

# THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year.

CHICAGO, MARCH 1, 1915

Number Four

## W. C. HAMMOND GIVES HIS 600TH RECITAL

### THIRTY YEARS AT HOLYOKE

Great Record at Second Congregational in Massachusetts City  
—Two Organs Played from One Keyboard.

Organ recitals at the Second Congregational church of Holyoke, Mass., by William Churchill Hammond cover thirty years and the 600th was given by him Jan. 26. One of the features of this performance was the playing of a "Vision," by Burdett, which was composed for the 500th recital. The program in full was: "Piece Heroique," Cesar Franck; "Vision" (Ms.), Burdett; Toccata (Dedicated to W. C. Hammond), Foote; Sonata No. 4, Mendelssohn; Introduction to Act 2, "Isaias," Mancinelli; Andante, Fifth Symphony, Tschaikowsky; Prelude and Fugue in A minor, Bach.

Here are a few interesting facts concerning this remarkable recital series:

The inaugural recital was given Tuesday evening, Jan. 27, 1885. The organists were the late Samuel B. Whitney and Harry Cowles of Boston. The present organist played at the dedication of this church, Thursday evening, Jan. 29, and at the services Sunday, Feb. 1, 1885. Tuesday evening, March 31, 1885, Mr. Hammond gave the first recital of this series. Friday evening, June 1, 1894, the one hundredth recital was given. Friday evening, Dec. 3, 1897, the two hundredth recital was given. Monday May 22, 1899, the two hundred and fiftieth recital was given in connection with the exercises commemorating the fiftieth anniversary of the founding of the church.

During the summer of 1893 the choir gallery was enlarged and the key desk was extended to the front of the gallery, and tubular pneumatics were applied to the stop and key action of the organ. During the winter of 1909-10 the Ernest M. Skinner Company rebuilt the organ. Eight stops were added and across the church in the gallery a new organ was installed. This organ has fourteen stops on the interchangeable plan, and is on ten-inch wind.

Feb. 13, 1912, the Skinner memorial chapel was dedicated. In this chapel was installed a large three-manual organ, built by the Ernest M. Skinner Company. From the keyboard of the chapel organ both organs in the church can be played. The chapel and church being connected by means of cloisters, unusual and beautiful effects can be produced.

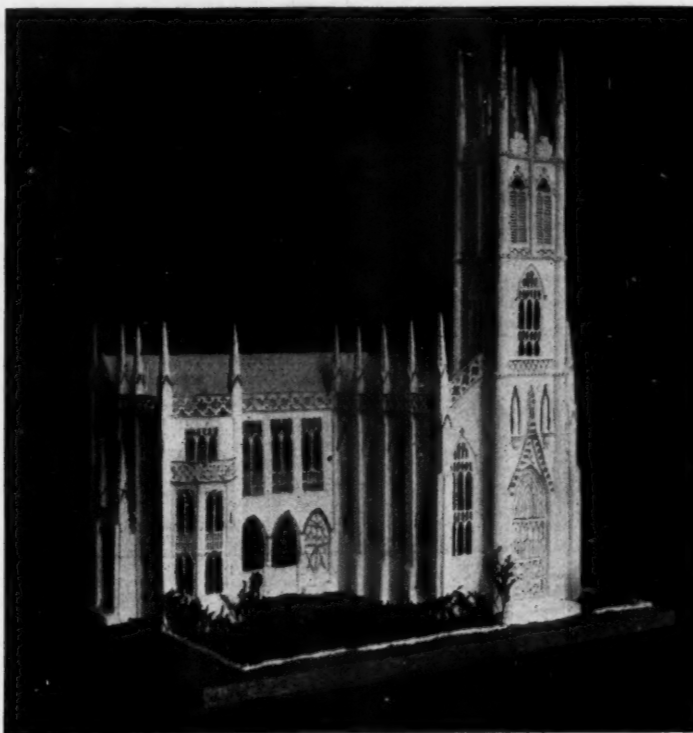
In an editorial the Holyoke Daily Transcript says:

"For one man to have given 600 free organ recitals in one church is a record for this country at least. Few men stay so long in any one church as Mr. Hammond has stayed and few men are so well supported or so deserving of support by the church and the public they serve.

"Holyoke has been enriched very greatly by the thirty years' work of her Mr. Hammond, whom she will know by no other title, whatever degrees may have come to him or may yet come to him. May there be before him thirty years more of this kind of work."

### Frank E. Whitney Dead.

Frank E. Whitney of Boston, well known to organ men for many years, died at his home in Melrose, Mass., recently. Mr. Whitney was the maker of the Boston water motor, the pioneer blower, which has been manufactured for more than forty years. He was 64 years old.



CHURCH REPRODUCED IN SUGAR FOR ORGANIST.

### BANQUET GIVEN BY PUPIL

Philip Berolzheimer's Dinner for Dr. Carl Is Great Event.

Dr. William C. Carl was the recipient of a banquet in his honor Feb. 15 at the Hotel Knickerbocker, New York. The dinner was one of the most elaborate affairs which has taken place in New York City this season. Philip Berolzheimer, the host, is one of Dr. Carl's pupils, and the dinner was given to show his appreciation of the work already accomplished at the organ. There were covers for forty-one and the list included representatives of many of the professions.

A miniature of the First Presbyterian church was reproduced in sugar and lighted by electricity, a miniature organ in ice was brought in and from this the ices were served. The bonbons were placed in groups of organ pipes and on the menu was a reproduction of the organ in the First Presbyterian church. The souvenirs were gold fountain pens.

The banqueters were:

Dr. Victor Baler	L. A. Cohn
A. Newburger	A. A. Cook
D. J. Riordan	Emil Berolzheimer
Dr. Sternberger	S. A. Trench
Edmund Jaques	E. S. Rothschild
Frank Wolf	Leo Levy
William N. Crane	Warren J. Hedden
E. S. Stelnam	Dr. Brill
Oscar Saenger	A. J. Seasongood
Louis J. Recken-	Dr. William C. Carl
dorfer	Phillip Berol-
W. W. Foster	heimer
Dr. Selgmann	Clement R. Gale
E. N. Williamson	William E. Lauer
Frederick H. Carl	Prof. William R.
Dr. Frank G. Dos-	Shepherd
sert	I. F. Fisher
S. Kraus	Albert Stern
S. L. Norton	Paul M. Kempf, Jr.
H. Olshelmer	Samuel J. Recken-
E. Joseph	dorfer
Dr. A. A. Berg	Joseph Baernstein-
Louis Biel	Regneas
Dr. Henry Rau	

Mr. Berolzheimer has a magnificent organ in his home in New York City.

### Diggle Will Play at Fair.

Roland Diggle, the Los Angeles organist, has been engaged to give two recitals at the Panama-Pacific exposition at San Francisco. The dates are April 5 and 6.

The Estey Organ Company has received an order for a two-manual of thirteen speaking stops from the Methodist church of Rockwell City, Iowa.

### NEW ORGAN AT OTTAWA, ONT.

Canadian Company Builder of Three-Manual at First Baptist.

The Canadian Pipe Organ Company of St. Hyacinthe, Quebec, has finished a three-manual organ of thirty-four speaking stops in the First Baptist church of Ottawa, Ont. Healy Willan of Toronto gave the opening recital on it Feb. 9. The scheme of stops follows:

#### GREAT ORGAN.

Double Open (Stopped Bass), 16 ft.  
Open Diapason, 8 ft.  
Doppel Flute, 8 ft.  
Dolce, 8 ft.  
Harmonic Flute, 4 ft.  
Octave, 4 ft.  
Fifteenth, 2 ft.  
Mixture, 3 ranks.  
Trumpet, 8 ft.

#### SWELL ORGAN.

Bourdon, 16 ft.  
Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Aeoline, 8 ft.  
Viola di Gamba, 8 ft.  
Voix Celeste, 8 ft.  
Flauto Traverso, 4 ft.  
Piccolo, 2 ft.  
Dolce Cornet, 3 ranks.  
Cornoean, 8 ft.  
Oboe, 8 ft.  
Vox Humana, 8 ft.

#### CHOIR ORGAN.

Viol d'Orchestra, 8 ft.  
Melodia, 8 ft.  
Lieblich Gedeckt, 8 ft.  
Dulciana, 8 ft.  
Wald Flöte, 4 ft.  
Flageolet, 2 ft.  
Clarinet, 8 ft.

#### PEDAL ORGAN.

Open Diapason, 16 ft.  
Bourdon, 16 ft.  
Gedeckt (from No. 10), 16 ft.  
Flute (18 from No. 29), 8 ft.  
Stopped Diapason, 8 ft.  
Trombone, 16 ft.

### Hutchings Organ Burned.

A mysterious fire, believed to have been set by a fanatic, destroyed the First Baptist church of Malden, Mass., Feb. 16, and wrecked the large modern organ, erected by George S. Hutchings at a cost of \$12,000.

The old organ at St. James' Methodist church at Chicago, which makes way for a large four-manual Casavant, has been set up at Mount Pleasant, Iowa, in the chapel of Iowa Wesleyan College.

Arthur Randolph Fraser, the capable organist of Grace Episcopal church at Oak Park, Ill., conducted an excellent performance of "The Prodigal Son" at the church Feb. 7 and received the highest praise from the musical critics of Chicago. The church was packed.

## PLAN IS PROPOSED FOR CHICAGO ORGAN

### CALL GOES TO ORGANISTS

Ralph W. Ermeling, Musician and Architect, Proposes Use of Auditorium Instrument for Benefit of Public.

Chicago, Jan. 28.—Publisher The Diapason. My Dear Sir: Your editorial in the January issue of The Diapason entitled "Chicago Has Opportunity" calls attention to a condition which is at once interesting and pitiable. The great Auditorium organ, one of the very finest in Europe or America, literally going to pieces, and only one-half of it available! In my judgment there are only two organs equal to it in tone in New York City and surely none in Chicago is better in spite of recent efforts to create noble examples of the "King of Instruments." That an instrument of such capabilities should remain in helpless disuse is almost enough to make a true lover of organ music weep. Organs such as the Roosevelt instrument in the Auditorium are not built every year, nor are many of its superb possibilities even in a decade. I say this with confidence, as I have recently returned from a year and a half sojourn spent in England, France, Germany and Italy, where I had exceptional opportunities to hear frequently the greatest instruments in these countries. Again I say this with full respect to the best and highest minds of our present builders, hampered as they are by commercial considerations.

What can be done? Here is Chicago, leading the country commercially, with a splendid get-together spirit, a comprehensive plan for a city beautiful already under way, a great museum about to be erected in Grant Park and a municipal convention hall at the pier end! We have a municipal art commission appointed early in November authorized to purchase works of art by Chicago artists for municipal purposes. Two thousand, five hundred dollars was appropriated for the last two months of the year. That is at the rate of \$15,000 a year.

Think of what \$15,000 for municipal music would mean if part of it were used for recitals several times a week on a great, noble instrument, these recitals to be given by Chicago organists, for instance Saturday or Sunday afternoons, when so many people are at liberty. The demand for the two successive orchestral popular concerts at Fullerton Hall, Art Institute, each Sunday afternoon attest this. In New York the semi-weekly recitals by Professor Samuel A. Baldwin are attended by an average audience of over 1,000 people at each. That is a municipal enterprise on the part of New York City—a part of the work of the College of the City of New York.

Now as to practical means: Is the report true that the Auditorium organ could be bought for a nominal sum? If it is for sale why not plan to put it in the new municipal convention hall? If it is not for sale, why should not all organists, represented principally by the American Guild and National Association, get together and try to bring pressure to bear on the proper authorities to have the organ put in first-class recital condition and used thereafter as benefis so worthy an instrument? Mr. Bogen, Mr. Eddy, Mr. L. D. Morris and the Auditorium Association have all had practical experience with the instrument and a word from each of them will doubtless throw light on the present situation. Personally I should like to see the matter freely discussed in the columns of The Diapason. Then let the guild and national association get busy on

a campaign for municipal organ recitals with their aldermen and other city officials; and, above all, create the desire that the public needs to have stimulated through the daily press. Here is a great opportunity. We have one of the great organs of the world, we have many organists of recognized ability, several of them in the front rank as American recitalists. Chicago has the spirit to tackle great things. Have the organists of Chicago and vicinity the courage and the enthusiasm to push this great work through? I am sure we have. Let us get busy, Sincerely,

RALPH W. ERMELING.

**TWO CHANGES IN BROOKLYN**

**Schmidt Goes to Central Presbyterian—Hirt to East Orange.**

Carl G. Schmidt, for many years organist and choirmaster of the New York Avenue Methodist church, Brooklyn, will go to the Central Presbyterian church May 1. The Ross Street Presbyterian church recently became a part of the Central church, and it is planned to install a new organ.

Another Brooklyn church at which there is to be a change this spring is the Classon Avenue Presbyterian. Its organist and choirmaster, Harry Oliver Hirt, has resigned to go to the Munn Avenue church, East Orange, N. J., where he will succeed the veteran S. P. Warren.

**ANDREWS ON TRIP TO WEST**

**Warden of A. G. O. Plays at New Ulm, Cleveland and Other Places.**

On a recent trip west J. Warren Andrews, warden of the American Guild of Organists, played at New Ulm, Minn., at Cleveland, and several other places. In Minnesota he presided at the Wirsching organ built a year ago and the result was a letter to Philipp Wirsching voicing the highest appreciation of the instrument in Dr. Martin Luther College. The program he played was: Fourth Organ Sonata, Mendelssohn; Serenade in F, Gounod; "Marche Funebre et Chant Seraphique," Guilman; Passacaglia and Fugue, Bach; Vorspiel, "Wir Glauben All," Bach; Largo in G, Handel; Second Sonata, Buck; "Song of Sorrow," Gordon Balch Nevin; Concert Study, Pietro A. Yon.

"Your adjustable combination system is most excellent, as it is possible to arrange one's registration even while playing," Mr. Andrews wrote to Mr. Wirsching. "With this system it makes little difference whether the stop-knobs move or not. Advocates of both systems will feel at home by your arrangement. It is as perfect as any yet devised, and seems to be unfailing in its operation."

Playing in the Old Stone church at Cleveland before the Northern Ohio chapter of the guild Jan. 28, Mr. Andrews gave these selections: Fourth Organ Sonata, Op. 65, Mendelssohn; Serenade in F, Gounod; "Marche Funebre et Chant Seraphique," Guilman; Passacaglia and Fugue, Bach; "Song of Sorrow," Gordon Balch Nevin; Vorspiel, "Wir Glauben All," Bach; Largo in G, Handel; Finale, Sonata, Op. 77, Buck; "March of the Magi", Dubois; Marche Militaire, Gounod.

**Dedicated by Claude E. Saunier.**

Claude E. Saunier of Boston gave a recital Feb. 19 on a new Estey organ in the Riverside Congregational church of Providence, R. I. Mr. Saunier's program was: Festival march, Teilman; Andantino, Chauvet; Intermezzo, Eyre; Grave and Allegro vivace, Mendelssohn; Berceuse, Del-brueck; Humoresque, Dvorak; "Marche Funebre et Chant Seraphique," Guilman; "A Perfect Day," Bond; "Pilgrims' Chorus," from "Tannhaeuser," Wagner. The organ is a two-manual of nine speaking stops and 518 pipes. Half the cost was paid by Andrew Carnegie.

**CONCERTS BY EDDY AT THE EXPOSITION**

**PLAYS LAST WEEK IN MONTH**

**In Addition to Programs in Festival Hall, He Opens Three-Manual by Hinners in Illinois Building at San Francisco.**

Clarence Eddy was the San Francisco fair organist the latter part of February and gave a series of well-attended recitals on the Austin organ in Festival Hall. In addition to these concerts he opened the Hinners organ of three manuals in the Illinois building at the fair Feb. 26 at 2 p. m. Mr. Eddy made a flying trip to San Francisco almost immediately after his return from Florida to Chicago after his southern concert tour. His programs at the Panama-Pacific exposition were as follows:

Feb. 22—Festival Prelude and Fugue on "Old Hundred," Clarence Eddy; "At Evening" and "Jubilate Amen," Ralph Kinder; Concert Variations on the "Star Spangled Banner," Dudley Buck; "By the Sea" (arranged by Clarence Eddy), Franz Schubert; Third Sonata, Opus 43 (new), René L. Becker; Russian Boatmen's Song on the Volga, Anon. (arranged by Clarence Eddy); "Paeon" (new), Julius Harrison; "Ave Maria," Bossi; Allegro con fuoco, de Boeck.

