

THE DIAPASON

DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, DECEMBER 1, 1915. 44-1387

Number One.

MINNEAPOLIS ORGAN TO BE BUILT BY AUSTIN WILL HAVE EIGHTY STOPS

Contract Is Awarded by the Hennepin Avenue Methodist Church—Will Have Four Eight-foot Diapasons in the Great.

The Hennepin Avenue M. E. church of Minneapolis has given to the Austin Company, through Elisha Fowler, New England representative, the contract for a four-manual organ containing eighty stops, with echo and chimes. Professor John P. Marshall of Boston University prepared the specification. Mr. Marshall is official organist of the Boston Symphony Orchestra.

The scheme of stops follows:

GREAT ORGAN.

Open Diapason, 16 ft.
First Open Diapason, 8 ft.
Second Open Diapason, 8 ft.
Third Open Diapason, 8 ft.
Fourth Open Diapason, 8 ft.
Gemshorn, 8 ft.
Gross Flöte, 8 ft.
Gedeckt, 8 ft.
Gamba, 8 ft.
Octave, 4 ft.
Flute, 4 ft.
Octave Quint, 3 ft.
Super-Octave, 2 ft.
Mixture, 5 ranks.
Trumpet, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Aeoline, 8 ft.
Salicional, 8 ft.
Spitzflöte, 8 ft.
Flauto Vibrato (with Spitzflöte), 8 ft.
Viole Celeste (with Viole d'Orchestre), 8 ft.
Vox Celeste (with Aeoline), 8 ft.
Viole d'Orchestre, 8 ft.
Flute, 4 ft.
Violina, 4 ft.
Octave, 4 ft.
Super-Octave, 2 ft.
Bassoon, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Clarion, 4 ft.
Vox Humana, 8 ft.
Solo Mixture, 3 ranks.

CHOIR ORGAN.

Dulciana, 16 ft.
Dulciana, 8 ft.
Open Diapason, 8 ft.
Geigen Principal, 8 ft.
Concert Flute, 8 ft.
Flute Harmonique, 4 ft.
Octave, 4 ft.
Fugara, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Unda Maris, 8 ft.

SOLO ORGAN.

Tuba Mirabilis, 8 ft.
Stentorphone, 8 ft.
Concert Flute, 8 ft.
Flute Harmonique, 4 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Orchestral Oboe, 8 ft.

ECHO ORGAN.

Small Diapason, 8 ft.
Dolce, 8 ft.
Clarabella, 8 ft.
Unda Maris (with Clarabella), 8 ft.
Flauto Dolce, 4 ft.
Vox Humana, 8 ft.
Cathedral Chimes, 20 notes.

PEDAL ORGAN (AUGMENTED).

Double Open Diapason, 32 ft.
First Open Diapason, 16 ft.
Second Open Diapason, 16 ft.
Violone, 16 ft.
Dulciana, 16 ft.
Bourdon, 16 ft.
Gedeckt, 16 ft.
Quint, 10½ ft.
Echo Gedeckt, 16 ft.
Flute, 8 ft.
Violoncello, 8 ft.
Clarion, 4 ft.
Contra Bombarde, 32 ft.
Trombone, 16 ft.
Tromba, 8 ft.
Bassoon, 16 ft.

The echo organ stops will be playable also from the choir manual by means of duplex action.

Falls Dead from Bench.

Ernest E. Favreau fell dead from the organ bench at St. Louis' church, Oswego, N. Y., Oct. 30, when playing at a funeral. He had run to be at the church in time. Mr. Favreau was 55 years old and was born in Montreal, but he had been a resident of Oswego since he was a young man and had been prominent musically. He left a widow, a son and a daughter.

MATHERS ORGAN IN GRACE CHURCH, CINCINNATI.



CHICAGO ORGAN DEDICATED

Möller Instrument in Tabernacle Baptist Heard by Throng.

A generous-sized two-manual Möller organ was dedicated in the Tabernacle Baptist church, West Monroe street and South Spaulding avenue, Chicago, before a crowded house Nov. 21. William E. Zeuch gave the concert, assisted by Marion Green, basso. Mr. Zeuch's selections were: "Paeon," Matthews; "En Bateau," Debussy; Canon, Schumann; "Fanfare d'Orgue," Shelley; Allegretto, Wolstenholme; Largo, Handel; Meditation, Sturges; "Marche Aux Flambeaux," Guilmant; Toccata, Fifth Symphony, Widor.

The organ has these stops:

GREAT ORGAN.

Open Diapason, 8 ft.
Viola di Gamba, 8 ft.
Dulciana, 8 ft.
Melodia, 8 ft.
Doppel Floete, 8 ft.
Flauto d'Apuaro, 4 ft.
Principal, 4 ft.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Salicional, 8 ft.
Vox Celeste, 8 ft.
Aeoline, 8 ft.
Quintadena, 8 ft.
Violina, 4 ft.
Flauto Traverso, 4 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.

PEDAL ORGAN.

Open Diapason, 16 ft.
Bourdon, 16 ft.
Lieblich Gedeckt, 16 ft.
Octave Bass, 8 ft.
Dolce Flute, 8 ft.

The console is detached. The specifications of this organ were drawn by Charles F. Rowe, the representative of Mr. Möller here. The chief aim was to produce an organ of a churchly character. The very favorable acoustic character of the auditorium, which seats over 1,400 people, gave opportunity for the most delicate voicing of the soft and solo stops. Mr. Rowe reports that the enthusiastic expressions of approval from members of the congregation and from others who were present at the opening recital were the most gratifying that have ever reached him after such an occasion.

Representatives of C. S. Haskell have completed the installation of the organ in St. Peter's Reformed church at Bethlehem, Pa.

OPENS TWO MIDMER ORGANS

William C. Young Heard on Instruments in Philadelphia.

William C. Young opened two organs built by Reuben Midmer & Son, the Brooklyn builders, in November. Nov. 4 he played on the two-manual of nineteen speaking stops in Gethsemane Methodist church, Philadelphia. Nov. 16 he was heard on a two-manual of fourteen stops—the Hertel memorial organ—in All Saints' Lutheran church, Germantown avenue and Cayuga street, Philadelphia. The Gethsemane church organ has electric action. Both instruments are blown by Kinetic blowers. Mr. Young's program at Gethsemane church follows: "Marche Religieuse," Guilmant; "Weihnachtspastorale," Merkel; "The Holy Night," Dudley Buck; "Suite Gothique," Boellmann; "Song of Sorrow" and "Will o' the Wisp," Gordon Balch Nevins; St. Cecilia Offertory, Battiste; "Snowflakes" (arranged by W. C. Young), Hoffman; Coronation March, Meyerbeer.

At All Saints' Lutheran church he played: March from "Leonore Symphony," Raff; "Chant de Bonheur," Lemare; Nocturne, Hollins; Gavotte in B flat, Handel; "The Holy Night," Buck; "Evening Song," Bairstow; Allegretto in E flat, Wolstenholme; "Pizzicati" from "Sylvia" (arranged by W. C. Young), Leo Delibes; overture to "Stradella," Flotow.

C. F. Winder Company Quits.

News comes from Richmond, Va., that the C. F. Winder Organ Company has closed its plant and gone out of business as the consequence of reverses of one kind and another. The company, of which C. F. Winder, formerly of Iowa, was president and W. J. Tucker secretary and treasurer, was incorporated under the state laws a few years ago and had started out to build a number of organs.

Chicago Contract Awarded.

The Hook & Hastings Company has closed a contract through its Chicago representative, J. B. Wilson, for a two-manual organ of ample resources for the Corpus Christi church, on the South Side.

GREAT SKINNER ORGAN IS OPENED AT DETROIT

PLAYED BY FRANCIS L. YORK

Concert Is Given in the Central Methodist Church Nov. 9—Ideal Church Instrument Achieved by the Builder.

The large organ built by Ernest M. Skinner for the Central Methodist church of Detroit was opened with a recital by Francis L. York Nov. 9, and the instrument attracted the most favorable attention. This is a four-manual of more than seventy speaking stops and one of the finest Skinner organs in the country. The complete specification was printed in The Diapason for April, 1915.

Mr. York played a well-varied program, which was made up as follows: "In the Morning" (to illustrate flutes, strings and French horn), Grieg-York; Prelude to "Kunchild" (cello and gamba celeste, orchestral tone color), Kistler; Offertory in D flat (flute, clarinet, flügel horn, oboe), Salomé; "Evensong" (soft organ tone, vox humana, celesta), Johnston; Third movement from Sonata 4 (diapasons and strings), Guilmant; Melody in C (choir dulcet, great organ flutes and strings), West; Prayer and Cradle Song (unda maris, vox celeste, clarabella), Guilmant; "Pavanne" (old French), Brisson; "Echo Bells, (Kleiner erzähler, chimes, vox humana), Brewer; "Fiat Lux" (full organ), Dubois.

In drawing the specifications Mr. York had in mind an ideal organ for use in the church service. This ideal has been realized by Mr. Skinner in producing an instrument whose massive and dignified tone, with the smooth and clear voicing of both flue and reed stops, makes it suitable for accompanying either the solo voice or the full congregation. In addition a number of stops of special tone color and orchestral effects have been included and these add largely to the value of the instrument as a recital organ. Among these may be mentioned the celesta, the vox humana, of which there are two; the French horn, the cathedral chimes and the powerful tuba mirabilis and pedal bombarde.

The organ case, as seen from the auditorium, contains two of the six organs included in the specifications. More than half of the total number of pipes are in additional cement-lined rooms built outside the auditorium, but opening into it by means of shutters in the walls. There are seventy-six stop knobs, twenty-one couplers and thirty-six pistons in the console.

WILL MOVE ORGAN FACTORY

American Master Organ Company Closes Warsaw, N. Y., Plant.

In closing its factory at Warsaw, N. Y., the American Master Organ Company announces that this is merely a step preliminary to establishing a plant much nearer New York, and reports published in Eastern newspapers indicate that some New Jersey city may have the new factory. The offices of the company remain in New York City. A statement received by The Diapason just before going to press sets forth the situation as follows over the signature of the general manager of the company:

"We have recently perfected plans with a view to moving our factory to a point much nearer New York City, and in line with these plans have temporarily suspended factory operations. We are, however, very busy at present installing the instruments completed before the factory operations were suspended, and will complete the moving of the plant in time to meet the installation dates of the contracts we are now accepting."

TOPEKA WILL ENGAGE AN ORGANIST FOR CITY

TO NAME DEAN WHITEHOUSE

Large Municipal Instrument to Be Put to Regular Use for the Benefit of the Public—May Have Recitals at 5 Cents.

Topeka is to have a city organist. Dean Horace Whitehouse of the Washburn Conservatory of Music will be appointed to the position, it is announced by Commissioner W. L. Porter. Dean Whitehouse has said that he will accept the post.

The determination to create the post of city organist is based on the theory that Topeka people wish to get some benefit from the \$20,000 instrument in the Auditorium which has been an expensive wall flower. It is planned to hold a series of winter recitals. These recitals will consist not only of organ music, but of vocal and probably orchestral music. It is thought that two concerts will be given each month.

Under its charter the city cannot create a position carrying a salary without the passage of a law by the legislature, and no salary will be connected with the appointment of Dean Whitehouse. Some other arrangement must be made by Commissioner Porter to obtain funds. Among the plans considered is one to charge 5 cents admission to each recital. It is believed that people will be willing to pay such a small amount for an entertainment which ordinarily would cost not less than half a dollar. The charge will be made only to raise a fund to pay Dean Whitehouse, who has agreed to take the chance of getting a fair wage for his work.

Dean Whitehouse has been in Topeka seven years as head of the music department of Washburn college. During that time he has developed all lines of musical effort in Topeka. Concerts which he has given have been unusually popular, the "Messiah," presented last Christmas, packing the Auditorium.

LECTURES ON KARG-ELERT

Charles N. Boyd Presents Works of Composer and Uses Organ.

The Pittsburgh Musical Institute, of which Charles N. Boyd and William H. Oetting, prominent organists, are directors, is doing much interesting organ work this season. Following the first of a series of historical organ recitals by Mr. Oetting, the program of which was published in the November Diapason, a lecture recital on "Sigfrid Karg-Elert and His Music" was given by Mr. Boyd Nov. 2. Mr. Boyd was assisted by Mrs. Romaine Smith Russell, soprano; Miss Esther Havekotte, violin, and Dallmeyer Russell, pianist. Mr. Boyd played: "Aphorismus," Pastel in E and "Pastorale, Recitative et Corale" at the opening and two chorale preludes—"Mit Ernst, O Menschenkinder" and "Nun Danket Alle Gott." The program closed with the symphonic chorale "Nun Ruhen Alle Waelder," for organ, violin and voice.

Gleason Goes to Mission Inn.

Harold Gleason, prominent among the younger musicians of southern California as a pianist and organist, has accepted the position of organist at Glenwood Mission Inn, Riverside's famous hostelry. The organ at Mission Inn is a modern three-manual instrument. Mr. Gleason for a number of years has been organist at leading Pasadena churches, the last year or more playing at the First Methodist church. He is a member of the Southern California chapter of the American Guild of Organists. Mr. Gleason will not take up his abode in Riverside alone, for on the evening of Oct. 12 Miss Marion Norris, a Cumnock school student of Los Angeles, became Mrs. Gleason, the nuptials taking place at the First Presbyterian chapel, Pasadena.

St. Andrew's Presbyterian church at Windsor, Ont., has decided to install an organ to cost \$8,500 or \$9,000. Harry T. Dickinson has resigned as organist of this church.

ACTIVITIES IN KANSAS CITY

Semi-Annual Open Meeting of Association—Heinroth Concert.

The Kansas City Association of Organists held its semi-annual open meeting at St. Paul's church, Sunday afternoon, Nov. 28, at 4 o'clock, at the invitation of the organist, Mr. Sears. The program was given by Franklin P. Fisk and Mr. Sears the latter conducting the full vested choir of fifty voices.

Tuesday evening, Nov. 30, Charles Heinroth of Carnegie Institute, Pittsburgh, Pa., gave the first concert of the series arranged by the Kansas City association at the Grand Avenue Temple. The program follows: Overture to the "Occasional Oratorio," Handel; "Lamentation," Guilmant; Passacaglia, Bach; Andante from Symphony in D, "Clock Movement," Haydn; Symphonic Poem, "Finlandia," Sibelius; "La Fileuse," Raff; Chromatic Fantasia and Fugue, Thiele; "Vorspiel" and "Liebestod" from "Tristan und Isolde," Wagner; Caprice, "The Brook," Dethier; three movements from Symphony No. 5, in F minor, Widor.

Dethier Plays at Oberlin.

The third number of the artist recital course of the Oberlin Conservatory of Music was an organ recital given by Gaston M. Dethier, the well-known New York organist. Mr. Dethier was the first visiting organist to play on the large new Skinner organ installed last spring in Finney Memorial chapel. Mr. Dethier's program displayed the many possibilities of the large instrument and he delighted the audience. His selections included: Prelude and Fugue in D minor, by Bach; Grande Piece Symphonique, Cesar Franck; Variations, Thiele; two numbers by himself—a Minuet and "The Brook"—as well as numbers by Couperin, Widor, Pierné, de Paww and Sinding.

Activities of Henry S. Fry.

Henry S. Fry opened a Pilcher organ in St. Mark's Lutheran church, Trenton, N. J., Tuesday evening, Nov. 16. He played in Lulu Temple, Philadelphia, Friday evening, Nov. 26. Mr. Fry also opened an Estey organ in the Presbyterian church, Brandywine Manor, Pa., Saturday evening, Nov. 27. He will play one of three opening recitals on the Odell organ to be installed in the Central M. E. church, Roxboro, Philadelphia, in December and has been engaged for a recital at Drexel Institute, Philadelphia, in February.

The Kinetic Engineering Company of Philadelphia has issued a pamphlet showing a list of the Catholic churches of New York and noting those whose organs are blown with Kinetic blowers. Of the 114 churches forty-nine have Kinetic blowers, twenty-three have electric motors of other makes, ten have water motors, twenty-eight have their organs blown by hand and four are equipped with foot pedal organs.

