

THE DIAPASON

DEVOTED TO THE ORGAN

Sixth Year.

CHICAGO, JULY 1, 1915.

Number Eight.

ORCHESTRAL ORGANS BUILT BY HUTCHINGS

TWO LARGE FOUR-MANUALS

Duplex and Unit Systems Combined in Interesting and Unusual Specifications for Large Theater Syndicate.

The Hutchings Organ Company has completed one orchestral organ and is finishing another. These are for one of the largest syndicates of theater owners in the country and are being built by this company because the buyers desired only the best possible quality of work. They are four-manual companion organs built to combine the best features of both the duplex and the unit systems. They are successes both from a tonal and from a mechanical standpoint. One is to be installed at Lynn, Mass., and the other at New Bedford, Mass. The specifications are given below:

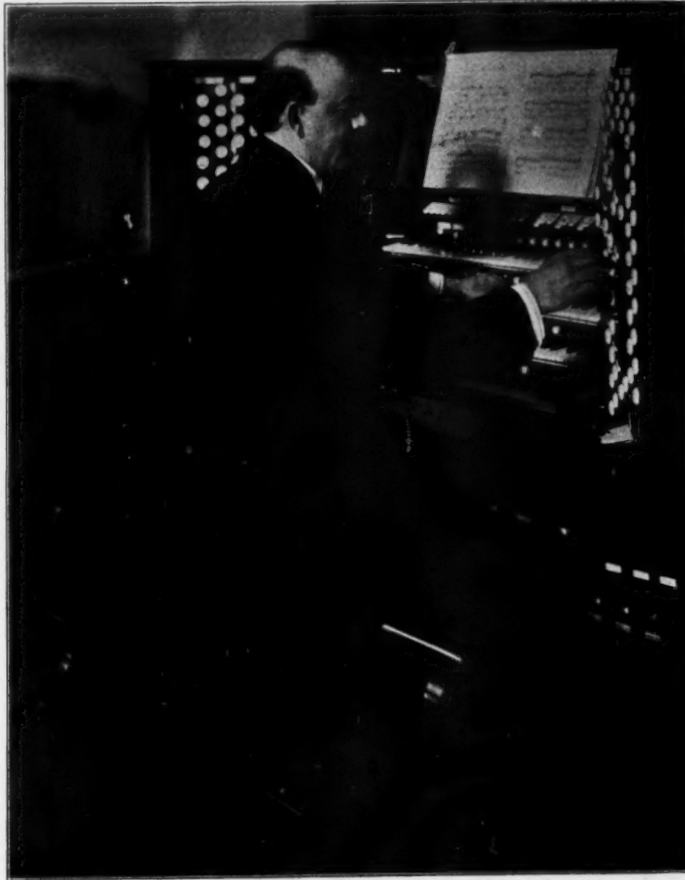
- SWELL SECTION 1.**
 A. Wood Diapason, 16 ft., 97 pipes.
 B. Diapason, 8 ft., 73 pipes.
 C. Viola da Gamba, 8 ft., 73 pipes.
 D. Vibrant Strings, 8 ft., 73 pipes.
 E. Double Flute, 8 ft., 73 pipes.
 F. Clarinet, 8 ft., 61 pipes.
 G. Trumpet, 8 ft., 73 pipes.
- SWELL SECTION 2.**
 H. Bourdon, 16 ft., 97 pipes.
 J. Horn Diapason, 8 ft., 73 pipes.
 K. Viole d'Orchestre, 8 ft., 73 pipes.
 L. Viole Celeste, 8 ft., 73 pipes.
 M. Oboe, 8 ft., 61 pipes.
 N. Vox Humana, 8 ft., 61 pipes.
 O. Tuba, 16 ft., 97 pipes.
- TRAPS.**
 AA. Chimes.
 BB. Harp.
 CC. Sleigh Bells.
 DD. Swiss Bells.
 EE. Triangle.
 GG. Snare Drum.
 HH. Bass Drum.
 JJ. Cymbals.

- PEDAL ORGAN.**
 1. Diapason (from A), 16 ft.
 2. Bourdon (from H), 16 ft.
 3. Great Flute (from A), 8 ft.
 4. Stopped Flute (from H), 8 ft.
 5. Octave Flute (from A), 4 ft.
 6. Trombone (from O), 16 ft.
 7. Tromba (from O), 8 ft.
 8. Clarion (from O), 4 ft.
 9. Chimes (from AA).
 10. Bass Drum (single stroke) (from HH), lowest octave.
 11. Bass Drum (roll) (from HH), lowest octave.
 12. Snare Drum (roll) (from GG), second octave.
 13. Cymbals (from JJ), lowest octave.
- FIRST MANUAL (Choir).**
 14. Viola da Gamba (from C), 8 ft.
 15. Vibrant Strings (from D), 8 ft.
 16. Double Flute (from E), 8 ft.
 17. Flute (from A), 4 ft.
 18. Harmonic Piccolo (from A), 2 ft.
 19. Clarinet (from F), 8 ft.
 20. Celesta (harp) (from BB).
 21. Sleigh Bells (from CC), 25 bells.
 22. Chimes (from AA), 20 notes.
 23. Triangle (from EE), second octave.
 24. Snare Drum (from GG), lowest octave.
 25. Swiss Bells (from DD), 20 bells.
 26. Tremolo (first and second manuals).
- SECOND MANUAL (Great).**
 27. Diapason (from B), 8 ft.
 28. Great Flute (from A), 8 ft.
 29. Double Flute (from E), 8 ft.
 30. Viola da Gamba (from C), 8 ft.
 31. Vibrant Strings (from D), 8 ft.
 32. Flute (from A), 4 ft.
 33. Harmonic Piccolo (from A), 2 ft.
 34. Trumpet (from G), 8 ft.
 35. Clarinet (from F), 8 ft.
 36. Triangle (from EE), lowest octave.
 37. Snare Drum (from GG), second octave.
- THIRD MANUAL (Swell).**
 38. Bourdon (from H), 16 ft.
 39. Horn Diapason (from J), 8 ft.
 40. Gedeckt (from H), 8 ft.
 41. Viole d'Orchestre (from K), 8 ft.
 42. Viole Celeste (from L), 8 ft.
 43. Flute (from A), 4 ft.
 44. Trombone (from O), 16 ft.
 45. Tuba (from O), 8 ft.
 46. Oboe (from M), 8 ft.
 47. Vox Humana (from N), 8 ft.
 48. Clarion (from O), 4 ft.
 49. Tremolo (third and fourth manuals).
- FOURTH MANUAL (Solo).**
 50. Horn Diapason (from J), 8 ft.
 51. Gedeckt (from H), 8 ft.
 52. Viole Celeste (from K and L), 8 ft.
 53. Flute (from A), 4 ft.
 54. Trombone (from O), 16 ft.
 55. Tuba (from O), 8 ft.
 56. Oboe (from M), 8 ft.
 57. Vox Humana (from N), 8 ft.
 58. Clarion (from O), 4 ft.
 59. Celesta (harp) (from BB).
 60. Sleigh Bells (from CC), 25 bells.
 61. Swiss Bells (from DD), 20 bells.
 62. Chimes (from AA), 20 notes.

ADJUSTABLE COMBINATIONS (operated by pistons)—Six affecting pedal registers and couplers. Six affecting

(Continued on page 2.)

JOHN J. McCLELLAN AT SAN FRANCISCO FAIR ORGAN.



GOLD MEDAL TO HALL ORGAN

Award at Panama-Pacific Exposition Given to New Haven Builders.

Word has just been received by the Hall Organ Company of New Haven, Conn., that the gold medal in the organ exhibit at the Panama-Pacific Exposition has been awarded to it. This high honor is naturally very gratifying to Mr. Hall, Mr. Lowry and their associates and is considered a recognition of conscientious work such as has distinguished this firm and marked its product for many years.

When the exposition at San Francisco opened the Hall Organ Company sent across the continent and installed in the palace of varied industries a small two-manual instrument. This organ has attracted attention despite the fact that it is not intended to be an example of the average size of the factory's output, but shows the company's electric action system, on which it bases a large part of its reputation as well as illustrating the wonderful possibilities of the modern small organ. The specification of this exhibition organ has been published in *The Diapason*.

O. MARSHALL CLOSSES DEAL

Austin Three-Manual With Echo for Springfield, Ill., Church.

The First Presbyterian church of Springfield, Ill., has placed with the Austin Company through O. Marshall, western representative, the order for a large three-manual instrument, with echo organ and chimes, movable console and all the latest appointments. It will rank among the finest organs in the state.

Mr. Marshall also has placed a fine three-manual electric organ prepared for an echo, to be installed later, in the new M. E. church at Rochester, Minn. This is the second organ he has placed in Rochester this year.

Holy Cross College has conferred the degree of doctor of laws on Mathew J. Whittall of Worcester, Mass., vice president of the Ernest M. Skinner Company and head of a large carpet manufacturing company. Holy Cross College is situated in the home city of Mr. Whittall.

DEATH OF JAMES E. TREAT

Veteran Organ Builder Was Connected With Skinner Staff.

James E. Treat, a veteran pipe organ manufacturer, voicer and tuner, died in Boston May 26 at the age of 78 years. Mr. Treat was born at New Haven, Conn., and entered the service of Johnson & Son at Westfield, Mass., as apprentice, remaining several years. Later he was chief voicer for the George Woods Company, manufacturers of reed organs, until he founded the firm of Treat & Richardson, reed organ manufacturers. The late George S. Hutchings secured his services, and his voicing of reed pipes for this firm added to his fame. He was commissioned by the late Mrs. Edward (Hopkins) Searles to build organs for churches at Great Barrington, San Francisco and other places, and afterward joined the voicing staff of the Ernest M. Skinner Company at Boston, where he remained until his sudden death.

Many of his friends attended the funeral services, among them being Ernest M. Skinner, E. E. Truette, R. J. Brooks, H. D. Kimball, Walter Birkemaier, W. H. Newton, T. J. Quinlan and many others.

WORKING ON RUSH ORDERS

Barnes & Buhl Company Building 2 Three-Manuals for Theaters.

The factory of the Barnes & Buhl Organ Company of Utica, N. Y., is running overtime, two large theater organs, both of three manuals, being under construction on rush orders, besides several organs for churches.

Finished by James Cole & Co.

James Cole & Co. have completed the electric action organ in the Congregational church of Stoneham, Mass., and Frederick T. Bearce of Waltham gave a recital on it. The organ was built with money bequeathed by Mrs. Ellen M. Sweetser, for many years a member of the choir of the church.

ON TO SPRINGFIELD! IS N. A. O. WATCHWORD

ARRANGING GOOD PROGRAM

Dr. F. Ward Denys and Waldo S. Pratt Among Speakers—Noted Organists To Play—Banquet and Other Features.

The program for the eighth annual convention of the National Association of Organists at Springfield, Mass., Aug. 3, 4, 5 and 6, while not complete, already has the appearance of great worth. Prominent among the later acquisitions stands the name of the Rev. Dr. F. Ward Denys of Washington, D. C., who has consented to give an address on "The Ministry of Music." Those who had the privilege of hearing Dr. Denys at the New York April meeting will have no misgiving over the prospect of a more intimate acquaintance with him. The program committee is able to announce also the appearance at the convention of Professor Waldo S. Pratt, who will give an address on an important topic relating to church music.

The convention organists already announced include Charles Heinroth, Carnegie Institute, Pittsburgh; James Robert Gillette, Wesleyan College, Macon, Ga., and Arthur Turner, Trinity M. E. church, Springfield, Mass. To these names are added those of J. Alfred Pennington, Emmanuel Baptist church, Scranton, Pa., and Rollo F. Maitland, the latter representing the American Organ Players' Club of Philadelphia. The warden of the American Guild of Organists, J. Warren Andrews, is to name a representative organist from that body. It is believed that John Herman Loud of Boston also will give a recital.

The list of papers and discussions is not complete. The probable list of subjects, however, cannot fail to be of interest. It follows:

"What an Organist Ought to Know About the Instrument He Plays On"—By Reginald Lee McAll.

"The Correct Use of the Organ in the Church Service."

"Are We on the Right Track in Regarding the Music We Use in Church?"

"Hymns; Good and Bad."

"Is Improvising Improper?"

"How Great a Knowledge of Voice Culture Should an Organist and Choirmaster Possess?"

"The Blending of Organ Stops, Particularly in Accompaniment."

The program committee is fortunate in having secured the magnificent Hotel Kimball for the convention headquarters and the grand ball room has been most generously donated by Resident Manager Pierce as the rallying point for members throughout convention week. An informal reception will take place at the Kimball Monday, Aug. 2, at 7 p. m. With all its magnificence the tariff at the Kimball is very moderate, as the rate card shows rooms range from \$1.50 to \$2.50 a day for one person.

Much attention is being given the important social part of the convention. Springfield is rich in beauty spots and the frequent reference to it as "The City in a Forest" will at once give assurances of protection from the rays of King Sol and, in any case, the mildness of the Connecticut valley, even in August, is proverbial. Mount Tom, which is close to the city, will be the scene of at least one outing.

In order to conduce to the greater comfort and convenience of all it is to be firmly understood that state dress will neither be necessary nor desirable.

According to present plans, the annual banquet will take place at the Kimball on Friday night, Aug. 6. This will close the convention proper. The following morning a visit of inspection will be made to the organ factory of the Austin Company at Hartford,

after which the members present will be entertained at luncheon by John T. Austin.

Included among those who have already announced their intention to be at the convention, in addition to those named on the program, are the following: William John Hall, St. Louis; J. Henry Francis, Charleston, W. Va.; Mrs. Bruce S. Keator, Asbury Park, N. J.; J. Edward Fisher, Peterboro, Ont.; Ralph H. Kinder, Philadelphia; Dr. John McE. Ward, Philadelphia; Henry S. Fry, Philadelphia; Dr. and Mrs. William A. Wolf, Lancaster, Pa.; H. A. Shirley, Winston-Salem, N. C.; William D. Armstrong, Alton, Ill.; Mr. and Mrs. Hall Whytock, Providence, R. I.; Dr. and Mrs. Edward Young Mason, Delaware, Ohio; Frank Otis Nash, Boston; John J. McClellan, Salt Lake City; Mrs. and Miss Pennington, Scranton, Pa.

MEETING IN CONNECTICUT

Council of N. A. O. Hears Recital and Addresses at Hartford.

Very profitable for the forty or more organists present was the meeting of the Connecticut council of the National Association of Organists, June 14, at the Asylum Hill Congregational church of Hartford, Conn. The program began at 6 o'clock with a recital by Richard Keys Biggs, organist of St. Ann's church, Brooklyn. The recital program appears in the recital page of this issue of The Diapason.

A dinner for the organists and invited friends followed. Edward F. Laubin of Hartford, president of the Connecticut council, was toastmaster. Addresses were made by N. H. Allen, dean of Connecticut; Arthur Scott Brook of New York, president of the national association; Mr. Biggs and Arthur H. Turner of Springfield.

NEVIN GOES TO CLEVELAND

Organist and Composer Accepts Second Presbyterian Position.

Gordon Balch Nevin, organist at the First Presbyterian church of Johnstown, Pa., has resigned to go to the Second Presbyterian church of Cleveland. Mr. Nevin's first service in Cleveland will be the first Sunday in July. The Cleveland position comes to Mr. Nevin as an evidence of the recognition which has been given him in the musical world. Not only as an organist but as a composer he is recognized by musicians of the country as one of the leaders of the profession. The new position, aside from a substantial increase in salary, offers larger opportunities for advancement. The organ is a fine three-manual electric, built by the Steere company at a cost of \$12,000.