Feb. 23—Fantasia and Fugue in G minor, Bach; "Song of Sorrow" and "Will o' the Wisp," Gordon Balch Nevin; Concert Prelude on a German Chorale, William Faulkes; Funeral March and Song of the Seraphs, Guilman; "Caprice Heroique," Bonnet; "Sunset and Evening Bells," Gottfried H. Federlein; Toccata in F major, Thomas J. Crawford; March and Chorus from "Tannhaeuser," Wagner.

Feb. 24—Toccata in F major, Bach; "At Twilight," J. Frank Frysinger; Suite in C major, opus 205 (Dedicated to Clarence Eddy), Homer N. Bartlett; "Angelus," from the opera "Sweethearts" (Arranged by Clarence Eddy), Victor Herbert; Fantasia, "Onward, Christian Soldiers," S. B. Whitney; "Grand Chœur Dialogue," Eugene Gigout; "Epic Ode," Ralph H. Bellairs; Fantasia Symphonique, opus 27, Rossetter G. Cole.

Feb. 25—Toccata and Fugue in D minor, Bach; Overture to "William Tell," Rossini; Theme, Variations and Finale, Louis Thiele; Allegretto in E flat and Allegro Militaire, William Wolstenholme; "Christmas in Sicily," Yon; Fugue in E flat, Niccolò Porpora; "Evening Song" (new), H. Alexander Matthews; Toccata in F major (from the Fifth Organ Symphony), Charles Marie Widor.

Feb. 26—Overture to "Euryanthe," Weber; "Meditation Serieuse," Homer N. Bartlett; Concert Etude in B flat, George E. Whiting; Concert Prelude in D minor, A. Walter Kramer; "Love Song," Giuseppe Ferrata; "Wedding Chimes," Lucien G. Chaffin; Pilgrims' Chorus from "Tannhaeuser," (Arranged by Clarence Eddy), Richard Wagner; Romance in C, Frederic Maxson; Variations de Concert, Joseph Bonnet; Finale on "Hail Columbia" (from the First Sonata), Dudley Buck.

**Work of John E. Byington.**

J. Clifford Thompson of Chicago gave a recital Feb. 12 at St. Paul's Lutheran church, Dixon, Ill. John E. Byington, the Dixon organ builder, had just completed work on the organ. A new tubular pneumatic action of the bellows type has been installed, with an electric blower.

Incorporated in the stop action is a novel feature, the invention of Mr. Byington, which makes the action of the stop certain and much easier than in most organs. By the use of this invention the stop closes with the slightest push and there is no danger of its being left partly open. Mr. Byington has such a demand upon his time that he is considering going into the organ building business upon a much larger scale.

**BUSY AT BOSTON FACTORY**

**Kimball, Smallman & Frazee Finishing Large Four-Manual.**

Kimball, Smallman & Frazee, the Boston builders, who have been awarded a number of the best contracts in the last few years, are finishing the four-manual of about ninety speaking stops for St. Jean Baptiste church at Lowell, Mass. They have also completed a two-manual electric for the First Parish church of Yarmouth, Mass. An organ on which they are working is a three-manual for the Lawrence Street Congregational church of Lawrence, Mass., and still another is a two-manual for the Church of the Redeemer of Brookline.


The Yarmouth organ was opened with a concert late in January by Homer Humphrey of the New England Conservatory faculty. The program was: Boellmann, Suite Gothique; Bohm, "Legende"; Bach, Toccata and Fugue in D minor; G. Ferrata, Nocturne in A flat major; Dubois, "Hosannah"; Massenet, Meditation from "Thais"; Jepson, Caprice; Lemare, Reverie; H. W. Parker, Concert Piece in B major; Handel, Largo; Dvorak, Largo from the "New World" Symphony (by request); Guilman, Sonata, No. 1, in D minor.

**Death of Thomas Wilde.**

The passing of Thomas Wilde removes a well-known figure from the musical life of Los Angeles. Mr. Wilde died at his home in Venice, Jan. 26, after having been in failing health many months. He was born in 1862, in Manchester, England, and was educated in the schools of his native city. He received three successive scholarships from Victoria university, from which institution he was a graduate. At 16 he was appointed organist at Oldham Road Chapel, where he played till 1887, when he left England for America, coming directly to Los Angeles. He was organist at St. Vincent's church in that city from 1888 till about a year ago, and for many years was organist (afternoon services) at the Church of the Angels, Garvanza. Mr. Wilde was a member of the American Guild of Organists, Southern California chapter, and one of the keen delights of his later years was the congenial association he found at the monthly dinners of the guild.—Pacific Coast Musician.

Carl F. Mueller of Milwaukee, organist of Pilgrim Congregational church, opened a Schuelke organ of two manuals in Immanuel Evangelical church at Oshkosh, Wis., Feb. 7.

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**ORGANIST—A man of fifteen years' experience**, who has held positions where the requirements have been the highest, a trainer of boy choirs for ten years and a recitalist of high attainments, seeks a change of location. Now situated in the East. Seeks middle western position. The advertiser has the best of reasons for seeking the change. He is not a rolling stone and his references will be found sufficient. Address: **ORGANIST**, in care of THE DIAPASON.

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**TRIBUTE TO KINDER IS PAID BY CROWDS**

**HE GIVES HIS 595th RECITAL**

**Noted Philadelphia Man Draws 6,500 Listeners to Four Recitals—Many Others Are Turned Away for lack of Room.**

Ralph Kinder played to a total of 6,500 people at four recitals in January at the Church of the Holy Trinity, Philadelphia, and hundreds were turned away because Mr. Kinder's popularity in his home church and city is too great for the dimensions of the auditorium. These recitals were given Saturday afternoons. The last one, on Jan. 30, was the 595th played by Mr. Kinder at Holy Trinity, so that his record nearly equals that of Mr. Hammond at Holyoke, Mass., noted in another column of this issue of The Diapason.

Following were the programs of the series:

Jan. 9.—Overture in E flat, Faulkes; "Christmas in Sicily," Yon; Fugue in G major, Krebs; Prelude in C sharp minor, Rachmaninoff; March Triumphant, Grieg; Allegro Vivace (from Symphony No. 1), Vienne; "At Evening" (new), Kinder.

Jan. 16.—Grand Choeur, Lacroix; Canzonetta, Vodorinsky; Finale, Symphonie Pathetique, Tchaikowsky; Concerto in F major (Adagio, Allegro, Allegretto con moto, Fugue), Handel; Caprice, Kinder; "Chanson du Soir," Becker.

Jan. 23.—Tocatta in F major, Bach; "Im Garten" (from the "Rustic Wedding" Symphony), Goldmark; "Chanson d'Ete," Lemare; "Le Cygne" ("The Swan"), Saint-Saens; Fantasia and Fugue in C minor, Wood; "In Springtime," Hollins; Idyl in D flat, Kinder.

Jan. 30—"Jubilate Amen" (new) and

"At Evening" (new), Kinder; Scherzo and Nocturne, Mendelssohn; Evening Bells and Cradle Song, Macfarlane; Fugue a la Gigue, Bach; Largo, Handel; Tocatta in F major (from Symphony No. 5), Widor.

The numbers of the last program were played by request.

**GREAT RECORD BY AUSTINS**

**List of Instruments in Churches, Halls and Theaters for 1914.**

The list published in the advertising columns of the organs passing through the Austin factory during 1914 will be interesting to the craft particularly, and to all musical people. It shows among other things that the vogue of the organ is becoming a tremendous factor in musical influences in America—so great an influence that the last year, which has been one of business depression and retrenchment, has brought the largest activity in the history of the Austins. During a part of the year the factory was handicapped by the delay in a large addition to the working space—which gave over 15,000 square feet of extra room, and the additional erecting room which will give greater freedom in output. The large erecting room has frequently been so crowded with work as to hamper operations in other parts of the factory. The added room which will be used for the erection of smaller instruments will be a distinct advantage and relief.

At Everett, Wash., the auditorium of the First Baptist church was filled with an audience of more than 900 people Dec. 30 to hear the Christmas Cantata "Holy Night," by E. L. Ashford. The solos were sung by the church choir members under the direction of Arthur E. James, organist and director. Many requests have been given for a repetition of this composition.

**WOMAN ORGANISTS IN DEAL WITH CITY**

**GIVE COLUMBUS RECITALS**

**Municipal Organ Played by Them Sunday Afternoons in Return for Use of Instrument—Club Promotes Concerts.**

Columbus, Ohio, has women who love organ music and organists of the fair sex who can provide excellent organ concerts, and the two have got together and are providing for that municipality decidedly meritorious musical offerings, at the same time making the best use of the organ owned by the Ohio capital city. The following letter to The Diapason by Mrs. Wilbur Thoburn Mills, chairman of the free organ recital committee of the Women's Music Club of Columbus and organist of the Broad Street M. E. church, tells the story:

"Feb. 8, 1915. To The Diapason, Chicago: In your Feb. 1 issue I note the article concerning the work of the women of Dallas, Texas, in forming an organists' society. I wish to call your attention to a work our Women's Music Club of Columbus is doing, which I believe is unique, I, at

least, have not heard that any other city is doing similar work. We are giving free to the public fourteen municipal organ recitals on Sunday afternoons in Memorial Hall. We have a large three-manual concert organ. The women organists in the various churches in our city are giving these recitals 'without money and without price' to the citizens. For this service each organist has the use of this fine instrument, which has all the modern appliances, for practice free of charge.

"This is a wonderful opportunity and advantage to the organists, as most of them are playing two-manual organs in the churches many of which have the old tracker action. This is our second season. Our audiences are large and very appreciative.

"We feel that it not only is a fine thing for our city, but is proving to be a great inspiration to improvement in the playing of our church organists.

"MRS. WILBUR THOBURN MILLS,  
"Chairman Free Organ Recitals."  
Here is a sample program, given Jan. 17, by Miss Nora F. Wilson: Largo, Handel-Whitney; Pastorale (from "William Tell"), Rossini-Thayer; Prelude, Op. 28, No. 20, Chopin-Gottschalk; Allegretto Grazioso, Tours; Offertoire in G, Brooks.

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4 Manuals and 87 Speaking Stops.  
It will be completed before the 8th Annual Convention of the National Association of Organists which is to be held in Springfield August 3rd, 4th, 5th, 6th, 1915.

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Reading, Mass.



**George H. Fairclough, St. Paul**—Three noteworthy concerts were given by Mr. Fairclough in February. Playing on the new four-manual Skinner organ in the House of Hope Presbyterian church Feb. 4, he gave these selections: "Paeon" ("Song of Triumph"), H. Alexander Matthews; Meditation, d'Evry; Toccata, d'Evry; Spring Song ("From the South"), Lemare; Concert Overture, J. H. Rogers; Toccata and Fugue, Bach; "An Evening Prayer" (MS.), Fairclough; Scherzo (Sonata 5), Guilman; Cantilene Pastorale, Guilman; "Liebestod" ("Tristan and Isolde"), Wagner; Reverie, T. Tertius Noble; Grand Choeur (in G minor), Alfred Hollins.

Feb. 18 he played at St. Paul's Universalist church as follows: Sonata, C minor (first movement), Guilman; Intermezzo and March (Suite), J. H. Rogers; Berceuse, Dickinson; Toccata, Dubois; Canon in B minor, Schumann; "Evensong," Johnston; Fantasia on "Lead, Kindly Light," Fairclough; Intermezzo, Callaerts; Largo, Handel; Concert Overture, Faulkes.

At the St. Anthony Park Congregational church, where the organ was built by the Hall Company, on Feb. 11 he played: "Paeon," Matthews; Prelude to "Parsifal," Wagner; "The Question" and "The Answer," Wolstenholme; Concert Overture, Rogers; Fugue in E flat ("St. Anne's"), Bach; Benediction Nuptiale, Hollins; Grand Choeur, Hollins; Spring Song ("From the South"), Lemare; Overture, "William Tell," Rossini.

**Sidney C. Durst, Cincinnati**—The second recital on the Laura Gamble Thomson memorial organ in the College Hill Presbyterian church was given by Mr. Durst Feb. 4, as follows: Sonata Opus 111 in F sharp, Rheinberger; "Plegaria" and "Communion," Torres; "Cancion," Otano; Piece Heroique, Franck; Aria in D, Bach; "Liebestod," Wagner; Serenade, Musette and "Solitude," Lemare; "Album Leaf," Becker; "Will o' the Wisp," Gordon B. Nevin; Improvisation; Toccata in F, Bach.

In a recital at his home Jan. 24 Mr. Durst played several Spanish novelties for the organ at the opening of his program, which follows: "Ofertorio," Manzanares; "Meditacion," El-duayen; "Plegaria" and "Communion," Torres; "Cancion," Otano; Serenade, Musette and Solitude, Lemare; Toccata in F, Bach; Nocturne, Foote; Album Leaf, Becker; Cantilena and Finale, Franck.

**S. Tudor Strang, Philadelphia**—Mr. Strang gave the Drexel Institute concert Feb. 11, and presented this carefully selected program, which as one feature had three of Mr. Strang's latest compositions: Theme, Variations and Finale, in A flat, Thiele; Meditation Serieuse, Op. 243, Homer N. Bartlett; Adagio in F major (from Symphony in C major No. 7), Haydn; Fugue, D major, Guilman; "Sunset," (from a Pastoral Suite), Demarest; Harp and Organ—"Aubade," A. Hasselmanns; "The Nun's Prayer," Oberthur; Priere, Edmund Lemaigre; "Pensee d'Automne" (new), "Choeur Celesta" (new), Wedding March in C major (new), S. Tudor Strang; Concert Toccata in D, E. d'Evry.

**W. A. Goldsworthy, New York City**—The new Moller organ at the Washington Irving High School was used for a department of education recital Jan. 31, when Mr. Goldsworthy gave these selections: Coronation March, "Le Prophete," Meyerbeer; Meditation from "Thais," Massenet; Overture to "Figaro," Mozart; Serenade, Drdla; "Legend of the Chimes," De Koven; Capriccio, "La Chasse," Fumagalli; "Nutcracker Suite," Tschai-kowsky; Hungarian Dance, Brahms; Fire Music, "Die Walkuere," Wagner;

Minuet, Boccherini; Allegro Pomposo, Harris.

**Richard Keys Biggs, Brooklyn**—A program from the Wagner operas was given Feb. 2 by Mr. Biggs at St. Anne's-on-the-Heights. His selections were: Prelude to "Lohengrin"; Prize Song, "Die Meistersinger"; March; "Liebestod," "Tristan and Isolde"; "Magic Fire," "Die Walkuere"; "Elizabeth's Prayer," "Tannhaeuser"; "Forest Murmurs," "Siegfried"; "Ride of the Valkyries," "Die Walkuere."

**J. Warren Andrews, New York**—Mr. Andrews is giving Lenten recitals every Thursday afternoon at the Church of the Divine Paternity. The first two programs are:

Feb. 25—Fugue, "St. Ann's," Bach; Romanza, Scarlatti-Best; "Cantique d'Amour," S. Tudor Strang; Prelude in B minor, Bach; "Song of Joy," Frysinger; "At Evening," Dudley Buck; Concert Fantasia on a Welsh March, W. T. Best.

March 4—Organ Symphony in D minor, first two movements, Guilman; "A Russian Romance," H. Hoffman; "Chorus of Angels," Scotland Clark; "Chromatische Fantasia," L. Thiele; Pastorale and Scherzo, Second Symphony, Widor; Concert Study, Pietro A. Yon.

**T. J. Palmer, A. R. C. O., Toronto, Ont.**—Popular Saturday afternoon recitals at the Metropolitan church have been marked by these programs:

Jan. 30—Marche Pontificale, F. de la Tombelle; Berceuse, W. Rebikoff; Melodie ("To a Water-lily") and "A Sea Song," MacDowell; Fantasia (Op. 15, No. 1), E. Sjogren; Andante Cantabile (from Fourth Symphony), Widor; "In Moonlight," Kinder; Fantasy on the National Anthems of the Allies (France, Russia, Belgium, Japan, Great Britain), C. W. Pearce.

