mrs. W. C. Pardue and Miss Lucy Woodward.

David Grove, Hans Wreissig and Edward Harchett were made honorary members.

ORGAN FOR PHILIP JAMES

Austin Company Will Build Large Jersey City Instrument.

The contract for the new organ in St. John's church, Jersey City, has been awarded to the Austin Company. The scheme, which was prepared by the organist and choirmaster, Philip James, is as follows:

GREAT ORGAN.

- Tibia Clausa, 16 ft.
- First Diapason, 8 ft.
- Second Diapason, 8 ft.
- Gross Gedeckt, 8 ft.
- Gross Flute, 8 ft.
- Hohl Flute, 8 ft.
- Octave, 4 ft.
- Flute Harmonic, 4 ft.
- Trombone, 16 ft.; Tuba (Heavy Pressure), 8 ft.; Clarion, 4 ft. (85 pipes).
- Chimes, 20 notes.

SWELL ORGAN (73-Note Chest).

- Bourdon, 16 ft.
- Diapason Phonor, 8 ft.
- Spitz Floete, 8 ft.
- Gedeckt, 8 ft.
- Aeoline, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Flauto Traverso, 4 ft.
- Piccolo, 2 ft.
- Mixture, 3 ranks.
- Double Oboe Horn, 16 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.

- Tremolo.
- CHOIR ORGAN (73-Note Chest).**
- Dulciana, 16 ft.
- Diapason, 8 ft.
- Concert Flute, 8 ft.
- Quintadena, 8 ft.
- Unda Maris, 8 ft.
- Dulciana, 8 ft.
- Flute d'Amour, 4 ft.
- Clarinet, 8 ft.
- Tremolo.

SOLO DIVISION

(Augmented from Great).

- Tuba, 8 ft.
- Gross Flute, 8 ft.
- Chimes.

PEDAL ORGAN (Augmented).

- Contra Bourdon (Large Scale), 32 ft.
- Diapason, 16 ft.
- Violine, 16 ft.

- Bourdon, 16 ft.
- Gedeckt 16 ft.
- Dulciana, 16 ft.
- Octave, 8 ft.
- Cello, 8 ft.
- Dolce Flute, 8 ft.
- Contra Fagotto, 16 ft.
- Trombone, 16 ft.
- Tuba, 8 ft.

All combinations are adjustable and all visibly affect the stops. Austin patent cancelers are over each manual and pedal stop group. The instrument will be situated on both sides of the chancel, with a movable console. Electro-pneumatic key and stop action are provided.

Charlottesville, Va., Jan. 17.—The midwinter series of organ recitals, which the University of Virginia has been giving in recent years, will be repeated this session, the first concert taking place this afternoon and the organist being Edgar Priest, master of the choristers of Washington Cathedral, Washington, D. C.

H. P. Seaver, New England salesman for M. P. Möller, has been installing organs at the Methodist Episcopal Church, Marblehead, Mass., and the Methodist Episcopal Church of Claremont, N. H.

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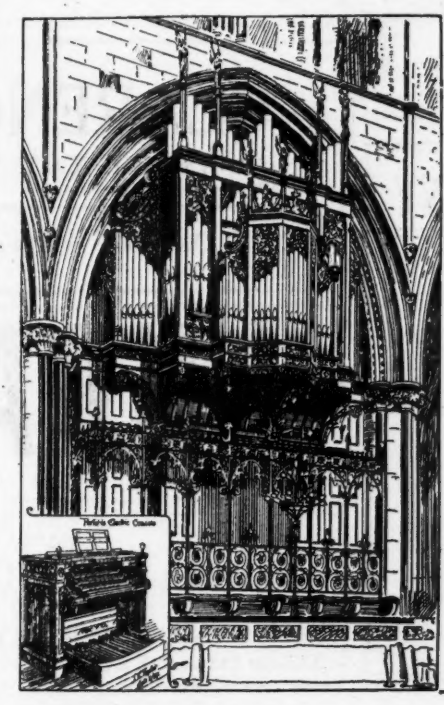
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BALTIMORE FEAT FINISHED

Chancel and Crypt Organs Added to Make Triple Instrument.