Mr. Nevin expects to give most of his time to the church work and to composing and will devote little time to teaching. The success of his compositions already published has justified him in giving more attention to this work. His "Will o' the Wisp" has been played by four organists at the Panama-Pacific exposition, a record for an American composer.

During the year and a half which he has been at Johnstown Mr. Nevin has given twelve public recitals, all of which have been largely attended. More than 300 organ numbers have been played by him, 250 of which were without repetition. A "farewell" recital will be played before he goes to his new position.

Raises Sum for Belgians.

Walter E. Hall, F. R. C. O., the organist of Trinity Cathedral at Cleveland, conducted an evening of sacred music for the benefit of the Belgian relief fund on Ascension Day, May 13. He was assisted by his choir and Charles E. Clemens, organist of the Euclid Avenue Presbyterian church. Mr. Clemens played the Andante from Tchaikowsky's Fifth Symphony and a Theme in A minor by Faulkes. Mr. Hall played the "Paques Fleuries" by Mailly, the organist of the cathedral at Brussels. Through lectures and this sacred concert Mr. Hall has raised a total of \$422 for Belgian relief.

The B. Schaefer & Sons Company, of Schielingsville, Wis., is building an addition to its factory. It is two stories high and 34 by 48 feet. The company has plenty of work at present and good prospects.

WOMEN "NOT WANTED" AT FRISCO FAIR ORGAN

BARRIER AGAINST FAIR SEX

Mrs. Katherine Howard Ward Prevented from Accompanying Chicago Sunday Evening Club —Resentment Aroused.

The interesting fact that women will not be welcomed at the organ in Festival Hall at the Panama-Pacific exposition and that no engagement for any woman organist has been made was revealed when Mrs. Katherine Howard Ward of Chicago was denied the privilege of appearing as accompanist for the choir of the Sunday Evening Club. The choir is making a western tour in a private car and one of its principal engagements is at the San Francisco fair. The club has two organists who alternate in the services at Orchestra Hall. One is Mrs. Ward, who has held the position for six years, and the other is Edgar Nelson. Mr. Nelson has gone to the coast with the club.

The matter began to arouse considerable comment in Chicago musical circles and provoked much discussion among women's clubs as well soon after the news was broken to Mrs. Ward by Gordon Erickson, director of the Sunday Evening Club, that the musical authorities at San Francisco had notified him that they did not care to have a woman play the organ. He communicated this to Mrs. Ward and took Mr. Nelson to the coast, this being made possible by the fact that Mr. Nelson had been released from the task of going with the Apollo Club as assistant conductor when the Apollo trip was abandoned.

Mrs. Ward is ranked among the ablest organists of Chicago, and in addition to her work at the Sunday Evening Club, where she succeeded Clarence Dickinson when the latter moved to New York, she has been for many years organist of the First Methodist church of Evanston, in which position she succeeded Dr. Peter C. Lutkin. She has not been anxious to go to San Francisco, but has felt that the facts as to the attitude toward women musicians at San Francisco should be known.

Edwin H. Lemare, who is engaged to give recitals at the fair, has been detained by nervousness due to the uncertainties of sea travel at present and because of family reasons, it has become known. It is said that he is to come in September if all goes well.

Honor for Will C. Macfarlane.

Word is received as The Diapason goes to press that the honorary degree of master of arts was conferred June 23 by Bates College, Lewiston, Maine, on Will C. Macfarlane, the city organist of Portland. The honor is a recognition of Mr. Macfarlane's services to musical art.

James M. Helfenstein, organist of Grace church in New York, married Mrs. James Spyr at the church June 8. Mr. and Mrs. Helfenstein are making an automobile tour in New England and Canada.

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TWIN HUTCHINGS ORGANS.

[Continued from Page 1.]

choir registers, all pedal registers and all couplers. Six affecting great registers, all pedal registers and all couplers. Six affecting swell registers, all pedal registers and all couplers. Six affecting solo registers, all pedal registers and all couplers. Five affecting entire organ—all manual registers, all pedal registers and all couplers.

PEDAL STUDS—1. Bass drum—single stroke. 2. Bass drum—roll. 3. Cymbals—crash. 4. Snare drum—single stroke. 5. Snare drum—roll. 6. Triangle—single stroke. 7. Triangle—roll.

The company has also in process of construction organs for Helena, Mont.; Oyster Bay, L. I.; Shreveport, La., and other cities.

ORGAN FOR A CHAUTAUQUA

Filcher Instrument Installed in Bay View, Mich., Auditorium.

Edward C. Haury of the Filcher staff has installed a two-manual electro-pneumatic organ in the Chautauqua Auditorium at Bay View, Mich. The organ is placed in the center of the stage and has twenty-one stops. The scheme follows:

GREAT ORGAN.

First Open Diapason, 8 ft.
Second Open Diapason, 8 ft.
Gamba, 8 ft.
Doppel Flöte, 8 ft.
Dulciana, 8 ft.
Melodia, 8 ft.
Octave, 4 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Salicional, 8 ft.
Celeste, 8 ft.
Aoline, 8 ft.
Stopped Diapason, 8 ft.
Flute Harmonique, 4 ft.
Piccolo, 2 ft.
Oboe, 8 ft.
Cornopaeon, 8 ft.
Vox Humana, 8 ft.

PEDAL ORGAN.

Open Diapason, 16 ft.
Sub Bass, 16 ft.
Bourdon, 16 ft.
Flute, 8 ft.

The Pilcher patent universal wind chests are used and wind is supplied by a three horse-power Orgoblo.

Charles A. Waitman, employed by the Estey Organ Company at Brattleboro, Vermont, for forty-one years, died May 21. He was a veteran of the civil war.

Gold Medal for Wire Exhibit.

The American Steel and Wire Company, whose complete exhibit, covering all its products from the raw material to the finished article, attracted attention in the palace of mines and metallurgy at the Panama-Pacific exposition, has been awarded a gold medal for the extent and excellence of its exhibit. The Wurlitzer Company, whose products were also shown in this exhibit, including the organ, harps and other musical specialties, was also awarded a gold medal.

Jacob S. Skinner, 68 years old, an employe of the Ernest M. Skinner Company and a resident of Cambridge, Mass., died suddenly when at work on the organ in the new Old South church of Boston, June 8. He was a member of the Fifth Massachusetts regiment in the civil war.

FOR SALE—GROVE'S DICTIONARY of Music and Musicians, twenty-five dollars. New. Five volumes complete. What offers? E. H. Sheppard, Somerville, N. J.

WANTED—BY A FIRST-CLASS, successful pipe organ salesman, now representing one of the prominent organ builders in the South, a position with a good pipe organ builder on the Pacific Coast or in Texas. Want to change territory on account of health of a member of my family. Best of reference as to ability and character from present employers. Address RESULTS, % The Diapason.

PIPE ORGAN FOR SALE—Account of installation of new organ in the Central M. E. Church, Detroit, Mich., the present organ is for sale for \$1,000. Twenty-six stops, two manuals and pedals, electric blower. Address D. D. SPELLMAN, 970 Woodward avenue, Detroit, Mich.

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Two persons, \$3.00 and up.

Rooms with running water and free use of bath, \$1.50 and up.

Two persons, \$3.00 and up.

Headquarters Convention National Association of Organists, August 2 to 6, 1915

WRITE FOR RESERVATIONS

LEON L. PIERCE, Manager

**FOUR SCHOLARSHIPS
AT GUILMANT SCHOOL**

TO BE GIVEN IN COMPETITION

Dr. Carl Makes Announcement of Offer by Friends of School—Roy Kinney Falconer President of Alumni.

Four free scholarships are offered for next season by friends of the Guilmant Organ school in New York. They will be competed for the latter part of September and are intended for students with talent who have not the necessary funds to pay for the tuition. This is the first time Dr. Carl has been able to make an offer of this kind and he is already receiving many applications and inquiries.

At the annual meeting of the alumni association of the school held June 1, the following officers were elected for next year:

- President—Roy Kinney Falconer.
- First Vice-President—Cornelius Irving Valentine.
- Second Vice-President—Grace May Lissenden.
- Secretary—Gertrude H. Hale.
- Treasurer—Henry Seymour Schweitzer.

The chairman of the executive committee is Edna Chase Tilley.

The Guilmant school commencement May 27 won high praise from critics. The full program was:

Processional—"Marche Heroique de Jeanne d'Arc," Theodore Dubois—Philip Berolzheimer.

Introduction and Allegro (Sonata I) Salome—Edith Margaret Yates, '15.

Sonata in G major, Elgar—Martha Elsa Papenbaum, postgraduate, '15.

Allegro from the Sixth Sonata, Guilmant—Katherine Amelia Koster, postgraduate, '15.

Symphony in E flat minor (first movement) A. Maquaire—G. Howard Scott, '15.

Finale from the First Sonata, Guilmant—George W. Bottoms, '15.

Violin—"Nur wer die Sehnsucht kennt," Tschaikowsky-Elman; Minuet, Handel; Polonaise in D major, Wieniawski—Alexander Bloch.

Fantasia and Fugue in G minor, Bach—Mary Adelyn Vroom, postgraduate, '15.

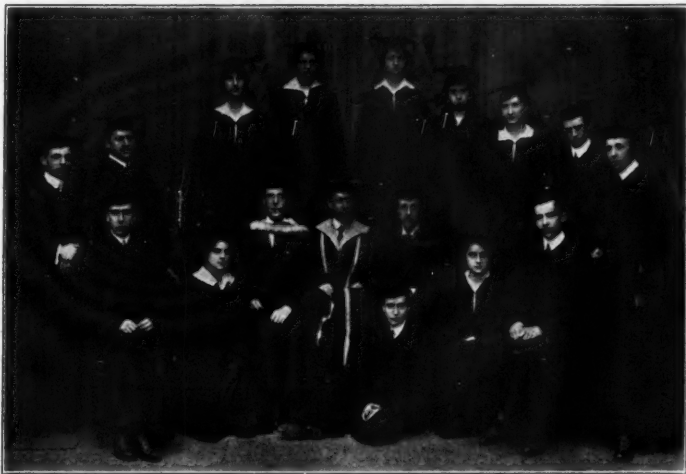
Allegro from the Second Symphony, Vienne—Antoinette Varick Doughty, postgraduate, '15.

Sixth Organ Symphony (first movement), Widor—Frederick Lewis Anthony, postgraduate, '15.

"Elijah" at Berea, Ohio.

One of the performances for which Baldwin-Wallace college at Berea, Ohio, is noted was the singing of Mendelssohn's "Elijah" at the final concert of the college choral union, June 1. The concert was under the able direction of Albert Riemen-schneider, and there was a chorus of 150 voices and an orchestra of forty pieces. Vincent Percy played the large new Austin organ. Mrs. Sybil Sammis MacDermid of Chicago was the soprano soloist and gave a magnificent performance.

GRADUATING CLASS AT GUILMANT ORGAN SCHOOL.



OPERETTA BY H. V. MILLIGAN

"Outlaws of Etiquette" Produced Under Direction of Miss Fox.

"The Outlaws of Etiquette," an operetta in two acts, was presented by the boys and girls of the choir of the Church of the Redeemer, Morristown, N. J., under the direction of Kate Elizabeth Fox on the evenings of June 10 and 11, before audiences which demonstrated their enjoyment with frequent applause. The music is from the pen of Harold Vincent Milligan, the New York organist and reviewer of The Diapason, who was in the audience and congratulated the performers at the close.

The operetta was written for the choir of Canterbury Cathedral, England, where it was first given, and the costumes of the Morristown production were modeled after those of the original Canterbury performance. The scene of the opera is "a woodland glade," making it especially adapted for out-of-door production, the trees and shrubbery forming the background of the natural stage. The effect was truly picturesque as the quaintly-clad figures of the outlaws and courtiers moved in and out among the shadows. The time of the story is about that of Robin Hood and his "merry men" of Sherwood Forest, and the most was made of the opportunities in bright colors and effective designs. Principals and chorus alike showed the training they had received from Mrs. Fox, one of the most notable features being the distinct enunciation.

Mr. Milligan has given to the score, which is published by Schirmer, much to make the operetta the success it has proved with the press as well as with the public and the work may be considered a valuable addition to the music of this class.

Mrs. Fox recently organized the Church of the Redeemer Festival chorus and expects to give Handel's "Messiah" at the opening concert of the fall.

GIVES WORKS OF DR. WOOD

Rollo F. Maitland Has a Special Service at Philadelphia.

A special musical service devoted to the compositions of the late Dr. David D. Wood was given at the Walnut Street Presbyterian church of Philadelphia on the afternoon of May 23. Rollo F. Maitland, a former pupil of Dr. Wood, and one of Philadelphia's leading organists, directed the service. He was assisted by a choir including Mrs. Emily Stokes Hagar, Miss Maude Sproule, Nelson A. Chestnut, Frederick G. Rees, Mrs. Clara Yocum Joyce and other prominent vocalists.

For his organ prelude Mr. Maitland selected the andante from Beethoven's C minor symphony. The anthems included the following compositions by Dr. Wood: "Glory Be to God on High," "Blessed Be the Lord God of Israel," "We Praise Thee, O God," and "The Twilight Shadows Fall."

Vulgarity in the hymnal and the importation of music-hall tunes into religious services with the avowed purpose of attracting attention were deplored by the Rev. John Archibald MacCallum in a talk on Dr. Wood. Too often, the clergyman asserted, hymns were nothing more than commonplace verses linked with jingling tunes. Street music, he said, should have no place in divine worship, although he was aware that those who advocated its use advanced the cynical argument that "the public had a right to what it wanted."

The minister paid a heartfelt tribute to the memory of Dr. Wood, whose career of usefulness to humanity continued, he said, through his works, though the master organist himself had departed.

Professor Harry F. Schenuit, the Milwaukee organist, is credited with the invention of a "baby grand zither piano," which resembles the zither and harp in tone. A company is being formed to manufacture the instrument, it is announced in the Milwaukee papers.

**PACIFIC COAST HEARS
CLARENCE EDDY PLAY**

IS IN DEMAND DURING STAY

Besides Additional Concerts at the San Francisco Exposition He Gives Recitals in Other California Cities.

While Clarence Eddy is on the Pacific coast a number of California cities are taking advantage of his presence and his list of engagements for the summer is well filled. Until Sept. 1 he will continue to play each Sunday at the First Presbyterian church of Oakland. The services are marked by musical programs which draw large congregations to this edifice. In response to a general request Mr. Eddy, assisted by Mrs. Eddy, contralto, gave a recital in the church June 22.

June 17 Mr. and Mrs. Eddy gave a joint recital at the First Methodist church of San Jose. Their program was as follows:

Concert Overture in E flat, William Faulkes; "In Springtime," Alfred Hollins; Great Fugue in G minor, J. S. Bach; Aria from "Joan of Arc," Tschaikowsky; Sonata in E minor, James H. Rogers; "Allerseelen," Richard Strauss; "Das Krautverges-senheit," Von Fielitz; "Der Schmied," Brahms; "O weine nicht," Anon; "Liebestod," from "Tristan and Isolde," Wagner; Russian Boatman's Song on the Volga, Anon; Romance in C major, Frederick Maxson; "Storm Fantasie," Lemmens; "Song from Omar Khayyam," Victor Harris; "Dearest," Sidney Homer; "Cradle Song," Kate Vannah; "I Love My Jean," William C. Hammond; Theme, Variation and Finale, Louis Thiele.