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SEASON MAPPED OUT FOR PHILADELPHIANS

LONG SERIES OF RECITALS

Shepard K. Kollock and S. Wesley Sears Open Season for American Organ Players' Club—Concerts at High School.

The American Organ Players' club of Philadelphia is occupied just now with the season of recitals under the auspices of the faculty of the Central High School and under the patronage of William L. Austin, donor of the fine organ in the assembly hall of the school at Broad and Green streets. The first recital was given Nov. 4 by Shepard K. Kollock. It was the 459th recital of the club. Mr. Kollock played as follows: Rakoczy March, Liszt; Aria for violin and Fugue in Gigue form, Bach; Overture, "Semiramide," Rossini, "The Question and the Answer," Wolstenholme; Siciliano, Fry; Introduction, Act 3, "Lohengrin," Wagner.

S. Wesley Sears gave the 460th recital at St. James' Episcopal church Nov. 13. His selections were: Prelude to "Lohengrin," Wagner; Allegro Cantabile, Widor; "Jesu, Hilf Siegen," Karg-Elert; Grand Solemn March, Smart; Prelude, Fugue and Variation, Franck; Berceuse, Godard; Minuet, Handel; Toccata in G minor, Matthews.

The remainder of the long and interesting recital list of the American Organ Players' Club for this season is announced as follows:

Nov. 20—St. Paul's church (Cheltenham), Harry C. Banks, Jr.

Nov. 30—St. Luke's M. E. church, Stanley T. Reiff, Mus. Bac.

Dec. 2—Boys' Central High School, Benjamin L. Kneedler.

Dec. 11—Gloria Dei P. E. church (Old Swedes'), Jennie M. Carroll.

Jan. 6—Boys' High School, Rollo F. Maitland.

Jan. 11—St. Martin's-in-the-fields P. E. church, Uselma C. Smith, Jr.

Jan. 22—St. Mark's church, Lewis A. Wadlow.

Jan. 29—Church of the Holy Trinity, Ralph Kinder.

Feb. 3—Boys' Central High School, William C. Young.

Feb. 8—Cherry Memorial Baptist church, Julian F. Adger.

Feb. 12—First M. E. church (Germantown), Howard R. O'Daniel.

Feb. 19—(To be announced.)

March 2—Boys' Central High School, Alice M. Zahm.

March 9—West Side Presbyterian church, Melvin Biggs Goodwin.

April 6—Boys' Central High School, Frederick Maxson.

"An Afternoon With Ultra-Modern Music" is the interesting subject of a new lecture-recital by Ernest R. Kroeger, the St. Louis organist and composer, given by him before the Woman's Club of St. Louis Nov. 16. Cyril Scott, Rebikoff, Debussy and others were represented on the program.

BENNETT ORGAN DEDICATED

Charles F. Hansen of Indianapolis Plays at Watertown, S. D.

Charles F. Hansen, organist of the Second Presbyterian church of Indianapolis, gave the dedicatory recital on a Bennett organ in the First Methodist church of Watertown, S. D., Oct. 22. The organ is a large two-manual, with a four-stop echo organ played from the swell. Its scheme of stops follows:

GREAT ORGAN.

- Diapason, 8 ft. (large scale).
- Gemshorn, 8 ft.
- Gamba, 8 ft.
- Gross Flöte, 8 ft.
- Dulciana, 8 ft.
- Melodia, 8 ft.
- Octave, 4 ft.
- Flute d'Amour, 8 ft.
- Tuba, 8 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Salicional, 8 ft.
- Vox Celeste, 8 ft.
- Quintadena, 8 ft.
- Flute Harmonic, 8 ft.
- Oboe, 8 ft.
- Corocean, 8 ft.
- Viole d'Orchestra, 8 ft.

ECHO ORGAN.

- Aeoline, 8 ft.
- Unda Maris, 8 ft.
- Vox Humana, 8 ft.
- Cathedral Chimes (open), Stop 1.
- Cathedral Chimes (damped), Stop 2.

PEDAL ORGAN (Augmented).

- Diapason, 16 ft.
- Bourdon, 16 ft.
- Gedeckt (from Swell Bourdon), 16 ft.
- Octave (from Pedal Diapason), 8 ft.
- Flute (from Pedal Bourdon), 8 ft.
- Violoncello (from Great Gamba), 8 ft.

Mr. Hansen showed off the variety made possible by the foregoing specification with this program: Overture to "William Tell," Rossini; "Supplication," Frysinger; Prelude and Fugue in G major, Mendelssohn; Nuptial March, Guilmant; Intermezzo, Bizet; Gavotte in E major, Silas; Storm Fantasie, Lemmens; Allegro Symphonic, No. 10, Salome; "The Swan," Saint-Saens; Intermezzo from "Cavalleria Rusticana," Mascagni; Minuet, Boccherini; Cantilena, Dubois; "Will o' the Wisp," Gordon Balch Nevin; "The Holy Night," Dudley Buck; Coronation March, Meyerbeer.

Recital of Avery's Compositions.

Stanley R. Avery, organist and choirmaster of St. Mark's church, Minneapolis, gave a concert of original compositions Nov. 2 at the First Unitarian church in that city. He was assisted by the members of St. Mark's choir. The program included: "A Little Overture," for violin, cello, piano and organ; three songs for barytone—"Cavalier's Song," "Song of Jenny" and "The Street Sweeper"; three songs for soprano—"Then and Now," "Day and Night" and "Gloriana"; "Salutation," for violin, cello, piano and organ; barytone solo and male chorus, "Song of the Timber Trail"; Scherzo, for violin and piano (inscribed to Mr. and Mrs. MacPhail); three songs for soprano—"Two Love Songs," "On a Balcony," and "Earl Haldan's Daughter," and two choruses for mixed voices—"Fair Luna" and "Song of the Bell."

F. A. M'CARRELL OPENS TWO

Plays Austin Organ at Steelton and a Wicks at Harrisburg.

Frank A. McCarrell of Harrisburg gave the opening recital Nov. 16 at the First Presbyterian church of Steelton, Pa., where an Austin organ has been installed, and Nov. 23 he gave the opening recital at St. John's Reformed church, Harrisburg, Pa. The latter organ has just been built by the Wicks Organ Company.

Following was the program for the Nov. 16 recital: Concert Overture in E flat, Faulkes; "Evensong," Johnston; "In Springtime," Kinder; Fugue in C minor, and Fugue in G major (a la Gigue), Bach; "The Shepherds in the Field," "The Wise Men of the East" and "Bethlehem," Malling; Funeral March and Hymn of the Seraphs, Guilmant; "Pilgrims'

Chorus," Wagner - Eddy; "Rustic Dance" and "Thanksgiving" ("A Pastoral Suite"), Demarest.

Elisha Fowler, Boston representative of the Austin Organ Company, has moved from 95 Milk street to 12 Pearl street, where he occupies larger quarters made necessary by the growing business of his company in the Boston district.

At a harvest home musical program arranged by Lloyd Morey of Trinity Methodist church, Urbana, Ill., his choir gave a number of anthems and Mr. Morey played: March in E flat, Salome; Adagio and Scherzo from Fifth Sonata, Guilmant; Berceuse, Moszkowski; "Benediction Nuptiale," Hollins; "Claire de Lune," Karg-Elert; "Fiat Lux," Dubois.

Edward R. Hanchett, formerly organist at the Queen theater at Dallas and the Tivoli at Beaumont, Texas, has accepted the position of organist at the Princess, Roswell, N. Mex.

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(Contributors to this department are requested to prepare their programs for publication in the Diapason in accordance with the style followed in these columns, to facilitate the task of preparing the programs for our readers and to assure accuracy.)

Dr. H. J. Stewart, San Diego, Cal.—Among the programs played at the Panama-California exposition by Dr. Stewart, the official organist, have been these:

Oct. 26—Messe de Mariage (Entrée du Cortage, Benediction Nuptiale, Offertoire, Invocation, Laus Deo), Dubois; "Forest Vesper," Johnston; Slumber Song, Schumann; Overture, "Il Barbiere di Siviglia," Rossini; "Saluto d'Amore," Federlein; Scherzo Pastorale, Federlein; Largo in G, Handel; Military March in B minor, Schubert.

Oct. 28—Sonata in C, Lynes; "Nocturne des Anges," Vincent; "Aragonaise," from the Ballet, "Le Cid," Massenet; Overture to "Stradella," Flotow; "A Moonlight Serenade," Nevin; "Eventide," Johnston; March in F, Wallis.

Nov. 2—Concerto in F, Handel; Canzone, King Hall; "A Springtime Sketch," Brewer; Fantasia on a Welsh Air, "The Bells of Aberdovey," and "The Vesper Hymn," Stewart; "Traumerel," Schumann; Spring Song, Mendelssohn; Grand March, "Pomp and Circumstance," Elgar.

Nov. 3—Prelude and Fugue in D minor, Mendelssohn; Pastorale, Wachs; "The Swan," Saint-Saens; Turkish March ("Ruins of Athens"), Beethoven; Fantasia on the Vesper Hymn ("O Sanctissima"), Lux; Evening Chimes, Sheldon; "Traumerel," Schumann; "Hanse de la Cour" (Holyrood), Broca; Military March in B minor, Schubert.

Charles Heinroth, Pittsburgh.—Saturday evening and Sunday afternoon concerts at Carnegie Music Hall in November have brought out these programs:

Nov. 6—Overture to "Sakuntala," Goldmark; "Seur Monique," Couperin; Fantasia and Fugue in G minor, Bach; "Trois Impressions" ("Harmonies du Soir," "Clair de Lune," "La Nuit"), Sigfrid Karg-Elert; Prælude, Armas; Järnefelt; Largo and Finale, from Symphony No. 5, "From the New World," Dvorak.

Nov. 7—Overture to "William Tell," Rossini; Prelude to "The Deluge," Saint-Saens; Allegretto Moderato, Volkmann; First Movement of First Sonata, C minor, Salome; Andante Cantabile from Fourth Symphony, Widor; Concert Fugue in G minor, Krebs; "La Cinquantaine," Gabriel-Marie; Toccata in G major, Dubois.

Nov. 13—Overture to the "Occasional Oratorio," Handel; Andante con moto from Symphony in C major, Schubert; "Dithyramb," Basil; Harwood; Reverie, Dethier; Introduction and Passacaglia, D minor, Roger; Arabesque, Claude Achille Debussy; Marche Slave, Tchaikowsky.

Nov. 14—Concert Overture in C minor, Hollins; "Agnus Dei," Bizet; "The Question" and "The Answer," Wolstenholme; Peer Gynt Suite, No. 1, Grieg; Aria from Orchestral Suite in D, Bach; Prelude, First Movement of Sonata in E flat minor, No. 6, Rheinberger; "Burlesca e Melodia," Ralph L. Baldwin; Torchlight Dance in B flat, No. 1, Meyerbeer.

Nov. 20—"Vorspiel" and "Liebestod" from "Tristan and Isolde," Wagner; Larghetto from "Clarinet Quintet," Mozart; Sonata in E minor, Op. 19, August G. Ritter; Prelude de "La Danoiselle Elui," Debussy; "Traumerel," Richard Strauss; Gavotte in B minor, Bach; Toccata in E major, Homer N. Bartlett.

Nov. 21—Prelude to "Mignon," Thomas; Andante Cantabile from Quartet, Op. 11, Tchaikowsky; Three Dances from "Henry VIII," Edward German; Two Movements from Sonata in C minor (No. 3), Guilmant; Toccata and Fugue in D minor, Bach; "The Seraph's Strain," Wolstenholme; "The Mill," Jensen; Toccata in C major, d'Evry.

J. Frank Frysinger, Lincoln, Neb.—Mr. Frysinger gave a recital at the First Congregational church of Crete, Neb., Nov. 5. He played: Sonata in the Style of Handel, Wolstenholme; Largo, Handel; Fugue in E flat major, Bach; Air from Suite in D, Bach; Minuet in D, Mozart; "Kammenoi Ostrow," Rubinstein; Fantasia on "My Old Kentucky Home," J. E. W. Lord; "At Evening," Ralph Kinder; Prelude to "Le Deluge," Saint-Saens; "Chanson de Jolie," Hailing; Toccata in A and "Eventide," Frysinger.

At his home church, the First Presbyterian, Mr. Frysinger's Sunday evening recitals on three recent Sundays consisted of these selections: "Chanson de Jolie," Hailing; St. Ann's Fugue, Bach; Canzonetta, Frysinger.

"Nachtstück," Op. 23, Schumann; Finale to "Madam Butterfly," Puccini; Biggs; "Gloria in Excelsis," Harrison; Moderato Cantabile, Chopin.

Three Lyric Pieces ("Folk Song," "The Watchman's Song" and "Arietta"), Grieg; Variations on "The Last Rose of Summer," Buck.

Charles A. Sheldon, Jr., Atlanta, Ga.—Recent programs at the municipal concerts Sunday afternoons have been:

Oct. 10—Grand Choeur, William R. Spence; "In the Twilight," Harker; Festival March (MSS.), Sheldon; Largo, Handel; Prelude to "Lohengrin," Wagner; Overture to "William Tell," Rossini.

Oct. 17—Scherzo Symphonique, J. Frank Frysinger; "An Evening Idyl," Gatty Sellars; Funeral March and Seraphic Song, Guilmant; "Adoration

(From "Holy City"), A. R. Gaul; Berceuse, Clarence Dickinson; Wedding March, Mendelssohn.

Oct. 21—Marche Pontificale, Lemmens; "Spring Song" and "Consolation," Mendelssohn; Minuette (MSS.), Sheldon; Angels' Serenade, Braga; "Liebestod," from "Tristan and Isolde," Wagner.

Warren R. Hedden, New York—Mr. Hedden plays a series in the department of education public lecture course at the Washington Irving high school. His programs are:

Nov. 21—Toccata and Fugue in D minor, Bach; Cantilene, Demarest; Norwegian Bridal Procession (arranged for the organ by W. R. Hedden), Grieg; Berceuse, J. H. Rogers; Marche Religieuse, upon a Theme by Handel, Guilmant; "At Evening," Bucky; Toccata, Dubois; Rhapsodie, No. 3 on Breton Melodies, and "The Swan," Saint-Saens; March in D, Best.

Nov. 28—Sonata 1, F minor, Mendelssohn; Bridal Song, Jensen; "Echo Bells," John Hyatt Brewer; Benediction Nuptiale and Reverie du Soir (Suite Algerienne), Saint-Saens; Second Toccata, C minor, James H. Rogers; "Vision, Rheinberger; Menuet Gothique, Boellmann; Melodie in E, Rachmaninoff; Andante Cantabile (Symphony 4), Widor; Sortie Solennelle, Salome.

Dec. 5—Fugue in E flat (St. Anne's), Bach; Autumn Sketch, John Hyatt Brewer; Cantilene, James H. Rogers; Allegretto in B minor, Guilmant; "Traumerel," Richard Strauss; Scherzo, Hoffmann; Meditation and "Alleluia," Dubois; Andantino, Lemare; "Finlandia," Sibelius; Andantino, Chauvet; "Fragment Symphonique," Lemaigre.

Dec. 12—"Chant Triomphale," Harvey B. Gaul; Cantabile, Loret; Pastoral Sonata, Rheinberger; "Prelude du Deluge," Saint-Saens; Concert Overture, Faulkes; Melody in E flat, Whiting; Grand Choeur in A, Salome; Offertoire, Galotti; Allegro Maestoso (Third Sonata), Guilmant; Invocation, Mally; "Marche Pontificale," Lemmens.

William A. Goldsworthy, New York—Mr. Goldsworthy played in November at the Washington Irving high school, giving these programs under the auspices of the department of education and the A. G. O.:

Oct. 31—Sonata in A minor, Borowski; "Erotik," Grieg; Scherzo, Dethier; Largo, Handel; "Pierrette," Chaminade; Scotch Fantasia, Macfarlane; Fire Music, "Die Walkure," Wagner; Funeral March of a Marionette, Gounod; Prelude and Fugue in E minor, Bach.