Music lovers of Baltimore turned out Jan. 17 in spite of the rain to hear the big new echo organ in Emmanuel chapel, which was used for the first time. F. L. Erickson, the organist, was congratulated by members of the congregation on his creditable work on the new instrument. The organ is the gift of Dr. Frank Martin. It was built by the Austin Company. The specifications were given in a former issue of The Diapason. Two new stops have been added to the chancel organ. The duplex eight stop organ, just completed in the crypt, was made playable from the chancel console, thus making a triple organ. The chancel and crypt organs are by the Austin Company, who are congratulated on their success in effectively connecting the three organs. This is the only four-manual organ in Baltimore. The chancel organ contains thirty stops, the gallery organ (Roosevelt) thirty-four and the chapel organ eight, making a triple organ of seventy-two stops.

James Cole & Co. have just finished a two-manual electric organ in the Church of the Immaculate Conception, Stoughton, Mass., Rev. Father Stanton.

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News of the American Guild of Organists

New England Chapter.

The New England chapter had a most instructive treat at its social meeting in the rooms of the Harvard Musical Association Jan 6, at which time Everett E. Truette delivered an address on "The Evolution of the Console," illustrated with 110 stereopticon slides. About thirty of the slides were devoted to the early history of the console and included the console of the organ in the Church of the Minorites in Bonn, on which Beethoven learned to play. This has all the stops over the head of the player, and the lower octave of pedals was much worn in the center of the keys, the upper octave being in perfect condition. The console of the organ on which Oliver Holden composed the hymn tune "Coronation" was interesting, as was the console of the Brattle organ, the first in this country.

Other antiques were the console of the organ in the palace of the Tuileries, destroyed in the communistic demonstration of 1870; the consoles of the organs in St. Peter's church, St. Petersburg, and Ulm Cathedral, with two pedal keyboards. Among the large consoles were those of the organs in the Auditorium, Chicago (109 stops); Grace church, New York (125 stops); City Hall, Portland (93 stops); Hotel Astor, New York (97 stops); St. Bartholomew's church, New York (98 stops); St. Reinoldi church, Dortmund, Germany (105 stops); Cathedral of St. John the Divine, New York (106 stops); St. Paul's church, Toronto (106 stops), and the Panama Exposition (113 stops).

Consoles of the largest organs in the world were shown as follows: Cathedral, Riga, Russia, 124 speaking stops; Centennial Hall, Sydney, Australia, 126 speaking stops; Festival Hall, St. Louis World's Fair, now in Wanamaker's store, Philadelphia, 140 speaking stops; Marien Kirche, Kavelaer, Germany, 122 speaking stops; St. Michael's church, Hamburg, 163 speaking stops; Centennial Hall, Breslau, Germany, 187 speaking stops.

The fifty-fifth public service of the chapter was held at the Porter Congregational church at Brockton, Mass., Jan. 8. George Sanger Dunham, organist of the church, directed and accompanied the women's voices of the church chorus in the anthems. The prelude was played by Bernard B. Nye, organist and director at the First Baptist church, Brockton; the offertory by William Andros, organist and director at the South Congregational church, Brockton, and the postlude by D. Ralph Maclean, organist and director at the First Church in Newton. The meditation-elegy from Borowski's first Suite was the prelude, the andante and allegro from Mailly's Sonata in D minor the offertory and the chorale and toccata from Boellmann's "Suite Gothique" the postlude.

Jan. 11 three organists gave the thirty-fourth recital at the First Baptist church in Newton. The program was: Sonata in E flat, Op. 65, Horatio Parker (John Hermann Loud); Prelude in G minor, Piarre; Chorale, "Es ist ein' Ros' entsprungen," Brahms; "At Sunset," Diggle; Recitative, Adagio, Allegro (Second Concerto). Handel (Harris S. Shaw); Seventh Sonata, Guilman (Ernest Mitchell).

Ontario Chapter.