Among recent programs at the exposition by Mr. Eddy were these:

June 15—Chromatic Fantasie, Louis Thiele; "Reverie" (new) John Hyatt Brewer; Concerto in G minor, Matthew Camidge; "Berceuse," Harry Rowe Shelley; Sonata in E minor, James H. Rogers; "Elegy," Massenet; "In Springtime," Hollins; March and Chorus from "Tannhauser," Wagner.

June 18—Fantasie and Fugue in G minor, Bach; "Evening Song" (new) Harry Alexander Matthews; Concert Etude in B flat, Whiting; "Angelus," Renaud; Allegro con fuoco, de Boeck; Russian Boatman's Song on the River Volga, (arranged by Clarence Eddy), Anon; Vorspiel to "Lohengrin," Wagner; Theme, Variations and Finale, Thiele.

June 19—Concert Prelude on a German Chorale, Faulkes; "Am Meer," Schubert; "Liebestod," from "Tristan and Isolde," Wagner; Prelude and Fugue in A minor, Bach; Fantasie in D flat, Saint-Saens; "Lamentation," Guilmant; "In Paradisum" and "Fiat Lux," Dubois.

Frank E. Drake finished his fortieth year as organist of the North Orange, N. J., Baptist church the first Sunday in June and the choir gave a testimonial concert in his honor that evening.

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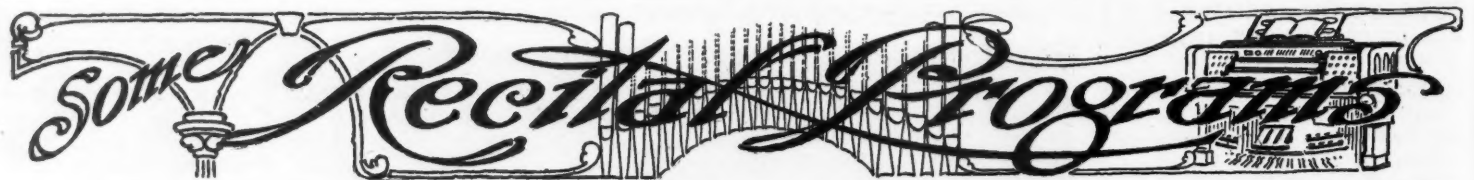
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Sidney C. Durst, Cincinnati—Mr. Durst appeared at the Panama-Pacific exposition June 7-11 and gave a series of brilliant programs, including several interesting Spanish works, as follows:

June 7—Sonata in F Sharp, Rheinberger; "Plegaria" and "Communion," Torres; "Cancion," Otano; Piece Heroique, Franck; Aria in D, Bach; "Liebestod," Wagner; Serenade and Musette, Lemare; "Will o' the Wisp," Gordon B. Nevin; Improvisation; Toccata in F, Bach.

June 8—Prelude and Fugue in E flat, Bach; Romanze, Op. 61, No. 2, Renner; Suite in G minor, Rogers; "Siegfried," Wagn. Wagner; "Rondo des Campanelli," Morandi; Improvisation; "Rakoczy" March, arranged by W. T. Best.

June 9—Christmas Sonata, Op. 32, Otto Dielen; Christmas Chorale ("A Rose Hurst Forth"), Deigendesch; Andante Cantabile, Dethler; Canzonetta, Lemare; Fugue a la Gigue, Bach; Chorale Prelude ("Schmucke Dich"), Bach; "March of the Knights of the Grail," Wagner; "Dragon Fire," Shelley; Album Leaf, Becker; Finale in B flat, Franck.

June 10—Sonata No. 6, in D minor, Mendelssohn; Interludio, Jesus de Guiridí; Melodia, Ignacio Busca de Sagastizabal; Adagio, P. Nemesio Otano; Postludio, Jacinto R. Manzanares; Passacaglia, Bach; "Clair de Lune," S. Karg-Elert; Rondo Capriccio, Lemare; "Studio per Flauto," Fumagalli; Improvisation; Scherzo, from Sonata 8, Gullmant.

June 11—Suite in D, Op. 54, Foote; "Harmonies du Soir," Karg-Elert; "The Chimes of Dunkeque," Carter; Prelude and Fugue in D, Bach; "Sunset," Lemare; "Magic Fire," Wagner; Caprice in B flat, Gullmant; Improvisation; "Rhapsodie Catalane," Gigout.

Charles Heinroth, Pittsburgh.—At his Carnegie Hall recital June 13 Mr. Heinroth played: Overture to "The Marriage of Figaro," Mozart; "En Bateau," Debussy; "Dance of the Mirlitons," from "The Nutcracker Suite," and "Danse Arabe," Tschakowsky; Three Movements from Septet, Op. 20, Beethoven; Concert Fugue in G major, Krebs; Symphonic Poem, "Le Rouet d'Omphale," Saint-Saens; Toccata in C minor, Daniel Fleuret.

At the Saturday evening recital, June 12, Mr. Heinroth presented the following: Overture, Nocturne, Scherzo and Wedding March from "Midsummer Night's Dream," Mendelssohn; "Waldweben," from "Siegfried," Wagner; Sonata No. 2 in E flat, Christian Fink; "Reve Angelique," Rubinstein; "Paean," Basil Harwood.

Richard Keys Biggs, Brooklyn.—The Connecticut council of the National Association of Organists had the privilege of hearing Mr. Biggs June 14 on the large Skinner organ in the Asylum Hill Congregational church of Hartford. Mr. Biggs played: Sonata in A minor, Borowski; Cantilene Pastorale, Dethler; March Nocturne, Macmaster; Fantasia, Symphonique, Cole; Second Suite (dedicated to Mr. Biggs), Rogers; Finale, Act. 2, "Madame Butterfly," Puccini; Concert Fantasia, Diggle.

John Allen Richardson, Chicago.—Mr. Richardson gave the following program June 12 at St. Paul's Episcopal church: March in E flat, Salome; "Harmonies du Soir," Karg-Elert; "Marche Pontificale," Lemmens; "Chant Pastoral," Dubois; Legend, Federlein; Allegretto, Wolstenholme; Reverie, Bonnet; Toccata, Boellmann.

Mrs. Katherine Howard Ward, Chicago.—Mrs. Ward gave the dedicatory concert on the Hinners organ in the Humboldt Park Swedish Methodist church May 14, playing as follows: Pilgrims' Chorus, Wagner; "A Song of Sorrow," Nevin; Concert Caprice, Krelser; Toccata and Fugue in D minor, Bach; "The Question" and "The Answer," Wolstenholme; "Fanfare," Shelley; "Eventide" (dedicated to Mrs. Ward); Frynsinger; Berceuse, Dickinson; Caprice Heroique, Bonnet; Overture to "William Tell," Rossini.

Mrs. Ward dedicated an Estey organ in the Marion Avenue Baptist church of Aurora, Ill., her old home town, June 15, on which occasion she played: Pilgrims' Chorus ("Tannhaeuser"), Wagner; "A Song of Sorrow," Nevin; Concert Caprice, Krelser; Toccata and Fugue in D minor, Bach; "Song of the Chrysanthemums," Bonnet; Fanfare—Concert Etude, Shelley; Fantasia Symphonique, Cole; "Eventide," Frynsinger; Caprice Heroique, Bonnet; Fantasia on a Southern Air, Lord; Scherzo, "The Wind," Rogers; Overture to "William Tell," Rossini.

Caspar P. Koch, Pittsburgh.—At the usual free recital in North Side Carnegie Hall at 4 o'clock Sunday afternoon, June 13, Mr. Koch, city organist, played: Fantasia and Fugue in G minor, Bach; Minuet, Boccherini; Humoreske, Tschakowsky; Variations, from "Old Kentucky Home," Lord; Fantasia on Gounod's "Faust," Eddy.

J. E. W. Lord.—The well-known concert organist and composer of Meridian, Miss., has been playing to large audiences at Tulsa, Okla., on the Austin organ recently installed in the large convention hall of that city. Mr. Lord played two recitals May 23 and another May 28. May 23 he also played for a special service of the combined congregations of the Tulsa churches, when approximately five thousand people assembled in the great auditorium. One of Mr. Lord's programs follows: Grand Chorus, Faulkes; Fugue in G, Bach; Organ Concerto, "Cuckoo and Nightingale," Handel; "Cantique

d'Amour," Strang; Allegretto, Wolstenholme; "Traumlied," Frynsinger; Toccata in A, Blakeley; "Bells in the Day," Koelling; Fantasia on well-known hymn tune, James; Berceuse, Ralph Kinder; "Eventide," Frynsinger; "Thanksgiving," Demarest.

Frederick Maxson, Philadelphia.—Mr. Maxson gave a recital in the First Baptist Church of Chester, Pa., May 18, at which he played: Festival Prelude (Ein Feste Burg), Faulkes; Meditation, Sturges; Great G Minor Fugue, Bach; Intermezzo, Archer; Introduction and Allegro (First Sonata), Gullmant; Variations on an American Air, Flagler; Madrigal, Maxson; Overture to "Semiramide," Rossini.

Miss Jennie M. Carroll, Philadelphia.—On the occasion of the 25th anniversary of the Gloria Dei (Old Swedes') Church, June 8, Miss Carroll, organist of the church, gave a recital in the afternoon. She played: Concert Prelude and Fugue, William Faulkes; Berceuse, H. A. Wheelton; Scherzo, Gaston M. Dethier; "Sunset and Evening Bells," Gottfried H. Federlein; Toccata, from Symphony No. 5, Charles Marie Widor.

S. Tudor Strang, Philadelphia.—Mr. Strang has been giving recitals every Sunday evening since April 18 at the Church of the Redeemer, Bryn Mawr, Pa. A few of his offerings have been:

April 18—Overture to "William Tell," Rossini; Serenade, Schubert; Fugue in G Minor, Bach; Spring Song, Hollins.

April 25—Grand Fantasia, "The Storm," Lemmens; "Cantique d'Amour," S. Tudor Strang; Andante with Variations in A major (from Symphony in D), Haydn.

May 16—Elevation in E major, Saint-Saens; Fugue in D major, Gullmant; "In Paradise," Dubois.

May 23—Meditation in A major, Gullmant; "Finlandia," Sibelius; Cantabile in B minor, Lorent.

Dr. Maurice W. O'Connell, San Francisco.—Among the recent programs played by Dr. O'Connell on the Hinners organ in the Illinois building at the Panama-Pacific Exposition have been these:

May 5—Offertory in C minor, Gullmant; Largo, Chopin; Improvisation in C, Jadasohn; Gavotte, M. Roeder; Melody in G, Gullmant; Postlude in F, Gade; Cantilene, Salome; Intermezzo, Rheinberger; Triumphant March, M. Costa.

May 9—March in B flat, Silas; Prayer, Massenet; Christmas Pastoral, Merkel; Andantino, Salome; Processional March, Gullmant; Siciliano, Hopkins; Funeral March, Chopin; Prayer, Groven; Fanfare, Lemmens; Festive March in D, Smart.

May 12—"Tollite Hostias," Saint-Saens; Andante Religioso, Liszt; Larghetto, Apocci; Moderato in F, Smart; Prayer, Cappens; Adagio and Andantino, Lachner; "Gloria Patri," Barnaby; Andante in E flat, Reed; March in D, Gullmant.

May 16—Prelude in G minor, Richter; Andantino, Thomas; Reverie, Brewer; Moderato in D, Smart; Canzona della Sera, d'Evry; Adagio in D flat, F. Liszt; "Ave Maria," Widor; Meditation from "Thais," Massenet; "Marche aux Flambeaux," Gullmant.

Carl Rupprecht, Chicago.—At a church concert at St. Mark's Lutheran, California avenue and West Twenty-third street, Mr. Rupprecht on June 6 played: Concert Overture in C major, Hollins; Sonata No. 6, Mendelssohn; "Funeral March and Song of the Seraphs," Gullmant; Spring Song, Lemare; Bell Rondo, Morandi; Triumphant March, Hollins.

Edwin Arthur Kraft, Atlanta, Ga.—At his sixtieth, sixty-first and sixty-second recitals in the Atlanta Auditorium Mr. Kraft gave the following:

May 30—"Marche Nuptiale," Faulkes; "The Brook," Dethler; Spring Song, Hollins; "Fire Magic," from "Die Walkure," Wagner; "Song of Joy," Roland Diggle; "An Evening Song," Ralph Kinder; "Chansons Paroles," Tschakowsky; Scotch Fantasia, Will C. Macfarlane.

June 6—Concert Overture in C major, Hollins; Cradle Song, F. Flaxington Harker; Midsummer Caprice, Edward F. Johnston; Theme (varied) in E, Faulkes; Aria in D, Clifford Demarest; Minuet, Salome; Cantilene, Halling; Toccata in D, Kinder.

June 13—Overture to "Tannhaeuser," Wagner; "Song to the Evening Star," Wagner; Overture to "Rienzi," Wagner; Minuet, Boccherini; Ride of the Valkyries, Wagner.

Everett E. Truette, Boston.—Mr. Truette gave the commencement recital at Phillips Academy June 10. Mr. Truette is a Phillips graduate of 1878. His program was: Prelude in B minor, Bach; Offertoire in B flat, King Hall; Sonata in D minor, Op. 42, Gullmant; "The Answer," Wolstenholme; Intermezzo and Grand Choeur (from Suite in G minor), Everett E. Truette; Spring Song, Alfred Hollins; Fantasia on a Welsh March, W. T. Best.

Bertram T. Wheatley, Austin, Tex.—Mr. Wheatley was assisted by two of his vocal pupils—Miss Flora Reese, soprano, and J. Lewis Dunn, tenor—in a recital June 4 at St. David's Church. One feature was a soprano solo, "Hail, Sacred Day!" composed by Mr. Wheatley. The program follows: Festival Piece No. 2, Volckmar; Soprano, "Jerusalem, Thou That Killest" ("St. Paul"), Mendelssohn; Tenor, "If With All Your Hearts" ("Elijah"), Mendelssohn; "Song of Happiness," Diggle; Soprano, "Hail, Sacred Day!" Wheatley; Tenor, "Fear Not Ye, O Israel," Buck; "Pilgrims' Chorus" ("Tannhaeuser"), Wagner; Duet, "Love

Divine" ("Daughter of Jairus"), Stainer; Triumphant March ("Aida"), Verdi.

Mrs. Edward Winslow Haman, Cedar Rapids, Iowa.—Mrs. Haman, organist of the First Church of Christ, Scientist, gave a recital June 11 on the new Austin organ, playing the following well-varied program: Prelude in C minor, Op. 27, No. 1, Mendelssohn; Largo, "From the New World" Symphony, Dvorak; Spring Song, Mendelssohn; Old Hymn by Arcadelt, arranged by Liszt; Consolation No. 3, Liszt; Larghetto, from Clarinet Quintet, Mozart; Andante, from the Violin Concerto, Mendelssohn; "Traumerei," Schumann; Pilgrims' Chorus, from "Tannhaeuser," Wagner; March, from "Tannhaeuser," Wagner.

Thomas Moss, Port Deposit, Md.—The following organ program was given in connection with the commencement exercises, Sunday, June 6, in Memorial Hall at the Tome School: "Praeludium Festivum," Scherzo, from First Sonata, Becker; "A Moonlight Serenade," Nevin; "To the Spring," Grieg; Intermezzo and Fugue, from Pastoral Sonata, Rheinberger; Cantabile, from Seventh Sonata, Gullmant; Allegretto con moto, Boellmann; Finale from First Symphony, Viere.