Feb. 6—Postlude "Alleluia," Loret; Elevation, Rousseau; Largo (by request), Handel; "Jubilate Deo," Silver; Second Berceuse, H. A. Wheel-don; "Sunset and Evening Bells," Federlein; Fantasia on "March of the Men of Harlech," W. T. Best.

Feb. 20—"Pomp and Circum-stance," Elgar; Berceuse, Quef; El-egy, Massenet; Gigue in A, Bach; "None but the Weary Heart," Tschai-kowsky; "Eventide," Frysinger; Overture (C major, Op. 24), Mendel-ssohn.

**T. Scott Buhrman**—Mr. Buhrman gave the following recital in the First Presbyterian church, New York, Feb. 1: William Faulkes, Concert Overture; Clifford Demarest, Cantilena; Buhrman, "Aria Semplice e Pastor-ella" (MSS. Sonata Op. 7); Wagner, "Parsifal" Vorspiel; Cuthbert Harris, Cantilena Pastorale; Aloys Klein, Meditation; Bach, Allegro (Concerto 3).

Mr. Buhrman gave the tenth recital of the series of the American Guild of Organists in the Adams Memorial church, New York, Feb. 16, using a program with analytical notes and thematic excerpts. He played: Fourth Sonata, Bach; Caprice, Ralph Kinder; "Song of Joy," J. Frank Frysinger; Vorspiel to Act 3 of "Parsifal"; Wagner-Lemare; "Chanson Matinale," A. Walter Kramer; "Pavane," Bernard Johnson; Tone Poem, "Siste Viator," Buhrman; Finale from Op. 20 Sym-phony, A. Maquaire.

**Healey Willan, Toronto**—Mr. Willan has been giving a series of recitals on the magnificent 107-stop Casavant organ in St. Paul's church. The first one was of Belgian music, the second one of French music, and the third of Russian music. They were extremely interesting and instructive, with large attendances. A fourth one is to be given March 6 and will consist of English music. The Russian program, Feb. 20, follows: Prelude,

Rachmaninoff; "Basso Ostinato," Arensky; "Overture Miniature," "Danse de la Fée Dragée" and "Danse des Mirlitons," Tschai-kowsky; Andante (from Fifth Symphony), Tschai-kowsky; Andante Maestoso (from Suite for Piano), Moussorgsky.

**Mrs. Katharine Howard-Ward, Chicago**—At her vesper recital Jan. 31 in the First Methodist church of Evans-ton, where Mrs. Ward plays to some of the largest audiences at any organ recitals in the country, her program was: Concert Overture in B minor, Rogers; "A Song of Sorrow," Nevin; Rhapsodie, Rosseter G. Cole; Toccata and Fugue in D minor, Bach; "Benedictus," Reger; Allegro Militaire, Wolstenholme; "Eventide" (Dedicat-ed to Mrs. Ward), J. Frank Frysinger; "The Brook," Dethier; "The Bee," Lemare; Caprice Heroique, Bonnet.

**Mrs. Laura Wood-Grebe, Philadel-phia**—The tenth of the series of recitals of the American Organ Play-ers' Club was given on the three-man-ual Austin organ in the Arch Street Presbyterian church Jan. 19 by Mrs. Grebe, with this program: Prelude and Fugue in B minor, Johann Se-bastian Bach; Violin, 'Cello and Or-gan—Andante Religioso, Francois Thome; Siciliano, Henry S. Fry; Fest-ive March, Frederick Maxson; Pre-lude and Fugue on the name "B-A C-H," Franz Liszt; Trios—Serenade, Charles Marie Widor; Scherzo, Franz Schubert; "Christmas in Sicily," Pietro Alessandro Yon; "In Paradisum" and "Alleluia," Theodore Dubois.

**Miss Alice R. Deal, Chicago**—On Sunday evening, Feb. 28, the choir of the Leavitt Street Congregational church, under the direction of Miss

Deal, gave a Dudley Buck festival service. Immediately following the service Miss Deal played an organ recital, with this program: "Star Spangled Banner," "Home, Sweet Home," Scherzo, and "Hail Colum-bia" (from Sonata in E flat), all by Dudley Buck.

**Mary Porter Pratt, Chicago**—Miss Pratt, organist of the Winnetka Con-gregational church, gave the first of a series of three Lenten recitals at the Church of the Holy Spirit at Lake Forest Feb. 28. She played: Suite Gothique, Boellmann; "En Ba-teau," Debussy; Barcarolle, Hoff-mann; Sonata in E minor, Rogers; Evensongs: "Evensong," Johnston; "Evening Song," Bairstow; "Sunset," Keith; "Jubilate Deo," Silver.

**Carl A. Weiss, Chicago**—At a re-cent banquet of the men's club of St. Paul's church Mr. Weiss gave a short recital at which he played: Minuet in G, Borowski; "Will o' the Wisp," Nevin; Fantasia on "My Old Ken-tucky Home," Lord; Oriental Sketch in C minor, Bird; Grand Choeur, Rogers.

**Melvin B. Goodwin, Philadelphia**—The fourteenth recital this season un-der the auspices of the American Or-gan Players' Club was given by Mr. Goodwin at the West Side Presby-terian church Feb. 18. He played: Fugue in D major, Bach; "Soeur Monique," Francois Couperin; "Bene-dictus," Max Reger; Serenade, Rach-maninoff; "Finlandia," Sibelius; Med-itation, E. J. Sturges; "In Springtime," Kinder; "The Curfew," Horsman.

**William H. Oetting, Wilksburg, Pa.**—A novel program was given by Mr. Oetting at the South Avenue

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STEANE, BRUCE,  
Look, ye Saints (Processional) ..... .08

Arthur P. Schmidt

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Methodist church Jan. 31, when he played a number of his own compositions and the choir sang anthems by Mr. Oetting and by Vincent B. Wheeler, organist at the Unitarian church of Pittsburgh. The entire program was: Organ—Allegro Moderato, Oetting; "Church Bells," Wheeler; Offertory, Wheeler; Anthem—"We Have Thought of Thy Loving Kindness," Wheeler; Offertory, "Meditation," Oetting; Anthem, "Art Thou Weary?" Oetting; Anthem, "Abide with Me," Wheeler; Vesper Hymn, Oetting; Organ, Prelude in E minor, Oetting.

**Mark Andrews, Montclair, N. J.**—Mr. Andrews gave a Wagner program Feb. 15 in the First Baptist church, playing: Prelude to Act 3 ("Meistersinger"); Prelude to "Lohengrin"; Magic Fire Music, "Die Walkuere"; "Evening Star"; "Tannhaeuser"; "Waldweben"; "Siegfried"; Liebestod, "Tristan and Isolde"; Good Friday music, "Parsifal"; Prize Song, "Meistersinger"; "Ride of the Valkyries"; "Die Walkuere."

**Arthur Davis, St. Louis**—At his sixty-fourth recital in Christ Church cathedral, given Feb. 14, Mr. Davis played: Paraphrase on "See, the Conquering Hero Comes," Handel-Guilman; "Herbstnacht," Frysinger; Oriental Sketch in C minor, Bird; Toccata from the Fifth Symphony, Widor; Prayer, Rossini-Best; Intermezzo, Callaerts, and "Cornelius March," Mendelssohn.

**Eric De Lamarter, Chicago**—At his Thursday afternoon recital on the large Skinner organ in the Fourth Presbyterian church, Feb. 18, Mr. De Lamarter played one of his own meritorious works as an opening number. His program was: Concert Overture, De Lamarter; Pastorale, Adolf Brune; "Minuet a la Cour," Lemare; Sonata in G sharp minor, Rheinberger; Romanza, Horatio Parker; Scherzo, Faulkes.

**Sutherland Dwight Smith, Pittsburgh**—Mr. Smith gave this recital program at the Forest Avenue Presbyterian church of Dayton, Ohio, Feb. 15: Festal March, Smart; Spring Song, Mendelssohn; Rondo d'Amour, Westerhout; "At Evening," Frysinger; Prelude to "Lohengrin," Wagner; "Marche Religieuse," Guilman; "To a Wild Rose," MacDowell; Canzone Amorosa, Nevin; "Vesper Bells," Spinney; Humoresque, Dvorak.

**Clifford Demarest**—At the Church of the Messiah (Unitarian) in New York, Mr. Demarest on Thursday, Feb. 18, played: March, Symphony 3, Widor; Offertoire in D flat, Salome; March of the Magi Kings, Dubois; Benediction Nuptiale, Saint-Saens; Grand Choeur Dialogue, Gigout; Allegretto in B minor, Viernie; Finale, Sonata 5, Guilman.

**James T. Quarles, Ithaca, N. Y.**—The eighth recital in the series of 1914-15 at the University of Toronto was given by the Cornell University organist Jan. 26 on the seventy-six stop Casavant organ. Mr. Quarles played: Johann Sebastian Bach, Fantasia and Fugue in G minor; Joseph Haydn, Andante (Symphony in D); Cesar Franck, Fantaisie in A; James H. Rogers, Concert Overture in B minor; Samuel Rousseau, Elévation; Louis Vierne, Finale from Symphony 1, Op. 14.

Jan. 22 Mr. Quarles played a recital at the State Street Methodist church of Ithaca, as follows: Concert Overture in B minor, James H. Rogers; Evening Song, Easthope Martin; "Procession Indienne," Ernest R. Kroeger; Meditation, Bubeck; "Chanson de Joie," Hailling; Scherzo in D minor, Gottfried H. Federlein; Humoresque, Dvorak; "To a Wild Rose" and "A Deserted Farm," Edward MacDowell; Processional March from "The Queen of Sheba," Gounod.

**Sumner Salter, Williamstown, Mass.**—Among Mr. Salter's most recent recitals in Grace Hall at Williams College are these:

Feb. 3—Passacaglia in B flat, Frescobaldi; "Reve Angelique," Rubinstein; Chorale in A minor, Cesar Franck; "Scena Pastorale," Bossi; Overture to "Oberon," Weber.

Feb. 10—Concerto 6, in B flat, Handel; "The Curfew," Horsman; Scherzo from the Fifth Sonata, Guilman; "Forest Murmurs," Wagner;

Oriental Sketch, Arthur Foote; Finale, Franck.

Feb. 17—Toccata ("The Doric"), in D minor, Bach; Prelude to "Lohengrin," Wagner; "Carillon," William Faulkes; Fantaisie in A, Cesar Franck; Caprice, Charles Wakefield Cadman; "The Swan," Saint-Saens; Hallelujah Chorus ("The Messiah"), Handel.

**Walter Henry Hall**—Mr. Hall gave the following selections at the Church of the Holy Communion, New York City, Feb. 18: Prelude in E flat, Bach; Air in G, Bach; Gigue, Bach; Romanza for Violin and Orchestra, Beethoven; "Le Petit Berger," Debussy; Arabesque, Debussy; "Hora Mystica," Bossi; "Finlandia," Sielbust.

**Edwin Arthur Kraft, Atlanta, Ga.**—Among Mr. Kraft's recent programs at the Atlanta Auditorium-Armory have been these:

Feb. 21—"Marche Solennelle," Callaerts; Barcarolle from "Tales of Hoffmann," Offenbach; Persian Suite, R. Spalding Stoughton; Overture to "Rienzi," Wagner; Andante Cantabile, Dethier; Humoresque, C. Edgar Ford; Fugue in D major, Guilman.

Jan. 31—Fantasia in C, Tours; "Choeur Celeste," S. Tudor Strang; Scherzo, Horatio W. Parker; Caprice in B flat major, Guilman; Marche Religieuse, Guilman; "Song of Happiness," Diggle; Grand Choeur, Kinder.

**A. F. McCarrell, Chicago**—Mr. McCarrell gave a Mendelssohn program at the Second Presbyterian church Feb. 28. He played: Sonata No. 2 in C minor; Three Songs without Words; Opus 53 in F major, Opus 38 in E major, Opus 62 in A major, "Spring Song"; Andante, "Reformation" Symphony; Scherzo, "Reformation" Symphony; Overture, "Midsummer Night's Dream"; Nocturne, "Midsummer Night's Dream"; Wedding March, "Midsummer Night's Dream."

**Carl F. Mueller, Milwaukee**—Mr. Mueller gave the following recital program Jan. 31 at Pilgrim Congregational church: Prelude and Fugue in C minor, Bach; "Festival Hymn," Homer N. Bartlett; Andante Cantabile (from Fourth Symphony), Widor; Humoreske, Dvorak; Gothic Suite, Boellmann; "Song of Sorrow," Gordon Balch Nevin; "Reverie," J. Frank Frysinger; "Jubilate Amen," Ralph Kinder.

**Roland Diggle, Los Angeles, Cal.**—Mr. Diggle has been playing the following selections at his Sunday musical services in St. John's Episcopal church: Andante Cantabile, Tschai-kowsky; Adagio in A flat, Mendelssohn; "Walther's Prize Song," Wagner; "Marche Funebre et Chant Seraphique," Guilman; Melody in F, Rubinstein; "Now It Is Evening," H. S. Turner; Prayer, from "Suite Gothique," Boellmann; "A Morning Song," Kramer; Pastoral Romance, Douglas; "Melancolique," T. T. Noble; Allegretto, E. F. Jores; Canzona, Guilman.

**Dr. Orlando A. Mansfield, F. R. C. O., F. A. G. O., Chambersburg, Pa.**—The tenth recital at Wilson College was given by Dr. Mansfield Feb. 15. He played: Choeur Triomphale in D, Henry Hackett; "Le Chant du Gondolier" (Barcarolle in G), O. Neustedt; Prelude and Fugue in B minor, Bach; Grand Fantasia in E minor ("The Storm"), J. Lemmens; "The Holy Night," Dudley Buck; Scherzo Romantico in D, Op. 13, Purcell J. Mansfield; Pastorale in G, Salome; Chorus—"The Heavens are Telling" ("The Creation"), Haydn.

**J. E. W. Lord, Meridian, Miss.**—Mr. Lord has been giving recitals as follows at the First Baptist church on Sunday afternoons:

Feb. 7.—Grand Choeur (in march form), Guilman; Prelude and Fugue in G minor, Bach; Sonata 6, Mendelssohn; Intermezzo, Callaerts; "Song of Joy," Frysinger; "Echo Bells," J. Hyatt Brewer; Berceuse, Ralph Kinder; Concert March, Gustav Hoffmann.

Jan. 24.—Marche Solennelle, Alphonse Mailly; Prelude and Fugue in D minor, Bach; Pastorale in F, George E. Whiting; "Chant Negre," A. W. Kramer; "Traumlied," J. Frank Fry-

singer; Grand Offertoire in D, Baliste; Canzonetta, Guilman; Grand Choeur, Faulkes.

**Arthur Dorey, Ottawa, Ont.**—Mr. Dorey's February Sunday evening recitals at Christ Church cathedral were marked by these performances:

Feb. 7.—Prelude Heroic, Faulkes; Pastorale in A, W. H. Perry; Woodland Sketches (Op. 51), MacDowell; Minuet and Trio, W. G. Wood; "Cantique d'Amour," S. Tudor Strang; Postlude in A, R. F. Maitland.

Feb. 21.—Prelude in C sharp minor, Vodorinski; "The Swan," Saint-Saens; Andantino in G, E. F. Jores; Religious March, G. A. Macfarren; Canzone in D, R. B. Elliott; Toccata (Op. 36), E. Halsey.

**H. S. Schweitzer, F. A. G. O.**—Mr. Schweitzer gave the recital in the series by alumni of the Guilman School at the Old First Presbyterian church of New York Feb. 8. He played: Prelude in B minor, Bach; Prayer ("Jewels of Madonna"), Wolf-Ferrari; Gavotte, Seeboeck; Grand Choeur, Owen Powell; "To Spring," Matthews; Andante Religioso, Gabriel Pierné; Concertstueck (in form of Polonaise), Edwin H. Lemare; "Contemplation," George Oldroyd; Adagio in E major, Frank Bridge; Recessional March (founded on the tune "St. Anne" and an air by Rossini), Herbert F. Ellingford.