George E. Fisher of Rochester, N. Y., gave a recital Dec. 30 under the auspices of the chapter at an international meeting in St. Paul's church, Toronto, which has an immense Casavant organ. Mr. Fisher is organist of the Lake Avenue Baptist church at Rochester and private organist to George Eastman of the Eastman Kodak Company. The choir

of St. Paul's sang under the direction of Healey Willan, F. R. C. O. One of the anthems was Mr. Willan's setting of "While All Things Were in Quiet Silence." As a postlude Mr. Willan played his own Prelude and Fugue in B minor. The recital program by Mr. Fisher follows: Allegro con fuoco (from the Sixth sonata), Guilman; Cantabile, Loret; Verset, Claussmann; Concert Prelude and Fugue, Faulkes; Cantilene, Hailing; Intermezzo (from the Suite in E minor), Rogers.

A reception for the visiting organists was held at 6 p. m., at the Hotel Selby, followed by dinner, at which a large number of the organists of the city were present. Clifford Higgin, organist of the Brant Avenue Methodist Church, Brantford, Ont., gave an interesting and instructive paper on "Choral Contest Singing" as maintained in England.

Virginia Chapter.

F. Flaxington Harker gave a recital Dec. 7 at St. Paul's church in compliment to the Virginia chapter and on this occasion played: Prelude and Fugue in B minor, Bach; Chorale Prelude, Op. 65-1. "Aus Meines Herzens Grunde" (Pastorale); 2. "Nun Danket Alle Gott" (Triumphal March), Karg-Elert; Sonata, No. 1, in A minor and major, Borowski; Andante con variazioni, Rea; "In the Twilight" (by request), Harker; Triumphal March, Horatio Parker.

Tennessee Chapter.

The January meeting of the Tennessee chapter was held on Tuesday, the 12th, in the studio of Enoch T. Walton, Glaslyn Building, Memphis, and was well attended. An exceedingly able and scholarly address was given by Ernest F. Hawke on "The Development of Church Music." It was heard with great interest by all who were fortunate enough to have been present on this occasion. Two new members joined the chapter—Mrs. W. Wirt Matthews and Miss Marianne Crofton. It is anticipated that others will definitely join in the course of the next few months.

Monday evening, Feb. 1, Walter W. Boutelle is to give an organ recital, under the auspices of the chapter, in the Madison Heights M. E. church, to which recital all members of the chapter and the public generally are invited.

In February J. Paul Stalls will address the chapter on the subject of "Pianoforte Technique." Other addresses and recitals have been planned for up to the close of the guild season.

Central New York Chapter.

The monthly meeting of this chapter was held in the choir room of Grace Church, Utica, Wednesday evening, Jan. 13. The dean, DeWitt C. Garretson, presided. As Harry Mason, the sub-dean, was not able to be present, his report of the convention, which he attended as official delegate from this chapter, was read by George K. Van Deusen. This report was comprehensive and gave the gist of the addresses. It is planned to discuss the report at a later meeting. The nominating committee was appointed for the annual election in April. Announcement was made of the recital to be given in Syracuse by the warden, J. Warren Andrews, the first Wednesday in March. Messrs. Eltinge, Van Deusen, Mason and Collins were appointed a committee to have charge of the arrangements for the recital.

Edwin H. Pierce, F. A. G. O., of Auburn, was transferred from the Western New York chapter to this chapter.

In the absence of Mr. Skinner, Robert Y. Barrows of Rutherford, N. J., was present to address the meeting. He spoke principally of the polyphone pipe which he invented, telling of its many advantages, both in a musical way and from a financial standpoint. Interest was shown in the device and at an open discussion at the close of the lecture many questions and testimonials showed appreciation for the inventor. Mr. Barrows made his ad-

dress very interesting and definite by first explaining the action of the air in pipes and showed the reason for the practicability of the polyphone. Thanks were extended to Mr. Barrows for his instructive talk, and also for his kindness in coming at so short a notice that he might accommodate the chapter. Mr. Skinner will address the next meeting, Feb. 13, and his coming is awaited with great interest by the members.

Southern California Chapter.