Minor C. Baldwin.—Dr. Baldwin has returned from a successful trip in the west. At both the Evangelical Lutheran church of Mankato, Minn., and the Reformed church of Orange City, Iowa, he gave two concerts. His second night program at Mankato follows: Toccata and Fugue, Bach; "Humoresque," Dvorak; Sonata, Fleuret; Adagio and Menuet from C major Symphony, Haydn; Andante from the Fifth Symphony, Beethoven; Pedal Etude, Bossi; "The Storm in the Mountains," Baldwin; "Marche Militaire," Gounod.

Edwin M. Steckel, Tulsa, Okla.—Mr. Steckel gave the following program June 1 in both the Convention Hall: "Marche Pontificale," F. de la Tombelle; "In Moonlight," Ralph Kinder; "Return of the Reapers," Gregh; Fantasia ("My Old Kentucky Home"), J. E. W. Lord; Overture to "Stradella," Flotow; "To a Wild Rose," MacDowell; "Humoreske," Dvorak; Selection from "Faust," Gounod.

Mr. Steckel appeared before an audience of 800 in St. Luke's Methodist church at Oklahoma City, where he gave a grand opera program June 15, playing: "Queen

of Sheba," Grand March, Gounod; "Les Contes d'Hoffman," Barcarolle, Offenbach; "Lucia di Lammermoor," Sextet, Donizetti; "Bohemian Girl," Selection, Balfe; "Cavalleria Rusticana," Intermezzo, Mascagni; "Mignon," Gavotte, Thomas; "Stradella," Overture, Flotow.

Malcolm G. Humphreys, Meriden, Conn.—Mr. Humphreys gave a recital as follows at All Saints' church May 19: "Vision," Bibl; Barcarolle ("Tales of Hoffman") (harp and organ). Offenbach; "Alborado" (Spanish Dawn Serenade) (MS), Southwick; Berceuse ("Jocelyn"), Godard; Chanson (harp and organ), Dubez; Marche Pontificale, Lemmens.

Nathan Iredell Reinhart, Atlantic City, N. J.—Mr. Reinhart gave a recital May 20 at the First Methodist church, playing: Grand Offertoire, Lefebure-Wely; Andantino, Lemare; Fugue in A minor, Bach; "In the Woods," Durand; Fantasia, John E. West; "Will o' the Wisp," Nevin; "At Evening" and March Festival, Ralph Kinder.

Alfred A. Brown, Wanganui, New Zealand.—Through the courtesy of R. M. Ritchie, The Diapason has received the following program of a recital given recently by Mr. Brown, assisted by the choir, at St. Paul's Church in Wanganui; Overture, "Poet and Peasant," Von Suppe; "Berceuse" and "Grand Choeur," Gullmant; Anthem, "Send Out Thy Light," Gounod; Introduction and Variations on Hymn, "Lead, Kindly Light," Thompson; Romance, A. A. Brown; Festival March, Lachner; Introduction to the Third Act of "Lohengrin," Wagner; "Pensees du Soir" ("Evening Thoughts"), Ellingford; "Hallelujah Chorus" (by request), Handel; Anthem, "The Day Thou Gavest, Lord, Is Ended," Woodward; Recessional, "God of Our Fathers," Kipling, National Anthem.

Sibley G. Pease, Los Angeles.—Mr. Pease gave the first of a series of Sunday afternoon recitals under the auspices of the Southern California Chapter, A. G. O., May 2, at the Westlake M. E. church. He played: Intermezzo No. 1, "The Jewels of the Madonna," Wolf-Ferrari; Suite for Organ, James H. Rogers; "At Sunset," Roland Diggle; Concert Prelude in D minor, Kramer; "Andalouse," Emil Pessard; Andante, "The Surprise Symphony," Haydn; "Song of the Evening Star," Wagner.

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MOLLER ORGANS FINISHED

One Opened by Frederick Maxson; Another by Alfred Brinkler.

Frederick Maxson, the Philadelphia organist, gave the dedicatory recital on a Möller organ, divided, with a detached console, in the new Methodist church of Mount Carmel, Pa., June 18. This is a two-manual organ, with chimes and harp as special features. The scheme follows:

- GREAT ORGAN.**
1. Open Diapason, 16 ft.
 2. Open Diapason, 8 ft.
 3. Gross Flöte, 8 ft.
 4. Clarabella, 8 ft.
 5. Dulciana, 8 ft.
 6. Gamba, 8 ft.
 7. Octave, 4 ft.
 8. Flute, 4 ft.
 9. Tuba, 8 ft.
 10. Aeolian Harp, 37 notes.
- SWELL ORGAN.**
11. Bourdon, 16 ft.
 12. Open Diapason, 8 ft.
 13. Stopped Diapason, 8 ft.
 14. Viole d'Orchestre, 8 ft.
 15. Viole Celeste, 8 ft.
 16. Flute Harmonique, 4 ft.
 17. Aeoline, 8 ft.
 18. Cornet, 3 rks.
 19. Oboe, 8 ft.
 20. Cornopean, 8 ft.
 21. Vox Humana, 8 ft.
 - Chimes, 25 bells.
- PEDAL ORGAN.**
22. Open Diapason, 16 ft.
 23. Bourdon, 16 ft.
 24. Lieblich Gedeckt, 16 ft.
 25. Violoncello, 8 ft.
 26. Octave, 8 ft.

Another two-manual Möller organ at Sanford, Maine, was dedicated by Alfred Brinkler of Portland June 9 and the following program was presented: Toccata and Fugue in D minor, Bach; "In the Twilight," Harker; Elegy, Macfarlane; Offertoire in C, Grison; Largo, Handel; Berceuse, Dickinson; March from "Aida," Verdi; "In Springtime," Kinder; Fantasia on Two English Airs, Best.

May 20 was opening day for the Möller fifteen-stop two-manual organ in Calvary Baptist church at Trenton, N. J. This organ is in memory of the Rev. J. K. Manning, D. D., for fourteen years pastor of the church. George I. Tilton gave the recital and his selections were: Festival Prelude on "Ein Feste Burg," Faulkes;

Andante Cantabile, Tschaiowsky; Adoration from the "Holy City," Gaul; "Angelus," Massenet; "Guardian Angel," Gounod; Fantasia in E minor, Merkel; Cavatina, Raff; "Song to the Evening Star," Wagner; Overture to "William Tell," Rossini.

PLAYED BY STAPS' PUPILS

Recital Given Before Large Audience in Cincinnati Cathedral.

Three pupils of Karl Otto Staps gave an organ recital under the auspices of the Cincinnati Conservatory of Music June 9, in St. Paul's cathedral, Cincinnati, and that edifice was crowded. The performance proved to be highly creditable. Four fugues were played—three of them by Bach. The performers were Miss Bess Maxfield, Miss Helen Nicholson and Joseph W. Clokey, and they were assisted by Miss Emma Noe, mezzo-soprano. The program was as follows: Toccata et Fuga, D minor, Bach; "In Paradisum" and "Fiat Lux," Du Bois; Concert Overture, C minor, Hollins—Miss Maxfield.

"The Lord Is My Light," Allitsen—Miss Noe.

Fantasia et Fuga, G minor, Bach; "Chanson du Soir," Matthews; Concert Rondo, Hollins—Miss Nicholson.

"Sancta Maria (violin obbligato—Miss Berta Jean Penny), Faure—Miss Noe.

Praeludium et Fuga, A minor, Bach; Scherzo, Dethier; Fifth Sonata, C minor, Guilman—Mr. Clokey.

The convention of the Missouri Music Teachers' Association has re-elected Alfred G. Hubach, the Kansas City organist, as secretary-treasurer.

A new organ in the Church of the Immaculate Conception at Springfield, Mass., was dedicated by Bishop Beaven May 23. It was built by the Emmons Howard Company of Westfield, Mass., and has fourteen speaking stops.

M. P. Möller has built a large organ for the Regent Theater at Harrisburg, Pa. It has thirty-five stops.

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Sidney C. Durst To Preside at Instrument Ordered for Mrs. Luella F. Stearns of Wyoming, Suburb of Cincinnati.

Hillgreen, Lane & Co. of Alliance, Ohio, have under construction for the residence of Mrs. Luella E. Stearns of Wyoming, Ohio, a suburb of Cincinnati, an instrument which will add to the growing list of excellent organs in American homes. It is to be presided over by Sidney C. Durst, the prominent Cincinnati organist, who is also private organist at the residence of George F. Berry, Frankfort, Ky., where an instrument was installed some years ago by Hillgreen, Lane & Co., which has been pronounced by Edwin H. Lemare to be one of the best of American residence organs. A few years ago The Diapason presented a cut showing the handsome setting of this instrument.

The organ for Mrs. Stearns will be electric throughout, the parts located in the various sections of the residence being connected by cables. A ten-horsepower electric blower will furnish the wind.

Following are the specifications:

- GREAT ORGAN.**
1. Diapason, 8 ft.
 2. Second Diapason, 8 ft.
 3. Erzähler, 8 ft.
 4. Dolce, 8 ft.
 5. Doppel Flöte, 8 ft.
 6. Clarabella, 8 ft.
 7. Octave, 4 ft.
 8. Wald Flöte, 4 ft.
 9. Twelfth, 2 1/2 ft.
 10. Fifteenth, 2 ft.
 11. Mixture, 3 rks.
 12. French Horn, 8 ft.
 13. Cornopean, 8 ft.
 14. Chimes, 20 notes.
- SWELL ORGAN.**
15. Lieblich Bourdon, 16 ft.
 16. Diapason, 8 ft.
 17. Sallcional, 8 ft.
 18. Celeste, 8 ft.

19. Aeoline, 8 ft.
20. Vox Angelica, 8 ft.
21. Gedeckt, 8 ft.
22. Violina, 4 ft.
23. Rohr Flöte, 4 ft.
24. Mixture, 3 rks.
25. Fagotta, 16 ft.
26. Oboe, 8 ft.
27. Vox Humana, 8 ft.
28. English Horn, 8 ft.
29. Piccolo, 2 ft.
30. Harp.

- CHOIR ORGAN.**
31. Dulciana, 16 ft.
 32. Violin Diapason, 8 ft.
 33. Viola, 8 ft.
 34. Concert Flute, 8 ft.
 35. Dulciana, 8 ft.
 36. Quintadena, 8 ft.
 37. Unda Maris, 8 ft.
 38. Flauto Traverso, 4 ft.
 39. Flautino, 2 ft.
 40. Clarinet, 8 ft.
 41. Orchestral Oboe, 8 ft.

- PEDAL ORGAN (Augmented).**
42. Diapason, 16 ft.
 43. Violon, 16 ft.
 44. Bourdon, 16 ft.
 45. Lieblich Gedeckt, 16 ft.
 46. Dulciana, 16 ft.
 47. Octave, 8 ft.
 48. Flöte, 8 ft.
 49. Gedeckt, 8 ft.
 50. Cello, 8 ft.
 51. Fagotta, 16 ft.

Piston Combinations (Adjustable and visibly affecting the knobs and tablets)—Five to swell with tremolo and harp. Five to great with tremolo and chimes. Five to choir with tremolo. Five to pedal (foot pistons) duplicated under great. Five above swell to affect all organs, tremolos and couplers.

ACCESSORIES—Coupler cancel (piston). Compound coupler cancel (piston). **PEDAL MOVEMENTS** (Pedals and Buttons)—Great to pedal, reversible. Swell to great, reversible. Swell to pedal, reversible. Choir to pedal, reversible. Sforzando. Great expression pedal. Swell expression pedal. Choir expression pedal. Balanced crescendo and diminuendo pedal.

Peabody Diploma Recital.

James W. Cheney, Jr., a pupil of Harold D. Phillips and a resident of Washington, D. C., gave the fiftieth diploma recital of the Peabody Institute of Baltimore, May 20, and the organ diploma was conferred on him May 28. Mr. Cheney's recital program was as follows: Sonata No. 1, in F minor, Mendelssohn; Romanza, Horatio W. Parker; Sonata in C minor, first movement, James W. Cheney, Jr.; Evening Song, Edward Bairstow; Sixth Symphony, Widor.

EDWIN ARTHUR KRAFT CALLED TO CLEVELAND

LEAVES ATLANTA IN FALL

Trinity Cathedral Will Duplicate Salary Received by Him as City Organist to Persuade Him to Return There.

Edwin Arthur Kraft has resigned as city organist of Atlanta, Ga., and has accepted an offer made by Trinity Cathedral, his old church at Cleveland, to return there in the fall. His resignation at Atlanta will take effect Oct. 1, causing a vacancy in one of the most desirable positions in the United States.

To persuade Mr. Kraft to return the people of the cathedral offered to duplicate the salary paid him by the Atlanta Festival Association to give the weekly concerts at the Auditorium armory. This therefore makes the Cleveland position one of the best in the United States and not duplicated outside a few churches in New York and possibly Chicago. He has made a contract to remain five years.

Mr. Kraft will continue his concert work, which will not be hampered by his church work. He will also teach.

Mr. Kraft has received what he considers a most interesting and original suite for the organ by Walter Edward Howe, organist of St. Paul's Episcopal church at Norfolk. This has been dedicated to Mr. Kraft by the composer. It consists of a prelude, a scherzo, an idyl and a finale.

LAWRENCE, MASS., OPENING.

Hammond Plays Three-Manual by Kimball, Smallman & Frazee.

Professor William Churchill Hammond gave the inaugural recital June 10 in the Lawrence Street Congregational church of Lawrence, Mass., on

a three-manual organ built by Kimball, Smallman & Frazee of Boston. This organ has thirty-seven stops and 2,118 pipes and there are the usual features found only in the most modern organs. The specification follows:

- GREAT ORGAN.**
- Open Diapason, 16 ft.
 - First Open Diapason, 8 ft.
 - Second Open Diapason, 8 ft.
 - Genshorn, 8 ft.
 - Gross Flöte, 8 ft.
 - Viol d'Gamba, 8 ft.
 - Octave, 4 ft.
 - Hohl Flöte, 4 ft.
 - Tuba, 8 ft.
- SWELL ORGAN.**
- Bourdon, 16 ft.
 - Open Diapason, 8 ft.
 - Aeoline, 8 ft.
 - Sallcional, 8 ft.
 - Voix Celeste, 8 ft.
 - Gedeckt, 8 ft.
 - Flauto Traverso, 4 ft.
 - Violina, 4 ft.
 - Dolce Cornet, 3 rks.
 - Contra Fagotta, 16 ft.
 - Cornopean, 8 ft.
 - Oboe, 8 ft.
 - Vox Humana, 8 ft.
 - Tremulant.
 - Vox Humana enclosed in separate swell-box inside the swell organ.

- CHOIR ORGAN.**
- Geigen Principal, 8 ft.
 - Dulciana, 8 ft.
 - Melodia, 8 ft.
 - Flute d'Amour, 4 ft.
 - Piccolo, 2 ft.
 - Clarinet, 8 ft.
 - Tremulant.

- PEDAL ORGAN.**
- Open Diapason, 16 ft.
 - Bourdon, 16 ft.
 - Dulciana (extension choir Dulciana, 8 ft.), 16 ft.
 - Lieblich Gedeckt (from Swell Bourdon), 16 ft.
 - Octave (from Pedal Open Diapason), 8 ft.
 - Flute (from Pedal Bourdon), 8 ft.
 - Trombone (extension Great Tuba), 16 ft.
 - Gedeckt (from Swell Bourdon), 8 ft.
 - Dolce (Choir Dulciana), 8 ft.

Professor Hammond's program consisted of these numbers: Overture in D major, Handel; Theme and Variations, Mozart; Benediction Nuptiale, Saint-Saens; Oriental Sketch, Bird; Toccata and Fugue, Bach; "Lamentation," Guilman; Spring Song, Holbrooke; Gavotte, Gluck; Caprice, Rubinstein; Melody, Grieg; Piece Symphonique, Grieg.