**Irving C. Hancock, Chicago**—Mr. Hancock's Sunday afternoon programs at Trinity Episcopal church in February were:

Feb. 7.—Festival March, Pastorale and Allegretto, Arthur Foote; Serenade, Chaminade-Kraft.

Feb. 21.—Six transcriptions from works of Edward MacDowell—Idylle (Starlight), Pastorale (To a Wild Rose), Romance (At an Old Trysting Place), Legend (A Deserted Farm), Reverie (With Sweet Lavender), Maestoso (A. D. MDCXXX).

Feb. 28.—Festival March in D major, Henry Smart; "In Summer" (sketch), Stebbins; Toccata in F, Widor; "From the Land of the Sky Blue Water," Cadman-Eddy.

**Mason Slade, Chicago**—Mr. Slade, at the invitation of Irving C. Hancock, played at Trinity Episcopal church Feb. 14 at 4 p. m. His program was: Scherzo in G minor, Callaerts; Funeral March and Song of Seraphs, Guilman; Gavotte Moderne and Spring Song from the South, Lemare; March Militaire, Schubert.

**Harold Vincent Milligan, F. A. G. O.**—The recital at the Old First Presbyterian, New York, Jan. 11, given by Mr. Milligan, brought out this program: First Symphony, Guilman; Prologue, Intermezzo and Toccata, Rogers; "To a Wild Rose," "A Deserted Farm" and "An Old Trysting Place," MacDowell; "Elegy" and "Song of Triumph," Milligan.

**Herbert C. Peabody, Fitchburg, Mass.**—Lenten half-hour recitals, with assisting soloists, were begun Friday afternoon, Feb. 19, by Mr. Peabody at the Parish of Christ church. On St. Andrew's day this program was played: First Sonata, G minor, Rene L. Becker; "Ave Maria," Max Reger; "Lamento," Carl C. Müller; Serenade, F. Flaxington Harker; "Jubilate Deo," Alfred J. Silver; "Evening Song," Edward Bairstow.

**Dr. Edward Young Mason, Delaware, Ohio**—Mr. Mason gave the inaugural recital on the organ in the Second Church of Christ, Scientist, at Columbus Jan. 29. His offerings were: Sonata in C minor, Mendelssohn; Romance in D flat, Zitterbart; From Cradle to Grave—Cradle Song, Shelley; Wedding Music, Buck; Funeral March, Chopin; "Hallelujah Chorus" ("The Messiah"), Handel; Overture ("Stradella"), Flotow; "Evensong," Johnston; Gavotte ("Mignon"), Westbrook-Thomas; March Triumphale, Lemmens.

**Samuel A. Baldwin, New York**—Professor Baldwin's recitals at the College of the City of New York in February included the following offerings:

Feb. 3.—Prelude and Fugue in E minor (lesser), Bach, and the following Wagner numbers: Prelude to "Parsifal"; Song to the Evening Star, "Tannhaeuser"; Vorspiel, "Lo-

hengrin"; "Isolde's Liebestod," "Tristan and Isolde"; Prize Song, "Die Meistersinger"; "Entrance of the Gods into Walhalla," "Das Rheingold"; "Dreams," "Tristan and Isolde"; "Ride of the Valkyries," "Die Walkuere."

Feb. 7.—Concert Overture in C minor, Hollins; Air from Suite in D, Bach; Concert Prelude and Fugue, William Faulkes; Andante con Moto from Fifth Symphony, Beethoven; "Elfen," Bonnet; Serenade, Schubert; Good Friday Music from "Parsifal," Wagner.

Feb. 10.—Fantasia in F, John E. West; "Impression," Sigfrid Karg-Elert; Passacaglia in C minor, Bach; Idylle, Charles Quef; "Will o' the Wisp" (Scherzo-Toccata), Gordon Balch Nevin; "Night," a Meditation, Op. 61, Arthur Foote; Sonata, the Ninety-fourth Psalm, Julius Reubke.

Feb. 14.—Overture in F, Faulkes; "Death and the Maiden" (MSS.), Paul D. Held; Prelude and Fugue in E major, Bach; "Autumn Night," Frysinger; Scherzino, Giuseppe Ferrata; Symphony in D minor, Lemare; "Traumerei and Romanze," Schumann; Overture, "Der Freischuetz," Weber.

Feb. 28.—Prelude and Fugue in G major, Bach; Dream Pantomime (Angel Scene), from "Haensel and Gretel," Humperdinck; Sonata No. 1, in A minor, Borowski; "Dance of Elves," Bernard Johnson; Melodie Plaintive, Giuseppe Ferrata; Concert Study, Pietro Alessandro Yon; Intermezzo, Brahms; "Waldweben," "Siegfried," Wagner.

**J. F. Reuter, Chicago**—Mr. Reuter has been busy with recitals in February. Jan. 31 he played as follows at Immanuel Lutheran church, Belvidere, Ill.: Organ Concerto (Symphony), Handel; Trio (First Sonata), Bach; Allegretto from Sonata 4, Mendelssohn; Variations on "Herbei, O Ihr Glaebigen," Eugene Thayer; Fantasia et Fuga, G minor, Bach; Pastorale from Sonata 1, Guilman; "Evensong," Johnston; Toccata, D-doric, Bach.

At Immanuel Lutheran church, Crystal Lake, Ill., Feb. 7, he played: Organ Concerto (Symphony), Handel; Trio (First Sonata), Bach; Allegretto from Sonata 1, Mendelssohn; "Marche Religieuse," Guilman; Toccata, D-doric, Bach; Allegretto Pastorale, Bottazzo; Overture to "Messiah," Handel; Variations on "Silent Night, Holy Night," Pfretschner; Finale, Guilman.

**Carl Rupprecht, Chicago**—Mr. Rupprecht gave a recital at the German Lutheran church of Crete, Ill., Feb. 12, playing: Concert Overture, Rogers; Toccata in F, Bach; Andante from First Sonata, Volckmar; Fugue in C, Buxtehude; Larghetto, Wesley; "Ein Feste Burg," Faulkes; Sonata No. 1, Borowski; "Evensong," Johnston; Nuptial March No. 2, Guilman; "Kammenoi Ostrow," Rubinstein; "Die Geburt Christi," Malling; Toccata from Suite, Demarest.

**Ernest H. Sheppard, Somerville, N. J.**—The following programs are the last two of a very successful series which Mr. Sheppard has been giving during the fall and winter at St. John's:

Feb. 9.—Concerto in G minor, Handel; "In Moonlight," Kinder; "Requiem Aeternam," Harwood; Fugue (the Giant), Bach; Andantino in D flat, Lemare; Intermezzo, Chipp; Grand Choeur, Bossi.

Feb. 16.—March on a Theme of Handel, Guilman; "In Springtime," Kinder; Prelude and Fugue in D, Bach; Concert Overture in G minor, Mansfield; Cantilene Pastorale, Guilman; "Zephyrs," Hathaway; "Jubilate Amen," Kinder.

**Miss Elsie MacGregor, Marion, Ind.**—Miss MacGregor gave a recital at the Wabash Street Methodist church of Wabash, Ind., Feb. 17, playing: Toccata and Fugue in D minor, Bach; Andantino in D flat, Lemare; Humoresque, Dvorak; "Adoration," Borowski; Chorale and Fugue from Fifth Sonata, Guilman; "Evensong," Johnston; Allegretto, Bliss; Second Concerto, Handel; Gavotte from "Mignon," Thomas; Triumphant March, Dudley Buck.

## Percussion and the Modern Organ

By Gordon Balch Nevin

Probably at no other time in the history of organ building has there been such an output of fine organs as at the present time. Never before has the organ presented the possibilities for artistic interpretation of the best in music that it presents today. Mechanical skill has perfected the action, artistic impulse has broadened the tonal range, and the widening field of usefulness of the organ so developed has raised the instrument to a plane where it is unsurpassed and, indeed, almost unequaled by the grand orchestra.

But, wonderful as has been the rise of the organ, tremendous as has been the scope of its development, does not this very widening of scope point out to us increased possibilities of continued growth? Certainly none will say that the organ has reached the final stage of growth and must become standardized. We all know that to cease growing is to induce stagnation. It may be safely said that the organ has not reached its perfected plane.

However, the handwriting is on the wall for him to read who will, and to him who interprets aright the legend spells the mystic word "percussion." And percussion it is that will be the final key to the general adoption and use of the organ as the greatest and the only complete one-man instrument.

To make my point clear I invite the reader's attention to several of the basic and inherent points of weakness of the organ. First, the organ will never have the power of dynamic expression from any single rank of pipes by other means than the expression or swell box. This is self-evident and needs no discussion. For dynamic expression we have the swell pedal, and that is all we are ever likely to have, unless the "diaphonic" principle is more successfully worked out than seems probable. Second, and we may say for the same basic reasons, we will never have the power of independent dynamic control in the same rank of pipes. In other words, we will not be able to single out any particular note in a chord, played on any one stop, and increase or diminish its strength of tone. This also is self-evident.

Now, you will say, why does the writer bring up these points? I do it for two reasons. It should be the aim of designers and builders of organs to equip their instruments with any and all legitimate developments that will in any way tend to offset these inherent weaknesses, and it is this very lack of independent dynamic control that calls forth the statement that the organ is a "dead" or "lifeless" instrument. In other words, if we cannot hope for independent dynamic control, let us have some other element that will give accent, enhance rhythm and help to produce fresh, buoyant, rhythmic effects—in short, to simulate an effect where it is not possible actually to get the effect, or, as I am convinced we must do, substitute percussion for independent control.

Do not become alarmed! I am not advocating castanets or tambourines for our church organs, but I am pleading for a more general adoption of reasonable percussion features, even in organs of moderate size, as, for instance, two-manual organs of say, twenty-five stops.

From a study of a great number of specifications I find that all of the following percussion instruments have at some time or other been incorporated in organs, or in instruments similar to the organ: chimes, harp, xylophone, glockenspiel or orchestra bells, sleigh bells, piano, celesta, chrysoglott, triangle, castanets, tambourines, tympani, snare drums, bass drums and cymbals. To reduce these instruments to a discussable number, let us divide them into those which are constantly useful and those

which are more properly described as "stunt" or "fake" effects. It is important that when we add the percussion producers we select those most useful, as they are unfortunately expensive items. Therefore at the outset we may dismiss the sleigh bells, castanets, tambourines, snare drums, cymbals and possibly the bass drum and triangle, the last two depending more on the ability of the performer to use them artistically for their proper effect than the others. These items that we have just grouped cannot be thought of as generally useful and are for the most part entirely impossible in a church organ.

Now, to discuss the remaining instruments. In the place of utmost effectiveness and usefulness I would place the harp of sixty-one notes' compass, made with glass or metal plates and wooden resonators. It is useful alone or in combination; in chord work it puts a life into things that is amazing, and in combination with certain solo stops gives effects that are marvelous. Organists who have never used an organ equipped with a good concert harp can have not the faintest conception of the value of the instrument.

If it were not for the high expense I would place next an octave chromatic of tuned tympani on the pedals, repeated throughout the compass of the pedal board. This is a seldom found effect, one of the best known instances being in a famous English organ, but where possible would be found wonderfully helpful and beautiful, adding accent to the department most lacking in the whole organ. The expense would limit its use to large concert organs, but in such instruments the tympani should certainly be found.

Chimes we now have much used, even in small organs, and they are valuable when played in moderation; quite a number of compositions requiring their use have been issued in the last few years. The bass drum, if soft, is useful and should be fitted so as to strike with the pressure of any note on the pedal board. The celesta, especially the mustel celesta, is a beautiful special effect, but, like the chimes, only when used in moderation.

Lastly, the xylophone and the glockenspiel claim our attention; both are highly desirable in fair-sized organs. Dainty compositions, of a semi-toccata type, present opportunities for the use of the instruments. One instance occurs to me at this writing—Callaerts' well-known "Intermezzo." This number could be well registered using a glockenspiel and the four-foot and sixteen-foot flutes for the right hand part, accompanied on soft strings and flutes, with closed swell boxes to give the effect of distance and mystery. I could multiply instances in which percussion could well be used, but space will not permit, and it would be useless, as any organist blessed with an imagination continually sees possibilities for such effects.

Mention should be made in an article of this nature of the methods of deriving percussive effects from the speaking stops through the action. I refer to the double and pizzicato touches, much used by the late Robert Hope-Jones and by other builders, especially in this country. These are certainly most valuable devices, and anyone who has used them enough to become familiar with their operation must have been impressed with their worth—in particular the pizzicato touch. It can hardly be doubted that the use of the touches is only in its infancy, but in the organ of the future they will be a standard feature.

In closing I may say that my purpose in writing this article has been to enter a plea for the general use of percussion instruments and attachments, in particular the harp, glock-

enspiel, tympani and soft bass drum, and the pizzicato and double touches. The harp I regard as the safest and most useful adjunct in the hands of the average organist, and I confess thinking that it will be soon as much of a "selling point" as the chimes are at present. But whatever may be the particular device or devices selected, let us endeavor to have incorporated in as many organs as possible one or more percussion features, so that the organ may continue its development as a live and not a dead instrument, and when we are blest with these helps, let us study to use them tastefully, so that our work may encourage their wide and general adoption.

### LOSE JOSEPH CLAIR BEEBE

#### Auburn Church and Seminary Organist Will Go to New Britain.

Auburn, N. Y., will lose Joseph Clair Beebe, choirmaster and organist of the First Presbyterian church, musical instructor of the Auburn Theological Seminary faculty, founder and director of the seminary chorus and director of music of the Auburn morning musicals. About May 1 he will leave to begin his duties as choirmaster and organist of the South Congregational church of New Britain, Conn., a position held for many years by Richmond Paine.

The reason for Mr. Beebe's resignation lies in the increased opportunities offered in his new position. Then, too, he will be about twenty miles from his boyhood home at Meriden, Conn., and a short distance from Middletown, where he attended Wesleyan University and acted as organist in the First Congregational church.

The church to which Mr. Beebe goes is noted throughout the country. The organ, three years old, is a four-manual built by the Ernest M. Skinner Company of Boston and given the church by the well-known lock manufacturer, Corbin.

President George Black Stewart of the seminary said as a tribute to the organist:

"He was held in the highest esteem by us all. With his whole-souled enthusiasm for all that advanced music and his generous interest in his associates, he was the friend of every member of our faculty. His leave taking will be a loss not only to the seminary but to the whole city."

#### Organ Shipped by Express.

The W. W. Kimball Company sent the new organ for the Alhambra Theater at Ogden, Utah, in a special car attached to one of the fastest Union Pacific express trains in February and it arrived with the erectors from the Kimball factory Feb. 12. The organ is one of the largest ever built for a western theater. It has an echo to be placed at the rear of the gallery.

Gounod's "Gallia" and selections from Brahms' "Requiem" were given at a musical service in the Broadway Tabernacle, Fifty-sixth street and Broadway, New York, Sunday evening, Feb. 14. The regular choir of thirty-five mixed voices was directed by Walter C. Gale, organist and choir-master.

#### Tribute to Edward Young Mason.

Edward Young Mason's activities at Ohio Wesleyan University receive appreciation, as indicated by the following taken from the college paper: "Professor Mason, who is president for Ohio of the National Association of Organists, has done much in his service at Ohio Wesleyan since 1910 to put her on the map in a musical way.

"The potency of music's magic spell when woven by a master hand is shown by the popularity of the organ selections which have been interspersed by Professor Mason during the chapel exercises of the last semester. His thousand or more auditors, forgetting for the moment the demands of busy college life, have been held motionless, and a moment's hush has often followed the finale before the student body broke into applause."