After the annual dinner at the Hotel Hollenbeck, Los Angeles, Monday evening, Jan. 4, the members heard an illustrated lecture on "Five Hundred Years of English Song, 1414-1914," by Jaroslaw De Zielinski. Miss Mercedes Ciesielska, soprano, and H. E. King, tenor, assisted. The program was: "Summer is acumen in" (modern garb by Cyril Scott), Old Melody; "Song of the Victory of Agincourt," Original setting; "Passetyme with Goode Company," Henry VIII; "The Kinges Hunt Is Upp," Original setting; "Drink to Me Only With Thine Eyes" (modern garb by Cyril Scott), Original Melody; "It Was a Lover and His Lass" Original setting; "O Mistress Mine," Unknown setting; "Peg-a-Ramsey," Unknown setting; "Bid Me Discourse," Sir Henry Bishop; "The Willow Song," Giacomo Rossini; "Soldier's Talisman," Charles Oberthuer; "Hark, Hark, the Lark," Franz Schubert; "Let Me Wander Not Unseen" (L'Allegro), George F. Handel; "Oh, Had I Jubal's Lyre" (Joshua), George F. Handel.

Georgia Chapter.

The following program was given under the auspices of the Georgia Chapter at the Ponce de Leon Avenue Baptist church of Atlanta Tuesday night, Jan. 19, by Walter Peck Stanley; Passacaglia in B flat, G. Frescobaldi; Prelude and Fugue, G major, Bach; Organ Concerto, No. 2, Handel; Romanze, Scarlatti; Gavotte, Gluck; Piece Symphonique, Grieg; Berceuse and Scherzo, S. S. Rousseau; "Liebestod" ("Tristan and Isolde"), Wagner; Caprice de Concert, J. S. Archer.

Pennsylvania Chapter.

At the thirty-second public service, in the Church of the Advocate, Philadelphia, the introduction of certain forms of secular music into religious service was deplored by the Rev. Henry Martyn Medary, who condemned the use of music as a bait to unaccustomed church-goers. "The element of beauty is desirable in the church and in the service," said Mr. Medary, "and, of course, we shall have beautiful music. But it should be essentially religious in spirit."

At this service there was a chorus of 150 voices, made up of the choirs of ten Episcopal churches, under the direction of S. Wesley Sears. A. Gordon Mitchell and George Alexander West presided at the organ.

Headquarters.

At the council meeting Dec. 21 the following were elected colleagues:

- Herbert Allison, Brooklyn.
- Albert E. Boese, Newark, N. J.
- Charles C. Boyle, Brooklyn.
- E. W. Breyer, Cleveland.
- Irene A. Brient, Ossining, N. Y.
- Walter Lewis Brient, Ossining, N. Y.
- Edward Bunting Albany, N. Y.
- Anthony T. Canty, Norwalk, Conn.
- Angelo De Prose, Newark, N. J.
- Clara E. Gardner, Bayonne, N. J.
- C. E. James, Bayonne, N. J.
- Mrs. Ralph T. Jefferson, Newark, N. J.
- Alyah Milton Kisting, East Orange, N. J.
- Charles C. Meyroft, Brooklyn.
- Clinton E. Mosher, Bloomfield, N. J.
- Alice Poole, Brooklyn.
- C. Forman Smith, Newark, N. J.
- Minnie Stout, Bayonne, N. J.
- Irving E. Young, Newark, N. J.
- William Schott, Irvington, N. J.
- J. Eugene Joyner, Newark, N. J.

Illinois Chapter.

Jan. 7 the chapter held its monthly dinner at St. Paul's Episcopal church and heard a very excellent recital by John Doane of Evanston. This month the dinner will be held Feb. 4 at the Brownleigh club in the Stevens building, 16 North Wabash avenue.

The festival service for January at St. James' Episcopal church was given under the auspices of the chapter

Jan. 17 and the organ numbers played were: Allegro Appassionato from Fifth Sonata, Guilman (Mrs. Sarah Wildman Osborn); "In Summer," Stebbins; Rhapsody, Rossetter G. Cole (Harrison M. Wild); Cradle Song, Grieg; "Caprice Heroique," Bonnet (Herbert E. Hyde). Choral evening was sung by the vested choir of St. James', under the direction of John W. Norton, organist and choirmaster, who also played the service.

FIRE LOSS FOR HAUSMANN

Two Organs Under Construction by Milwaukee Firm Burned.