TO ESTIMATE the musical value of an organ by the number of pipes it

contains is like valuing a house from the number of its rooms.

¶ An organ of one hundred stops is not necessarily superior to one of thirty. No matter how large the instrument, a better full chorus effect can be had from 6 or 8 of its stops than from all of them at once.

¶ As for variety, the classic orchestra affords but six qualities of tone, yet owing to its mobility the range in tone color is infinite.

¶ So, in the organ, modern mechanical appliances governing control and expression have made it possible to avoid useless duplication of pipes and build a real organ at small cost—one that for both grandeur and variety would have required three times the pipework if built along old lines.

¶ The accompanying specification has been prepared by an expert, who will be pleased to answer any inquiries sent us concerning it.

SPECIFICATION

Two Manuals, CC to C4—61 notes.
Pedal, CCC to G—32 notes.

| Great Organ | | Swell Organ | |
|---------------------|-----|------------------------|-----|
| 1. Open Diapason | 8' | 6. Bourdon | 16' |
| 2. Clarabella | 8' | 7. Open Diapason | 8' |
| 3. Dulciana | 8' | 8. Clarabella | 8' |
| 4. Viol d'Orchestre | 8' | 9. Dulciana | 8' |
| 5. Flute | 4' | 10. Viol d'Orchestre | 8' |
| | | 11. Viol Celeste—T. C. | 8' |
| | | 12. Flute | 4' |
| | | 13. Tuba | 8' |
| | | 14. Vox Humana—T. C. | 8' |
| Pedal Organ | | Couplers | |
| 15. Quintaton | 32' | Sw. to Gt. | 8' |
| 16. Tibia Clausa | 16' | Sw. to Sw. | 4' |
| 17. Dulcet Bourdon | 16' | Gt. to Ped. | 4' |
| 18. Octave | 8' | Sw. to Ped. | |
| 19. Dulcet Flute | 8' | | |

Mechanical

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- Four Combination Pistons, Sw. Organ.
- Three Combination Pistons, Pedal Organ.
- Balanced Expression Pedal.
- Balanced Crescendo Pedal.
- Sforzando Pedal.
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**Auditorium in New York Store Scene
of Week of Recitals by Promi-
nent Performers—Directed by
Dr. William C. Carl.**

A festival of organ music was given in the Wanamaker Auditorium, New York, by artist students of the Guil- mant Organ School under the direc- tion of Dr. William C. Carl during the week of June 6, and was largely attended. The recitalists were T. Scott Buhrman, organist of the Scotch Presbyterian church, New York; Wil- lard Irving Nevins, organist of the Tremont M. E. church, New York; Roy Kinney Falconer, organist of the First Presbyterian church, Jersey City, N. J.; Harold Vincent Milligan, organist of the Fifth Avenue Baptist church, New York; Antoinette Varick Doughty, organist of the First Church of Christ, Scientist, Ridgewood, N. J.; Frederick Lewis Anthony, assistant organist of St. George's church, New York, and Mary Adelyn Vroom, organist of Grace M. E. church, Port Richmond, N. Y. Gordon Kahn, violinist, and Alexander Russell, accom- panist, appeared at each recital.

At the first concert, June 7, Mr. Buhrman played as follows: Scherzo, W. Stevenson Hoyte; Meditation, Frysinger; Fantasia, Saint-Saens; Reverie and Capriccio, from Sonata 3 (MS.), T. Scott Buhrman; Concert Rondo, Alfred Hollins; Pastorale, Op. 26, Guilman; Marche Militaire, Schu- bert.

June 8 Mr. Nevins gave the follow- ing: Sonata in C minor (Andante Maestoso and Allegro Risoluto), Sa- lome; Berceuse, Frysinger; "La Cin- quantaine," Gabriel-Marie; Fugue in G major, Bach; Scherzo, Becker; Ev- ensong, Easthope Martin; Menuet, Beethoven; Variations de Concert, Bonnet; Grand Choeur, Rogers.

Mr. Falconer on June 10 played: Toccata and Fugue in D minor, Bach; Romance, Friml; Legend, Martin; "Piece Heroique," Webbe; "Secret d'Amour," B. O. Klein; "Chanson du Soir," Martin; Sonata 6 (First move- ment), Guilman; Minuet, Handel; "Minuet a l'Antico," Seeboeck; Grand March from "Aida," Verdi.

The following was Mr. Milligan's program: Sonata in A minor, Borow- ski; Gavotte, Handel; "The Little Shepherd," Debussy; Prelude in C sharp minor, Rachmaninoff; Inter- mezzo, Callaerts; Offertoire, Cantilene and Grand Choeur, Rogers; "To a Wild Rose" and "A Deserted Farm," MacDowell; "Jubilate Deo," Silver.

Pearson Goes to Bristol, Va.
Henry Ward Pearson, dean of the conservatory of music at Owensboro College, Owensboro, Ky., has accept- ed the position of head of the musical department of Sullins College, Bris- tola, Va., and will begin his work there in September. Mr. Pearson will spend the summer at Brasher Falls, N. Y.

JENKINS RECEIVES ORDERS

Möller Representative Does Large Business in First Month.

William M. Jenkins, factory repre- sentative for M. P. Möller, Hagers- town, Md., with headquarters in St. Louis, has closed contracts for a number of instruments, among the latest being those for the Methodist church of Braymer, Mo., and the Presbyterian church of Clinton, Ind., and a beautiful residence organ with automatic roll features for Charles N. Wheeler of Peoria, Ill. Mr. Jenkins has also been awarded two other con- tracts, which he will give in detail for the next issue of The Diapason. Mr. Jenkins took charge of the Möller in- terests in his section of the country only a month ago.

Kearny-Arlington Election.

The annual business meeting and election of officers of the Kearny-Arlington Organists' Club of New Jersey was held May 13 at the home of John V. Pearsall, the president, in Arlington. Officers were chosen as follows: Pres- ident, Mr. Pearsall; vice-president, Lester B. Major of Arlington; secre- tary and treasurer, Fred Harris of Kearny; chairman of program com- mittee, J. B. Riley of Brooklyn. A talk on the scope of musical educa- tion in the public schools was given by Mr. Pearsall, who is musical direc- tor of the Kearny public schools. The club adjourned until September.

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ESTABLISHED 1863

THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, JULY 1, 1915.

CRITIC OF LOUD PLAYING

There is much truth in what the archdeacon of the Yukon, the Rev. Hudson Stuck, D. D., F. R. G. S., says in the Churchman of the loudness of organ music in many churches. He found, according to his opinion, that organists drown out the voices of soloists and congregations alike. So often we have heard an organist who felt, or at least indicated by his registration that he felt, that the instrument must predominate over singers, singly or en bloc, and that his playing was the first and most important thing to be heard. It is the same with many of the best orchestras when they accompany soloists. But in leading congregational singing it is the duty of the organist to make himself heard and we cannot subscribe to the idea that there must be only enough of the instrumental in the hymns to cover the defects of the voices. There is nothing grander in a church service than powerful singing by the entire assemblage, led inspiringly and authoritatively by an organ of pronounced strength.

Nevertheless, what the clergyman from the far north says is interesting and we therefore quote as follows:

On the Sunday before Christmas I found myself in New York without any preaching engagement at night. Promising myself the unwonted pleasure of going to church, I walked up Fifth avenue to St. Thomas, only to find the church closed. The walk was not lost labor—the pleasure of gazing upon the most beautiful building in New York had often drawn my steps that way when it was out of my way. But I wanted to go to church, and presently found myself in a Presbyterian church, not—well, certainly not a hundred miles off.

The service was a carol service, and here also the organist was as completely the lord and master of all the music as the czar is the autocrat of all the Russias. Occasionally a few vocal notes escaped his vigilance, but not for long. I recalled the story of the verger at Westminster, of whom the new dean inquired if people ever came there to say their private prayers. "I cotched one of 'em at it once, sir," he replied. The organ was increased in the usual provoking way whenever the voices threatened to become plainly audible, and was reduced always a little behind the reduction of the singing.

At last the program reached "Hark, the Herald Angels Sing!" and I promised myself the pleasure of hearing that stirring Christmas hymn. But I heard it only in spots, and in those spots only, I think, because the organist was not quite quick enough with his combinations. When the full volume of the well-trained choir poured forth, he poured forth organ accordingly. When the people began to join in, he coupled the great to the swell. When they grew louder at each repetition of the refrain he coupled up great and swell and choir and solo organs and everything else he had in his box of whistles and threw them all wide open.

Even then I thought we might drown him, for the peeps by this time were singing lustily and with a good courage. But the resources of civilization were not yet exhausted; he had reserves hidden behind those glided pipes I know not of. In the last refrain, when the voices rose clear and jubilant above all the whistles in the kist, he pulled out a tuba mirabilis, or whatever the blatant, strident thing is called that boasts a wind-chest of its own with a pressure of thousands of pounds to the square inch, and was easily victorious and triumphant over everybody.

BAN ON FAIR ORGANISTS

Some time ago we had occasion to criticize in our humble way what we and many others considered errors on the part of the musical management of the Panama-Pacific exposition at San Francisco. When the job was

done we felt that we could give that matter a rest, but there seems to be no chance even in this warm weather, for when we hear that women organists are barred from the organ at the exposition, regardless of their ability, even when they have such innocent intentions as to play for the choirs they accompany every Sunday, it is difficult to keep silence, even in the face of the ominous hints coming from San Francisco that someone in New York or elsewhere is trying to blackmail the powers at the fair.

It is not necessary to defend Mrs. Katherine Howard Ward's playing. Everyone who has heard her knows there are few masculine organists who can play better, and the positions she holds and has held with great success for a long time indicate that even the exposition on the Pacific coast is in no way beyond her scope as a performer on the organ. To bar her and all other women of equal ability and reputation from being heard in Festival Hall is so absurd that it makes the whole exposition management subject to just ridicule. The whole story, which began by having a foreign organist design the console and then having this organist engaged for an overwhelming majority of the concerts at San Francisco, down to the ban on women, is inexplicable to us in our simple way of thinking.

We sincerely hope that these few words will not provoke any charges of attempted blackmail from the other side, and to forestall anything so unpleasant let us say that we never even heard of the one organist who is said to have started all this feeling against the musical department of the San Francisco fair because he is said to have failed to obtain an engagement.

Legitimate Organ Music.

Kansas City, Mo., June 1, 1915.—Editor of The Diapason: It has occurred to me that it would be very interesting as well as instructive if we could have a discussion in your valuable paper on the subject: "Legitimate Organ Music."

There seems to be a difference of opinion among organists as to what is legitimate organ music. A well-known organist of national reputation said to me recently: "There is no finer organ music written than Wagner." Other organists would like to confine their programs to Bach and Widor if the public would "stand for it." Others rule out all arrangements and adaptations, while still other organists of note use many arrangements. So, then, what is legitimate organ music?

I have a fondness for adapting things for the organ. Some years ago I played Meyer Helmund's "Serenade Rocco," which I had adapted—and it proved to the audience one of the most pleasing numbers. Yet I have my doubts as to its being "legitimate."

If you can publish in your paper opinions of different organists on the subject I believe it will be much appreciated by all organists. Yours very truly,

LAWRENCE W. ROBBINS.

Sees No Use or Excuse.

Los Angeles, Cal., June 3, 1915.—Dear Mr. Editor: Just a line to back up Mr. A. S. Gibson's letter in regard to improvisation in last month's issue. There is no earthly use or excuse for improvising other than as he suggests.

R. S.

Robbins Presents Pupils.

Lawrence W. Robbins, Kansas City, Mo., gave a recital at the Howard Memorial church June 8, presenting five of his pupils. Two of them—Miss Ruth Cornell and Miss Frances Donovan—are organists and the organ part of the program was:

Prelude and Fugue, E minor, Bach; Prelude and Fugue, F major, Bach—Miss Donovan.

Suite in G, Rogers—Miss Cornell. "Chant de Bonheur," Lemare; Springtime Sketch, Brewer; "Rosary," Nevin; Spring Song, Mendelssohn—Miss Donovan.

Piano and Organ—"Kamenoi-Ostrow," Rubinstein—Miss Chaffee and Miss Cornell.

Prelude and Fugue, C minor, Bach; Offertory ("Last Hope"), Dunham; "Murmuring Zephyrs," Jensen; Fugue, G minor, Bach—Miss Cornell.



"ORGAN ALBUM OF FIFTEEN SELECTED PIECES FROM THE WORKS OF ALEXANDRE GUILMANT," edited by Dr. William C. Carl, published by Schott & Co., London.

When Schott & Co. contemplated issuing in new form a selected group of pieces from the many organ works of the late Alexandre Guilmant, they naturally selected William C. Carl to be their editor; his life-long friendship with the great French master, his intimate knowledge of the material available, his championship for many years of the cause of modern French organ music in America and his knowledge of the conditions here and of American organs, all combined to fit him for the task. The first volume of the series has just appeared and will be welcomed everywhere as one of the most valuable additions to the organists' library that has been brought out in several years.

The pieces chosen are from the less difficult works; every one of them is within the capabilities of any good organist and within the power of any two-manual organ, while their beauty and charm are worthy of the greatest possible art from both performer and instrument. Another quality which makes the volume of value to the organist is that every one of the pieces is suited for church use. So many volumes and collections of this kind contain at most four or five pieces fitted for the church service, while the remainder are available only at the infrequent recital. To be sure, many of these morceaux are worthy of a place on the most exacting recital program, yet they are of a distinctly churchly character. Through all of them breathes the charm of a calm and lofty spirit—a spirit contemplative and serene untroubled by the restless striving of his contemporaries, unperplexed by the problems of modernity.

The fifteen pieces in the first volume include some of the best-known and best-loved favorites and several that will be novelties even to those most familiar with the Guilmant repertoire. Among the former are the "Elevation in A flat," the ever-popular "Scotch Carol" (which, by the way, is not really a carol at all, but an old Jacobite hymn) the "Pastorale in A" (12-8 time), of the purest and serene, one of the earlier pieces; the Adagio from the Third Sonata in C minor, the best movement of the sonata, and the sonorous paraphrase on "See, the Conquering Hero Comes," from Handel's "Judas Maccabaeus." There is also a "Communion in A flat" (Opus 74), dedicated to Dr. Carl, an "Impression Gregorienne," a piquant "Melody in G major," and a number of "Preludes" and "Offertories" of a type of piece in which this composer is especially at home.

The typography of the volume is excellent and the registration and marks of expression have been carefully and skillfully indicated by Dr. Carl, who accomplished much of this work in Europe last summer at the time of the outbreak of the war which sent most Americans scurrying homeward on the first available ship. The other volumes of the series will be awaited with the greatest anticipation.

"A PRAYER IN TIME OF WAR," anthem for bass and alto solo and chorus, by Clarence Dickinson, published by H. W. Gray Company, New York.

An especially timely work is this anthem from the pen of the organist of the Brick church, New York. The words of the prayer, which are prose, are treated by the composer in a chant-like, rather than melodic, style, and the choir which attempts to "sing" the piece will not extract the true flavor and effect. Except for this fact, the work is not difficult and is within the power of any choir that can present the words intelligibly. There are several misprints, the result no doubt of hasty preparation, but they will be obvious to the singers and will not cause undue trouble.

"CONCERT FANTASIA," by Roland Diggle, published by White-Smith Music Publishing Company, New York.