Nov. 7—Overture to "Oberon," Weber; Serenade, Pierce; Suite in G, Corelli; "Peer Gynt" Suite, Whiting; "Light Cavalry" (Overture), von Suppe; Meditation, "Thais," Massenet; Hungarian Dance, Brahms; Largo ("New World" Symphony), Dvorak; Fugue à la Gigue, Bach.

Nov. 14—Finale ("New World" Symphony), Dvorak; "Evening Star" ("Tannhaeuser"), Wagner; Overture to "Figaro," Mozart; Nutcracker Suite, Tchaikowsky; Berceuse, Iljinsky; Rustic Dance and "Thanksgiving," Demarest; "Aragonaise," Massenet; Fugue in G, Bach.

George W. Andrews, Oberlin, Ohio—Dr. Andrews gave the following recital Saturday evening, Nov. 6, in Finney Memorial chapel: Fantasia and Fugue in G minor, Bach; Overture, "Sakuntala," Goldmark; Vorspiel to "Parsifal," Wagner; March from "Queen of Sheba," Gounod; Theme and Variations in Scottish style (repeated by request), George W. Andrews; Etude in C sharp minor, Chopin.

At the preceding weekly recital the following was the program: Toccata, Adagio and Fugue, Bach; Andante in A flat (from Fantasia), Mozart; Theme and Variations (in the Scotch style), George W. Andrews; Largo, "New World" Symphony, Dvorak; March in E flat (from "The Queen of Sheba"), Gounod; Toccata di Concerto, Lemare.

Dr. Andrews has been engaged to give a recital on the large organ at the University of Toronto.

T. Scott Buhrman, New York—Programs at the Scotch Presbyterian church Sunday afternoons for November and December follow:

Nov. 7—Offertoire No. 4, Lefebvre-Wely; Spring Song, Macfarlane; Cantabile, Grison; Fugue in G, Bach; "Memories," Buhrman; Oriental Intermezzo, Wheelton; Melody, Engelmann; Intermezzo, Callaerts; Offertoire (dedicated to Mr. Buhrman), Read.

Nov. 21—Sacred Cantata: "The Eighteenth Psalm," by S. N. Penfield, the first organist at the up-town Scotch church.

Nov. 28—Grand Offertoire de Ste. Cecile, No. 3, Battiste; Reverie, Buhrman; Andante Cantabile, Tchaikowsky; Canzonetta, Elliott; "Quietude," Read; Marche Nuptiale," Guilmant; Serenade, Kinder; Variations on Folk Tune, Flagler.

Dec. 5—Pastoral Suite, Demarest; Reverie, Halsey; Festival March, Erb; Prelude and Fugue in F, Bach; Cantique, Gaul; "To the Evening Star," Wagner; Caprice in C minor, Sturges.

Dec. 12—"Finlandia," Sibelius; "Marcla Funebre Eroica," Buhrman; Caprice, Botting; "Autumn Night," Frysinger; Allegro, B minor, Guilmant; Allegro grazioso, Holloway; Toccata, Op. 32, Becker.

Dec. 19—Special Christmas Recital, giving the Christmas Story in Organ Music; Prelude to "Tristan," Wagner; Slumber Song (Slumberings of the Virgin Mary), Schumann; "Ave Maria" (Annunciation), "Hail Mary"—the Angels' salutation), Boellmann; "The Nativity," Tombelle;

March of the Magi Kings (The Wise Men follow his star), Dubois; Christmas Musette (Merriment at the Manger), Mally; Cradle Song (The Slumbering Jesus), Neuville; "Noel Ecossais" (The first Christmas Carol as the wise men journey homeward), Guilmant.

Edwin Arthur Kraft, Cleveland—The great new Skinner organ in the Old South church of Boston was played by Mr. Kraft Nov. 4 before a large audience, which heard Mr. Kraft in these selections: Overture to "Tannhaeuser," Wagner; Minuet, Boccherini; "The Magic Harp" (Pedal etude), J. A. Meale; Overture to "Der Freischuetz," Weber; Scherzo, Dethier; Evening Bells and Cradle Song, Macfarlane; Fugue in G minor, Bach; Overture to "The Merry Wives of Windsor," Nicolai; Slumber Song, Wood; Caprice ("The Brook"), Dethier; Andante Cantabile from Fifth Symphony, Tchaikowsky; "Ride of the Valkyries," Wagner.

At a recital in the Methodist church of Lakewood, Ohio, Nov. 1, Mr. Kraft played: Overture to "Tannhaeuser," Wagner; Minuet, Boccherini; "The Magic Harp" (Pedal etude), J. A. Meale; Overture to "Der Freischuetz," Weber; "The Last Hope," Gottschalk; Scherzo, Dethier; Toccata, Bartlett; Caprice ("The Brook"), Dethier; "In Springtime," Kinder; Overture to "The Merry Wives of Windsor," Nicolai.

Organ recitals by Mr. Kraft at Trinity Cathedral are in full swing again. Nov. 16 the program was: Overture to "Tannhaeuser," Wagner; Minuet, Boccherini; "The Last Hope," Gottschalk; "The Magic Harp" (Pedal etude), J. A. Meale; Overture to "Der Freischuetz," Weber; Fugue in G minor, Bach; Slumber Song, Hayden Wood; Andante Cantabile from Fifth Symphony, Tchaikowsky; Allegretto Scherzando, J. Stuart Archer; Overture to "The Merry Wives of Windsor," Otto Nicolai.

George Henry Day, New York City—The organist of St. Peter's church in New York was heard in a recital Oct. 19 at St. Bernard's church and in another Nov. 10 at the Macedonia church, Flushing, L. I. At St. Bernard's he played: "Praeludium Festivalum," Becker; Pastoral Suite, Demarest; "To a Wild Rose," MacDowell; "Pilgrims' Chorus," Wagner; Spring Song, Mendelssohn; Wedding March, Mendelssohn; "Liebestraum," Liszt; Caprice ("The Brook"), Dethier; Reverie, Dethier; Scherzo, Dethier.

The Flushing recital brought out this program: Prelude, Act 3 ("Lohengrin"), Wagner; Minuet, Beethoven; Caprice in B flat, Guilmant; Elegie, Massenet; Gavotte ("Mignon"), Thomas; Scherzo (Sonata 5), Guilmant; Prelude and Fugue in B flat, Bach; Meditation, Sturges; Toccata in G, Dubois; Barcarolle, Offenbach; Spring song, Hollins; Coronation March, Meyerbeer.

Arthur Davis, St. Louis—Recitals at Christ Cathedral in November were as follows:

Nov. 14—Sonata in the Style of Handel, Wolstenholme; Reverie, Ferrata; Dialogue, Quef; Two Dialogues ("The Sign"—"The Smile"), Johnson; Grand Choeur from Suite in G minor, Truette.

Nov. 28—Festival Hymn, Bartlett; "Sunrise," Karg-Elert; "An Elizabethan Idyl," Noble; "Lece Heroique," Cesar Franck; "At Twilight," Stebins; Cariccio from Sonata in E minor, Rogers; Finale from First Symphony, Viene.

The cathedral choir sang Dudley Buck's "The Coming of the King" on the evening of Nov. 21, and before the cantata was presented Mr. Davis gave a Bach recital, with these selections: Chorale Prelude, "Ein feste Burg ist unser Gott"; Choral Prelude, "Aus der Tiefe Rufe ich"; Prelude and Fugue in E minor; Adagio from Toccata and Fugue in C; Pastorale in F.

Rollo Maitland, F. A. G. O., Philadelphia—Mr. Maitland played the following at the Memorial Church of St. Paul on Sunday afternoons during November: Allegro Symphonique, Salome; Berceuse, Jaernefelt; Cantilene, Wheelton; First Sonata, Guilmant; Andante Cantabile from String Quartet, Tchaikowsky; "To a Wild Rose," MacDowell; Grand Choeur in C minor, Rogers; Prelude to "Le Deluge," Saint-Saens; "Adoratio et Vox Angelica," Dubois.

Among the numbers played either entirely or in part by Mr. Maitland at the Stanley Theater during the week of Nov. 1 were the following: Allegretto, Wolstenholme; Valse in D flat, Chopin; "Song of the Voyager," Bedreswski; Adagio Pathetique, Godard; Andante Cantabile, Tchaikowsky; Cantilene, Wheelton; "Elfentanz," Grieg; Vorspiel to "Tristan and Isolde," Wagner; Madrigale, Rogers; Adagio from Second Sonata, Mendelssohn; Toccata from Suite Gothique, Boellmann; Andante from Symphony Pathetique, Tchaikowsky; Romance, Rubinstein; First Sonata (two movements), Borowski; Elegie, Massenet.

Charles M. Courboin, Syracuse, N. Y.—Playing at the First Baptist church, Mr. Courboin has given the following recital programs before the evening services:

Oct. 10—Prelude and Fugue in B flat major, Bach; Gavotte from "Mignon," Thomas; Adagio, from C Minor Symphony, Saint-Saens—Guilmant.

Oct. 17—Sixth Sonata in D minor, Mendelssohn; Pastorale, Widor; Barcarolle from "The Tales of Hoffman," Offenbach.

Oct. 24—Prelude and Fugue, E minor, Bach; Minuet, F major, Haydn; Andante con moto, E flat, from "Berenice," Handel.

Oct. 31—Prelude, G major, Bach; "The Question" and "The Answer," Wolstenholme.

Nov. 7—Fantasie, G minor, Bach; Allegretto, F major, Handel; Aria, Bach.

Nov. 14—Prelude, B minor, Bach; Allegretto, Mally; Scherzo Cantabile, Lefebvre-Wely.

Nov. 21—Suite Gothique, Boellmann; Intermezzo, Callaerts; Invocation, Mally.

James R. Gillette, Macon, Ga.—Mr. Gillette has been active in recital work in November. At a sacred concert under the direction of the Musical Art Club, Nov. 18, in St. Paul's church, the first part was devoted to a recital by him at which he played: Andante Maestoso (Sonata 3), Becker; "Clair de Lune," Karg-Elert; Fugue in G major and Pastorale in F, Bach; Nocturne, Ferrata; Allegro Appassionato (Sonata 5), Guilmant.

Nov. 9 Mr. Gillette gave this program at a faculty recital of the Wesleyan Conservatory of Music: "Marche Pittoresque," Ernest R. Kroeger; Siciliano, Henry S. Fry; Toccata in D, Ralph Kinder; Andante Cantabile, Tchaikowsky; Allegro (Chromatic Sonata), A. S. Barnes; "Autumn Memories" (Dedicated to Mr. Gillette), Roland Diggle; Pastorale (Second Suite), James H. Rogers; "Pilgrims' Chorus" ("Tannhaeuser"), Wagner.

At St. Paul's church he gave these Sunday recitals:

Nov. 7—Sonata No. 4, Beethoven; Madrigal, Simonetti; Pastorale, Vibbard.

Nov. 14—Pastorale (Second Suite), Rogers; Reverie, Rogers; Sonata in E minor, Rogers.

Nov. 21—Fugue (Pastoral Sonata), Rheinberger; "Evensong," Martin; Gavotte, Dethier; Marche Pontificale, Lemmens.

Nov. 28—"Jubilate Amen," Kinder; "Chanson du Soir," Kinder; "In Moonlight," Kinder; Prelude and Fugue in E minor, Kinder.

Henry S. Fry, Philadelphia—Mr. Fry gave a recital as follows under the auspices of the Men's League of the Presbyterian church of Woodbury, N. J., Oct. 14: Coronation March, Tchaikowsky; "Evensong," Johnston; Novelette, Rimsky-Korsakow; Canzonet, R. Bernard Elert; Minuet, Beethoven; "Cantique d'Amour," S. Tudor Strang; "Will of the Wind," Gordon; Balch Nevin; Siciliano, Fry; Variations on an Evening Hymn, Fry; Thanksgiving (from "A Pastoral Suite"), Clifford Demarest.

At his vesper recitals at St. Clement's in November Mr. Fry played:

Nov. 7—Canzonet, R. Bernard Elliott; Largo, Handel; "A Moonlight Serenade," Balch Nevin; "Reve Angélique," Rubinstein.

Nov. 14—Air with variations, Faulkes; "Chanson de Jolie," Hailing; Intermezzo, Rogers; Finale (Arranged for organ by R. K. Biggs), Puccini.

Nov. 21—Grand March, "Aid," Verdi; Cantilena, Salome; Magnificat, Aloys Claussmann; "Evensong," Johnston; "To a Wild Rose," MacDowell.

Richard Keys Biggs—The New York and Brooklyn organist played Nov. 16 at Shorter College, Rome, Ga., and the following day at Wesleyan College, Macon, Ga., presenting this program: Sonata No. 5, Mendelssohn; "Springtime Sketch," Beebe; "Twilight Reverie," Diggle; "Liebestod," Wagner; Second Suite, Rogers; Finale, Act 2, "Madam Butterfly," Puccini-Biggs; "Sunset Meditation," Biggs; "A Persian Suite," Stoughton; Scherzo, Dethier.

Hugo P. Goodwin, Chicago—Mr. Goodwin gave a concert Nov. 3 at the New England Congregational church at which he played as follows: Fugue, "Ad Nos Ad Salutarem Undam," Liszt; Barcarolle, Faulkes; Scherzo, E flat, Dethier; "Cantique d'Amour," Gaul; "Angelus," Op. 27, No. 5, Karg-Elert; "Poeme Techeque," Bonnet; Intermezzo, G minor, from Symphony No. 6, Widor; Adagio from Sonata, No. 3, Bach; Rhapsody on Ancient Christmas Carol, Faulkes; Minuet (Style Louis XIV.), Shelley; Oriental Sketch, C minor, Bird; Toccata, D major, Renaud.

Walter Wismar, St. Louis—Mr. Wismar gave his first and second public recitals at the Holy Cross Lutheran church in October and November. The programs are:

Oct. 10—Fourth Sonata, in D minor, Guilmant; Berceuse, Godard; Redemption Fantasia on "Ein feste Burg ist unser Gott," Rudnick; Funeral March and Hymn of Seraphs, Guilmant; Largo, Handel.

Nov. 14—Prelude and Fugue in C minor, Bach; "Traumlied," Frysinger; Festival Prelude on "Ein feste Burg," Faulkes; "Marche Religieuse," Guilmant; "Traumerel," Schumann; Allegretto, Wolstenholme; Toccata, Mally.

Charles H. Demorest, Los Angeles—The organist of the First Methodist church in Los Angeles gave a recital Oct. 22 in the Broadway Christian church and another at the Temple Auditorium, Oct. 10. At the latter he played: Nuptial March, Guilmant; Pastorale, Wachs; Meditation, Bubeck; Andantino, Lemare; Minuet in

G. Beethoven; Berceuse, Kinder; Largo, Handel.

Oct. 22 Mr. Demorest played these numbers: Fantasia in C, Tours; Berceuse from Jocelyn, Godard; Meditation, Bubeck; Andante, Tchaikowsky; Minuet, Boccherini; Vorspiel to "Lohengrin," "Song to the Evening Star" and "Pilgrims' Chorus," Wagner; "In Paradisum," Dubois; "Fiat Lux," Dubois; "Song of Sorrow," Gordon Balch Nevin; Grand March in E flat, Lefebure-Wely.

Samuel A. Baldwin, New York.—Professor Baldwin's November recitals at the College of the City of New York Wednesday and Sunday afternoons have brought out these programs:

Nov. 3—Sonata in F minor, Mendelssohn; Largo from Sonata, Op. 2, No. 2, Beethoven; Prelude and Fugue in B minor, J. S. Bach; Meditation, F. Flaxington Harker; Toccata in A, Georges Mac Master; Melody in E, Rachmaninoff; Theme and Variations in A flat, Theile.

Nov. 7—Prelude in F flat, Bach; Two Characteristic Pieces ("Hear My Prayer" and "March of the Bards"), Bossi; Adagio and Scherzo from Sonata No. 5, Gullmant; Communion in G, Batiste; Theme (Varied) in E, Faulkes; Spring Song, Hollins; "Träume," Wagner; "Ride of the Valkyries" ("Die Walküre"), Wagner.