Two pipe organs being constructed by Otto Hausmann & Co. of Milwaukee and several smaller organs and pianos were destroyed when fire razed St. Francis hall, St. Francis, near Milwaukee, a two-story structure owned by the Sacred Heart congregation. The damage is estimated at \$10,000. The Milwaukee fire department was asked for aid. When the firemen arrived the building had been wrecked.

Möller Order at Ocean Grove.

St. Paul's Methodist church at Ocean Grove, N. J., has ordered a two-manual organ of M. P. Möller for \$4,000. The console is to be detached and a Kinetic blower is to be installed. There will be a total of 1,137 pipes.

The Masonic order of Asheville, N. C., has placed an order with the Carl Barckhoff company of Basic City, Va., for an organ for its new temple under construction. The organ is to cost \$3,000.

Special Offer

Through an arrangement with the Gorham Press of Boston The Diapason is able to announce a very interesting clubbing arrangement, by which subscribers to The Diapason may obtain the new volume, "Standard Organ Building", by William Horatio Clarke, and The Diapason for two years, for the price of the book alone, which is \$2. The offer is open to new and old subscribers alike, but not on subscriptions which are more than one month past due. The remittance must accompany the order. Those whose subscriptions have not expired will be credited with payment for two years from the date of expiration, no matter how early the payment is received.

"Standard Organ Building" is the last and crowning work of its author, whose death was recorded in this paper several months ago, at the same time that an extensive review of his work was published. He was an organist and organ builder of years' experience and the technical knowledge that entered his work makes him an authority. He gives valuable facts that every organist or organ committee should know before purchasing an organ. Among other features is a complete directory of organ stops. The volume, handsomely printed, contains more than 200 pages. It is dedicated to the American Guild of Organists.

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DEATH OF HENRY W. BOWEN

Well-Known Veteran Organ Man Reaches Age of 91 Years.

Henry W. Bowen, one of the oldest and for many years one of the best-known organ builders in the United States, died at Roslindale, Mass., Jan. 15 at the age of 91 years and one day. His funeral was held from Bethany Methodist church at Roslindale Jan. 18.

For many years Mr. Bowen was superintendent of the firm of E. & G. G. Hook, now Hook & Hastings. When the latter firm moved from Boston to Kendal Green, Mass., he became superintendent of the Hutchings-Votey Company. In this position he was succeeded by Ernest M. Skinner. When he was with Hook & Hastings that firm built many of the famous organs of the day, including the Centennial Exposition instrument and that in the Cincinnati Music Hall. Mr. Bowen had built organs since the Civil War. He retired about eighteen years ago. He had lived in Roslindale about thirty-two years.

Mr. Bowen was interested in church singing for a number of years, being for a long time the leader of singing in the Dudley Street Baptist church. For nine years following 1874 he led the singing in the Harvard Congregational church of Brookline and he sang at the dedication of the Boston Music Hall about 60 years ago.

Mr. Bowen was a past master of Bethlehem Lodge of Masons, Chelsea, as well as of the Prospect Lodge of Roslindale. He joined the Shekinah Royal Arch Chapter of Chelsea in 1859. He is survived by two sons and two daughters—Mrs. A. P. Chapman of Cliftondale, Henry Prentice Bowen of Allston, Mrs. A. W. Brodrick of Waltham and Arthur W. Bowen of Roslindale, Mass.

Decade of Service by Voetter.

On Nov. 29 Richard G. W. Voetter completed ten years' service as organist and choirmaster at St. Paul's German Reformed church, Philadelphia.

YALE RECITALS FOR SEASON

Professor Jepson Heard by Students and Public on Newberry Organ.

The eighteenth series of Monday afternoon organ recitals is being given on the Newberry organ in Woolsey Hall at Yale University, beginning Jan. 11 and extending through March 29. The entire series this year will be given by Professor Harry B. Jepson. As heretofore, admission to single recitals will be 10 cents. Season tickets for the twelve are \$1.

In accordance with the university policy of extending its privileges as widely as possible to the public of New Haven, recitals free of charge and open to the general public will be given by Professor Jepson in Woolsey Hall on eight Sunday afternoons from Jan. 10 to Feb. 28. The programs of the Sunday afternoon recitals will be of a more popular nature than those Monday afternoon. Both the Sunday and Monday afternoon recitals are given at 5 o'clock.