A concert piece in the form of theme and variations in which the ingenuity of the composer succeeds in extracting interest and variety from a rather trite and unpromising theme. It is thoroughly organistic and will display to the utmost all the variety of which an organ is capable. In the first variation the theme appears in the pedals, accompanied by smoothly flowing counterpoint on the manuals; the second variation gives the melody to the clarinet; the third is a bold and military trumpet solo; the fourth a quiet pastorello, utilizing the oboe; the fifth for solid diapasons; the sixth a quiet lento movement in minor and the seventh a fugal exposition at the climax of which a phrase from "I Know That My Redeemer Liveth" is announced by the tuba. The conclusion is for full organ, ending with the first phrase of "Adeste Fideles." The piece will be a "grateful" one for the organist, as it presents no technical difficulties and is full of effective contrasts.

"SICILIANO," by Henry S. Fry, published by White-Smith Company, New York.

A characteristic piece calling for well-voiced reeds; somewhat lacking, perhaps, in variety, but the limitations are in the form rather than the composer and the contrast of other distinctly different pieces on a well-made program will heighten its effect. There is some coun-

terpoint for eight and four-foot flutes that "points up" the melody effectively.

"A MEMORY," by James R. Gillette, published by Theodore Presser, Philadelphia.

A quiet piece of an introspective character, making good use of the softest string tones and oboe; an opportunity is given for chimes, although they are not a necessity, and the principal melody on its second appearance is accompanied by arpeggios, which with sixteen four and two-foot tone produce the familiar "harp" effect. The piece is very easy.

"PASTORAL SCENE," by J. P. Ludebuehl, published by Theodore Presser, Philadelphia.

The childlike character of this composition indicates that it is intended to be a "teaching piece." Its value as a study in legato playing and first steps in registration is much greater than its musical interest.

"ANDANTINO IN G MINOR" and "VERSET IN F MINOR," by Cesar Franck, published by Oliver Ditson Company, Boston.

A reprint by the Ditson Company of two familiar pieces by the French master. They are edited by Dr. C. W. Pearce and Edward d'Evry and the editions are in every way praiseworthy. It is to be hoped that they will prove to many American organists an introduction to the work of Cesar Franck, whose influence on the music of today, especially the best organ music, is incalculable.

"SPRING RAPTURE," A Cantata for treble voices, by Harvey B. Gaul, published by C. C. Birchard & Co., Boston.

Dedicated to the department of music in the public schools of Pittsburgh, this cantata was sung in that city recently by a chorus of 600 children. To write music for children's voices which shall be interesting musically and yet remain within the well-defined limits of expression and technique is no easy task, and it is a pleasure to record the admirable success the composer has achieved. The harmonic variety is supplied largely by the piano accompaniment, the voice parts being easy and singable for any well-trained group of children; at the same time there is constant variety and contrast and the musical effects produced are remarkable for the simplicity of the means employed. The "libretto" is by Nelle Richmond Eberhart, whose name has become familiar to music-lovers as the author of the lyrics of many of Charles Wakefield Cadman's songs. The words of "Spring Rapture" are the work of a practiced and skillful hand and furnish the composer with the proper framework for his inspiration; they recount the coming of spring, driving away the ice spirits and bringing warm winds and rains. There are no solo parts, the voices of the ice spirits, cloud spirits and voices of the spring being sung by subdivisions of the chorus; the composer has requested that where subdivisions of the chorus will break the continuity of the whole work, the whole chorus be used. There are never more than four parts and the voice writing is not complicated. The performance of this work should prove a distinct pleasure to the listeners and a benefit to the chorus giving it as well. The whole work probably would not exceed twenty minutes in presentation.

"WILLOWS," by Roland Diggle, published by the John Church Company, New York.

A tender and appealing melody for the oboe and "gedack." [Editor The Diapason: Please excuse spelling; it is the publisher's, not mine.] The middle section is a plaintive melody for the orchestral oboe, in the key of the relative minor. It would seem that a more contrasting middle section would have improved the composition by adding variety and interest; the material is good in itself although the second melody is hardly equal to the wistful delicacy of the first theme, but one cannot avoid the feeling that Mr. Diggle hardly lived up to the beauty of his inspiration. The piece will be effective largely according to the voicing of the more delicate stops of the organ on which it is played.

"ROMANCE SANS PAROLES," by Charles Davidoff, published by Oliver Ditson, Boston.

A piece of salon music successfully transferred to the organ by Gottfried Federlein. It requires a good stop for the melody and a certain deftness to obtain its proper value, but it is not difficult and is of a superior quality to much of the music of a lighter order written for the organ. It does not belong in the cabaret, but its outstanding melody will make its appeal to the public spontaneous and effective.

"WIEGENLIED," by F. Flaxington Harker, published by Oliver Ditson Company, Boston.

It is surprising how many good lullabies and cradle songs are written for the organ. There seems to be something in the character of the instrument almost fatally inducive to slumber, not only on the part of the auditors, but, alas! only too often by the performer as well. Indeed, the writer has known more than one recital where the whole program seemed to be one long "wiegenlied" or "berceuse," where the well-upholstered pews, the dim lights and the bad acoustics all contributed to the placidity of the dozing audience. Mr. Carnegie is reported to awaken every morning to the sweet strains of organ music, but Mr. Carnegie has retired from active life and doesn't have to get up until he wants to, anyway. This particular cradle song by Flaxington Harker is an especially good one and will be of value not only on recital programs, but under another name on service programs as well.

SALT LAKE CITY PROGRAMS

Daily Tabernacle Recitals Attract More Tourists Than Usual.

The Mormon Tabernacle organ at Salt Lake City is in daily use again for recitals, with the new console, and the rush of tourists to the Pacific Coast is attracting more than the usual number of people who stop on the way to hear John J. McClellan and Messrs. Kimball and Cannon, his assistants. Recent programs have been as follows:

June 7—(Assistant Organist Tracy Y. Cannon at the organ)—Fantasie in G minor, Bach; Elegy, Gibson; Prayer, Lemmens; An Old Melody, Arranged by Performer; Marche Religieuse, Merkel.

June 8—(Organist J. J. McClellan at the organ)—Excerpts from Richard Wagner, Arranged by Performer; Cantilene, Hawley; "Vision," Rheinberger; Romance in D flat, Lemare; An Old Melody, Arranged by Performer; Largo from "New World" Symphony, Dvorak.

June 9—(Assistant Organist E. P. Kimball at the organ)—Sonata in A minor (first movement), Faulkes; Love Song, Nevin; "Rosary" (by request), Nevin; Minuet, Boccherini; An Old Melody, Arranged by Performer; Triumphant Procession from "Naaman," Costa.

June 10—(Assistant Organist Tracy Y. Cannon at the organ)—Priere-Of-fertoire, Devred; Spring Song, Hollins; Berceuse, Ilinsky; "Chorus of Angels," Scotson Clark; An Old Melody, Arranged by Performer; Grand Choeur, Bossi.

June 11—(Assistant Organist E. P. Kimball at the organ)—"Chorus Magnus" ("Hosannah"), Dubois; Revery, Noble; Prayer, St. Clair; "Villanelle," Merkel; An Old Melody, Arranged by Performer; Religious March on themes from "Lohengrin," Wagner-Dubois.

FREDERICK SHORT'S CAREER

Organist in England at the Age of 10—Tribute by New York Church.

The Diapason has received from W. A. Braithwaite, representative of the Hook & Hastings Company in New York, an interesting copy of the bulletin of the Church of St. Ignatius Loyola, in which a tribute is paid as follows to the organist, Frederick Short:

In reply to many inquiries about our brilliant young organist, we give the following sketch of Mr. Frederick Short: He was born at Birmingham, England, in September, 1890. At the age of 8 years he was able to play with marvelous correctness Mozart's sonatas. At 9 he gained his certificate for pianoforte playing from Trinity College and Victoria College, London. After studying the organ for one year he entered the examination of Trinity College for the intermediate organ certificate, which he won, also receiving a medal as a mark of distinction. The following year, when he was but 10 years old, he acted as organist of St. Michael's church, Birmingham, playing among other difficult music Haydn's "Imperial Mass." In October, 1906, he was appointed organist of St. Mary's, Harborne, Birmingham (Passionists)—being the youngest organist in the British Isles—and here remained for eleven years, until coming to this country. In May, 1903, when 13 years of age, the lad gave six organ recitals at the Bingley Hall exhibition, eliciting the highest praise from the audience and the critics. During the next two years Master Short gave over one hundred recitals in England and Scotland.

The red-letter day in the life of Mr. Short was his recital at the age of 11 years at Central Hall, Birmingham, before an audience of 3,000 people, under the distinguished patronage of the Countess of Warwick and the late Hon. Joseph Chamberlain, M. P., and the lord mayor of Birmingham.

Mr. Short comes of a musical family. His grandfather, Joseph Short, was appointed by Pope Leo XIII. to assist in the revision of a set of liturgical laws for the guidance of Catholic composers and choirmasters throughout the world. He was the only Catholic in the British Isles to receive this honor.

Mr. Short is as amiable as he is talented. The choir boys like to work with him and for him.

DEALS BY HILLGREEN-LANE

Number of Organs Completed in Last Month—New Contracts Made.

During the last month Hillgreen, Lane & Co., of Alliance, Ohio, completed organs in Grace M. E. church, South Bend, Ind.; Plymouth Congregational church, Cincinnati; the First M. E. church, Plymouth, Ind.; the Maxine Theater, Detroit, Mich.; Harry's Theater, Port Huron, Mich.,

and the First Presbyterian church, Southport, Ind. Contracts were made for the installation of organs in the Hammond Avenue Presbyterian church, Superior, Wis.; Bethany Lutheran church, Axtell, Neb.; the Swedish Evangelical Mission church, Des Moines, Iowa; the First M. E. church, Martins Ferry, Ohio; St. Mark's Episcopal, Hope, Ark., and the Dixie Theater, Galveston, Tex.

RENE L. BECKER IN NEW POST

Goes to Alton, Ill., to Play in Cathedral and on Theater Organ.

Rene L. Becker has been engaged to play the new Gratian organ in the Hippodrome Theater at Alton, Ill. Mr. Becker resigns his position as organist of St. Peter's cathedral at Belleville, Ill., to accept this post. He will also step into the position of organist at SS. Peter and Paul's cathedral, Alton. Mr. Becker is an organist and composer of national reputation.

Give Credit to Mrs. Mills.

Mrs. Wilbur Thoburn Mills of Columbus, who played at the Mount Vernon, Ohio, May festival, received this tribute from one critic there:

"It is felt that the success of the May festival is due in a large measure to the compelling musicianship of Mrs. Wilbur T. Mills. Her organ work in the 'Creation' and 'Hymn of Praise' has been judged by competent critics as magnificent. Mrs. Mills has been the guiding soul of every measure of music sung, and whenever there was the slightest tendency on the part of artists or chorus to diverge from the notes or tempo she has carried them through. Evan Williams paid her every possible compliment and stated that for him to bring his own accompanist here when Mrs. Mills is available had been a waste of money."

Robyn for Rialto Organist.

Alfred G. Robyn, composer and organist, has been engaged as the organist of the Rialto Theater, the transformed Victoria, in New York, which is to be reopened as a movie house.

To Sell Brown Organ Factory.

Wilmington, Del., June 14.—Herbert Ward, trustee for the estate of John Brown, deceased, will sell the Brown organ factory in this city July 6. Creditors must file their claims against the estate before July 7.

Trip by Edward Kreiser.

Edward Kreiser opened a Möller organ in the Central Christian church of Spokane, Wash., May 21, playing recitals Friday, Saturday and Sunday (afternoon), besides playing for the regular services. Mr. Kreiser went on to the coast, visiting the fairs both at San Francisco and San Diego.

BUILT BY GRATIAN COMPANY.

Twenty-Eight-Stop Organ Completed at Alton (Ill.) Factory.

The new Gratian Pipe Organ Company of Alton, Ill., has completed an organ of twenty-eight stops for the Hippodrome at Alton and is busy with other work. J. W. Gratian is a veteran organ builder and associated with him are his sons, Warren and Elwood.

Mr. Gratian claims an improvement in the wind chest of his instruments. He has been working on the idea for more than two years. Mr. Gratian

erected many of the organs in Alton. For a few years he traveled for the Estey Company, but last fall he and his sons incorporated the new concern and began to build their first instrument.

Kinsey Manager of College.

Carl Kinsey, who recently resigned from the secretaryship of the Apollo Club in Chicago, has announced his acceptance of the position of vice-president and manager of the Chicago Musical College. Mr. Kinsey is organist of the First Congregational church of Oak Park.

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WILL HAVE TWO CONSOLES

**One To Have Automatic Player in
Home of Waldron Williams at
Rye, N. Y.—Ingenious Ideas
in Piston Combinations.**

Contracts recently closed by J. H. & C. S. Odell & Co. of New York are for organs to be built on their new electro-magnetic system for the residence of Waldron Williams, Rye, N. Y., and for the Greenwood Baptist church, Brooklyn. The former instrument will be installed in chambers especially built for it, with a view to obtaining the maximum efficiency in expression control of the swell and choir divisions. It will also be equipped with an electric self-playing attachment. The specification follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft.
 2. Gamba, 8 ft.
 3. Melodia, 8 ft.
 4. Dulciana, 8 ft.
 5. Harmonic Flute, 4 ft.
 6. Principal, 4 ft.
 7. Horn, 8 ft.
- SWELL ORGAN.**
1. Bourdon, 16 ft.
 2. Open Diapason, 8 ft.
 3. Stopped Diapason, 8 ft.
 4. Salicional, 8 ft.
 5. Vox Celestis, 8 ft.
 6. Rohr Flöte, 4 ft.
 7. Oboe, 8 ft.
 8. Vox Humana, 8 ft.
- CHOIR ORGAN.**
1. Concert Flute, 8 ft.
 2. Dolce, 8 ft.
 3. Quintadena, 8 ft.
 4. Flute d'Amour, 4 ft.
 5. Clarinet, 8 ft.
- PEDAL ORGAN.**
1. Sub Bass, 16 ft.
 2. Bourdon, 16 ft.
 3. Violoncello, 8 ft.

The piston combinations are to be adjustable at the organ bench to three positions—"on," "off," "neutral" and moving stop registers. The console will be detached and movable. This automatic console will be entirely distinct from the manual console and will contain all necessary electric and mechanical devices for its complete operation.

The organ for the Greenwood Baptist church will be a two-manual of twenty-one stops, as follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft.
 2. Major Diapason (leathered), 8 ft.
 3. Gamba, 8 ft.
 4. Dulciana, 8 ft.
 5. Melodia, 8 ft.
 6. Harmonique Flute, 4 ft.
 7. Octave, 4 ft.
 8. Trumpet, 8 ft.
- SWELL ORGAN (Enclosed).**
1. Bourdon, 16 ft.
 2. Open Diapason, 8 ft.
 3. Salicional, 8 ft.
 4. Aeoline, 8 ft.
 5. Vox Celestis, 8 ft.
 6. Stopped Diapason, 8 ft.
 7. Rohr Flöte, 4 ft.
 8. Oboe, 8 ft.
 9. Vox Humana, 8 ft.
 10. Horn, 8 ft.
- PEDAL ORGAN.**
1. Open Diapason, 16 ft.
 2. Bourdon, 16 ft.
 3. Gedeckt, 16 ft.

There will be three "visible" piston combinations for each manual and four pedal "full organ" combinations, "non-visible," as follows: 1. All strings. 2. All flutes. 3. All diapasons and reeds. 4. Release. Each will put on the appropriate couplers. In operating pedal pistons all stop action is automatically cancelled, thereby allowing the performer to prepare in advance and while playing any combination desired, which may be brought into operation at the desired moment by pressing release piston.