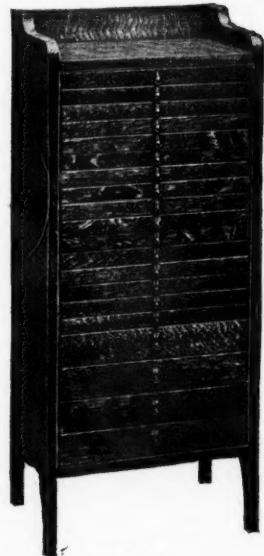
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**Arthur Blakeley Gives Many Recitals on New Johnston Organ Installed in Trinity Auditorium at Los Angeles.**

Arthur Blakeley, organist of Trinity Auditorium at Los Angeles, is making excellent use of the new Johnston organ erected late in 1914 in that large church. Since his opening recital he has played for services, concerts and picture shows, including 108 performances of "Cabiria." The organ is one of the largest built by the Johnston Company and the specifications follow:

**GREAT ORGAN.**

- Double Open Diapason, 16 ft.
- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Viola di Gamba, 8 ft.
- Viole d'Amour, 8 ft.
- Tibia Clausa, 8 ft.
- Doppel Floete, 8 ft.
- Harmonic Flute, 4 ft.
- Octave, 4 ft.
- Octave Quint, 2 1/2 ft.
- Super Octave, 2 ft.
- Double Trumpet, 16 ft.
- Trumpet, 8 ft.
- Clarion, 4 ft.
- Cathedral Chimes.

**SWELL ORGAN.**

- Lieblich Bourdon, 16 ft.
- Diapason Phoron, 8 ft.
- Violin Diapason, 8 ft.
- Salictonal, 8 ft.
- Aoline, 8 ft.
- Vox Celeste, 8 ft.
- Lieblich Gedeckt, 8 ft.
- Clarabella, 8 ft.
- Principal, 4 ft.
- Violina, 4 ft.
- Lieblich Floete, 4 ft.
- Harmonic Piccolo, 2 ft.
- Dolce Cornet, 4 ranks.
- Contra Fagotto, 16 ft.
- Cornoepan, 8 ft.
- Oboe, 8 ft.
- Cathedral Chimes.
- Tremolo.

**CHOIR ORGAN.**

- Double Dulciana, 16 ft.
- Gelgen Principal, 8 ft.
- Dulciana, 8 ft.
- Quintadena, 8 ft.
- Melodia, 8 ft.
- Wald Floete, 4 ft.
- Dulcet, 4 ft.
- Clarinet, 8 ft.
- Concert Harp.
- Tremolo.

**SOLO ORGAN.**

- Gross Gamba, 8 ft.
- Tibia Plena, 8 ft.
- Harmonic Flute, 8 ft.
- Viol d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Ophicleide, 16 ft.
- Tuba, 8 ft.
- Tuba Clarion, 4 ft.
- Tremolo.

**ECHO ORGAN (in dome).**

- Echo Bourdon, 16 ft.
- Echo Diapason, 8 ft.
- Viol Etheria, 8 ft.
- Unda Maris, 8 ft.
- Concert Flute, 8 ft.
- Flauto Traverso, 4 ft.
- Vox Humana, 8 ft.
- Concert Harp.
- Tremolo.

**PEDAL ORGAN.**

- Double Open Diapason, 32 ft.
- Resultant Bass, 32 ft.
- Open Diapason, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Violone, 16 ft.
- Dulciana, 16 ft.
- Echo Bourdon, 16 ft.
- Tibia Profundo, 16 ft.
- Bourdon, 16 ft.
- Octave, 8 ft.
- Flute, 8 ft.
- Violoncello, 8 ft.
- Ophicleide, 16 ft.

Suba, 8 ft.  
Trombone, 16 ft.  
There are thirty-two couplers (tilting tablets) and twenty-three adjustable combination pistons to manuals and pedal stops. A general coupler connects all manual pistons of the same number to the pedal pistons of the same number.

**LATEST RECITAL PROGRAMS.**

**Frank Sanford DeWire, Jamestown, N. Y.**—The first of Mr. DeWire's recitals this season was given Jan. 31 in St. Luke's Episcopal church, before a large congregation, which seemed to welcome the opportunity to express the pleasure they felt that these recitals were to be a feature of the parish life of St. Luke's and the musical activities of the city during the rest of this winter. The program was as follows: Sonata in G minor, Becker; Prelude in B minor, Bach; "In Paradisum," Dubois; Offertory in E flat, Lefebure-Wely; Fantasy, C. Edgar Ford; Grand Choeur in March Form, Guilmant.

**Franklin Stead, Peoria**—At a recital in the Peoria Musical College Jan. 31 Mr. Stead played: Grand Chorus in D, Guilmant; Lento Assal (Dreams), Guilmant; Gavotte, Martini; "Ave Maria," Arcadelt-Liszt; Chromatic Fantasie in A minor, Thiele; Romanza, from Concerto in E minor (orchestral parts on the organ), Chopin; Sonata in F minor, Mendelssohn; Melodie in E, Rachmaninoff; Rhapsody, Silver.

**Henry S. Fry, Philadelphia**—Here are some of Mr. Fry's most recent Sunday vesper recitals at St. Clement's:

Feb. 21—"Clair de Lune," Karg-Elert; Fantasia, C minor, Bach; Andante Cantabile, Tschalkowsky; "Elizabeth's Prayer," Wagner.

Feb. 14—Tocatta, Pachelbel; Pastorale, Faulkes; March in F major, Guilmant; Scherzo Pastorale, Federlein; Reverie, Dethier.

Feb. 7—Menuet Gothique, Boellmann; Cantilene, Rogers; "Will o' the Wisp," Gordon Balch Nevin; "Magnificat,"

Claussmann; "Chanson du Soir," Fry-singer.

**Alfred G. Hubach, Kansas City**—Mr. Hubach played as follows at the First M. E. church Feb. 12: Sonata No. 3 in A major, Mendelssohn; Concert Piece, Parker; "Reverie Triste," Ferrata; "Choeur Triomphale," Hackett; Piano and Organ, "Kamennoi Ostraw," Rubinstein-Mason; Prelude in C sharp minor; Rachmaninoff; "The Rosary," Nevin; Spring Song, Hollins; Prelude to "Lohegrin," Wagner-Dubois; Toccata, Kinder.

**Edmund Sereno Eader, Minneapolis**—At his recital in the series at Gethsemane church Mr. Eader on Feb. 23 played a Guilmant program, as follows: Fifth Sonata, Op. 80 (Allegro appassionato, Adagio, Scherzo); Pastorale (from Sonata, Op. 42); March Nuptiale; Caprice in B flat; Invocation; Torchlight March.

**Albert Riemenschneider, Berea, Ohio**—The following program was played at

the vesper recital Feb. 21 on the new Austin four-manual in Baldwin-Wal-lace College: Bach, Prelude and Fugue, E minor; Bernard Johnson, "Elfentanz"; Max Reger, Prelude, Op. 59, No. 1; Gottfried Federlein, "Saluto d'Amor" and "Sunset and Evening Bells"; Dubois, "Messe de Mariage."

Feb. 7 Mr. Riemenschneider played these descriptive pieces: Raff, March from "Lenore" Symphony; Durand-Guilman, "Sous les Bois"; Karg-Elert, "Claire de Lune"; Lemmens, Fantasie ("Storm").

**Frederick Maxson, Philadelphia**—At recent Sunday evening musical services in the First Baptist church Mr. Maxson played:

Jan. 24—Prelude and Fugue, C minor, Bach; Finale, First Sonata, Guilmant; Canzona, Wolstenholme.  
Jan. 31—Finale, Fourth Sonata, Mendelssohn; Offertoire, C minor, Grison; Prelude to the "Deluge," Saint-Saens.

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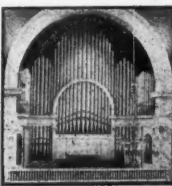
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A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, MARCH 1, 1915.

## RESPONSE TO APPEAL.

The editorial in our January issue has struck a responsive chord. We have received words of approbation and encouragement from many sources on the subject of the Chicago Auditorium organ. There is every reason why this great organ should be used and kept usable. Mr. Ermeling, the organist and architect, makes an appeal on our front page which everyone interested in music in the central west should read.

## TULSA'S NEW-MADE FAME.

Several months ago Portland, Maine, asserted that it had been made famous more through its great municipal organ than through any other agency. A number of other cities have won world-wide fame because of their great instruments. Tulsa, Okla., which is not so very large, but certainly is as full of energy and of progressive spirit as any community in the west—which means as any city in the world—has already begun to realize that the organ it is to procure will make its name known everywhere.

No sooner had the contract been let for the large instrument, obtained through the efforts of a woman's musical club, than the news, sent broadcast through the columns of The Diapason, reached organists in every part of the world. Applications have been received from England and the United States, the papers of Tulsa report, from men well known in the profession and of undoubted ability, offering to strive for the post of organist of Tulsa. The Tulsa Daily World, in speaking of the matter, says:

"For years Tulsa has been known in France, England and Holland among oil men, brokers, bankers and financiers, because of the great amount of foreign capital invested in Tulsa oil fields and in railroads traversing the southwest. Today Tulsa is known in these nations across the pond in an entirely new and unusual connection. It is due to the coming installation of the public pipe organ in convention hall.

"More than a dozen noted American organists are seeking engagements and there is no doubt that the organ will draw to this city the world's most famous players."

The Brunhilde Club of Oklahoma City is a most interesting organization and one which does credit to the city which is its home. At a recent concert by this club Oklahoma composers and performers were represented. Edwin Vaile McIntyre, organist of the Presbyterian church, played his arrangement of Schubert's "Marche Militaire." Edwin M. Steckel, another talented organist of the city, and accompanist of the club, played for the rendition of his song, "The Sundown Sea," and the women's chorus sang McIntyre's "I Will Extol Thee." Mr. McIntyre's song, "Legend," also was sung.

In the editorial in the February Diapason referring to the organ given by Mrs. Anthony N. Brady it should have read St. Paul's Episcopal church at Albany, not Troy, N. Y.

## ACTIVITIES AT KANSAS CITY

## Organists' Association Has Program and Address by Librarian.

The February meeting of the Kansas City Association of Organists was held at the Grand Avenue Temple Feb. 18. The following musical program was given:

Christmas Offertoire.....Tombelle  
Allegretto (Sonata in G).....Elgar  
Finale (First Symphony).....Vierne  
Franklin P. Fisk.

Fantasia and Fugue....Archer Gibson  
"Will o' the Wisp".....Nevin  
Pastorale and Canon.....Dubois  
"Sposalizio".....Liszt-Lemare  
Powell Weaver.

The city librarian, P. B. Wright, then gave an interesting address on "The Public Library as an Aid to the Musician." In response to the request of the association there have been placed in the public library about thirty bound volumes of organ music. This will be augmented and sheet music will be added from time to time, all open to distribution, as are the books in the library.

The association is looking forward to its second artists' recital, which will be given by Edwin A. Kraft, March 4, in the Independence Boulevard church.

The January meeting was held at the Westport Presbyterian church, with this program: Concert Piece in E flat, H. Parker; "Revue Triste," G. Ferrata; "Chœur Triomphale," Hackett (Alfred G. Hubach); Sonata No. 1, Mendelssohn (Miss Helen Palmer); Duos for Piano and Organ, Pastorale, Marche d'Ariane, Guilmant (Organ, Mrs. W. H. Knapp; Piano, H. C. Feil).

A growing interest in the association on the part of the musical public is evidenced by the applications for associate membership received at every meeting.

## BIGGS HOST TO THE N. A. O.

## Monthly Meeting Is Held at St. Ann's Church, in Brooklyn.

The National Association of Organists held its February meeting in St. Ann's Church-on-the-Heights, Brooklyn, on Tuesday evening, Feb. 16. The cantata, "The Conversion," by H. Alexander Matthews, was sung by the combined choirs of St. Ann's and St. Edward the Martyr, conducted by the composer. Miles I. Martin, organist of St. Edward the Martyr, played the organ prelude. "Concert Fantasia," by Bird, and "Benediction Nuptial," Hollins. The Rev. C. C. Walker, rector of St. Ann's, delivered the address of welcome to the members of the association. Richard Keys Biggs, organist of St. Ann's, played the offertory. "Gavotte Moderne," by Lemare, and presided during the rendition of the cantata. The postlude was played by Bauman Lowe, organist of St. Bartholomew's, Brooklyn.

After the service the members and their friends adjourned to the parish-house and enjoyed a social hour.

The next N. A. O. meeting will be held at the Church of the Strangers, New York. The Aeolian choir will sing.

## Frysinger Is Recovering.

J. Frank Frysinger, dean of the organ department of the University of Nebraska, is reported to be out of danger following an operation performed upon him at the Lincoln (Neb.) general hospital.

## Resigns After 38 Years.

John M. Gallup, for the last thirty-eight years organist and choir director of the South Congregational church, Hartford, Conn., has submitted his resignation, to take effect April 1. Mr. Gallup, in point of length of service, is probably the senior of all organists in the state.

Richard Keys Biggs of Brooklyn has been engaged to give three recitals at the Panama-Pacific exposition and will make an extended concert tour in the spring.



BY HAROLD VINCENT MILLIGAN.

"SERENADE IN E FLAT," by Edward d'Evry, published by Arthur P. Schmidt, Boston. Price 50 cents.

It would be an interesting study to analyze in a purely scientific and impersonal manner the nature of melody, to attempt to formulate from such study a "law of melody," and to discover a reason why one particular succession of notes is pleasing to the ear or carries an emotional suggestion to the hearer, while another succession of notes is only stupid and tiresome, or perhaps irritating. Probably some such study as this goes on subconsciously in the minds of composers and what the result of such subconscious cerebration is we can judge from the style and character of what each one sets down and gives to the world as his idea of a "melody." The subject is a tempting one and opens up possibilities of speculation that would lead us so far from our text that we would probably not get back to it in this number of The Diapason (not that this ought to bother organists, who are used to "texts" as oratorical spring-boards to be used only as a source of impetus).

Apparently one of the screaming demands of organ literature in this day and country is an unlimited supply of "melodies," usually for oboe and tremulant, accompanied by "umpty-dum" from the pedal and choir manual; composers in every corner of this otherwise fair and beautiful land, from Saco to San Diego, are busily scribbling away and covering reams and reams of otherwise fair and beautiful music paper; engravers are working overtime and endangering their eyesight transmitting these inspirations to cold, emotionless black and white; presses are rumbling far into the night and music stores are piled high to the ceiling with the completed product. All of this colossal industry, all of this enormous investment of time, talent and capital, is to provide you and me with little tunes to play every Sunday morning, to the accompaniment of clinking dimes and quarters (and sometimes nickels), while the ushers, with too portentous gravity and solemnity, gather in the offerings of the assembled flock.

The principal duty of the reviewer of new music for the organ is to tell his readers what he thinks of these tunes and wherein one differeth from another in glory; which the same is no sinecure, believe me! The easiest way would be to write a few typical reviews, set them up at the head of the column, and then give a list of pieces, designating each one as "Form A" or "Form B."

Now and then, however, some ambitious publisher has the nerve to publish a piece of this character that really is a "melody" and not a "tune," and then we are sorry that we said such nice things about some of the others, because we can't make the contrast sufficiently great. A piece of this kind is "Serenade in E Flat," by Edward d'Evry. (There, I told you we would get back to our starting point.) It really is (in our humble opinion) a melody—not a great one, but still a good one. It has grace and charm and interest; it is not repeated entirely without variation, but is developed to a second ending (something unusual) and is, all in all, worthy of room in any organist's library. It is not difficult and can be played on two manuals.

"SELECT FESTIVAL MUSIC FOR THE ORGAN," Vol. II, collected and edited by William C. Carl, published by the Boston Music Company; price \$1.