Nov. 10—Prelude and Fugue in E minor (Lesser), Bach; "Scena Pastorale," Bossi; Sonata No. 18, in A major, Rheinberger; Nocturne, Arthur Foote; "Epithalamium" (Wedding Hymn), R. Huntington Woodman; "Liebestraum," No. 3, Liszt; Overture to "William Tell," Rossini.

Nov. 14—Sixth Symphony, Widor; Air and Gavotte, Walsey; Fugue in E flat major, Bach; "Andantino in Modo di Canzona," from Fourth Symphony, Tchaikowsky; Scherzo and Elevation, Rousseau; Prize Song, "Die Meistersinger," Wagner; Toccata in E major, Homer N. Bartlett.

Nov. 17—Sonata No. 1, Borowski; "Twilight Reverie," Diggle; Fugue in G minor, Bach; "Vision," Rheinberger; Intermezzo, Brahms; Chorale (No. 3), Cesar Franck; "Benediction Nuptiale," Hollins; Overture to "A Midsummer Night's Dream," Mendelssohn.

Nov. 21—First Sonatina in A minor, Karg-Elert; Meditation, Edmond Lemaigre; Toccata and Fugue in C major, Bach; "Ave Maria," Schubert; Finale from "Symphonie Pathetique," Tchaikowsky; Largo from symphony, "From the New World," Dvorak; Epic Ode (Tone Poem), Ralph H. Bellairs.

Nov. 24—Concert Fugue in G major, Krebs; Chorale Prelude, "Jesu, Meine Zuversicht," Bach; Sonata in D minor, Maily; "Song of Joy," Frynsinger; "The Curfew," Horsman; "Dithyramb," Basil Harwood; "A Deserted Farm" and Melody ("To a Water-lily"), MacDowell; Concert Piece on "America," Adolph Hesse.

David McK. Williams, New York.—Every Thursday evening in November Mr. Williams gave a recital in the Church of the Holy Communion, Sixth avenue and Twentieth street. His offerings were:

Nov. 4—Concert Overture, Hollins; Fantasy and Fugue in G minor, Bach; Chorale in A minor, Cesar Franck; Minuet, Korostchenko; Oriental Sketch, Bird; "Vision," Torjussen; Finale, Eighth Symphony, Widor.

Nov. 11—Prelude and Fugue in G, Bach; "Reproche," Karganoff; Humoresque, Karganoff; Sonata in A minor, Borowski; Serenade, Zerkowitz; Andante Cantabile, Fourth Symphony, Widor; Finale, Fourth Symphony, Widor.

Nov. 18—Fanfare, Lemmens; "Grande Piece Symphonique," Cesar Franck; Andante, Third Sonata, Mendelssohn; Wedding March, Mendelssohn; Minuet, Boccherini; Cradle Song, Brahms; Toccata and Fugue in D minor, Bach.

Nov. 25—Allegro, Sixth Symphony, Widor; Prelude and Fugue in E minor, Bach; Prelude, Bingham; "Roulade," Bingham; Passacaglia and Fugue, Mason; Tenor Melody, Gale; Andante con grazia, Houseley; Prelude, Barnes; Toccata, Yon.

Albert Reeves Norton, New York.—Mr. Norton played at the Boys' high school in Brooklyn under the auspices of the school board and the A. B. O. as follows:

Oct. 21—Overture to "Samson," Handel; Intermezzo, Hollins; Scherzo, Hoffmann; "March of the Pilgrims," Ethelbert Nevin; "In the Twilight," Harker; Prelude, C sharp minor, Rachmaninoff; "The Swan," Saint-Saëns; Adagio ("Sonata Pathetique"), Beethoven; Toccata, d'Evry.

Nov. 7—Pastorale from Pastoral Sonata, Rheinberger; Larghetto from String Quintet, Mozart; Minuet in G, Beethoven; Scherzoso, D minor, and Cantilena, Woodman; Fantasie, G minor, Bach; Allegretto, Gullmant; Coronation March ("Le Prophete"), Meyerbeer; "Home Sweet Home" (Transcription), Dudley Buck.

Nov. 14—Suite Gothique, Boellmann; Canzona, Voistenholme; Walter's Prize Song ("Die Meistersinger"), Wagner; Funeral March and Seraphic Chant, Gullmant; Pastorale and "Hosanna," Paul Wachs; "Indian Summer Sketch," Brewer; "Will of the Wisp," G. B. Nevin; Toccata, F major, Widor.

James T. Quarles, Ithaca, N. Y.—Cornell University, with its two great organs, shows no less avidity this college year than in previous ones for good organ music and Mr. Quarles keeps on enhancing his reputation. A few of his most recent programs were:

Oct. 22—Fantasia in F minor, No. 2, Mozart; Air from Suite in D, Bach; "Dithyramb," Basil Harwood; Andantino in D Flat (request), Lemore; Finale—Adagio Lamentoso, from "Symphony Pathetique," Tchaikowsky.

Oct. 29—Sonata in G, Op. 28, Elzear; Andante from Quartet in D, Mozart; Fugue in G minor, Bach; Nocturne and Wedding March from "A Midsummer Night's Dream," Mendelssohn.

Nov. 5—Concert Prelude and Fugue in G, Faulkes; Humoreske, Dvorak; "A Per-

sian Suite," Stoughton; Octette, Op. 3 (for four violins, two violas and two violoncellos), Svendsen; March and Chorus, from "Tannhaeuser," Wagner.

Nov. 12—Prelude and Fugue in E minor (Lesser), Bach; Chorale in A minor, Cesar Franck; "An Elizabethan Idyl," Tertius Noble; Adagio, from Concerto in A minor (piano and organ), Grieg; "Traumerel" (request), Schumann; Allegro Moderato, Symphony in B minor, Schubert.

Percy Shaul-Hallett, F. A. G. O. F. R. C. O., Pasadena, Cal.—Mr. Shaul-Hallett, who is organist of All Saints' church at Pasadena, began on Nov. 5 a series of twilight recitals Friday afternoons. He himself gave the first program, which follows: Allegro and Fugue from the Second Sonata, Mendelssohn; "Song of Dawn," Charles Vincent; "Meditation Symphonique," George F. Vincent; "Ase's Tod" ("Peer Gynt" Suite No. 1), Grieg; "Willows," Roland Diggle; "Pilgrims' Chorus" ("Tannhaeuser"), Wagner.

The recital Nov. 12 was by Ernest Douglas of the Los Angeles Pro-cathedral. Arthur Blakeley played Nov. 19 and Ray Hastings Nov. 26.

Edward Kreiser, Kansas City.—At his Sunday afternoon recital Nov. 21 in the Independence Boulevard Christian church Mr. Kreiser played: Toccata in F, T. J. Crawford; Andante Cantabile (Fifth Symphony), Tchaikowsky; Fugue in G major, Bach; "Marche Funebre et Chant Seraphique" (requested), Gullmant; "Dreams," Wagner; "The Ride of the Valkyries" ("Die Walküre"), Wagner.

One of Mr. Kreiser's recent out of town concerts was that at the First Presbyterian church of Fort Scott, Kan., Nov. 16, when he played: "The Cuckoo and Nichtigale" Concerto, Handel; Andante from "Symphony Pathetique," Tchaikowsky; Toccata in F, Crawford; Fugue in G major, Bach; "Kammenoi Ostrow," Rubinstein; "Will of the Wisp," G. B. Nevin; "Clock" movement (Fourth Symphony), Haydn; Cradle Song, Kreiser; Concert Fantasia on "My Old Kentucky Home," Lord.

Caspar P. Koch, Pittsburg.—At the regular recital Oct. 31 in North Side Carnegie Hall Mr. Koch played: Concert Prelude in D minor, A. Walter Kramer; "Song of the Volga Boatmen," Russian; Concert Fugue in G minor, Krebs; "The Star," James H. Rogers; "The Wind," Charles Gilbert Spross; Funeral March, Mendelssohn; Fantasia, "The Storm," Lemmens; A Spanish Romance, Frank E. Sargis; March for a Church Festival, William T. Best.

Dr. Orlando A. Mansfield, Chambersburg, Pa.—At his fourteenth recital in Wilson College Professor Mansfield on Nov. 29 played: Con Moto Moderato in C, Dr. Mansfield; Villanelle in A minor, Scherzo, Sonata in D, Mendelssohn; Intermezzo in G, from an Organ Suite, Rebers; Scherzo Symphonique, in C, Purcell; Mansfield; Capriccio in A minor, William Sterndale Bennett; Concerto in F ("The Cuckoo and Nichtigale" Concerto), Handel; Pastorale (Allegretto) in B flat, W. T. Best; Grand Solemn March in E flat, Henry Smart.

T. J. Palmer, A. R. C. O., Toronto.—Popular organ recitals are given every Saturday afternoon at the Metropolitan church. Three of the most recent programs follow:

Nov. 6—"Marche Russe," O. E. Schminck; Elevation, Gullmant; Scherzo (Symphony No. 2), Widor; "Song of Happiness," Diggle; Carillon, Elzear.

Nov. 13—Marche Nuptiale, Gullmant; Minuet in the Ancient Style, J. Humfrey Anzer; "Marche Characteristique" ("Casse Noisette"), Tchaikowsky; "Evening Chimes," H. A. Wheelton; Adagio and Finale (Symphony No. 2), Widor.

Nov. 20—Grand Choeur, Gullmant; Pastorale (Symphony No. 2), Widor; "Lament," Harvey Grace; Idylle, Faulkes; "Finlandia," Sibelius.

Henry Ward Pearson, Bristol, Va.—From 1,200 to 1,500 people attended Mr. Pearson's recital at vespers Sunday, Nov. 7, in the State Street Methodist church and heard him play: Solemn Prelude from "Gloria Domini," Tertius Noble; Serenade, Martin; Sonata in E minor, James H. Rogers; "Vision," Rudolf Bibl; "A Deserted Farm" and "To a Wild Rose," Edward MacDowell; Introduction to the Third Act of "Tannhaeuser," Wagner.

De Witt C. Garretson, Utica, N. Y.—Mr. Garretson gave a recital at the First Presbyterian church of Hon. N. Y., Nov. 8, at which he played: Festival Prelude on "Ein Feste Burg," Faulkes; Variations on an American Air, Flacior; Overture, "Pique Dame," Suppe; "To a Water Lily," MacDowell; Scherzo-Pastorale, Federlein; Grand March from "Aida," Verdi; "Song of Autumn," Dewitt Counts Garretson; Minuet, Beethoven; Fanfare, Lemmens.

Frank A. McCarrell, Harrisburg, Pa.—The following numbers have been played preceding the evening services during September, October and November at the Pine Street Presbyterian church by Mr. McCarrell, the organist and choirmaster: Fugue in C minor, Mendelssohn; Communion in G, Batiste; Scherzo Symphonique, Gullmant; Reverie, Silver; Prelude and Fugue in F sharp minor, Moritz-Brosig; Nocturne, Mendelssohn; Prelude and Fugue in E minor, Bach; Evensong, Edward E. Johnston; Grand Chorus in F, Lemaigre; "Cantique d'Amour," S. Tudor; Strang; Maestoso and Finale (Sonata 3), Mendelssohn; Fugue in E flat (St. Anne), Bach; Sketch in D flat, H. B. Gaul; Sonata 2, Mendelssohn.

Ferdinand Dunkley, Seattle.—Playing at the First Methodist church the afternoon of Nov. 7, Mr. Dunkley presented these compositions: "Etude Symphonique," Bossi; "Soeur Monique," Couperin; "Cantique d'Amour," Strang; Symphonie Poem, "Orpheus," Liszt; "Au Couvent"

[Continued on page 6.]

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RECITAL PROGRAMS**

[Continued from page 5.]

(from "Petite Suite"), Borodin; Berceuse, Iljinsky; "Vaarsaang" ("A Song of Spring"), Sibelius.

Miss Achsah M. Wentz, Philadelphia—Miss Wentz, who is organist of the Ninth Presbyterian church and a pupil of the Kinder Organ School, gave a recital Nov. 8 in the Narberth Presbyterian church. She played: Prelude to C Minor Sonata, Gullmant; Andante Cantabile from Fifth Symphony, Tschalkowsky; Toccata, J. Frank Frysinger; Barcarolle, Wolstenholme; Fantasia on a Familiar Tune, J. E. W. Lord; "In Springtime," Ralph Kinder; Overture to "The Merry Wives of Windsor," Otto Nicolai.

William E. Zeuch, Chicago—Mr. Zeuch played on the new Casavant organ over which Miss Tina Mae Haines presides in St. James' Methodist church Nov. 19 and gave the following varied selections: "Grand Choeur Dialogue," Gigout; "En Bateau," Debussy; Canon, B minor, Schumann; "Fanfare d'Orgue," Shelley; Scherzo, Dethier; "Sunset and Evening Bells," Federlein; Fantasia and Fugue on Bach, Liszt; Allegretto, Mrs. Lily Wadhams Moline; Meditation, Sturgis; "Marche aux Flambeaux," Gullmant.

Frederick C. Thomas, A. R. C. O., L. R. A. M., Brantford, Ont.—A recital at Grace church, Nov. 8, brought out this list of compositions: Overture in C minor, Mansfield; Meditation, Gostelow; Scherzo, Dethier; "Marche Funebre et Chant Seraphique" (In memory of our fallen soldiers), Gullmant; Offertoire in D, Batiste; Fantasia on the National Anthem, Pearce.

Healey Willian, F. R. C. O., Toronto, Ont.—Playing on the large Blackstock memorial organ built by Casavant Brothers for St. Paul's church, Mr. Willan on Nov. 20 gave this program: Fantasia in F minor, Mozart; "Morning," "Ase's Death" and "Anitra's Dance," from "Peer Gynt" Suite, Grieg; Prelude and Fugue in C, Bach; "Elegie" and "Christus Resurrexit," Oreste Ravanello; Meditation and Toccata, d'Evry.

George Edward Turner, Beaumont, Texas—The fourth monthly recital at the First M. E. church Oct. 27 was as follows: Sonata in C minor, Mendelssohn; Nocturnette, d'Evry; "Will o' the Wisp," Nevin; "Marche Militaire," Diggle; Overture in F minor, Morandi.

Nov. 30 Mr. Turner played: "Scherzo Symphonique Concertant," Faulkes; Prelude and Fugue in B flat, Bach; "The Bee" (from "Summer Sketches"), Lemare; "Liebesfreud" (arranged from Violin Solo), Kreisler-Turner; "Il Trovatore" (selections), Verdi; "Marche Trompette," Turner.

Francis J. O'Brien, Philadelphia—The organist of the Church of the Gesu played at Emmanuel Reformed church, Hanover, Pa., Nov. 18, giving this program: Great Toccata in G, Dubois; "Ave Maria," Cherubini; "Marche Pontificale," Lemmens; Siciliano, Henry S. Fry; "The Answer," Wolstenholme; Variations on Christmas Melodies, Gullmant; Orchestral Imitations; "Credo," from Third Mass, Haydn; Pastorale, Salome; "Fiat Lux," Dubois; Overture, "Oberon," Weber.

Carl Rupprecht, Chicago—In a recital at the Concordia Teachers' College at River Forest, Nov. 5, Mr. Rupprecht played: Concert Overture in C major, Hollins; Andante Cantabile from Fourth Symphony, Widor; Pedal Solo, de Bricqueville; "Marche Funebre et Chant Seraphique," Gullmant; Sonata, Psalm 94, Reubke; Larghetto, Wesley; Fugue in C, Buxtehude; Bell Rondo, Morandi; "Pomp and Circumstance," Elgar.

A recital at Trinity Lutheran church, Nov. 14, was marked by this program: Concert Overture in E flat, Faulkes; Toccata and Fugue in D minor, Bach; Larghetto, Wesley; Fugue in C, Buxtehude; "The Storm," Lemmens; Sonata No. 1, Gullmant; Pedal Solo, de Bricqueville; Largo from "New World" Symphony, Dvorak; Toccata, Max Reger; Funeral March and Song of the Seraphs, Gullmant; Bell Rondo, Morandi; March, "Pomp and Circumstance," Elgar.