In tubular pneumatic work (Odell patent vacuo-exhaust system) the Odell company is building organs for the Presbyterian church at Westtown, Orange County, N. Y., and for St. Joseph's Seminary, Troy, and recently completed a tubular-pneumatic for the Masonic Temple at Haverstraw, N. Y.

Treadwell Opens Möller Organ.

Robert Morris Treadwell of New York gave the opening recital May 13 on a two-manual organ built by M. P. Möller for the Mountain Lakes church and gave this program: Fanfare, Lemmens; "Peer Gynt" Suite, Grieg; Sextet from "Lucia di Lammermoor," Donizetti; Cathedral Prelude and Fugue, Bach; Allegro Maestoso, Sonata 3, Guilman; "Evensong," Johnston; Offertoire in D flat, Salome; Coronation March from "Le Prophete," Meyerbeer.

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Prejudice versus Progress

By W. E. Woodruff

Editor of The Diapason: The musical world is obsessed with its prejudices. We may be thankful that the conservatives have not always had their way, or today we should not be in tonal opulence orchestral beyond the orchestra of Haydn and Mozart. Those familiar with musical history will easily remember how the introduction of new tonal contrivances has been sneered at and fought. And yet the four-string instruments have supplanted the six-string and the extension of string "usage" has resulted. The best progress of the greater number has fortunately ruled in the world of music, despite its ultra-conservatism. Nil desperandum, which my classic friends will remember means "It ought to be despaired as to nothing!"

Ultra-conservatism and ultra-radicalism have both their smudgy pages. The world has managed, as we believe, to select the worthy and discard the other. When military bands began to heap into the tonal mass too much sixteen and thirty-two-foot reed tone with their absurd and cacophonous grunting in detached accompaniment, we rebelled. But now a good average has been reached and a better blend is the record of the present and the promise of the future. Recall the history of the brass instruments—how they have been introduced, and either retained or discarded, as the ultimate musical taste for tone dominated the situation.

All this reflection comes to me as I read again the article on organ consoles printed in The Diapason recently, and from a non-professional organist. A view from the non-professional is likely to be as valuable as from the professional, since generally speaking we might observe that he is less prone to prejudice. Organ players are filled with endless chimeras, subtle prejudice, prejudice born of financial, artistic and uncourageous qualities. The changed and changing tonalities of organs have been furiously attacked and partisans, progressives and reactionary, have never come within a mile of agreement. Likewise as to consoles of organs and general means of mechanical control. We shall always have the progressives and we shall always have reactionaries, from cellar to garret, from kitchen to cathedral—in all concerns. It is human nature.

But in all this wide divergence of view the general trend has been progressive and wholesome and healthy, and toward safe and sane development. Had the reactionaries and ultra-conservatives controlled all along we should still be praying people to come and hear organ recitals as turgid as the mud of the Tiber, and lacking adequate and picturesque string and reed voices, lacking the very means to teach the value and luxury of tone quality. To confine the modern organ to the tone values and groupings of thirty years ago would be to cheat the sensitive ear out of half its ecstasy, and practically speaking to postpone indefinitely the day of the organ's triumph as a wide and eloquent educator in tonal shadings and qualities.

Had we confined ourselves to the old-fashioned tracker organs with the dread weight of couplers we should still be hearing Bach played with a sense of a shredded army after a thirty-mile march and transcriptions given to us without much hint of their tonal glory. The world is moving. Let us be thankful, and, if possible, patient.

American organists are not yet a unit in praise of and belief in the great strides their own builders have made in the last decade or two decades. No longer have we to linger in the dreamy vaults of an English cathedral to hear the big, wide inharmonic, solid "English" diapasons. No longer must we fare to the Madeleine or Notre Dame or elsewhere to hear the crying and crimson glory of the reeds. And we may hear in American

organs bodies of strings so intimately suggestive that we can with great difficulty distinguish a solo violin from the organ string accompaniment thereto. Now if we can have all these things and still preserve the stratum of inharmonic organ tone, why not have them? If without sacrificing our mutton and beef we can have entrees, dainty salads and, mayhap, a dessert, why not have them all?

A young organist said to me not long ago that he absolutely preferred a certain type of organ of the vintage of about 1885-90 to the better-voiced, more characteristic richness of modern differentiation in tone; that he preferred the older type of console and straight pedal board; draw stops instead of tablets and, mirabile and horrible dictu, the tracker action! Can you beat that, or "tie" it? This taste preferred the standard military band tonal ensemble to the orchestral as to color shades, and, like the Chinese laborer, this young man would prefer to lift wheelbarrow and all, and carry the load, rather than employ the wheel and handles. There's no accounting for taste or for the lack of it.

Now recently we were told that in the preference of a non-professional organist the San Diego stop tablet console was objectionable; in other words, that he preferred reaching to touch all the stops and couplers a total distance from his playing fingers of, say, sixty feet to the easier distance of twenty feet; that he would rather reach out at arm's length, withdraw his gaze from the music, find his stop in its forests of knobs and pull it than to keep his eye on the music, to touch the tablets in his line of vision and register with three times the speed and easeful fluency. Of course there is no accounting for taste. But it is safe to say that with the modern tablets three times as many registrative changes could be effected in a given episode as with the other system, and without distracting so much attention from the manuals. The question of the stop tablets as against the stop knobs is practically a question of mathematics and measurements. One requires so much movement; the other three times that movement.

It would be easy to calculate the wide difference in registrative ease and fluency. But again this organist essays the Panama-Pacific organ, where the stops judging from San Diego, are more to his liking. Here, as an organist of average height sits playing, he must not only turn sideways but must actually reach up for the highest stops to the level of his head! The writer referred to remarked that he felt "shut in." And I should think he might. The two types represent the extremes as applied to a big organ and he was satisfied with neither. What, then, does he want, and what does his brother who reads and sympathizes want? The only thing I could think of would be a mechanical telephonic arrangement by which, while playing, he might whisper telephonically: "Tuba on solo," "strings on swell," "heavy reed pedal," "thirty-two foot pedal," etc., etc., and have the instrument willingly effect the changes. Thus the angled forest of sprouting stops would be removed and he would not be shut in. Nor would he be confounded with "lack of balance" in working the tablets. Balance! If a player reaches high as his head and full length of arm to draw stops and can retain his balance, how on earth can he lose balance if he reaches directly in front and only one-third as far?

As to being shut in, compare the picture The Diapason has printed of the Panama-Pacific console with, say, 114 stops, and that of the Mormon Tabernacle with 120, and note how in the latter no long reaches are required and there is no possibility of feeling or of being shut in.

And yet another who is to my mind

wickedly reactionary as to consoles told me with solemn reluctance that no doubt the world was coming to the stop tablets. And there is hardly any doubt that he is right—because of the easy mathematical demonstration of the stop tablet form's ease of control. The other thing needed to deepen conviction is an acquaintance with the modern type. Conversion hardly ever fails if one has had a fair chance to compare both and if he goes into the investigation with a fair mind.

As to tonal groups and blends and upbuilds—what's the use of prolonging that discussion, for if a hundred different people will have a hundred opinions about a singer, a violinist, a director, how can we expect that there shall be any considerable unanimity about tone qualities? Conversion to orchestral tone, added to the solid fundamentals, is a matter of education, of participation, of hearing, of ear sensitiveness. And no preponderating proportion of organists can boast of tonal finesse as applied to orchestras. The organist often is, and more often should be, a man whose ear has been attuned to and wooed by the blend and quality of a magnificent symphony. Else his tonal sense is inchoate, and without much exploitation of tone, likely to be hopeless.

CLOSES ITS FIRST DECADE

Hausmann Company Marks Anniversary by Enlarging Factory.

The Otto Hausmann Pipe Organ Company of Milwaukee has closed its tenth year in the building of pipe organs. The company reports 1914 was the banner year. It built for the following in 1914:

Holy Trinity church, Madison, Wis.
First Episcopal church, South Milwaukee.

St. Paul's church, Lake Mills, Wis.
Trinity church, Fort Wayne, Ind.
Holy Redeemer church, Madison, Wis.

St. Mary's, Marathon City, Wis.
St. Barnabas' church, Mazomanie, Wis.

St. John's, Loyal, Wis.
Trinity, Morrisonville, Wis.
St. Paul's, Mineral Point, Wis.
St. Jerome's, Columbus, Wis.
St. Aloysius', Sauk City, Wis.

The company is erecting an organ at Cross Plains, Wis. It is working full time with a number of orders on hand, and is building an addition to its factory to make more floor space.

Rebuilds Old Organ in South.

C. E. Grant of Portsmouth, Va., has just completed the reconstruction of an organ built before the civil war and installed it in the Mount Lebanon A. M. E. Church at Elizabeth City, N. C. The organ was on only two-inch wind, but its tones penetrated a building large enough for a three-manual. The pipes were revoiced, the bellows and valves were re-leathered and a Grant fluctuator was added. The case was refinished in white enamel and gold.

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THIRTEEN CONTRACTS MADE

Hall Company Has Large Number of New Orders from Churches.

During the last month the Hall Organ Company closed thirteen contracts and the New Haven plant is exceedingly busy. The following is the list of contracts:

- Holy Advent Episcopal, Clinton, Conn.
- Holy Trinity Episcopal church, Swanton, Vt.
- St. James R. C. church, Danielson, Conn.
- Saered Heart church, Wauregan, Conn.
- First German Baptist church, Newark, N. J.
- First Baptist church, Elmhurst, L. I.
- St. Luke's Episcopal church, Worcester, Mass.
- Congregational church, West Roxbury, Mass.
- Swedish Congregational church, Brockton, Mass.
- Congregational church, Carrington, N. D.
- Congregational church, Windsor, Conn.
- West Congregational church, Portland, Me.
- First Baptist church, New London, Conn.

Recital by Stead's Pupils.

Mrs. C. G. Steinhardt, Miss Lucile Saville and Fred Doht gave an organ recital under the direction of Franklin Stead, director of the Peoria Musical College, May 31, in the recital hall of the college building. The organ selections played were:

- Sonata, No. 4, Mendelssohn—Mr. Doht.
- Fugue, G' minor, "The Greater," Bach—Mrs. Steinhardt.
- Sonata, E flat, Buck—Miss Saville.
- "Song of Sorrow," Nevin; "Will o' the Wisp," Nevin; "Marche Religieuse," Guilman—Mrs. Steinhardt.
- Toccata, Bartlett—Miss Saville.
- "The Little Shepherd," Debussy; Symphonic Fantasia, Cole—Mr. Doht.

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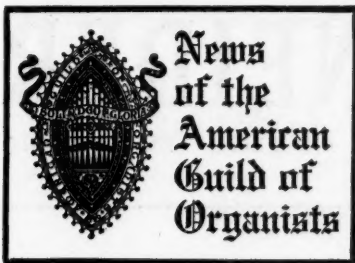
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News of the American Guild of Organists

Headquarters.

At the monthly council meeting held June 1 the following were present: Messrs. Andrews, Milligan, Wright, Munson, Norton, Brewer, Elmer, James, Demarest, Buhman, Coombs. It is proposed that all new members of the guild shall pay an initiation fee of \$2 with the annual dues of \$3. Action on this will take place at the next council meeting.

The election of the following officers of the Northern Ohio chapter was ratified by the council: Dean, Albert Riemenschneider; Sub-Dean, George G. Emerson; Secretary, Mrs. Otis Benton; Treasurer, Charles M. Coe; Registrar and Librarian, Miss Patty Stair, F. A. G. O.; Auditors, George A. Yost and M. R. Dickey, Jr.; Executive committee, J. R. Hall, George W. Andrews, A. G. O., E. Seton Blythe, William B. Colson, N. O. Rowe, Miss Caroline Lowe, Charles E. Clemens, Henry Wade, James H. Rogers.

The election of the officers of the Southern California and Maryland chapters was ratified. Lists of these officers have been printed.

Frank Wright, who is ably filling the post of treasurer during the illness of Dr. Baier, presented a concise report of the stability of that department.

The following were elected colleagues:

- Davis Orla Allen, Nashville, Tenn.
- Frank Merrill Cram, Saco, Me.
- J. Bert Curley, Schenectady, N. Y.
- Roy Blinn Owen, Raleigh, N. C.
- L. G. Oscar Fontaine, New Bedford, Mass.
- Mrs. Robert Forsyth, Farmington, Me.
- Harold Geer, Fall River, Mass.
- Frederick Bowen Halles, Albany, N. Y.
- Miss Gladys Jaycox, Lorain, Ohio.
- George Yates Myers, Albany, N. Y.
- Miss Lillian B. Sheath, St. Louis, Mo.

New England Chapter.

This month brings to a close a busy year marked by interesting and unusual activities. Twenty-five events have taken place, which include recitals, public services, one memorial service, the annual dinner and social gatherings. The roster of the chapter numbers 224 active members, a gain of twenty-five over last year. The subscribing members number 147.

March 21 the chapter placed a memorial tablet in the Church of the Advent for Samuel B. Whitney which was dedicated with fitting ceremony. A few weeks earlier a memorial service for Mr. Whitney was held in the same church. In the death of Mr. Whitney the church, chapter and guild have lost one of the most valued and efficient members.

The thirty-seventh public recital of the chapter was especially interesting because all of the composers and performers represented on the program are graduates of Harvard University. As this was essentially a Harvard program the recital was held in the Harvard University chapel. The organ numbers were rendered by Ernest Mitchell of Trinity church, Boston; Henry L. Gideon of Temple Israel, Boston, and Carl Paige Wood of Taunton, while the vocal music was by the Harvard University choir under the direction of Dr. Archibald T. Davison, Jr. The program contained works by Arthur Foote, G. L. Osgood, George A. Burdett, Percy Lee Atherton, Frederick S. Converse and John K. Paine.

Pennsylvania.

The secretary reports that the chapter consists of fifty academic members, thirty-four of whom are in regular standing, and thirty-one colleagues, plus three who were nominated May 10. This makes a total of sixty-five active members.

May 17 the annual meeting was held, at which time the following officers were elected: Dean, George

Alexander A. West, F. R. C. O., F. A. G. O.; Sub-Dean, S. Wesley Sears, A. R. C. O., A. A. G. O.; Secretary, William Forrest Paul, A. A. G. O.; Treasurer, Henry S. Fry, A. A. G. O.; Executive Committee, Uselma Clarke Smith, Jr., F. A. G. O., David E. Crozier, A. A. G. O., Percy Chase Miller, A. A. G. O.

Illinois Chapter.

Twenty-seven attended the last dinner of the season, June 22, and took part in the annual meeting, held at St. James' Methodist church. Walter Keller was re-elected dean and the other officers were chosen for another term as follows:

Sub-Dean—Miss Tina Mae Haines. Secretary—Miss Florence Hodge. Treasurer—Palmer Christian. Dr. J. Lewis Browne, Hugo P. Goodwin and Miss Mabel H. McDuffee were elected to serve three years as members of the executive committee in place of the three retiring members—Mr. Cotsworth, Miss Deal and Mr. Doane. Herbert E. Hyde will again be chairman of the program committee.

Ontario Chapter.

The annual meeting of the Ontario chapter was held in St. Thomas' Church, Toronto, Saturday, May 29, after supper in the church house the following officers were elected:

Dean—W. E. Fairclough, F. R. C. O. Sub-Dean—Richard Tattersall. Secretary—C. H. Knight, Mus. Bac. Treasurer—Peter C. Kennedy. Registrar—E. R. Bowles. Librarian—Healey Willan, F. R. C. O.