The second volume of the collection of organ music for the various festivals of the church which is being put forth by Dr. Carl has just appeared, the occasion this time being,

appropriately, Lent and Easter. The book contains fifteen pieces—five for Lent, five for holy week, and five for Easter-day. As is usual with this editor, the pieces are out of the well-beaten track and virtually all of them will be distinct novelties to the majority of organists. In view of the large number of collections of organ music on the market, that characteristic is certainly to be counted a virtue. The Lenten pieces are by Battis-hill, Hailing, Saint-Saens, Dittlich and Ketelbey, and are all, of course, decidedly serious in style. The music for holy week contains the beautiful "Gethsemane" by Otto Malling, a Danish composer, whose organ works, especially his series of pieces called "Christus," depicting scenes from the life of Christ (of which this is one) should be much better known on this side of the water; a "Prayer" by Loret, Max Reger's exquisitely beautiful "Passion Chorale," "Stabat Mater Dolorosa," by Lemaigre (an effective theme and variations), and "Good Friday," a composition capable of many beautiful tonal effects, by Patrik Vretblad, an organist residing in Stockholm, Sweden. The Easter music is by Claussmann, Loret, Ottenwalder, Deshayes and Hartmann, ranging in style from the delicate "Easter Dawn" of Claussmann to the stunning "Easter Alleluia" of Ottenwalder. The pieces are all carefully edited by Dr. Carl, the registration is indicated in detail, the fingering and pedaling are indicated in all doubtful instances, and the appearance and typography of the book are beyond criticism.

The appearance of the forthcoming volumes of the series, to be devoted to Whitsuntide and Thanksgiving and to miscellaneous festivals, will be awaited with anticipation and it is to be hoped that they will all be gathered into one volume later.

"HEARKEN UNTO ME," by Charles Fonteyn Manney; price 16 cents.

"I AM HE THAT LIVETH," by William Arms Fisher; price 16 cents. "LET THE HEAVENS BE JOYFUL," by Percy E. Fletcher; price 12 cents.

"JESUS LIVES!" by W. Berwald; price 12 cents.

"SIX EASTER CAROLS," (Tenth Series); price 5 cents.

An output of Easter anthems and carols from the Oliver Ditson Company, which is decidedly above the average. The carols are melodious and easy, two of them for the voices in unison, the others in four-part harmony. "Hearken Unto Me" is one of the best Easter anthems we have seen in a long time. It is "ambitious," although well within the powers of the average choir. It has solos for barytone and soprano and a duet for these two voices, with an optional harp accompaniment. The chorus parts are well written and afford splendid opportunities for contrast and variety; with a little editing it can be used by the quartet choir, although it will be most effective when rendered by a chorus. The same thing is true of "I Am He That Liveth," which also has solos for barytone and soprano. Both of these fine anthems are thoroughly "vocal," being the kind of music that singers like to sing, written with a knowledge and appreciation of vocal effectiveness which composers do not always exhibit; they are distinctly "dramatic" in feeling, though not by any means unchurchly. The familiar words of "Jesus Lives!" have been set with a fine appreciation of their values by Mr. Berwald, who has produced remarkably good church music in the last few years, of which this number is a good example. Solos for soprano and barytone seem to be the popular thing for Easter anthems just now; the middle section of this anthem is well-written for those two voices.

"Let the Heavens Be Joyful" is not quite as difficult as the other anthems mentioned, although no less good musically speaking. There are no solos, the contrast being presented in a quartet or semi-chorus to be sung unaccompanied. The last verse, "Alla Chorale," uses the full chorus and



organ antiphonally, closing with a splendid climax.

"ALLELUIA, HAIL WITH GLADNESS," Easter cantata, by J. Lamont Galbraith, published by Arthur P. Schmidt, Boston; price 50 cents.

Mr. Galbraith has written some very fine anthems and this cantata is up to his high standard. He is one of the best exponents of a style of writing for the church which may be called "American"—a style which is the outgrowth of and especially adapted to conditions in American churches. Our quartet choirs and adult mixed choruses call for something outside the clearly-defined boundaries of English church music. It is a style melodious, "dramatic" in its feeling for the effectiveness of words and situations and, perhaps, a trifle sentimental. This cantata has twelve numbers, but they are all short and the work will not require more than half an hour for its presentation. There are quartets, choruses and solos for all the voices and the organ accompaniment is interesting. There is nothing that cannot be done by a quartet-choir, although of course such a performance would necessarily lack some of the variety afforded by a full chorus. It is not difficult and will be hailed by busy choirmasters who cannot give a long time to rehearsal. The words are interesting, and unlike most Easter cantatas and anthems, do not re-tell the story of the Resurrection. One of the choruses, "Hail with Sounds of Holy Mirth," is published separately as an anthem.

"CHRIST THE LORD IS RISEN AGAIN," by Hugh Blair; price 12 cents.

"AS IT BEGAN TO DAWN," by Fred W. Peace; price 12 cents.

New Easter anthems from the press of Arthur P. Schmidt, Boston. "As It Began to Dawn" is the Easter story as told by St. Matthew, and has dramatic climaxes at the passages, "Behold there was a great earthquake" and "He is not here, He is risen." It has brief solos for soprano and barytone, "Christ the Lord Is Risen Again" is not elaborate and is quite easy, but has considerable real musical value. A beautiful effect can be obtained by the unaccompanied middle section, sung pianissimo.

"THE STRIFE IS O'ER," anthem for Easter, by Norman Churchill, published by Ambrose, Abbott & Co., (Boston Music Company, agents); price 15 cents.

These well-known words are set very effectively, the first verse given to full chorus with the "Alleluia" ringing out; the second verse is well contrasted, being a tenor or high barytone solo singing a well-written counter-melody against an accompaniment, to be played with the swell-box closed, as though in the distance, of the familiar Easter hymn sometimes called "Worgan"; the third verse is again for the chorus and the fourth and last verse is sung to the hymn-tune without variation. It is a distinctly "superior" anthem, not difficult, eminently churchly and appropriate, and should become widely used.

"FORSAKE ME NOT," Lenten anthem, by Frederick Stevenson, published by Oliver Ditson Company, Boston; price 12 cents.

This is one of the numbers from the very successful Easter cantata, "Easter Eve and Morn," now published in separate octavo form as a "Lenten anthem." It is for mixed voices with soprano solo obligato. It gives a splendid opportunity to the soloist and the chorus-part is not difficult. To all who do not already know the cantata from which it is taken, it will be a welcome addition to the rather limited catalogue of music of this kind.

"GRAND CHOEUR DIALOGUE," by James R. Gillette, published by White-Smith Company; price 65 cents.

Just when we get most pessimistic about American organ composers, along come two or three publications that cheer us on our way. "Grand Choer Dialogue" is a favorable

symptom. As may be inferred from the title, it is somewhat French in style and belongs to the school of composition in which Dubois, Macmaster and Salome shine so brilliantly. The opening theme, for organ "full to fifteenth," is bright and vigorous and full of character. It is unhackneyed in rhythm and is repeated after a brief episode by full organ. The middle section is beautifully contrasted; it is marked "Andante tranquillo, legato," and the dialogue idea is well carried out by vox celeste and gedacht on the swell and soft eight-foot flute on the great. The use of the choir clarinet is also indicated, but is not necessary, implying as it does a dialogue by three voices. Aside from this, the piece can be played just as well on two manuals as on three or four. It is a composition which is essentially brilliant and "effective," and as such especially adapted for recital use, but there is no reason why it should not be heard on Sunday as well, especially on festival occasions.

"WEDDING SUITE FOR ORGAN," by Oliver King, published by Arthur P. Schmidt, Boston; price \$1.

This suite contains four interesting pieces and there is no reason why their use should be confined to the limited sphere of weddings. "Bridal Procession" by any other name would be a good processional piece, and "Intermezzo" and "Andantino" require no apologies on any occasion. "Nuptial March" is that rare thing, a good organ march. They are all usable for church, or can be played separately or en suite as part of recital programs. They are not extremely difficult, nor do they make demands of an unusual nature on either the organ or the organist. "Bridal Procession" requires good octave technic. It closes with an effective climax for full organ. "Intermezzo" is cheerful, almost gay, as benefits the occasion, but is distinctly an organ piece. (Did you ever notice how difficult it is to find organ music that is cheerful? Composers seem to fall into ponderosity on the one side or frivolity on the other.) The theme of "Intermezzo" is given the second time to the left hand, accompanied by gay counterpoint for the 8-foot flute on the choir or great, which is charming and none the worse for containing a suggestion of "Meistersinger." The middle section is ingeniously developed canonically. "Andantino" is written entirely for the vox celeste, both hands, although if played separately probably would be more interesting with the addition of a little more registration. "Nuptial March" is an unusually good, bright and stirring march. It is difficult to write a piece of this character without suggesting the village brass band, but in this case the composer has succeeded.

"HERBSTNACHT" ("Autumn Night"), by J. Frank Frysinger, published by The John Church Company, New York; price 50 cents.

We will have to take back all the mean things we said about melodies for the oboe. This is another one that is worthy the name. It follows the classic model in all particulars, including the accompaniment and the four-part middle section for strings, but it has character and beauty. (There we are again up against the problem, "When is a tune?") This particular tune is cello-like in character and with a little alteration would make a good composition for that instrument. It is not as melancholy as its name would imply—in fact, "Fruehlingsnacht" would have done as well; for church use it needs no other designation than "Andantino." Why does the publisher spell "manual" with an "e" (manuel), and why, oh why! did Mr. Frysinger write and the publisher publish the last four bars of barber-shop harmony? Like the flowers that bloom in the spring, tra-la, and the works inside the watch, they have nothing to do with the case, and disfigure an otherwise lovely composition. The discriminating organist will cut them.

"SUNSET AND EVENING BELLS," by Gottfried H. Federlein,

published by J. Fischer & Bro., New York; price 75 cents.

This piece, since its publication a short time ago, has been unusually successful, appearing on many recital programs. It is essentially for the modern type of organ, making demands both in registration and technic that would be well-nigh impossible on the old style instrument; in fact, its principal theme is distinctly pianistic in feeling, bearing a striking resemblance to Chaminade's well-known "La Lisonjera" ("The Flatterer"). It differs from most other compositions of like character and name in not being a sweetly sentimental tune for the oboe and tremulant. After a brief introduction for the swell celeste and chimes (making use of a theme which is used later for the middle section) the principal theme is given out first on the swell celeste, accompanied by the choir, pianissimo; later the oboe is added and an antiphonal voice appears in the great; the theme is then transferred to the great and is developed "poco a poco agitato" to a full organ climax, "FFF Grandioso," reducing almost immediately to a pianissimo ending. The rapidity of the changes of registration indicated implies a good crescendo pedal. The middle section is a prayerful passage for the vox humana, with an extremely effective counter-melody for the chimes. The composer has had the good taste not to repeat the entire first part in closing; the theme is given with the original registration and with effective use of contrasting solo reeds and flutes is brought to a "tranquillo" ending.

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VERSES ON THE BUILDERS

The muse of poetry should be aroused to activity oftener by the organ builder than it is, but usually the organist gets all the honor and the builder's deserved credit is accorded to the artist who performs on his fellow artist's finished work. The Diapason has received, however, an example of how versifying can be inspired in so practical a mind as that of a hotel landlord by the organ man's work. Ernest M. Skinner's forces are massed at Oberlin for the extended work in the college and churches of the town which is being done by Mr. Skinner. After watching the voicers and erectors and other craftsmen at Finney chapel and the Second Congregational church, H. T. Marsh, manager of the Park Hotel of Oberlin, has composed these lines and they have been sent to this office:

I'll tell you a story of a bunch of good fellows,  
Who are building an organ from echo to bellows.  
An instrument sure to be classed as a winner,  
An honor and credit to the great name of Skinner.

There's Atkins, the boss so straight and so tall  
What he doesn't know 'bout organs isn't worth knowing at all,  
He'll show you the job with the finest of grace,  
Explain every part—how it fits in its place.

His wife he has with him to make him behave,  
To keep the straight path, and his money to save.  
She thinks that this place is a town for the dead  
And longs for the city of beans and brown bread.

Johnson's the noisiest man in the crowd,  
That is he would be, if he talked right out loud.  
'Bout all the wise things he has crammed in his head,  
But as 'tis—he's so quiet you might take him for dead.

Linhares is a man both handsome and kind,  
One more good and polite you never will find.  
If we had but the room we could tell lots more  
Of the mash that he made when here with us before.

Billy's the man who wears the broad smile,  
He can pick out a girl as far as a mile,  
He says he is bashful—but of this we have doubt,  
'Cause he winks when he says it—Girls! you'd better look out.

Chick, our good friend who has traveled the earth,  
Is a Scotch-American of American birth.  
He is always good-natured when he talks of the war,  
But he's the staunchest of "Allies" right down to the core.

Of Hans, dear old sport, we would like to say much,  
He's a jolly good mixture of Irish and Dutch;  
He's crazy to go over to Europe and fight  
And you'll never convince him that Germany's not right.

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**JOHN DOANE PLAYS AT FAIRS ON COAST**

**EVANSTON ORGANIST'S TOUR**

**Gives Four Recitals at Panama-Pacific Exposition in San Francisco First Week of March—Also at San Diego.**

John Doane of Evanston, Ill., is one of the organists invited to play at the Panama-Pacific Exposition. He left Chicago Feb. 15 and in addition to a series of four recitals at the San Francisco fair early in March he played the last week of February at the Panama-California exposition in San Diego. On his way back to Chicago Mr. Doane will give a recital at Colorado College, Colorado Springs, March 9, and another March 11 at Greeley, Colo.

Following are Mr. Doane's San Francisco programs:

March 2—"Marche Heroique," Edwin H. Lemare; "Sylvine" (from "La Farandole" Suite), Theodore Dubois; Toccata and Fugue in D minor, Bach; Sonata No. 5, in C minor, Guilman; "Spotalizio," Liszt; "Fantaisie Rustique" (Un souvenir nuptiale), W. Wolstenholme; Lullaby, Lemare; Sonata on the Ninety-fourth Psalm, Julius Reubke.

March 3—"Piece Heroique," Cesar Franck; Romanza, Wolstenholme; Allegretto, Wolstenholme; Sonata No. 12, in D flat, Rheinberger; Fugue in D, Guilman; "Liebestod" ("Tristan and Isolde"), Wagner; "En Bateau," Claude Debussy; "Con Grazia," George W. Andrews; "The Curfew," Edward I. Horsmann; Fantaisie Symphonique, Rosseter G. Cole.

March 4—"Marche Pittoresque," Ernest R. Kroeger; Two Dialogues—"Le Soupir" and "Le Sourire," Bernard Johnson; Fugue in E flat, Bach; Fantasia in F minor, Mozart; Angel Scene ("Hansel and Gretel"), Humperdinck; Minuet, Arensky; Romance, Arensky; Toccata in G minor, Harry Alexander Matthews.

March 5—Toccata in D minor, Bach; Prelude to "La Damselle Elue," Debussy; Romanze in D flat, Sibelius; Allegro Vivace (from Symphony No. 5), Widor; Sonata No. 6, in D minor, Christmas Song and Spring Song (from the South), Lemare; Caprice ("The Brook"), Gaston M. Dethier.

**Lenten Recital by Kroeger.**

An interesting series of Lenten recitals is being given at Musical Art Hall in St. Louis by Ernest R. Kroeger on Tuesday evenings. His subjects are:

Feb. 23—"The Classic Sonata." The culmination of abstract musical forms—the sonata—will be illustrated in two recitals. The first will be the purely classic style and the composers chosen are Haydn, Mozart and Beethoven. Preceding these there will be selections by Bach, Scarlatti and Handel.

March 2—"The Romantic Sonata." Weber, Chopin and Grieg are the

composers who will represent the modern idea of adding to the classic form the romantic spirit of symbolism, idealism and characterization.

March 9—"Stephen Heller and His Works." This is the centenary year of this composer's birth. In devoting an entire recital to Heller, Mr. Kroeger believes that this is the first time it has been done in this country.

March 16—"American Composers." March 23—"A Kroeger Recital."

This program will contain a new string quartet, some new piano pieces and his quintet in F minor, for piano and strings, which has been played

in many cities, and which Mr. Kroeger will play before the American Congress of Musicians at Los Angeles in June.

**New Organ in Home Burns.**

A \$10,000 Aeolian organ installed in the home of Jackson Johnson, president of the International Shoe Company of St. Louis, as a Christmas present from Mr. Johnson to his family, was destroyed in January, the day after the workmen had put the finishing touches on it. It was erected under the grand main stairway at the handsome Johnson home, 7,000 Del-

mar avenue, in University City, just west of the St. Louis city limits.