Charles F. Hansen, Indianapolis, Ind.—Mr. Hansen gave a recital on the three-manual Skinner organ recently installed in the Roberts Park Methodist church. His recital was given Nov. 9 with this program: Sonata No. 2, Mendelssohn; Second Rhapsody on a Breton Melody, Saint-Saens; "Danse Fantastique," Dupont; "Chant du Soir," Bossi; "Am Meer," Schubert; Gavotte in E minor, Silas; Fantasia—"The Storm" (by request), Lemmens; Allegretto in B minor, Gullmant; "Marche Funebre et Chant Seraphique," Gullmant; Minuet, Boccherini; "Liebestod" (from "Tristan and Isolde"), Wagner; Improvisation; March, "Pomp and Circumstance," Elgar.

Walter P. Stanley, Atlanta, Ga.—At his first recital of a series at the Ponce de Leon Avenue Baptist church, given Nov. 9, Mr. Stanley played: Symphony No. 1, Maquaire; Minuet, Boccherini; Scherzo-Pastorale, Federlein; Caprice, "In Springtime," Kinder; Epithalamium, Woodman; Slavic Dance, Dvorak; Andante Cantabile, Dethier; "Song of Triumph," Turner.

Mrs. Wilbur Thoburn Mills, Columbus, Ohio—Mrs. Mills played as follows at the First Presbyterian church of Logan, Ohio, Oct. 28: Theme in E varied, Faulkes; Intermezzo in C, Faulkes; Largo, Handel-Lemare; Spring Song, Macfarlane; "Supplication," Frysinger; Gavotte, Elgar-Lemare; "At Evening," Kinder; Finale from Seventh Sonata, Gullmant; Meditation, Sturges; Torchlight March, Meyerbeer-Thunder.

At a vesper recital Oct. 31 in the Broad Street Methodist church of Columbus Mrs. Mills played: Finale from Seventh

Sonata, Gullmant; Intermezzo in C, Faulkes; Cradle Song, Gottschalk; Melody in A flat, Stojowski-Custard; Meditation, Truette; Allegro, Elgar-Lemare; Finale from Symphony Pathetique, Tschalkowsky.

Paul Allen Beymer, Houghton, Mich.—Mr. Beymer's tenth recital, given Nov. 4, the Trinity Episcopal church, was as follows: Prayer (from First Sonata in G minor), Becker; Sonata in E minor, Rogers; "Peer Gynt Suite" No. 1 (Movements 2 and 3), Grieg; Variations on "The Last Rose of Summer," Buck; "A Norse Ballad," Wilkes; Meditation from "Thais," Massenet; Grand Choeur, Rogers.

Edwin Vaile McIntyre, Oklahoma City—The first of the popular recitals which are a feature of the season at the First Presbyterian church was given Friday evening, Nov. 5, by Mr. McIntyre, organist. The program included: March from "Tannhaeuser," Wagner; Canzonetta, Federlein; Pizzicati—"Sylvia," Delibes; "From the Land of the Sky Blue Water," Cadman; Selection from "Feramors," Rubinstein; Symphonic Poem, "Finlandia," Sibelius; "Ave Maria," Schubert; Chaconne, Durand; Slavic Dance, Dvorak.

S. Tudor Strang, Philadelphia—At his eleventh recital in the Church of the Redeemer, Bryn Mawr, Sunday evening, Nov. 21, Mr. Strang played: Allegro Moderato, Sonata in D minor, No. 5, Merkel; "Walther's Prize Song," Wagner; "In the Afterglow" (new), S. Tudor Strang.

Alfred G. Hubach, Kansas City—An organ recital preceded the singing of Maunder's "Song of Thanksgiving," by the choir of the First Methodist church of Independence, Kan., Nov. 19. Mr. Hubach played: Prelude in B minor, Bach; Meditation from "Thais," Massenet; "Chant Pastoral," Dubois; Berceuse, Clarence Dickinson; Toccata, T. J. Crawford.

Miss Alice R. Deal, Chicago—On Sunday evening, Nov. 28, Miss Deal, organist and choir director of the Leavitt Street Congregational church, played a postludial organ recital as follows: Occasional Overture (Andante Maestoso, Allegro), Handel; "Will o' the Wisp," Nevin; March in E flat, Wely; Communion in G, Batiste; Finale, Ninety-fourth Psalm Sonata, Reubke.

Melvin Biggs Goodwin, Philadelphia—Among the numbers played by Mr. Goodwin at his Sunday evening organ recitals in the West Side Presbyterian church, Germantown, during November, are: "Meditation," Bach; Sonata in E minor, James H. Rogers; Variations on "Duke Street," Idyl and Grand Choeur, Ralph Kinder; Prelude to "Lohengrin," "Walther's Prize Song" and "Pilgrims' Chorus," Wagner; Canon in B minor, Schumann; "In Springtime," Alfred Hollins; "Finlandia," Jean Sibelius.

Frederick Walbank, F. R. C. O., Scranton, Pa.—Programs in November at the Church of the Good Shepherd Sunday evenings were:

Nov. 7—Concerto, "My Country 'Tis of Thee," Rink; "Echo Bells," Brewer; Variations on the "Star-Spangled Banner," Flagler; Festival March, Kinder.

Nov. 14—Coronation March, Meyerbeer; "Chanson de Joie," Halling; "Jubilate Deo," Silver; Madrigal, Maxson; Praeludium, Riemenschneider.

Nov. 21—Toccata in D major, Kinder; "Song of Melody," Clegg; Thanksgiving Fantasia, Post; Romance, Gillette; Fugue ("Giant"), Bach.

Nov. 28—Grand March, Widor; Barcarolle, Crackel; Caprice, Wrightson; "Even-tide," Frysinger; Sonata in G minor, Merkel.

Robert A. Sherrard, Johnstown, Pa.—Johnstown had its first opportunity to hear the new organist of the First Presbyterian church in a public week-day recital on Oct. 21, and he received high praise from local critics. His program was: Fantasia in C, Tours; "Evansong," Johnston; Allegretto, Wolstenholme; "Pilgrims' Chorus" from "Tannhaeuser," Wagner; Toccata and Fugue in D minor, Bach; Largo from "Xerxes," Handel; Spring Song, Alfred Hollins; "Traeum-tel," Schumann; Funeral March and Song of the Seraphs, Gullmant; Finale (Grand Chorus in E flat), Gullmant.

Palmer Christian, Chicago—Mr. Christian played the following program at the Fourth Presbyterian church Thursday afternoon, Nov. 18, at 4:30 o'clock: Concerto, W. E. Bach; Prelude to "The Blessed Damosel," Debussy; Rondo Capriccio, Lemare; Romance, Lemare; Rhapsodie, Cole; Prayer and Cradle Song, Gullmant; Passacaglia and Fugue on Bach, George Schumann; "The Magic Harp," Meale.

Arthur H. Bewell, Seattle, Wash.—At his fourth recital, given on the afternoon of Sunday, Nov. 14, in the First Presbyterian church, Mr. Bewell played: Caprice, Bizet; Nocturnette ("Moonlight"), d'Evry; "The Russian Patrol," Rubinstein; "In Paradisum," Dubois; Variations on a Scotch Air, Dudley Buck; Overture, "Merry Wives of Windsor," Nicolai.

Alfred Brinkler, F. A. G. O., Portland, Maine—At St. Stephen's church, Oct. 28, Mr. Brinkler played: Festival March, Foote; Largo from "New World" Symphony, Dvorak; Prelude in B minor, Bach; "Finlandia," Sibelius; "Adoration," Callaerts; Scherzo, Faulkes; March from "Die Meistersinger," Wagner; "Nocturne," Brinkler; Capriccio and Toccata from Fifth Symphony, Widor.

James W. Hill, Haverhill, Mass.—Mr. Hill gave the following offerings at the First Universalist church Nov. 7: Concert Piece, Gullmant; Romance in D flat, Lemare; "Will o' the Wisp," Nevin; Toccata in E, Bach; Berceuse from "Jocelyn," Godard; Largo, Handel; Intermezzo, Wolstenholme; "The Rosary," Nevin; Concert Overture, Rogers; "To the Evening Star," Wagner.

Bertram T. Wheatley, Austin, Texas—Recitals which Mr. Wheatley of St. Dav-

id's Episcopal church gave last year, following the Sunday night services, proved so popular that they have been resumed this year. Mr. Wheatley has given these programs:

Oct. 3—"Marche Funebre et Chant Seraphique," Gullmant; "Impression Gregorienne," Gullmant; "Menuetto" (Fourth Sonata), Gullmant; Grand Triumphant Chorus in A major, Gullmant.

Oct. 10—War March of the Priests ("Athalie"), Mendelssohn; "Abendlied," Schumann; Andantino (prayer), Thomas; Postlude in D minor, Cuthbert Harris.

Oct. 24—Largo ("Xerxes"), Handel; "Pilgrim's Song of Hope," Batiste; Grand Chorus (in march form), Gullmant; Paraphrase; "See the Conquering Hero" ("Judas Maccabeus"), Handel-Gullmant.

Oct. 31—Triumphal March ("Naamman"), Costa; "Cantique d'Amour," S. Tudor Strang; Intermezzo, Bizet; Grand March ("Queen of Sheba"), Gounod.

Alfred E. Whitehead, Sherbrooke, Quebec—Programs at St. Peter's church have been:

Oct. 31—Grand Solemn March, Smart; "Priere et Berceuse," Gullmant; "Petites Litanies de Jesu," Grovlez; Prelude and Fugue in C minor, Mendelssohn.

Nov. 14—Sonata in F minor, Mendelssohn; Two Sketches ("At An Old Trysting-Place" and "From An Indian Lodge"), MacDowell; Grand Choeur in B flat, Dubois.

Ralph Mason Hix, dean of the music department of Fairmount College, has been engaged as organist at the Plymouth Congregational church, Wichita, Kan.

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DALLAS ORGANISTS ELECT

Mrs. J. H. Cassidy President of Association—Plans for Season.

The Dallas (Texas) Organists' Association held its first meeting of the season Oct. 30 for the purpose of electing officers and forming plans for the winter. Mrs. J. H. Cassidy was elected president, Miss Alice Fergusson first vice president, Miss Margery Roach second vice president, Miss Louise Oram secretary and Miss Martha Little treasurer.

There are seventy members of the association, consisting of organists of Dallas and surrounding towns. There are fifty Dallas organists who are members of the association.

Five public recitals will be given during the winter, and in addition there will be monthly programs not open to the public, for the benefit of the members.

Eddy Musical Society's Aid.

[From Pacific Coast Musical Review.]

On Tuesday evening, Oct. 19, Clarence Eddy appeared in San Jose and was assisted by the choir, creating an excellent impression and arousing his audience to prolonged manifestations of delight. On Friday evening, Oct. 22, Mr. Eddy played for the Philharmonic Society in Fresno, of which Earl Tower is the director. This was the opening concert of this society and proved a brilliant success. Not fewer than several hundred members have already been secured for this society. It was thought prior to the appearance of Mr. Eddy that about \$50 worth of tickets could be sold for the season, but as soon as it became known that Mr. Eddy was to open the season, two of the members alone sold \$180 worth of tickets in a short time.

Racine Organ Dedicated.

A Möller organ which cost \$3,000 in the Masonic Temple at Racine, Wis., was dedicated Nov. 7 with a concert by Earl A. Gere of St. Luke's church, who played: Suite, Bartlett; Introduction to the third act of "Lohengrin," Wagner; "Evening Song," Schumann; "Traumerlei," Schumann; "Il Natale in Sicilia," Yon; "An Elizabethan Idyl," Noble; "An Evening Idyl," Sellars; Pilgrims' Chorus from "Tannhaeuser," Wagner.

Commend Work of Nevin.

Gordon Balch Nevin, the talented composer, reports an encouraging demand for his new "Praeludium," which already has appeared on a number of recital programs. Some of the letters received by him contain the following statements from prominent organists:

J. Fred Wolle—"It is very well written."

Samuel A. Baldwin—"It is a fine piece of organ writing, noble and dignified; I was glad to include it on a recent program."

Clarence Eddy—"It is dignified, ecclesiastic, effective and grateful. I

like the scale-like passages in the pedals and how resolutely the manuals march up-hill and down!"

Will C. Macfarlane—"It is a fine, strong piece of writing and I congratulate you upon having produced a splendid composition. Effective preludes are scarce, and I know organists and congregations will be inspired by your new work."

H. J. Stewart—"It is both dignified and effective, and having played it more than once at my daily recitals here, I can testify that it always pleases."

Ralph Kinder—"It is splendid, and will make, I believe, a fine teaching as well as a fine recital number. Your command of theory is thorough and you know how to get clever organ effects. I congratulate you upon a very fine organ number."

Designed Organs Forty Years.

Brattleboro, Vt., Nov. 4.—Charles Henkel, 73 years old, who for forty years designed organ cases for the Estey Organ Company, died this morning at his home here. He was born in Germany and came to New York with his parents when a boy. There he was an apprentice under Plassmann, a noted wood carver. When the Civil War broke out he was at Green River, Vt. He came from there to Brattleboro and conducted a shop until he entered the service of the Estey company. Mr. Henkel married Miss Annie Lillis of this town Jan. 7, 1868. Seven of their eight children survive.

Plays Handel's Concertos.

Bert E. Williams prepared a valuable musical feature for the Broad Street Presbyterian church evening services at Columbus, Ohio, for six weeks. Beginning Sunday evening, Oct. 24, Mr. Williams played the six concertos for organ and orchestra by Handel, one concerto each Sunday evening. An arrangement has been completed by Clement Loret, professor of organ at the School of Religious Music in Paris, from the full score, so that both organ and orchestral parts may be played by a solo organist.

Ringling Organ Finished.

A. R. Temple of Chicago and Robert Aton of Baraboo, Wis., have finished the installation of the Wurlitzer organ in the Ringling theater at Baraboo. Mr. Temple represents the Wurlitzer factory of North Tonawanda, and had charge of the erection. There are twenty-two stops and 428 pipes. The air supply is by a three horse power electric motor.

The Johnston Organ Company has completed the installation of an organ in the court of the Hotel Fresno at Fresno, Cal., and P. Gordon Bretland gave an informal recital on it Oct. 27. The organ has sixteen speaking stops and was built for the California building at the Panama-Pacific exposition, but was not finished in time and was purchased by the hotel owner.

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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, DECEMBER, 1, 1915.

WHAT ARE BEST SIX ANTHEMS?

At the suggestion of our brilliant critic, Harold Vincent Milligan, who when he does not play for Mr. Rockefeller and other noted men at their devotions or assist in the work of the A. G. O. as general secretary, makes friends and enemies for the editor with his merciless essays on the latest deeds of the organ composers, we herewith propose a symposium which we believe will arouse the interest of every reader of The Diapason who engages in the weekly task of selecting anthems for his choir. Beginning with the January issue we shall take delight in printing from as many as will send them their lists of the best six anthems by American composers.

This should offer a valuable exchange of ideas and should assist the majority of us. Do not wait until the lists have been running awhile, but send yours as soon as you receive this issue. Give the subject the most thorough thought and let the others have the benefit of your opinion, as you will receive the benefit of theirs. As for us, it will take some thinking to make a good list of the best six anthems. Perhaps it would be easier to list the worst six. But that we will leave to Mr. Milligan for some future time, when life insurance rates shall have been reduced.

Under anthems are to be included also numbers from the Episcopal and Catholic services, Te Deums, Magnificats, etc. Write your list on a separate sheet of paper and place your name at the top. This is to be the most interesting symposium in our columns since we promoted the discussion as to the relative merits of movable and immovable combinations.

THE DIAPASON, AGED 6.

The Diapason enters upon its seventh year with the present issue, and as the holiday season approaches wishes all of its readers and advertisers a very merry Christmas. So far as the world of organs and organists is concerned there is peace and prosperity everywhere. More organs are built each year than in the preceding twelve-month, and it is safe to say that the production of large and noteworthy organs is at its height in the United States. The organist, since the beginning of organs a humble and usually a devout servant in meeting the musical needs of the world, is in greater demand than ever before in history. In this country there is no doubt that he is receiving a better stipend than ever before. We wonder what Bach would do with the salary some New York, Boston, Philadelphia and Chicago organists receive. And yet they get barely what they are worth. More and more municipalities are introducing municipal organists, and those that have had them for some time are giving them the greatest encouragement. As for the organ builders, when The Diapason was founded the majority of them were striving hard to make ends meet. Now, despite the cutthroat competition that seems so hard to stamp out,

the average organ builder of our acquaintance drives a pretty good car.