Auditors—T. Alexander Davies, Mus. B., and Clifford Higgin.

The executive committee consists of H. M. Fletcher, T. J. Palmer, A. R. C. O., A. S. Vogt, Mus. Doc., Edward Broome, Mus. Doc., J. W. F. Harrison, F. Arthur Oliver, C. D. Atkinson, W. H. Dingle and David Dick Slater. Reports were read by the secretary and treasurer and votes of thanks were passed. A recital followed on the organ in the church, at which the following program was given:

1. (a) Prelude and Fugue in A minor (Bach); (b) "Claire de Lune" (Karg-Elert), Richard Tattersall.
2. Sonata in C sharp minor (Basil Harwood), F. H. Wilkinson.
3. (a) Meditation (Kinder); (b) Nocturnette (E. d'Evry), F. L. Plant.
4. Concert Overture in B minor (Rogers), Dr. W. R. Marshall.
5. (a) Cantabile (op. 41) (Loret); (b) "Jubilate Amen" (Kinder), C. Franklyn Legge.
6. Allegro Vivace (Fifth Symphony) (Widor), Mr. Tattersall.

District of Columbia.

The chapter's twenty-third service recital was given at Trinity church, Washington, June 17, by the dean, Oscar Franklin Comstock, F. A. G. O. Mr. Comstock gave this program: Concert Piece, Johann Toeffer; Toccata and Fugue in D minor (Doric), Bach; Consolation, Franz Liszt; Nocturne in A flat, Giuseppe Ferrata; Sonata No. 3, in E, Rene L. Becker.

Maryland.

Maryland chapter closes the fiscal year with twenty-eight members. These include two fellows, twenty-five colleagues and one honorary associate. Membership has increased six since the last annual report. Three members were dropped for non-payment of dues. Special features of the chapter meetings were:

November—Talk by Edgar Clare Urban upon "Problems of the Volunteer Choir."

December—Paper by G. Thompson Williams upon "Boy Choir Training."

January—Talk by Frederick L. Erickson about the first A. G. O. convention in New York.

March—Paper by J. Norris Hering, F. A. G. O., upon "The Advent and Development of Vested Male Choirs in the Protestant Episcopal Church of America."

It is still the decision of the Maryland chapter to admit to membership in it male organists only.

The following officers have been elected for next year: Dean, Dr. Richard H. Peters; Sub-Dean, J. Norris Hering, F. A. G. O.; Secretary, Edgar

Clare Urban; Treasurer, Frederick D. Weaver; Registrar, F. W. Patton; Librarian, J. C. Bowerman; Auditors, Harry Weyrich and Robert L. Paul; Executive Committee, Warren H. Galbraith, Perry C. Orem and Alfred R. Willard.

Virginia Chapter.

The Virginia chapter held its annual meeting at Norfolk Saturday, May 29. A short recital was given at St. Paul's church, with the following program: St. Ann's Fugue, Bach (played by Louis E. Weitzel of Richmond); Kyrie Eleison, Reger; Toccata, Reger; Prayer (new), Leslie F. Watson; Fugue (new), W. Henry Baker. The last four numbers were played by W. Henry Baker of Richmond.

The recital was followed by a luncheon and business meeting at the Lynhaven hotel.

The following officers were elected: Dean, Leslie F. Watson, A. A. G. O., of Richmond; Sub-Dean, A. J. Lancaster of Portsmouth; Secretary, Louis E. Weitzel of Richmond; Treasurer, William H. Jones, A. A. G. O., of Norfolk; Registrar, Percy W. Peay of Richmond; Librarian, Miss Bessie Marsden of Norfolk; Auditors, R. W. Wunson of Staunton and W. R. Walker of Richmond; Executive Committee, W. H. Jones, Horace Jones and W. E. Howe, all of Norfolk.

The dean reported eight new colleagues during the year and one application. Plans were discussed for the work of the coming year. It was learned that the Washington (D. C.) chapter wishes to arrange a joint meeting and luncheon with our chapter. It was voted to arrange for such an event next winter at Norfolk or Washington, possibly both. It was also voted to arrange a service in Richmond at which all the music should be from the works of Virginia composers—members of our chapter.

Missouri.

Missouri chapter at a recent meeting elected the following officers for 1915-16: Dean, William John Hall; sub-dean, Edward M. Read; secretary, George Enzinger; treasurer, Alpha T. Stevens; registrar, Miss Carolyn A. Allen; auditors, Miss Ruth Sligh and William M. Jenkins; executive committee, William A. Chalfant, Milton B. McGrew, L. Ernest Walker, George A. Cibulka, Rodney Taylor, Oliver H. Kleinschmidt.

This chapter now has forty-seven members, forty-three being colleagues and four academic members. One is a founder. During the season twelve public recitals were given, as well as one public service. At the meeting of September, 1914, it was decided to hold the meetings of the chapter in the spacious rooms of Dean Hall in the Musical Art Building, St. Louis, he having placed them at the disposal of the chapter for meetings and dinners. Another important action during the year was the adoption of a series of resolutions designed to establish a basis upon which professional differences among members can be avoided.

Minnesota Chapter.

This chapter has held four regular meetings during the last season. It has been instrumental in bringing several visiting organists to the twin cities for recitals, including Professor Samuel A. Baldwin, Dr. Edwin Arthur Kraft and John Doane. The local organists in Minneapolis who have been active in recital work under the auspices of the chapter are Edmund S. Ender, Stanley R. Avery, James Lang, G. A. Thornton, Carl Youngdahl, Miss Jeanette Ellis and Harold Tower. The chapter membership is forty.

Southern California.

The May meeting of the chapter was held at the Alexander Hotel, Long Beach, after which the members adjourned to the Congregational church, where the seventeenth public recital was given. The Rev. Arnold G. H. Bode, Messrs. Shaul-Hallett and H. A. Wheeldon played, assisted by Mrs. L. G. Harriman and A. L. Parmley, soloists of the church. The annual report of the chapter shows ten regular meetings, at which have

been present 178 members and twenty-five guests. The chapter has also given four public recitals.

The following officers have been elected for the year: Dean, P. Shaul-Hallett, F. A. G. O.; sub-dean, Jaroslav de Zielinski; secretary and treasurer, W. C. Vernon-Howell, A. A. G. O.; librarian, H. R. Thomas; chaplain, the Rev. C. T. Murphy, Jr., A. A. G. O.; executive committee, Ernest Douglas, F. A. G. O., W. F. Skeele and Dr. R. B. Mixsell.

Oregon Chapter.

The following officers were elected at the annual meeting May 26: Dean, William R. Boone; sub-dean, Carl Denton; secretary, Daniel H. Wilson; treasurer, James A. Bamford.

The annual report, read by the retiring dean, Frederick W. Goodrich, showed that twelve recitals had been given during the year in the churches and theaters of Portland. The recitals in the theaters were in the nature of an experiment and proved of great interest. These recitals were held from 9:30 to 11 Saturday mornings, as this was the only time at which the theaters were vacant. A half hour was devoted to good organ music, after which scenes from operas were shown by motion pictures with accompanying music on the organ. As many as 1,200 people have been present at a recital, nearly a thousand of these being school children. The tickets were distributed by the board of education and the theater management donated the use of the building, films, etc.

Western New York.

During the last season seven monthly meetings, mostly social, were held. In addition to these several business meetings were called by the dean. Three recitals were given by Edwin Arthur Kraft of Atlanta, James T. Quarles of Cornell University and William Tattersall of Toronto, Ont. There have been also five public services. The chapter has fifty-two members, all of whom are active in the affairs of the chapter. The officers are: Dean, William Irving Lyon; sub-dean, George Barlow Penny; secretary, Miss Alice C. Wyard; treasurer, Mrs. Charles L. Garner; registrar, Miss Helen J. Schaefer.

Northern Ohio.

The records of the secretary, Mrs. Otis Benton, show a total membership of 109, three of whom are honorary associates. Membership during the year has increased 27½ per cent.

In co-operation with the publicity committee, six guild services and many public recitals have been given. Five Cleveland papers have given their support and earnest commendation. Upon invitation of members the chapter has been entertained during the year at Sandusky, Berea and Oberlin. A recital was given upon each occasion and the social spirit of the chapter was enlarged.

Central Tennessee.

May 17 at the West End M. E. church of Nashville the second public service was presented by the chapter, with the following program: Organ, "Evensong," Johnston; Reverie, Perry—Miss Mary Riter Smith. Anthem—"Crossing the Bar," Henrich.

Address on "Hymnology," by Dean W. F. Tillet of Vanderbilt University.

Violin Solos—"Elegie," Massenet; "Au bord, d'un Ruisseau," Boisdeffre—Alfred E. Howell.

Anthem—"Te Deum," Baumbach. Organ Postlude—"Risoluta," Parker—Miss Margaret Vance.

Mrs. Clarence Sutherland and Miss Frank Hollowell served as accompanists.

This chapter was organized in June, 1914, but did not go actively to work before October of the same year. The monthly meetings have been well attended and have proved worth while. The officers are: Dean, F. Arthur Henkel; sub-dean, Mrs. W. D. Haggard, Jr.; secretary, Miss Katherine Neomi; registrar, Miss Hattie Paschall; treasurer, Will S. Haury; auditors, Miss Frank Hollowell and Paul L. McFerrin; librarian, Mrs. George Colgar.

NEW CANTATA IS PRESENTED

Great Crowd Out to Hear Gillette's "The Light Everlasting."

James R. Gillette's new cantata, "The Light Everlasting," was given at Wesleyan College, Macon, Ga., May 30. The Macon Telegraph speaks of the performance as the musical event of the season. Mr. Gillette's chorus consisted of Wesleyan and Mercer students, prominent church singers and students from the Georgia Academy for the Blind. Wesleyan Auditorium was crowded and it is said that as many people were turned away as gained admittance. The soloists were members of St. Paul's choir and the vocal faculty of Wesleyan.

July 13 and 15 Mr. Gillette will be the organist at Chautauqua, N. Y., playing before the Chautauqua Assembly. In August he will be one of the soloists at the national convention of organists at Springfield, Mass., playing the new Steere organ in the municipal auditorium.

The following are Mr. Gillette's Chautauqua programs:

July 13—Military March, Schubert; Scherzo (Sonata No. 1), Rene L. Becker; Concert Piece, No. 2, Horatio Parker; Andante Cantabile, Tschai-kowsky; Gavotte in B flat, Handel; "A Shepherd's Tale," James R. Gillette; Caprice, Sturges; Sonata Chromatic, Albert L. Barnes.

July 15—"Laudate Dominum. Charles L. Sheldon; Minuet, Bizet; "Lamentation," Guilmant; "Autumn," Edward F. Johnston; Sonata No. 2, Mendelssohn; Pastorale, Horatio Parker; Gavotte (Oralaïne), Henry B. Vincent; Grand Choeur Dialogue, James R. Gillette.

TRUETTE PUPILS IN RECITAL

Variety of Works Played at Recital in Jordan Hall, Boston.

Pupils of Everett E. Truette gave a recital June 3 in Jordan Hall, Boston. The breadth of the work done under Mr. Truette was shown by the compositions played, which were:

J. S. Bach, Prelude and Fugue in A minor—Edward G. Mead.

Gustav Merkel, Fantasia in E minor—Miss Gertrude Ensign.

Everett E. Truette, Allegro from Suite in G minor—Miss Ella L. Gale.

Theodore Dubois, Toccata in G—Mrs. Blanche T. Brock.

Josef Rheinberger, Vision in D flat—Miss Jennie B. Parker.

George E. Whiting, Allegro Vivace, Sonata in A minor—Miss Ida Louise Treadwell.

Alfred Hollins, Grand Choeur in G minor—Miss Jennie Lindh.

Alexander Guilmant, Funeral March and Song of the Seraphs—Miss Louise A. Cutler.

Felix Borowski, Meditation-Elegie, Marche Solennelle, Suite in E minor—Charles D. Irwin.

Charles M. Widor, First Movement, Sixth Organ Symphony—Joseph K. Dustin.

Activities of Mildred Hazelrigg.

Miss Mildred Hazelrigg, the Topeka organist and supervisor of music in the schools, has won high commendation for her assistance at the state Sunday school convention in the Topeka Auditorium before 4,000 delegates. She also played for the mammoth historical pageant by 600 actors and singers in connection with the convention. In a recital at the convention she played: "Marche Solennelle," Borowski; "Evensong," Johnston; "Cantique d'Amour," Strang; "Finlandia," Sibelius.

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VACATION SEASON IS BEGUN

Where Some of the Organists Will Receive The Diapason.

This is the vacation season, when the organist's fancy lightly turns to thoughts of the woods. It is also the season of substitutes in choir lofts.

Gottfried H. Federlein of New York has gone to Lake George, where his address is Shelving Rock P. O. He has fully recovered from his recent eye trouble and pictures he has sent The Diapason show that he is seemingly as much at home in a motor boat as at a console. Mr. Federlein has accepted the post of organist of Temple Emanu-El, Fifth avenue and Forty-third street, where he succeeded Mark Andrews May 1.

Everett E. Truette of Boston orders his Diapason sent to Greenville, Maine, for July, August and September, and will spend his vacation there.

Carleton H. Bullis, the Albion College organist, has gone to Milwaukee, his old home, for the summer.

Dr. William C. Carl will make a trip across the continent and has foregone his annual European trip for the first time.

Herbert Vincent Milligan of New York has gone to Center Lovell, Maine, and will review an accumulation of new music for The Diapason from there, in addition to which his typewriter is to do other stunts. When not engaged musically or editorially he will rest.

John Hyatt Brewer of Brooklyn has gone to his summer home at Canaan, N. H., to stay until Sept. 4.

Thomas Moss of the Tome School, Port Deposit, Md., has gone to Lawrence, Mass. H. D. LeBaron of Western College, Oxford, Ohio, has gone to New Bedford, Mass. C. S. Skilton of Lawrence, Kan., is at Sherburne, on Lake George. Henry Ward Pearson of Owensboro College is at Brasher Falls, N. Y.

Opens a Wirsching Organ.

A Wirsching divided organ of beautiful tone quality was dedicated by Gordon Balch Nevin May 12 in the Methodist church of Verona, a suburb of Pittsburgh. Mr. Nevin played a program which included a suite, "The Tragedy of a Tin Soldier," composed by him. His selections were: "Suite Gothique," Boellmann; Spring Song, "Sadness of Soul" and Venetian Boat Song, Mendelssohn; Suite, "The Tragedy of a Tin Soldier," No. 1, The Tin Soldier's Love; No. 2, The Tin Soldier's Jealousy; No. 3, The Tin Soldier's Farewell Serenade; No. 4, The Tin Soldier's Funeral March (MS.), Gordon Balch Nevin; "Humoreske," Dvorak; "The Rosary," Nevin; Melody in F, Rubinstein; Triumphant March from "Naaman," Costa-Westbrook.

Harrison D. LeBaron, A. A. G. O., directed a commencement concert at the Western College, Oxford, Ohio, June 6, at which Miss Helen Warrum, soprano, of the Metropolitan Opera Company, assisted. "The Death of Joan of Arc," by Henri Bemberg, was given in addition to a miscellaneous program. Mrs. LeBaron assisted her husband at the organ.

The Henry Reinisch Company of Grand Rapids, Mich., has completed an organ of eighteen speaking stops, with self-player in a Grand Rapids residence.

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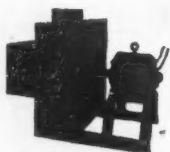
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