**Vibbard to Play at the Fair.**

Professor Harry L. Vibbard, instructor in piano and organ at the College of Fine Arts, Syracuse University, has been selected by the music committee of the Panama-Pacific Exposition at San Francisco as one of the organists for the fair. Professor Vibbard will give recitals Sept. 6, 7, 8, 9 and 10. Mrs. Vibbard will accompany him to the coast. They will leave Syracuse during the latter part of the summer.

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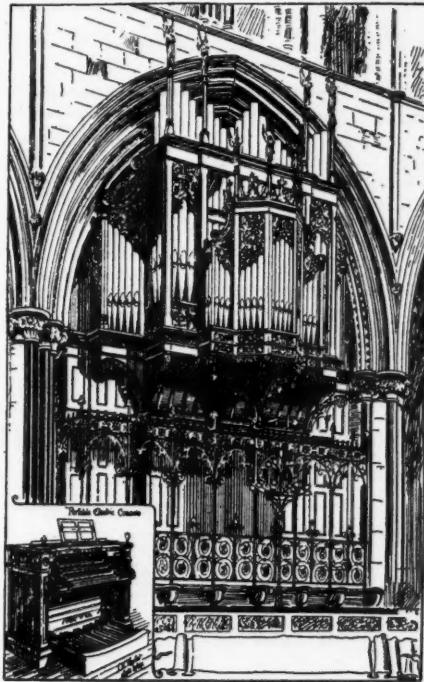
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The organ which was damaged by water at a fire in the residence of F. W. Nichols, Houghton, Mich., last spring, has been rebuilt by the builders, the Hook-Hastings Company of Boston, and recently was installed in the restored house. The instrument, which has a beautiful tone, has tubular-pneumatic action throughout. The specifications are as follows:

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**PEDAL ORGAN.**

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T. S. Johnson of Philadelphia has been engaged by the Piedmont Amusement Company to play the new Wurlitzer unit orchestra in the Piedmont Theater at Greensboro, N. C.

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**HONOR FOR H. V. MILLIGAN**  
Appointed Organist of the Fifth Avenue Baptist Church.

Harold Vincent Milligan, organist of Plymouth church, Brooklyn, general secretary of the A. G. O. and the able conductor of the music reviews in The Diapason, has accepted an offer from the Fifth Avenue Baptist church, Manhattan, succeeding Harry Rowe Shelley, who was there for many years, and who goes to the Central Congregational church in Brooklyn. Mr. Milligan's successor at Plymouth has not yet been chosen.

The Fifth Avenue Baptist church has a claim to fame in that one of its pillars is John D. Rockefeller and John D. Rockefeller Jr.'s, Bible class is famous.

Mr. Milligan will make the change May 1. The honor paid this young organist is emphasized by the fact that the "job sought the man." The committee went to hear him at Plymouth without his having any knowledge of its intention and without his even knowing the position was to be vacant.

**ALUMNI GATHER AT REUNION**

**Guilmant School Graduates Hear Essays, Debate and Music.**

The midwinter reunion of the alumni of the Guilmant Organ School was held Feb. 9 in New York and was largely attended. It consisted of an afternoon session with essays,

vocal and instrumental music and a debate. This was followed by a banquet, after which Dr. Carl gave a talk on his experiences in the war zone last summer. The association is in a flourishing condition and enthusiasm prevails among the members. There have been seventy-four graduates from the Guilmant Organ School.

Carl J. S. Weiss of Chicago is now organist of Bethany English Lutheran church, North Edgewater, and is making the music there a special feature.

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**News of the American Guild of Organists**

**New Yearbook Appears.**

This month marks the appearance of the 1915 Yearbook, which is published that the guild members and all who are interested in the organization may follow more closely its work and development. The book contains historical data, full information concerning examinations and conditions of membership and a complete directory of the guild membership to date. It has been well edited by the general secretary, Harold Vincent Milligan.

Great difficulty has been experienced in the compiling of this book by the fact that members neglect to send notice of changes of address. Members should always notify the general secretary promptly of any such changes to insure an accurate directory and avoid delay in the receipt of guild notices and literature.

**Central New York Chapter.**

The monthly meeting of this chapter was held in the choir room of Grace church, Utica, Wednesday evening, Feb. 3. Dean DeWitt Coutts Garretson presided. Reports from committees were received. Mrs. Reba B. Maltby, A. A. G. O., and C. H. H. Sippel, F. A. G. O., were appointed examiners for the coming examinations. After the regular business was disposed of the members of the chapter listened to one of the most interesting and instructive talks that has ever been given them in the history of their organization. It was by Ernest M. Skinner, the well-known organ-builder.

Equipped with a large assortment of organ pipes and accessories Mr. Skinner was able to demonstrate to his hearers some of the fallacies of wind sheet theories and to show very interesting things about the actual action of sound waves. Mr. Skinner had lantern slides showing in minute detail the consoles of the organ in the Cathedral of St. John the Divine, in New York, of the organ in St. Thomas' church and that in the College of the City of New York. He also had a slide which pictured the organ on which Beethoven played as a boy, a quaint old instrument with the stops about two feet above the head of the player. With a series of charts he demonstrated to his hearers that, regardless of the generally accepted theory that the wind sheet of a pipe vibrates half on the inside and half on the outside, in reality it flutters entirely on the outside of the mouth. He also showed with a cardboard diagram of the human arm why he deems it a mistake to slant keyboards of organs containing three or more manuals. The trouble lies in that the organ builders do not take into consideration the fact that the organist bends his arm at the elbow he said.

One of the most ingenious of his demonstrations was that showing visible sound waves. He filled with gas a tube about ten feet long and three inches in diameter, perforated with a row of small holes from end to end. At one end of the pipe was a rubber membrane, the other end being entirely stopped with tin. After lighting the gas which flowed from the small holes Mr. Skinner applied a speaking pipe to the membrane and the waves of sound were plainly seen by the rising and falling of the gas flames. He proved by this means that sound not only comes out of the mouth of the pipe and out of the top of the pipe, but also from the sides of the pipe. The human voice was used to demonstrate the rapid action of sound waves, and Mr. Skinner was heartily applauded for his fine vocal production.

With a wind chest and ten inches

pressure Mr. Skinner demonstrated various ways of tuning and voicing pipes, and also showed the difference between old-time pure tin pipes and the modern spotted metal string when used in two ranks, as he employs them. An erzähler and a kleiner erzähler of two ranks were much admired, as were the French horn and night horn of Mr. Skinner's own design.

Following the meeting an informal session was in order, the members of the chapter crowding around the demonstrator and his appliances as he further illustrated his ideas. A rising vote of thanks was given Mr. Skinner at the end of the meeting.

This was the largest and best meeting of the chapter this season. The next meeting will be held in Syracuse, at which time there will be a dinner and a recital by the warden, J. Warren Andrews.

**Headquarters.**

At the council meeting Feb. 1 the following were present: J. Warren Andrews, Elmer, Milligan, Dr. Baier, Brewer, Buhrman, Day, Demarest, Federlein, Hedden, James, Munson, Norton and Wright. Caleb W. Cameron, representing the board of education of New York City, was also present in connection with the proposed series of organ recitals to be held in the high schools of Greater New York under the direction of the American Guild of Organists and the education board.

Dr. E. A. Simonds of Cleveland, and the Rev. Edmund G. Mapes of Sandusky, Ohio, were elected honorary associates.

Members of the guild are cautioned against improper use of guild initials. Only the founders may affix to their names the letters "A. G. O." The fellows are entitled to affix to their names the letters "F. A. G. O." The associates are entitled to affix to their names the letters "A. A. G. O." Colleagues are not entitled to affix the initials of the guild to their names.

The following were elected colleagues:

- Walter J. Bausmann, New York City.
- Miss Lillian G. Featherston, New York City.
- William W. Pratt, Brooklyn.
- Alvin C. Brel, Bridgeport, Conn.
- Charles F. Elchorn, Newark, N. J.
- Mrs. Hattie Vane Hancock, Arlington, N. J.
- Henry R. Kingsley, Newark, N. J.
- J. Banks Timpton, Ossining, N. Y.
- William C. Vall, Arlington, N. J.
- William Arthur Wheatley, Newark, N. J.
- W. Lee Wood, Gadsden, Ala.
- Claire Marion McClure, Berkeley, Cal.
- Mrs. Blanche Ashley, Oakland, Cal.
- Charles H. Lawrence, Cleveland.
- George W. Heinzelman, Houston, Tex.
- Mrs. Tom C. Rowe, Houston, Tex.
- Louise Chalmette Daniels, Houston, Tex.
- Henry T. Huffmaster, Galveston, Tex.
- Lillian Brenner, Houston, Tex.
- Mrs. Roy D. Wilson, Houston, Tex.
- A. D. Longmore, Portland, Ore.
- W. L. Thickstun, Forsyth, Ga.
- Clifford Higgin, Brantford, Ont.
- Albert W. Taylor, Lorne Park, Ont.
- T. R. J. Plant, Toronto, Ont.
- Harry J. D. Moss, Hamilton, Ont.
- Perry C. Orem, Baltimore.
- Howard E. Demuth, Baltimore.
- Adolph E. Voegelin, Philadelphia.
- Harry J. Stratton, Harrisburg, Pa.
- B. Lord Kneidler, Swarthmore, Pa.
- Miss Marianne Crofton, Memphis, Tenn.
- Mrs. W. Wirt Matthews, Memphis, Tenn.
- Dr. Ernest T. Winchester, Albany, N. Y.
- Harold Paul Carson, Los Angeles, Cal.
- Stanley A. Martin, Evanston, Ill.
- Stella L. Roden, Chicago.
- Percy W. Peay, Richmond, Va.
- Mrs. W. E. Shelverton, Macon, Ga.
- Mrs. W. W. Solomon, Macon, Ga.
- Nowell R. Alton, Cleveland.
- Mrs. J. E. Hikea, Cleveland.
- William T. Cramer, Rochester, N. Y.
- Frank W. Smith, Chicago.
- Edmund Hoyt Harding, Washington, N. C.
- Miss Louise M. Neriman, Canandaigua, N. Y.
- Mrs. David Kriegshaler, St. Louis, Mo.
- William M. Jenkins, St. Louis.
- Mrs. Ebba Lindroth Hoffsten, Webster Groves, Mo.
- Miss Grace M. Williams, Portsmouth, Va.
- M. Ella Davis, Newport News, Va.
- Edla Irma Peele, Portsmouth, Va.
- Mrs. Saverio D'Anna, Hampton, Va.

**Pennsylvania Chapter.**

The Pennsylvania chapter gave its thirty-second public service at St. Clement's church, Philadelphia, Tuesday evening, Feb. 2, and the church, which is one of the largest in the city, was filled with a representative audi-

ence, despite the bad weather. The choir of St. Clement's, Henry S. Fry, organist and choirmaster, was assisted by the choir of St. Mary's, West Philadelphia, Harry C. Banks, Jr., organist and choirmaster, and Messrs. Fry and Banks alternately played and conducted. The Rev. Charles S. Hutchinson, D. D., rector of St. Clement's, made the address, and the Rev. C. C. Quin of St. Clement's intoned the service. Full choral service was sung with the anthem "The Morning Stars Sang Together" by George Alexander A. West, dean of the chapter, and the Cantata "O Sing Unto the Lord a New Song" by A. Herbert Brewer of Gloucester Cathedral, England, the first performance, it is believed, of this work in Philadelphia. The Magnificat was John E. West's in E flat.

Harry Alexander Matthews played his own Concert Overture in D minor as the organ prelude—a very effective work about to be issued by the H. W. Gray Company. Percy Chase Miller played the organ offertory, the "Meditation Elegie" from Borowski's First Organ Suite, and Harry C. Banks, Jr., played the postlude, Fricker's transcription of "Finlandia," by Sibelius. In the accompaniments to the choral numbers and in the postlude the organ was supplemented by tympani.

St. Clement's Church is almost ideal for a festival service of this kind. The auditorium is lofty and spacious and almost perfect acoustically, and the magnificent four-manual Austin organ, just installed, stands in the open, on both sides of the choir, and is not cooped up, as is so frequently the case, especially in Episcopal churches, in an organ chamber.

The work of the combined choirs was excellent and the service as a whole was one of the most successful in the history of the chapter.

The next service will be held May 13 in Calvary Presbyterian church, Philadelphia, David E. Crozier, organist and choirmaster.

**District of Columbia.**

This chapter is having an active season. At each monthly meeting an essay is read by prominent musicians and writers. In November O. G. Sonneck of the Library of Congress gave an admirable paper, with a choir guild service under the direction of A. W. Harned. Mendelssohn's "Hymn of Praise" was sung. At the January meeting William Stansfield gave a paper on "Organs and Organists." Following are two programs of recitals under the auspices of the chapter at Washington cathedral:

Miss Charlotte Klein, Organist—Sonata in C minor, Guilman; Andante from Sonata in G minor, Halsey; Trio Sonata, Bach; Sunset, Lemare.

James W. Cheney, Jr., Organist—Sixth Symphony, Widor; Minuetto, Calkin; Benediction Nuptiale, Fry-singer; Triumphal March, Hollins.

The twenty-first recital was given Feb. 8 by Miss Maud G. Sewall, F. A. G. O. in the Church of the New Jerusalem.

**New England Chapter.**

Allen W. Swan gave the thirty-fifth recital of the series at the Unitarian Church, New Bedford, Jan. 26, with the following program: Sonata in A minor, Borowski; Chorale Improvisations, Op. 65, Karg-Elert; Adagio from Sixth Symphony, Widor; Toccata in G minor, Matthews; Andante from Fifth Symphony, Tschaiakovsky; Cantilena, G. Foote; Chorale No. 3 in A minor, Cesar Franck.

Wednesday evening, Jan. 27, the annual dinner was held in the Hotel Vendome, Boston, and it was attended by seventy-five members and guests. After dinner Thomas Whitney Surtette spoke on "Cesar Franck," his illuminative remarks being illustrated with a performance of Franck's Quintet in F minor, under the direction of Miss Edith Jewell.

The thirty-sixth public recital was given at All Saints' Memorial church, Providence, R. I., Feb. 4, with the following program: Sonata No. 6, Mendelssohn; Gavotte, Dethier; Prelude Op. 53, Arensky (Edwin E. Wilde, A. A. G. O.); Concert Over-

ture in B minor, Rogers; Fantasia in D minor, Mozart; Two Fragments from "Tristan," Wagner; Third Sonata, First Movement, Guilman (Myron C. Ballou, A. A. G. O.); Scherzo, Fourth Symphony, Widor; Second Meditation, Op. 20, Guilman; Toccata in G minor, Matthews (John Hermann Loud, F. A. G. O.).

**Northern Ohio.**

Walter E. Hall, F. R. C. O., F. A. G. O., was heard in a recital at Trinity Cathedral, Cleveland, Jan. 20, under the auspices of the chapter. The program, in which he was assisted by H. M. Dunham, barytone, and the choir of the cathedral, was: Funeral March of a Hero, Beethoven; Nocturne, Chopin; Andante from Fifth Symphony, Beethoven; "Cuckoo and Nightingale" Concerto, Handel; Serenade, Massenet; Overture to "William Tell," Rossini; Andantino in D flat, Lemare; "Bohemian Festival," Massenet.

**Missouri Chapter.**

The dean of the chapter, William John Hall, at a special meeting Jan. 5 gave an account of the convention at headquarters. Mr. Hall read the interesting paper on "Ideals in Music," published in the February Diapason. An election for sub-dean was held, the office being vacant on account of the resignation of Arthur Davis. Edward M. Read was chosen to fill the place. The chapter announces the publication of a set of resolutions forming a "code of ethics," but which as yet have not come to light.

William M. Jenkins gave a recital Sunday afternoon, Feb. 14, at the Second Presbyterian church of St. Louis, where he has long presided at the organ. The recital was under guild auspices. Mr. Jenkins played: Marche Militaire, Gounod; Invocation, Capocci; Andante Cantabile (Fourth Symphony), Widor; Adoration, E. R. Kroeger; March to the Holy Grail ("Parsifal"), Wagner; Prayer, Leo Wheat; Allegro Pomposo, Charles Vincent; Sextet ("Lucia di Lammermoor"), Donizetti; March in D major, Guilman; Serenade, Schubert; Berceuse (dedicated to Mr. Jenkins), Edward M. Read; Hallelujah Chorus ("Messiah"), Handel.