The Diapason in the last six years has doubled the number of its pages, quadrupled the amount of its reading matter and quintupled its circulation. And we have reason to believe that our growing family read every issue of the paper, for they indicate this in scores of letters we receive every month. Some of the leaders in musical journalism devote so much of their space to reproducing laudatory letters received by their editors that we cannot bring ourselves to indulge in this form of self-praise. But it pleases us to know that the letters are in our files and that they keep coming.

One of the most frequent inquiries addressed to The Diapason is why we do not raise the subscription price. There is a good reason. We feel that the rate should be so low that every organist who cares in the least to know what advances are being made in construction, what his fellow-organists are playing and what the composers are doing, should have a paper he can purchase for so little that it cannot affect his pocket-book. The subscription price does not pay more than half the cost of production of The Diapason. Our readers are receiving at least a dollar's worth for half a dollar a year. The advertisers pay the rest. This is worth remembering.

IMPROVING THE PROGRAM.

Some years ago, but not so many that the middle-aged among us can not remember it, the organ recital program was devoid of a program note or other explanatory reading matter. Who introduced the enlightening literature that gives the layman an idea of the character of the piece to which he listens we do not know. Perhaps some reader can tell us who first made a common-sense and really useful recital program.

But there was still room for improvement and one very useful change from the ordinary which we never noticed before is presented in the program Francis L. York gave at the Central Methodist church of Detroit in opening the large Skinner organ there in November. An account of this event may be found in our news pages. Mr. York tells in connection with each number just what solo stops he uses in it. A few words under the name of the composition reveal the principal combinations or individual tones he employs to obtain his effects.

This should do wonders in educating and interesting those whose knowledge of the organ is not commensurate with their appreciation for it. It will be of value even to the experienced organist, for we have often sat at a performance and have wondered what stop was used in a certain effect, for alas! organ stops are by no means uniform and the trained ear frequently is deceived.

Possibly Mr. York is not the inventor of this scheme, but until we hear to the contrary we are glad to give him credit for it and to call attention to it as a good suggestion for other recitalists.

PRaise FOR RESPONSES.

New Britain, Conn., Nov. 2, 1915.—Editor of The Diapason: May I be permitted to say a word in your paper about the beautiful series of liturgical responses recently published by Mr. N. H. Allen of Hartford, Conn.? I have waited to see if they were to be reviewed in the paper and since no such review has been forthcoming, I would like to call the attention of choir directors of non-liturgical churches to their marvelous beauty and churchly significance. Many choirs in New England are using these responses, but they should have a wider scope than that. Mr. Allen composed them when he was connected with the First Congregational church in Hartford and they had much to do with the effective vesper services in that church.

I am writing this without any thought of advertising for Mr. Allen and without his knowledge. Choir directors who desire to beautify their services with musical responses should by all means look up these excellent settings of scripture. Yours truly, JOSEPH C. BEEBE.



BY HAROLD V. MILLIGAN.
CHRISTMAS ANTHEMS.

From the Oliver Ditson Company comes an unusually interesting array of anthems for the Christmas season, making worthy additions to their already voluminous library of church music.

"HIS GLORY SHALL BE SEEN," by H. Clough-Leiter, is distinguished by harmonic interest and the beauty and individuality of the part-writing. It presents the familiar text, "Arise, Shine, for Thy Light Is Come," in a new and vivid manner. "REJOICE GREATLY, O DAUGHTER OF ZION," by John E. West, is fully up to the best that we have come to expect from this composer. The brilliant opening theme, "Rejoice greatly, O Daughter of Jerusalem," is followed by an expressive passage on "He is the righteous Saviour" and "He shall speak peace to the heathen," making a splendid contrast, after which the first theme is repeated; then follows a pastoral section, in which a beautiful melody is sung first by the sopranos and later by the tenors, accompanied by the rest of the chorus. The anthem ends with a chorale-like movement, "lento maestoso."

The two anthems just mentioned require a chorus for their proper interpretation, but "THE MORNING STARS SANG TOGETHER," by Frederick Stevenson, will be found possible for quartet, as well as chorus. Like all of this composer's work, it is fresh and melodic. The opening section has an accompaniment that would be made especially effective by the use of a harp, although that instrument is not called for in the score; a tenor solo plays an important part and the piece ends with a fitting climax.

"RING OUT WILD BELLS," by C. W. Henrich, and "SING, O HEAVENS," by Eduardo Marzo, are simpler in outline and more diatonic than the pieces just mentioned. "Ring Out Wild Bells" contains effective antiphonal passages between the men's and women's voices of the chorus, and gives an opportunity for the use of chimes in the organ accompaniment, if they are available. Marzo's "Sing, O Heavens," in addition to the solidly-written choral parts, gives fine solo opportunities to the tenor, soprano and alto.

The Ditson Company also issues at this time its seventh series of Christmas Carols, containing six pieces in this style, suitable for use by Sunday schools or amateur choirs. The carols are by Schonacker, Black, Van der Water, Barnby and Dressler; two of them are in unison, the others for mixed voices.

"FOUR NOELS OF NORMANDY" translated and arranged by Harvey B. Gaul, published by G. Schirmer.

In addition to arranging the music of this set of carols from Normandy, Mr. Gaul has translated the words, and in both capacities he has succeeded in keeping the quaintness and flavor of the original. The naive and simple beauty of this music expresses in a peculiar way the true spirit of the Nativity, which took place among just such unsophisticated peasants as the originators of these "Noels," while the recent revival of interest in the folk songs of all countries makes such publications as this of special interest and value. These Normandy Noels are lovely; the second one of the set, "I Am the Master of the Grange," is especially adaptable to the pantomime manner of singing, with which, in English folk-song, the singing of the Fuller sisters has made us familiar.

"THE LIGHT OF LIFE," a sacred cantata for Christmas; music by Dr. Adam Geibel, published by the Adam Geibel Music Company, Philadelphia.

In the midst of more ambitious music for the amateur or "volunteer" choir is not forgotten; this cantata is obviously written with such a chorus in mind. The choral parts are not elaborate, nor is the range prohibitive for any of the voices, while opportunities are given for solo voices and for solo quartet. The music is simple, distinctly melodic and admirably adapted to the field for which it was written.

"ASTARTE," an intermezzo, by Albert Miltenberg, arranged for the organ by Edward Shippen Barnes, published by G. Schirmer.

An organ arrangement of a melodious and popular piano piece. To the organist who contemplates using it as a musical episode in the church service we recommend changing the title.

"FIFTEEN SELECTED PIECES" from the works of Alexandre Guilmant, edited by Dr. William C. Carl; published by the Boston Music Company.

The second volume of Dr. Carl's new publication of Guilmant pieces has just appeared. Like its predecessor, it contains fifteen pieces, but they are longer and more elaborate than the compositions in the first volume, as they occupy sixty-five pages, the size of the first book being only forty-five. Three of the familiar pieces made from old Christmas carols are included in the volume, making it particularly timely at this season; they are the "Noel de Saboly," sometimes called "Elevation in F," the Offertory on "Come, Shepherds, Awake," and one on "Let Us Sing Loudly, Noel." Although these compositions are founded

on the melodies of Christmas carols, they are organ pieces of real, intrinsic value, and can be used as such at any time. The book also contains a "Bridal Chorus," the "Nuptial March," Number 2 and the imposing "March from the Ariane Symphony"; there is also the exquisite lento movement from the Seventh Sonata (Op. 89), sometimes called "Dreams," a "Revery" in G, a lovely "Prayer" in A flat and an expressive "Lamento" in C minor.

It will be seen from this hasty resume that the volume contains a wide variety of pieces and it will be of the greatest value in any organist's library. Guilmant was an organist and his music is essentially organ music; he understood the possibilities of the instrument as have few writers and he wrote for it music that is exactly fitted to its peculiarities; even in the most simple pieces he never descended to the commonplace and his music is free from that showy banality that has caused the dust of oblivion to gather rapidly upon many of the works of the once-popular Baxists. Although the younger generation of French organists and composers has wandered far from the influence of his gentle muse, let no one arise to call him "Old Fogey." After twenty-five, thirty and in some cases even more, tumultuous and adventurous years, his music is still fresh and vigorous; he combined in a peculiar way a delicate and graceful melodic gift, which was essentially French, with a learning and contrapuntal skill that were also characteristically French, in that they were the product of that amazing Gallic industry and attention to detail that continuously gives the lie to the oft-repeated fallacy about the French being "a frivolous and a volatile people."

The fifteen pieces in the volume have all been carefully edited and revised by Dr. Carl, and the engraving and printing, which was done by Schott & Co., in England, is beyond criticism.

"WAITING MOTIVE" from "Madam Butterfly," by G. Puccini, arranged for the organ by Richard Keys Biggs; published by Ricordi & Co., New York.

Mr. Biggs has arranged for the organ one of the most popular episodes in Puccini's most popular opera, the orchestral intermezzo between the first and second parts of the second act, where "Madam Butterfly" waits the long night through for the return of her American lover. On the organ the piece will display the vox humana and celeste to good advantage and calls for a good eight-foot pedal stop.

"FAVORITE COMPOSITIONS" by Felix Mendelssohn, arranged for the organ by Richard Keys Biggs; published by G. Schirmer, New York.

Mr. Biggs also appears this month as the arranger of six of Mendelssohn's familiar and well-beloved "Songs Without Words." These are known as "Sadness of Soul," "Retrospection," "Confidence," "Gondoliera," "Faith" and the much-abused "Spring Song." These titles, with the exception of "Spring Song" and "Gondoliera" (which Mendelssohn calls "Gondoline"), were not given to the pieces by their composer, but they will serve as well as any. They make very good organ pieces, as most organists find out for themselves before they have traveled far. Included in the series are an organ arrangement of a song and three movements from the organ sonatas; these are the "Andante Recitativo" from the First sonata, the "Andante Tranquillo" from the Third sonata and the slow movement from the Sixth sonata. The publishers evidently thought that there would be a sale for these movements published separately instead of with the complete sonatas, as no doubt there is.

"EMANUEL ORGAN BOOK," for church service and recital, published by the Boston Music Company.

The Boston Music Company issues the third volume of its "Emanuel Organ Book" containing six transcriptions. These are Chopin's "Prelude in D Flat," commonly known as "The Rain-drop," arranged for organ by Harvey E. Gaul; an interesting "Prelude in A flat," by Cesar Cui, arranged by B. B. Gillette, making effective use of the crescendo pedal; a melodious "Romance," by Boris Franzoff, arranged by Mr. Gillette; the famous Prelude in C sharp minor, by Rachmaninoff (name of the adapter not given), which makes a better organ composition than it ever was on the piano; a Paschkowsky "Romance" and a delightfully piquant melody called "Berceuse," by Joseph Wihl, which, differing from most pieces of that name, will require a little practice before it can be played with proper deftness. The pieces in this volume have the virtue of not being hackneyed; they are of the type that we are in the habit of calling "romantic," by which we mean that they are not in any sense "academic."

"BEHOLD, I BRING YOU GLAD TIDINGS," a Christmas anthem by Edward Shippen Barnes, published by G. Schirmer, New York.

An easy Christmas anthem, suitable either for quartet or chorus, is "Behold, I Bring You Glad Tidings," by Edward Shippen Barnes. It is not elaborate; beginning with a spirited opening theme on the words "Fear not," contrast is obtained by a short soprano solo and quiet middle section, working up to a vigorous ending, "Sing, O ye Heavens." Though not difficult, it is interesting, especially harmonically, and the work of the choir is aided by an unusually good organ accompaniment.

Foster E. Beaman, for many years bookkeeper for the Hook-Hastings Company, and manager of the Boston office, has joined the office staff of Kimball, Smallman & Frazee in Boston.

HEAR GORDON GRAHAM ON NEW MATHERS WORK

CINCINNATI RECITALS DRAW

Monthly Programs Will Be Given at Grace Episcopal Church—Two New Contracts Awarded to Ohio Firm.

Gordon Graham gave programs on the new organ at Grace Episcopal church, Cincinnati, on Sundays, Oct. 24 and Nov. 7, at the close of 5 o'clock evensong. There was a large congregation at the opening recital, Oct. 24, and there was not a vacant seat in the church Nov. 7.

The new organ, which has been built by the Alfred Mathers Church Organ Company of Cincinnati, has been greatly admired by the leading musicians of the city.

Mr. Graham proposes to give these Sunday afternoon recitals on the first Sunday of each month during the present season. His initial programs were:

Oct. 24—Concert Overture, William Faulkes; Adagio from Sextet, Beethoven; "Cujus Animam," Rossini; "Am Meer," Schubert; Berceuse, Clarence Dickinson; Military March, "Pomp and Circumstance," Sir Edward Elgar.

Nov. 7—Triumphal March, from "Naaman," Costa; "Ase's Death," Grieg; "Abendlied," Schumann; Introduction to third act of "Lohengrin," Wagner.

The Alfred Mathers Church Organ Company of Cincinnati has just been awarded contracts for a two-manual tubular-pneumatic organ by St. John's church, Osgood, Ind., and for a two-manual tubular-pneumatic by St. Mark's church, Evanston, Cincinnati.

Mr. Graham opened the Mathers two-manual pneumatic organ at the Columbia M. E. church, Cincinnati, Sunday, Nov. 21. Mr. Graham was assisted by his three solo soprano boys from Grace church. The church was packed to the doors, many remaining standing during the entire recital.

Following was the program: Festal March, Henry Smart; Berceuse, Clarence Dickinson; "Cujus Animam" (Stabat Mater), Rossini; Intermezzo, J. H. Rogers; Barcarolle, Sterndale-Bennett; "Traumerei," Schumann; "The Evening Star," Wagner; War March of the Priests ("Athalie"), Mendelssohn.

Herbert E. Hyde Wins Praise.

Herbert E. Hyde of St. Peter's Episcopal church, Chicago, has returned from Buffalo, where he scored a success with his concert in Elmwood Music Hall under the auspices of the city council, the program of which was published in the November Diapason. Mr. Hyde's own new composition, "Le Bonheur," made a decided hit. The Buffalo Express in its review of the concert said among other things: "A large audience heard Mr. Hyde with evident pleasure, giving especially warm applause to his playing of his original composition 'Le Bonheur.'" Maunders' "Song of Thanksgiving" was sung by the choir of St. Peter's church Nov. 28 under Mr. Hyde's direction and Dec. 15 Handel's "Messiah" will be given.

Contract Awarded to Hutchings.

The contract for the organ to be installed in St. John's Episcopal church at Helena, Ark., has been awarded to the Hutchings Company through the New York office, under A. E. Fazakas.

Dedicated to Richard K. Biggs.

The following numbers recently have been written for and dedicated to Richard Keys Biggs of Brooklyn: Second Suite, Rogers. "Twilight Reverie," Diggle. Toccata, Gillette. Concert Overture, Gillette. "A Song of Joy," Frysinger.

Kimball, Smallman & Frazee of Boston have orders for three large organs for Boston theaters, and also an order for an organ for the Old Ladies' Home at Brooklyn, N. Y. These, with other orders, make work with an increased force necessary until 1916.

BLIND PLAYER IN THEATER

C. Walter Wallace Interprets Pictures with Help of Wife.

The only blind organist in a motion picture theater in the United States is connected with the Regent, Harrisburg, Pa., making his first appearance there in a recital Oct. 6. He is C. Walter Wallace, who had been playing in the Lyric, Reading, Pa.

A remarkable thing about the playing of Mr. Wallace in motion picture theaters, according to an exchange, is the fact that despite his affliction he is able to make the organ music conform with the acting on the screen. This he accomplishes with the aid of his wife, who always sits at his side and indicates by different pressures of her fingers on his arm what kind of music is appropriate to the part of the film play being presented at any time.