Ray Douglass Takes Bride.

Ray Douglass, organist at the Church of the Ascension, St. Louis, married Miss Pearl Magner, a choir singer, daughter of John Magner, in the church Jan. 4. Miss Magner had sung in the choir of the Church of the Ascension for nearly three years and it was there that the romance began. The church was decorated in lilies by the members of the congregation. Mr. Douglass is well known in St. Louis musical circles and has been organist at the Church of the Ascension for a number of years.

Presented by W. M. Jenkins.

The oratorio "Christmas Dawn" was presented at the Second Presbyterian church of St. Louis Dec. 27 under the direction of William M. Jenkins, who for many years has been the organist here. Dudley Buck's "Holy Night" was used as the organ prelude to Charles Gilbert Spross' work by Mr. Jenkins.

Hall Organs

Gethsemane Church,
Minneapolis, Minn., December 28, 1914.

The Hall Organ Co.,
New Haven, Conn.

Gentlemen:—

Our Treasurer was instructed to send you check of \$1,000.00 to cover the final payment on the organ and I am enclosing herewith a testimonial letter which the Organ Committee unanimously agreed should be signed and sent to you. I hope it covers what you desire in the way of a testimonial letter and if we can be of any assistance at any time in the sale of an organ, we will be glad to show you our appreciation of your efforts and kindness in and about this business.

With best wishes for a prosperous New Year, beg to remain,
Yours very truly,
W. H. Ritchie, Chairman.

The Hall Organ Co.,
New Haven, Conn.

Gentlemen:—

We have delayed writing you formally our conclusions regarding the new Four-Manual Organ built and recently installed by you in Gethsemane Church, Minneapolis, Minn., as we desired ample opportunity to have it tested thoroughly in every detail by other leading Organ Masters in our city, all of whom express the highest praise for the Organ.

We now wish to express our entire satisfaction in the instrument and congratulate you upon what we feel to be an artistic achievement of the very highest order in organ construction. The Diapasons are rich and full, the Strings are beautifully voiced and the Flutes are simply wonderful. The smooth yet brilliant Reeds are most effective and with the Chimes and delicately voiced soft stops, there is everything that modern organ music requires. The action and instantly adjustable combination pistons are marvels of organ construction.

Our Choir Master will gladly show the organ to any Committee interested in the purchase of a new instrument. If a word from any one of us will benefit you along this line, we feel we owe that much, as you certainly did unostentatiously all that you agreed to do.

Assuring you of our best wishes and hearty thanks for your efforts, beg to remain,

Yours very truly,
The Organ Committee of Gethsemane Church.

By—

- Gilbert Marshall Foxwell, Rector.
- Edmund S. Ender, Organ Master, Sec'y.
- A. V. Ostrom, Treas.
- Edson S. Gaylord, Atty.
- W. E. Goodfellow.
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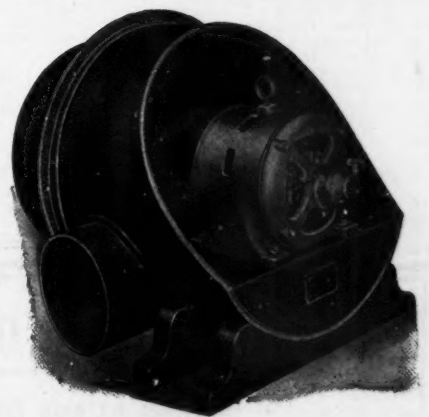
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St. Mary's Roman Catholic Church (3 manuals and Echo),
Yonkers, New York.
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Central M. E., (Frankford), Philadelphia, 2 manual.
Third Baptist, Philadelphia, 2 manual.
Leverington Avenue Presbyterian, (Roxborough), Philadelphia, 2 manual.
St. John's Evangelical, Philadelphia, 2 manual.
St. Stephen's Evangelical Lutheran, Philadelphia, 2 manual.
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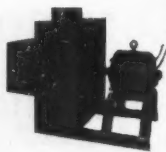
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