Ernest Prang Stamm, A. G. O., gave a recital Feb. 7, at the Church of the Holy Communion under the auspices of the chapter. He played: Toccata and Fugue in D minor, Bach; Third Sonata in E, Op. 43, Becker; "In the Twilight," Harker; "Lamento," Guilman; "Consolation," Stamm; March from Suite for Organ, Rogers; Suite Gothique, Boellmann.

**New Kansas Chapter.**

A Kansas chapter of the guild was organized in Topeka by J. Warren Andrews, warden of the guild.

Horace Whitehouse, dean of the department of fine arts of Washburn college, had charge of the arrangements. Organists from many cities in Kansas were present.

A feature of the meeting of interest to the public was the complimentary organ recital given at the Auditorium by Mr. Andrews.

**Tennessee Chapter.**

The February meeting of the Tennessee chapter was held Tuesday, the 9th, in the Y. M. C. A. building, Memphis, and was one of the best attended meetings of the season. A carefully and ably prepared paper was read by J. Paul Stalls on "Pianoforte Technique." It was heard with much interest by those present and elicited many inquiries, to which the speaker replied.

Other addresses to be given before the chapter this season include in March: "The Business Management of Church Choirs," by Edmund Wiley; in April, "Bach," by Miss Elizabeth Mosby; in May, "The Advantages of Studying for Guild Degrees," by Mrs. E. A. Angier.

Monday, Feb. 8, before a large audience in the Washington Heights M. E. church, Walter Boutelle gave the first of the organ recitals under the auspices of the chapter. Several members of the chapter attended this recital, the

rendition of which was greatly appreciated.

In April Ernest F. Hawke is to give a recital under the auspices of the chapter in Grace church.

It was decided to hold a guild luncheon after the last meeting of the season in May, and a committee consisting of Miss Andrews, Miss Taenzer and Mr. Walton was asked to report as to what arrangements they could make in this connection.

**Georgia Chapter.**

The third recital of the first series under the auspices of this new chapter was given Feb. 16 at Trinity Methodist church by Charles A. Sheldon, Jr. His selections were: Toccata and Fugue in D minor, Bach; "Harmonies Du Soir," Sigfrid Karg-Elert; Rhapsody, Alfred J. Silver; Largo from the "New World Symphony," Dvorak; Minuet in D, Mozart-Frysinger; "Liebestod," from "Tristan and Isolde," Wagner; Scherzo Mosaic ("Dragonflies"), H. R. Shelley; "Dawn," Charles A. Sheldon, Jr.; Third Sonata in E, Becker.

The remaining recital schedule is: March 16—Miss Marguerite Bartholomew, Harris Street Presbyterian church.

April 20—Miss Clementine MacGregor, Harris Street Presbyterian church.

May 18—Edwin Arthur Kraft, the Auditorium.

**Illinois Chapter.**

The annual festival of the chapter was held at the close of the month at the new First Congregational church on the west side of Chicago, where church music has made its headquarters for many years. Two festival services were held—one Thursday, Feb. 25, and the other Friday, Feb. 26. Miss Alice R. Deal, John W. Norton and Arthur Randolph Fraser were the organists the first night and Mrs. Katherine Howard-Ward, A. F. McCarrell and Hugo P. Goodwin the second night. Albert Cotsworth marked the tenth anniversary of his incumbency of the post of organist of the First Congregational church by playing the service and the choral unions of the church, 150 strong, sang both nights.

**Minnesota Chapter.**

The first recital of the new series under the auspices of the chapter was given by Stanley R. Avery at St. Mark's church, Minneapolis, Feb. 1, with the following program: Marche Religieuse, Gigout; Andante in G minor, Franck; Intermezzo, Callaerts; Nocturne and Scherzo Variato, Avery; Adagio from First Organ Concerto, Handel; "Andante Comodo," Fini Henriques; "Procession du St. Sacrament," Chauvet; "Vision," Rheinberger; Prelude in A minor, Faulkes.

**Oregon Chapter.**

An innovation was made last month by the chapter when under its auspices an invitation organ recital for school children was given by Lucian

E. Becker, F. A. G. O., at the Columbia Theater, Portland. The recital began at 9:30 a. m. on a Saturday and the management opened the theater for this purpose. What a happy suggestion to the management of such theaters as the Strand or Regent in New York City! Mr. Becker's program was: Grand March from "Tannhaeuser," Wagner; Benediction Nuptiale, Hollins; Capriccio, Le-maigre; Spring Song, Mendelssohn; Fugue a tre, Bach; American Fantasia, Becker.

**TRIBUTE TO A. F. MCCARRELL**  
**Twenty-fifth Anniversary at Second Presbyterian, Chicago.**

This interesting article concerning one of the best-known Chicago organists appears in the Church News of the Second Presbyterian church: "On Sabbath, Dec. 13, A. F. McCarrell began his second quarter century of service at the organ of the Second Presbyterian church. At the close of the Guilman organ recital in the afternoon, Dr. Wishart called attention to this fact and expressed the appreciation of the congregation for the faithful and skillful services, and the diligent, unremitting faithfulness of Mr. McCarrell through all these years. Mr. Holt, chairman of the music committee, in a short address mentioned many delightful reminiscences of the beginning of the relationship between organist and congregation.

"At the close of the service on Christmas morning Mr. McCarrell was summoned to the pulpit, whereupon in a brief introductory speech Dr. Wishart presented a beautiful vase, the gift of a little group of friends in the church, as a token of their love and appreciation for Mr. McCarrell. Dr. McAfee, who was happily present, added a felicitous word and Mr. McCarrell replied as fully as his own surprise and emotions would permit, urging, however, that he was better able to express himself through his fingers than by word of mouth. This beautiful gift was not only an expression of appreciation for Mr. McCarrell, personally, but for the services of the whole choir, through whose fine co-operation the choir-master has been enabled to be of such invaluable service to the pastor and to the whole worshipping congregation. It was the hope and prayer of all who were present that Mr. McCarrell might long be spared to the great service to which God has called him in directing the worship of His house."

**Sellars Praises Möller Organ.**

Gatty Sellars, the English organist, gave two programs, the second by special request, on the large three-manual Möller organ in the First Methodist church of Huntington, W. Va., in February. Mr. Sellars gave high praise to the instrument on which he performed and said that the product of Mr. Möller's factory was constantly increasing in excellence, according to his observation on his American tours.

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Open Air Auditorium,	San Diego, Cal.,	4 62
St. Clement's Church,	Philadelphia, Penn.,	4 55
Fourth Congregational Church,	Hartford, Conn.,	4 54
St. Patrick's R. C. Church,	Chicago, Ill.,	4 37
St. John's P. E. Church,	Jersey City, N. J.,	3 49
Church of Nativity of Our Lord,	Scranton, Penn.,	3 47
Arch Street Presbyterian Church,	Philadelphia, Penn.,	3 46
St. Stephen's Episcopal Church,	Seewickley, Penn.,	3 43
Strand Theatre,	New York City,	3 42
Convention Hall,	Tulsa, Oklahoma,	3 42
St. Paul's Church,	Brooklyn, N. Y.,	3 41
Second Ch. of Christ, Scientist,	Milwaukee, Wis.,	3 38
Christ Presbyterian Church,	Madison, Wis.,	3 35
First Church of Christ, Scientist,	Seattle, Wash.,	3 33
First Presbyterian Church,	Charleston, W. Va.,	3 32
Trinity Church,	New Orleans, La.,	3 32
First Church of Christ, Scientist,	Scranton, Penn.,	3 31
First M. E. Church,	Champaign, Ill.,	3 29
Church of the Redeemer,	Bryn Mawr, Penn.,	3 29
Brooklyn Masonic Guild,	Brooklyn, N. Y.,	3 29
Residence Benjamin W. Greer,	Germantown, Penn.,	3 29
Willis Wood Theatre,	Kansas City, Mo.,	3 28
Salem Reformed Church,	Allentown, Penn.,	3 28
First M. E. Church,	Cedar Rapids, Iowa,	3 27
St. Paul's P. E. Church,	Waco, Texas,	3 27
Beloit College Chapel,	Beloit, Wis.,	3 27
First Presbyterian Church,	Gloversville, N. Y.,	3 26
Bushwick Avenue M. E. Church,	Brooklyn, N. Y.,	3 26
Trinity P. E. Church,	St. Augustine, Fla.,	3 25
College Hill Presbyter'n Church,	Cincinnati, Ohio,	3 24
First Church of Christ, Scientist,	Cedar Rapids, Iowa,	3 24
Trinity Episcopal Church,	Chicago, Ill.,	3 23
St. Michael's Church,	Providence, R. I.,	3 22
Penn. Inst. for Feeble Minded,	Polk, Penn.,	3 22
First M. E. Church,	Fort Dodge, Iowa,	3 22
Strand Theatre,	Hartford, Conn.,	3 21
Catholic Church,	Sheboygan, Wis.,	2 24
Henry Kendall College,	Tulsa, Oklahoma,	2 21
St. Clement's Church,	Wilkes-Barre, Penn.,	2 20
New Victoria Theatre,	Buffalo, N. Y.,	2 19
St. John's German Lutheran Ch.,	Forest Park, Ill.,	2 18
Pennsylvania State College,	State College, Penn.,	2 18
First Baptist Church,	Williamsport, Penn.,	2 18
First Church of Christ, Scientist,	Rock Island, Ill.,	2 18
Immaculate Conception Church,	Chicago, Ill.,	2 17
Regent Theatre,	Buffalo, N. Y.,	2 17
Washington Street M. E. Church,	High Point, N. C.,	2 17
Second Ch. of Christ, Scientist,	Portland, Oregon,	2 17
St. Jarlath's R. C. Church,	Chicago, Ill.,	2 17
First Hebrew Congregation,	Oakland, Cal.,	2 16
All Saints' Church,	Norristown, Penn.,	2 16
Linwood Boulevard Church,	Kansas City, Mo.,	2 16
Theis Orpheum,	Wilkes-Barre, Penn.,	2 16
Regent Theatre,	Syracuse, N. Y.,	2 15
Temple K. K. Beth Elchim,	Charleston, S. C.,	2 15
Strand Theatre,	Syracuse, N. Y.,	2 15
Palace Theatre,	Buffalo, N. Y.,	2 15
Beacon Theatre,	Brooklyn, N. Y.,	2 14
St. Nicholas' R. C. Church,	Zanesville, Ohio,	2 14
First Free Baptist Church,	Providence, R. I.,	2 14
First Congregational Church,	Humboldt, Iowa,	2 13
Nickel Theatre,	Portland, Maine,	2 13
Park Theatre,	Boston, Mass.,	2 13
St. Mark's Lutheran Church,	Williamsport, Penn.,	2 13
First Baptist Church,	Flushing, N. Y.,	2 13
Swedish Evangelical Mission Ch.,	Springfield, Mass.,	2 12
St. Louis Bertrand's R. C. Ch.,	Oakland, Cal.,	2 12
First Christian Church,	Steuenville, Ohio,	2 12
Chapel of Emmanuel Church,	Baltimore, Md.,	2 12
First Baptist Church,	Baltimore, Md.,	2 12
Trinity M. E. Church, South,	Hammond, Ind.,	2 12
Moulton Memorial Baptist Ch.,	Tallahassee, Fla.,	2 12
Christ Church,	Newburgh, N. Y.,	2 12
La Grove Avenue Reformed Ch.,	Manhasset, L. I.,	2 11
Main Street M. E. Church, South,	Grand R'pids, Mich.,	2 11
Swedish Evangelical Zion Ch.,	Reidsville, N. C.,	2 11
New Providence Presby. Church,	Hartford, Conn.,	2 11
First M. E. Church,	Maryville, Tenn.,	2 11
Hanover Avenue Christian Ch.,	Maroa, Ill.,	2 10
Independent Presbyterian Church,	Richmond, Va.,	2 10
St. John's Lutheran Church,	Polo, Ill.,	2 10
Immanuel Reformed Church,	Coplay, Penn.,	2 10
Isis Theatre,	Shillington, Penn.,	2 10
St. Luke's Hospital,	Pensacola, Fla.,	2 9
First M. E. Church,	San Francisco, Cal.,	2 9
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H. W. Lindsley, of Albany, N. Y., representative in that section of M. P. Möller, Hagerstown, Md., has sold the following organs: Middleburgh, N. Y., St. Mark's Lutheran, 2 manual, 17 stops; Sharon, Conn., First Methodist, 2 manual, 17 stops; Iliion, N. Y., Annunciation, R. C., 2 manual, 25 stops; Central Bridge, N. Y., Bethany Lutheran, 2 manual, 16 stops; Troy, N. Y., Sycaway Memorial M. E., 2 manual, 18 stops; Albany, N. Y., Third Reformed, 2 manual, 22 stops; Albany, N. Y., First Baptist, 2 manual, 20 stops; Livingston, N. Y., Linlithgo Reformed, 2 manual, 16 stops; Red Hook, N. Y., St. Paul's Lutheran, 2 manual, 21 stops; Albany, N. Y., Fourth Reformed, 2 manual, 27 stops; Fultonville, N. Y., Dutch Reformed, 2 manual, 22 stops; Livingston, N. Y.,

St. John's Lutheran, 2 manual, 17 stops; Troy, N. Y., First Church of Christ, Scientist, 2 manual, 21 stops. Detached consoles are provided for four of these instruments.

C. H. Graham of Philadelphia has finished the installation of a two-manual organ built by M. P. Möller in the Cumberland Street M. E. church at Norfolk, Va. After removing the old Jardine tracker organ, Mr. Graham and C. K. Heckman placed the new pneumatic instrument. Feb. 14 the new organ was used for the first time and Owen W. Compher was at the keyboard. Mr. Graham writes The Diapason that he saw the fluctuator patented by C. E. Grant, the Portsmouth, Va., builder, and was very much impressed with it. He also tested Mr. Grant's duplex action, with which he caught a positive repetition through a forty-five-foot tube without an exhaust box.

**The Ernest M. Skinner Company**  
**Church Organs**  
**Boston, Mass.**

*Continued From December Issue*

**Fifth —  
The Tracker Touch**

The ordinary spring touch of the Pneumatic Tubular or Electric action increases as the spring is depressed. In the Tracker touch the pressure necessary to depress the key is four ounces at the start and one and one-half ounces at the finish. This makes it practically identical with the Piano touch, so that practice on either instrument is helpful on the other, instead of being an interference, as is well known to be the case with the spring touch. The E. M. S. Co. have for the past four years incorporated this feature in all their instruments and were the first builders in any part of the world to adopt it as a part of their regular equipment.

*To be Continued*

**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 here-with 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 unstintingly 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.
- W. R. Sweatt.
- W. H. Ritchie, Chairman.

**The Hall Organ Company**  
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St. Anthony's R. C. Church, Brooklyn, N. Y., 4 manual.  
St. Teresa's R. C. Church, Brooklyn, N. Y., 4 manual.  
Washington Avenue Baptist Church, Brooklyn, N. Y., 3 manual.  
Marcy Avenue Baptist Church, Brooklyn, N. Y., 3 manual.  
First Presbyterian Church, Pottsville, Pa., 3 manual.  
Congregation Beth Elohim, Brooklyn, N. Y., 3 manual.  
Church of the Holy Rosary (R. C.), New York City, 3 manual.  
St. Bartholomew's P. E. Church, Brooklyn, N. Y., 3 manual.  
First Congregational Church, Poughkeepsie, N. Y., 4 manual.  
North Reformed Church, Newark, N. J., 3 manual.  
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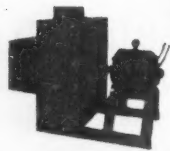
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Having played the opening recital on the organ referred to, I can state that the same was to me a perfect revelation. Aside from the beautiful Voicing—reeds especially fine—I found for the first time an electric action that perfectly satisfied me, and have since not met with an organ that quite compared to it in this respect. Subsequent recitals on other organs built by you have further convinced me that the Weickhardt Organ is to be considered among the great leading makes of this country.

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