BOSTON FIRM TO DISSOLVE

T. J. Quinlan to Take Rest Because of Condition of His Health.

The firm of A. B. DeCourcy & Co., consisting of Andrew B. DeCourcy and Thomas J. Quinlan, is to be dissolved Jan. 1 by mutual consent.

The firm succeeded the DeCourcy & Peterson Organ Company in 1910, and through the strict attention to business of both partners sold fifty pipe organs and had a high financial standing.

Mr. Quinlan, who has been a staunch friend and aid of The Diapason for the past five years, has been advised by his physician to take an extended trip South because of a bronchial affection. Mr. DeCourcy will continue the business at Boston, and Mr. Quinlan, if his health will permit, in the near future will make some business connection with the good wishes and sincere hope of the organ trade that he may be spared for many years.

Work of Edward C. Hall.

On Tuesday evening, Nov. 9, the choir of the First Baptist church of Butte, Mont., scored a success in the rendition of the cantata "From the Nile to Nebo." Organist Edward C. Hall not only is an enthusiast in church work, but succeeds in inspiring his choir. His weekly vespers continue to draw large audiences. On Thanksgiving night he played a request program which was as follows: "Star-Spangled Banner," Dudley Buck; "Sabbath Evening Chimes," (Skeat), E. C. Hall; "Evening," Johnston; "Eventide," Frysinger; "America," Ashmall; "Fanfare Militaire," Gounod.

Ben J. Potter, who has been playing in the large Willis Wood theater at Kansas City, has accepted a call to St. Paul's Episcopal church at Chattanooga, Tenn., and will play the large new Müller organ there.

SING RUSSIAN CHURCH MUSIC

Under H. B. Gaul's Direction Pittsburgh Choir Gives Services.

The choir of Calvary church, Pittsburgh, under the direction of Harvey B. Gaul, has just given its third service of new Russian church music. In November it sang Weber's Jubilee Cantata for the first time in Pittsburgh by a church choir. During Advent there will be four vesper musical services, at which the choir will sing Rheinberger's "Stabat Mater," Mendelssohn's "Thirteenth Psalm," Mendelssohn's "Hear My Prayer" and Mendelssohn's "Christus." The choir will be assisted by strings, trumpets and harp.

WOULD SURPRISE GRANDFATHER.

[From the Johnstown (Pa.) Tribune.] Robert Andrew Sherrard, A. A. G. O., organist and musical director of the First Presbyterian church, will spend Wednesday and Thursday of next week in Steubenville, Ohio, as the guest of his aunt, Mrs. Robert Sherrard. He will appear Thanksgiving evening with Carl Bernthaler, of Pittsburgh, as assistant artist, in a recital to be given by Miss Sue Harvard in the Westminster Presbyterian church, where she was soprano soloist until three years ago. Mr. Sherrard will open the program with a number showing the tonal resources of the organ and will later play a group of three short organ numbers.

Special interest attaches to Mr. Sherrard's return to Steubenville, first because he was for several months organist of the First Presbyterian church, now the Westminster, while he was a senior in Washington and Jefferson College, and secondly because his grandfather, Robert A. Sherrard, was for forty years an elder in that church. The latter kept a journal in those days and the following entry appears on a certain day in 1868:

"This day I and wife, Jane, and six children attended Divine service at the First Presbyterian church, Steubenville,

it being the first day for the new minister, the Rev. H. Woods (now professor-emeritus of W. & J. College). It was also the first day for the use of that ungodly instrument, the organ, which some think will be a means of grace, but which I, Robert A. Sherrard, do not."

It is indeed a coincidence that his grandson and namesake should later be organist of that church.

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C. S. Haskell Constructs a Wonder Instrument for Home of Philadelphia Chemist Who Cannot Play a Note.

Philadelphia papers contain an interesting description of a "piano-organ" built by C. S. Haskell for a residence in that city. The owner is Dr. H. B. Bowen, who, incidentally, can't read a note. The following is quoted from one newspaper article:

"The visitor entered a big room where ceiling lights glowed in amber, red, white and blue. The music went on as a pleasant-looking man, seated in front of the pipe organ, turned to greet the visitor with a nod. It was Dr. H. B. Bowen's way of showing what his pipe organ built into a player-piano can do. He has remodeled his new home at 5203 North Broad street so that in reality the house is now built around the ingenious musical instrument that this man who can't read a note has planned and constructed for himself.

"Player-pianos operated by electricity are not new. Pipe organs were self-players twenty years ago; but Dr. Bowen says no one has ever built a pipe organ into a player-piano. Nor has anybody before built a pipe organ that will light a house, open doors to visitors and run a heating and cooling plant for the house.

"Dr. Bowen is a manufacturing chemist. He never studied music, but he is a music lover, and this combination pipe organ-piano is the outcome of a dream he had for twenty years. Last spring he bought the house and submitted his plans for realizing his dreams to an architect, who rebuilt the house, and to Mr. Haskell. Six months ago the organ builder and Dr. Bowen started to work out the organ. At the same time the architects began the remodeling of the house. Staircases were torn out, partitions went down, bedrooms were cut in two and the first floor was made into one long room in which the player-piano organ was to be placed. It stands there today reaching to the third floor of the house through the openings left when the staircase was torn down. A concealed stairway has been built on the other side of the house.

"The music is gathered from all parts of this made-over house. In a trunk room on the third floor the pipes for the swell organ are placed. The pipes of the great organ are in the basement. What looks like two glass-covered tables in the big living room are other parts of this collection of music makers. One is a harp attachment; another is an orchestra bell attachment.

"It is a two-manual organ with a row of fifty-six stops which control the organ and piano units by electric contacts. Twenty-four of these stops control the lighting of the house and the unlatching of the front door. Dr. Bowen places a music roll, such as is used in player-pianos, in the organ. Then he pedals the piano."

Pew Dedicated to Organist.

A pew in St. Peter's church, Albany, N. Y., was dedicated recently to Dr. Frank Sill Rogers, who has served twenty-five years as organist and choirmaster. The vested choir of fifty voices is, according to Walter Henry Hall, one of the best three boy choirs in the world. Horatio Parker was a recent guest of Dr. Rogers and heard the choir. Dr. Parker has dedicated two of his compositions to the organist.—Musical America.

Fire Destroys Large Organ.

The large organ in Christ church at Portsmouth, Va., was destroyed by fire Nov. 3. The church was damaged, but the loss on the instrument is virtually complete, according to news sent from the scene to The Diapason by C. E. Grant, the Virginia organ builder. This organ was built about four years ago by the Austin Company, at a cost of approximately \$20,000.



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**PORTLAND SEASON ON;
ENTHUSIASTIC START
FLOWERS FOR MACFARLANE**

**Organist's Friends Show Appreciation
at Opening Concert in Maine
City—Success of Music
Commission's Work.**

Municipal recitals for the season have been begun by Will C. Macfarlane at Portland, Maine. The first subscription concert was given by Mr. Macfarlane, assisted by Herbert Witherspoon, bass, Nov. 11. The organ section of the performance was as follows: Sonata in the Style of Handel, Wolstenholme; Morris Dance and Shepherds' Dance, German; Slumber Song, Wood; "Waldweben" (from "Siegfried"), Wagner. "Wotan's Farewell" and the magic fire scene from "Die Walküre" were given by Mr. Witherspoon and Mr. Macfarlane.

Nov. 14 the first organ service was held and Mr. Macfarlane played: Chromatic Fantasia and Fugue in A minor, Thiele; Serenade, Harker; "Gavotte Moderne," Lemare; overture, "Oberon," Weber; Lullaby, Macfarlane; Processional March, "Montezuma," Stewart.

A large crowd was in attendance at the first municipal organ concert.

Mr. Macfarlane, who had just returned from a two months' trip to California, where he gave over a dozen recitals on the big exposition organs, received an enthusiastic welcome, the warmth of which could not be doubted. When the municipal organist entered to give his initial number the applause lasted several minutes, and when he seated himself at the organ to open the Wolstenholme work Mr. Macfarlane was surrounded by a wealth of floral tributes, which were presented to him by his appreciative friends. There was a huge basket of vari-colored chrysanthemums and two clusters of the same charming autumn flower, so that the city hall stage presented a gala appearance.

With a balance of \$1,534.10 in the treasury, the third year of the Portland music commission has been a highly successful one, according to its annual report filed Nov. 12. In fact, the amount of money received from the concerts has broken all records, but the balance on hand is not increased over previous years, owing to the greatly added cost of the programs, some of the most famous artists in the world having appeared in the courses during the winter. During last winter the cost of the artists alone was \$5,348.78, while the previous winter artists were obtained for only \$2,237.30.

In its report the commission says: "We have adhered to our original purpose of giving to the people of our city the very best music at the lowest possible expense, and to foster and develop in every way the musical interests of the city."

MUSIC AT MIAMI UNIVERSITY

**Twilight Recital by J. W. Clokey—
Leaves Cincinnati Church.**

Joseph W. Clokey's November "twilight recital" at Miami University, Oxford, Ohio, was played on the afternoon of Nov. 3, when faculty and students were favored with the following: Sonata No. 6, D minor, Mendelssohn; Bridal Song, Jensen; "Chant Pastorale," Dubois; "Minuet Gothique," Boellmann; Aria in D, Bach; "The Question and the Answer," Wolstenholme; Scotch Fantasia, Macfarlane.

The work of the department of music has so increased this fall that Mr. Clokey was obliged to resign as organist of St. Paul's M. E. church, Cincinnati.

To Manufacture Church Organs.

The American Photo Player Company is making a departure in taking up the manufacture of church organs, according to reports from San Francisco. The first order is for a \$10,000 instrument for the Second Church of Christ (Scientist) in Oakland. The company has sold a large organ to the Idle Hour Theater, in the Mission district.

BUSY SEASON FOR COURBOIN

**Syracuse Organist Heard by Many
Organizations at Recitals.**

Charles M. Courboin, the Syracuse organist, was kept busy during October and November with concerts alone and with other artists. Tuesday evening, Oct. 26, Mr. Courboin took part in a joint recital with Miss Daisy Connell, soprano; Miss Maude Clark, harpist, and the chorus choir of the First Baptist church. His selections were: Toccata and Fugue in D minor (requested), Bach; Andante Cantabile, Widor; Minuet in F major, Haydn; Military March, Schubert, and "The Spinner," Raff, the last being given as an encore number. He also played from memory accompaniments to the chorus in "Inflammatus" from "Stabat Mater," Rossini, and "The Heavens Are Telling," Haydn, and with the harp to Miss Connell's rendition of "Ave Maria," Bach-Gounod. The evening was enjoyed by an audience of more than one thousand.

Monday evening Mr. Courboin gave a half-hour recital before the delegates and visitors to the State Baracophilathea convention and Oct. 28 he gave a recital in connection with the state convention of the King's Daughters, both meetings being held in the First Baptist church.

Oct. 26 Mr. Courboin played at the memorial services in Oswego at St. Paul's church for his late friend and pastor, the Rev. Dean Barry. A chorus of 800 voices took part in the services.

Mr. Courboin expects to appear in recitals at the College of the City of New York and at Columbia University early in the winter.

Midmer Three-Manual Opened.

An organ built by Reuben Midmer & Son for Holy Trinity Lutheran church at West Bethlehem, Pa., was dedicated Nov. 7 by Professor I. B. Bartholomew. The instrument stands in the new edifice of the church. It is a three-manual with electric action and has nearly 3,000 pipes, with harp and chimes as features.

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Avondale Presbyterian Church, Cincinnati.

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Colombia M. E. Church, Cincinnati.

Tubular Pneumatic, 2 Manuals.

First Baptist Church, Cynthia, Ky.

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IN ORGANIST'S MUSIC ROOM

Three-Manual of A. F. French Reconstructed by Goodwin.

W. B. Goodwin recently reconstructed an organ in the music room of the home of A. F. French, organist of the First Unitarian church of Lowell, Mass. The music room is 38 by 22 feet and is 18 feet high. The organ originally was built by E. W. Lane. It has three manuals. The scheme of stops is as follows:

- GREAT.
 1. Principal Diapason, 8 ft.
 2. Viola Mezzo, 8 ft.
 3. Octave, 4 ft.
- CHOIR.
 1. Principal, 8 ft.
 2. Dolce, 8 ft.
 3. Gedeckt Flöte, 8 ft.
 4. Dolcetto, 4 ft.
 5. Flageolet, 2 ft.
- SOLO (SWELL).
 1. Viola Concerto, 8 ft.
 2. Viola Secondo, 8 ft.
 3. Viola Angelica, 8 ft.
 4. Flauto Harmonico, 8 ft.
 5. Lieblich Gedeckt, 8 ft.
 6. Violina, 4 ft.
 7. Rohr Flöte, 4 ft.
 8. Corno, 8 ft.
 9. Vox Humana, 8 ft.
 10. Clarinet, 8 ft.
- PEDAL.
 1. Bourdon, 16 ft.
 2. Lieblich Gedeckt, 16 ft.
 3. Quint, 10-2-3 ft.
 4. Viole Basso, 8 ft.
 5. Flauto Basso, 8 ft.

Conducts 1,000 Children.

Miss Mildred Hazelrigg, organist of the First Christian church and supervisor of music in the Topeka (Kan.) schools, conducted a program given at the City Auditorium Nov. 12 by 1,000 children from the Topeka grade schools. The performance was an entire success and an audience of 6,000 people heard it. Many of the songs were accompanied by both piano and pipe organ. Miss Hazelrigg conducted the chorus.

Handsome Booklet by Buhrman.

T. Scott Buhrman is the author of a very handsomely printed booklet of the Scotch Presbyterian church of New York calling attention to the recitals and cantatas given there on Sunday afternoons this winter. Besides the programs of all the recitals there is a picture of the church, a foreword by the pastor, Dr. Robert Watson, and an index of the composers represented.

Ernest R. Kroeger Honored.

Ernest R. Kroeger, the St. Louis organist and composer and one of the leading musicians of that city, was elected a member of the National Institute of Arts and Letters at its meeting in Boston Nov. 19.

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PROGRAM FOR THE M. T. N. A.

Prominent Organists Will Take Part in Buffalo Convention.

Following is the program arranged for the convention of the Music Teachers' National Association at Buffalo beginning Dec. 28, of which J. Lawrence Erb, organist, is president and whose meeting will be addressed by a number of organists:

Dec. 28-10:30, Address of Welcome, President J. Lawrence Erb. 11:15, President's Address. 2, Piano Conference, Miss Kate S. Chittenden, chairman. Papers by Leroy Campbell and others. 3, Musical Appreciation Conference, Francis L. York, chairman. Papers by Dr. Otto Kinkadey, Dr. George C. Gow and Professor W. R. Spalding. 8:15, Recital by Dr. Adolf Frey, Professor Frank Ormsby and Professor Raymond S. Wilson of the University of Syracuse. Dec. 29-9:30, Class Teaching of Voice Production for Singing, F. W. Wodell. 10:15, Orchestra Conference, Adolf Weidig, chairman. 11:30, annual business meeting. 1:30, The Work and Ideals of the Association of Presidents and Past Presidents of All Music Teachers' Associations in the United States, Laborius Semmann. 2, Theory Conference, H. C. Macdougall, chairman. Papers by Dr. George C. Gow, Professor R. W. Stevens and Harold Geer. 3, Community Music Conference. Papers by Dr. Thomas Tapper, Professor Waldo S. Pratt, Professor F. W. Dykema, T. Carl Whitmer and others. 8:30, Reception and concert by the Buffalo Musicians. Dec. 30-9:30, Address by President Rush Rhee, University of Rochester. 10:15, Church Music Conference, Charles N. Boyd, chairman. Papers by William Benbow, Harvey B. Gaul, Father Bonvin, N. Lindsay Norden and others. 1:30, Illustrated lecture by Dr. Carl E. Seashore of the University of Iowa. 2, An Untrodden Field in Music Teaching, by Frederic Lillebridge. 2:30, Public School Music and Standardization Conference. Papers by Carl Gehrkins, Professor H. C. Macdougall and others. 6, Annual Meeting of the International Music Society, United States section.

A two-manual Pilcher organ has been ordered by the Majestic theater at Findlay, Ohio.

The Empress theater at Colorado Springs, Colo., has just installed a Wuritzer unit orchestra.

The Organ Blowing Engineering Company has been incorporated in Wisconsin by J. K. and W. H. Fagan and others of Fond du Lac and reports from there say it is to manufacture blowers for organs in motion picture theaters.

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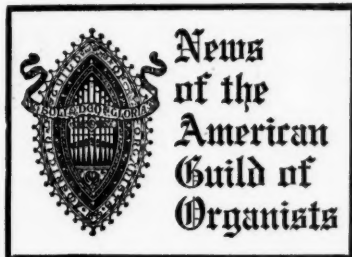
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Illinois Chapter.

The November dinner was one of the largest in many seasons and had as its guest of honor Will C. Macfarlane, the municipal organist of Portland, Maine. John Allen Richardson had arranged a special treat for the chapter members in the second recital on the new Austin four-manual organ in St. Paul's church to follow the dinner in the parish-house and the members marched to the church in a body to listen to Mr. Macfarlane's recital. Mr. Macfarlane, who was returning from the Pacific coast, was asked by Dean Keller to make a few remarks and told of the work being done to educate and interest the people and especially the school children of Portland through the means of the city organ.

At the recital the church was filled. The Bach Fugue in A minor attracted special attention through the masterly rendition by the Portland man. Widor's Toccata from the Fifth Symphony and the "Tannhaeuser" overture, with which the program closed, were other exceedingly strong features of the performance which made the power of Mr. Macfarlane stand out. His own "Evening Bells and Cradle Song" was played with remarkable feeling and the handling of the chimes was a subject of most complimentary comment. The entire program was as follows: Concert Overture, in C, Hollins; Andante Cantabile, Tchaikowsky; Fugue in A minor, Bach; "Evening Bells and Cradle Song," Macfarlane; Humoreske, Dvorak; Finale, Sonata in C minor (Ninety-fourth Psalm), Reubke; Spring Song, Macfarlane; Toccata from Fifth Symphony, Widor; "Kammenoi Ostrov," Rubinstein; Largo, Handel; Overture, "Tannhaeuser," Wagner.

A most scholarly performance was that under the auspices of the Illinois chapter, Nov. 1, when vespers on All Saints' day was celebrated with Walter Keller playing the service and his choir singing, and when Wilhelm Middelschulte and Dr. J. Lewis Browne contributed organ selections. Dr. Browne played the Sonata in A minor, Op. 98, by Rheinberger, and gave one of the improvisations for which he is famous. Mr. Middelschulte played his Passacaglia in D minor. Two of the anthems were Mr. Keller's "Salve Regina" in G and Magnificat in C.

Nov. 21 at 3:30 p. m. a service under the auspices of the guild was held at Trinity Episcopal church. Irving C. Hancock played the service and as a postlude gave a Finale by Bartlett. Arthur Fraser of Grace church, Oak Park, played as a prelude the following: "Jubilate Amen," Fraser, and "Song of Sorrow," Gordon Balch Nevin. Rossetter G. Cole played an Intermezzo and Scherzo by Rheinberger. A Fantasia in manuscript by J. P. Steen was played by Harrison M. Wild. Miss Alice R. Deal of the Leavitt Street Congregational church gave Thiele's Finale in A flat.

Another public service under A. G. O. auspices was that at St. James' Episcopal church Nov. 21 in the afternoon. John W. Norton played the service and conducted his choir boys in the anthems. Albert Cotsworth of the First Congregational church played Svendsen's Romance, Mrs. Wilhelm Middelschulte played an Andantino by Alkan and the Finale from the E minor sonata by Ritter, and Robert R. Birch of Emmanuel church, LaGrange, played Nevin's "Song of Sorrow" and Crawford's Toccata in F.

The next dinner of the chapter will be given Thursday, Dec. 9, at 6 o'clock at Kuntz-Remmler's. Dr. J. Lewis Browne will speak.

Guild Hears Old English Anthems.

The choir of St. Andrew's church, New York, of which William A.

Goldsworthy is director, gave a service of classic old English anthems before the American Guild of Organists and a large audience of attentive listeners, using the following numbers:

- "It came even to pass," Ouseley.
- "Wash me thoroughly," Wesley.
- "Hosanna to the Son," Gibbons.
- "Rejoice in the Lord," Purcell.
- "Lo! Starled chiefs," Crotch.
- "In Thee, O Lord," Weldon.
- "They that Go Down in Ships," Attwood.

Mr. Goldsworthy's rendering of this awe-inspiring program of difficulties showed him well deserving of the words of his rector, the Rev. Dr. G. R. Van De Water, when he said in the course of his brief address before the guild: "It is high praise I give my present organist when I say that I have never had a better one than I have now."

Clement R. Gale, professor of music in the General Theological Seminary, New York, made the address of the evening and championed, as every one who knew him expected he would, the cause of higher and truer ideals in the church service as it is expressed and interpreted through the medium of the anthem. In Mr. Gale's expert opinion there is a great deal of "church music" being published now-a-days, but very little of "religious music," which makes the lot of the choir-master all the more difficult.

High praise and much gratitude is due Mr. Goldsworthy for his presentation to the guild and the public in general of such a program of pure "religious music" and warm congratulations for his success in inducing Mr. Gale to be the speaker of the evening.

New England Chapter.

The sixty-fourth public service under the auspices of the New England chapter was held in St. Paul's church, Pawtucket, R. I., Nov. 3. An excellent program was rendered, the prelude and offertory being played by George A. Burdett, organist of the Harvard church, Brookline, Mass., and the postlude by A. W. Snow, organist of the Church of the Advent, Boston. George H. Lomas, organist and choir-master at St. Paul's church, accompanied the service. The program was as follows: Prelude, Moderato Maestoso, Borowski; Processional, "Jesus, Lord of Life and Glory," Hopkins; "Gloria," Crotch; Magnificat, chant, Garrett; Anthem, "God Is Our Refuge"; Hymn, "Jesus Shall Reign," Hatton; Offertory, "Moorish Nocturne" (by request of Dean Walter J. Clemson), Burdett; Recessional, "Hark, Hark, My Soul," Barnby; Benediction hymn, Lomas; postlude, Allegro Moderato, H. W. Parker.

More than a thousand people were present at the thirty-eighth recital of the New England chapter in the Park street church of Boston Nov. 15. A very excellent program was presented by John Hermann Loud, organist of this church; Everett E. Truette of the Eliot church, Newton, and W. Lynnwood Farnam of Emmanuel church, Boston. The selections played were:

Mr. Loud—Prelude and Fugue in A minor, Bach; Scherzo (Sonata No. 1, in F), Lemare; Melodia, Reger; Toccata in D, Kinder.

Mr. Truette—Fugue in G minor (the greater), Bach; "The Answer," Wolstenholme; Symphony No. 5, Allegro and Toccata, Widor.

Mr. Farnam—Pastorale (Sonata 12), Rheinberger; Scherzo (Symphony 4), Widor; Concerto No. 2 in B flat (Andante maestoso and Allegro), Handel.

Central New York.

The Central New York chapter held its opening meeting of the season Wednesday evening, Nov. 10, at St. Paul's church, Syracuse. The program for the year has been prepared by the committee on meetings, of which Gerald F. Stewart, organist of Trinity church, Watertown, is chairman.

The leading feature of the first meeting was a recital by Dr. J. Fred Wollé, conductor of the celebrated Bach festivals at Bethlehem, Pa. The organ at St. Paul's in Syracuse has just been rebuilt and considerably enlarged by Casavant Brothers.

Before the recital Mr. Wollé, the members of the chapter and a number of the leading musicians of Syracuse

were entertained at a dinner at St. Paul's parish house.

Subsequent meetings of the chapter will include a festival service at Little Falls in December, and an address in January at Utica by Warren R. Hedden, F. A. G. O., former warden of the guild, who will speak upon "The Purposes of the Guild of Organists, and the Importance of the Examinations."

At the February meeting De Witt C. Garretson will give an historical sketch of the development of church music in America, illustrated with stereopticon views of churches and organs, old and new, and famous musicians.

Southern California.

The nineteenth public recital was given Nov. 1 at the First Congregational church of Los Angeles, with Ray Hastings, Roland Diggle and W. F. Skeele at the console. The choir directed by Mr. Skeele sang several anthems. John Winter Thompson's Marche Pontificale was the opening number, played by Mr. Skeele. The prelude to "Lohengrin," Wagner's "Albumbblatt" and the war march and battle hymn from "Rienzi" were played by Mr. Hastings, Basil Harwood's "Dithyramb" and "In the Convent," by Borodin, by Mr. Skeele, and three of Mr. Diggle's own compositions by himself, as follows: Concert Fantasia, "Legende Romantique" and "Song of Joy."

Western Tennessee.

The Western Tennessee chapter held its first meeting of the fall at the studio of Enoch Walton, Tuesday morning, Nov. 9. Ernest F. Hawke, the dean, presided. It was decided that commencing with December the chapter will meet bi-monthly, and in the intervening month a recital will be given, followed by a social hour. The first recital will be given by Mr. Hawke in January, the date to be announced at the next meeting. Ten minutes of each meeting is to be devoted to current musical topics, led by Mr. Walton.

It was agreed that Mr. Hawke give at each regular meeting an analysis of some organ composition, and a request was made that Mendelssohn's First Sonata be chosen for December.

Paul Stalls was appointed sub-dean in place of Walter W. Boutelle, who has moved to Cleveland, Ohio.

E. H. Lafayette gave a most interesting address on "Organ Music in the Theaters," showing the great versatility necessary for the organist in this field. At the close of the address a discussion was led by Mr. Lafayette upon awakening interest for larger and better organs in the churches.

The next meeting will be held Dec. 7 at the studio of Miss Belle Wade, Woman's Building, Memphis.

Missouri Chapter.

Most recent recitals under the auspices of the Missouri chapter were given by George Enzinger at the Evangelical Protestant Church of the Holy Ghost in St. Louis and by Miss Lola Dorothy England at the West Presbyterian church. The former recital was given Oct. 25 at 3 p. m. and Mr. Enzinger played: Chorale Vorspiel, "O dass ich tausend Zungen haette,"

Adolf Hesse; Prelude (Toccat) and Fugue in D minor, Bach; Sarabande, Saint-Saens; Bourree, Poznanski; Pavane, Louis XIV., Brisson-Squires; Gavotte in C minor, Saint-Saens; Menuetto in A minor, Calkin; Andante Pastorale (dedicated to Edward M. Read), William R. Spence; Nocturne, Op. 50, No. 6, Arthur Foote; Prayer and Cradle Song, R. Huntington Woodman; Triumphal March, John Hyatt Brewer.

Miss England was heard Nov. 12 in these selections: First Sonata (Introduction and Pastorale), Guilman; Fugue in G minor, Bach; Benediction Nuptiale, Hollins; "Fackeltanz," Meyerbeer; Evening Song, Bairstow; Toccata, Maily; Nocturnette, d'Evry; Festival Piece, Stebbins.

Headquarters.

The examination committee has decided to make the fee for the fellowship in 1916 \$15, instead of \$20. It will not require the Chorale in A minor by Cesar Franck, but in its place will have the Finale (Allegro) of Guilman's Seventh Sonata, Op. 89. The other required pieces are Bach's Fantasia and Fugue in G minor, as already announced.

Virginia Chapter.

Walter Edward Howe gave a recital before the Virginia Chapter at St. Paul's church, Norfolk, Va., Oct. 31. His interesting offerings on this occasion were: "Grand Choeur," MacMaster; Gavotte, Lemare; Allegretto in B minor, Guilman; Fugue in D major, Bach; "Spring Greeting," Nathan Hale Allen; "Benediction Nuptiale," Dubois; Concert Toccata, Pietro Allesandro Yon.

Van Dusen Plays in Wisconsin.

Frank Van Dusen gave a recital at St. John's Lutheran church, Boscobel, Wis., Wednesday, Nov. 3. Mr. Van Dusen was heard in the dedicatory organ recital at this church in November of last year.

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Seven-Stop Echo Part of Instrument Under Construction for Grace Methodist Church in the Delaware City.

C. S. Haskell, the Philadelphia builder, is constructing a large three-manual organ for Grace Methodist church at Wilmington, Del. The instrument will cost \$12,500. The scheme of stops follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft.
 2. First Open Diapason, 8 ft.
 3. Second Open Diapason, 8 ft.
 4. Dulciana, 8 ft.
 5. Clarabella, 8 ft.
 6. Philomela, 8 ft.
 7. Flute Harmonique, 4 ft.
 8. Octave, 4 ft.
 9. Fifteenth, 2 ft.
 10. Mixture, 3 rks.
 11. Tuba, 16 ft.
 12. Tuba, 8 ft.
- SWELL ORGAN.**
13. Bourdon, 16 ft.
 14. Open Diapason, 8 ft.
 15. Salicional, 8 ft.
 16. Aeoline, 8 ft.
 17. Stopped Diapason, 8 ft.
 18. Viol d'Orchestre, 8 ft.
 19. Vox Celeste, 8 ft.
 20. Flauto Traverso, 4 ft.
 21. Violina, 4 ft.
 22. Flautino, 2 ft.
 23. Dolce Cornet, 3 rks.
 24. Cornopean, 8 ft.
 25. Oboe, 8 ft.
- CHOIR ORGAN.**
26. Open Diapason, 8 ft.
 27. Dolce, 8 ft.
 28. Melodia, 8 ft.
 29. Violoncello, 8 ft.
 30. Concert Flute, 8 ft.
 31. Flute d'Amour, 4 ft.
 32. Fugara, 4 ft.
 33. Piccolo, 2 ft.
 34. Clarinet, 8 ft.
- ECHO ORGAN.**
35. Muted Viol, 8 ft.
 36. Unda Maris, 8 ft.
 37. Hohl Flöte, 8 ft.
 38. Flute, 4 ft.
 39. Vox Humana, 8 ft.
 40. Chimes, 25 tubes.
 41. Harp.
- PEDAL ORGAN.**
42. Bourdon (34 pipes), 32 ft.
 43. Open Diapason (from No. 1), 16 ft.
 44. Open Diapason, 16 ft.
 45. Bourdon (from No. 42), 16 ft.
 46. Lieblich Gedeckt (from No. 13), 16 ft.
 47. Flute (from No. 42), 8 ft.
 48. Open Diapason, 8 ft.
 49. Tuba (trombone quality), 16 ft.
 50. Tuba (from No. 49), 8 ft.

The stops will be tilting tablets and the action electro-pneumatic, with a detached console.

C. E. Grant of Portsmouth, Va., is building his first out-and-out pneumatic organ and it promises to be a very successful instrument.

ALBERT

Concert Organist

RIEMENSCHNEIDER

DIRECTOR OF MUSIC, BALDWIN-WALLACE COLLEGE, BEREA, OHIO

MANY CONTRACTS IN SOUTH

R. J. Lilley Sells a Number of Möller Organs in His Territory.

R. J. Lilley, southern representative of M. P. Möller, with headquarters at Memphis, has closed a number of contracts since early fall. Among them are listed these:

Church Street M. E. church, South, Knoxville, Tenn., three-manual.

Baptist church, Johnson City, Tenn., three-manual and echo.

Strand theater, Meridian, Miss., two-manual.

Main Street M. E. church, Hattiesburg, Miss., two-manual.

Baptist church, Blue Mountain, Miss., two-manual.

Galloway M. E. church, Jackson, Miss., three-manual.

The following organs have just been completed:

New Majestic theater, Memphis, three-manual with two echoes and electric action.

St. Luke's Episcopal church, Memphis, three-manual with electric action.

First Baptist church, Morristown, Tenn., three-manual and echo.

Crown theater, Mobile, Ala., two-manual with piano.

All Saints' Episcopal church, Mobile, Ala., two-manual.

First M. E. church, Ripley, Tenn., two-manual.

Business is picking up in the South in a most gratifying way, Mr. Lilley reports.

Opens Organ at Ripon, Wis.

Professor C. G. Stanger of Chicago opened the organ built by M. P. Möller for the German Lutheran church at Ripon, Wis. The organ is a two-manual with an echo played from the great. The swell organ is to the left of the chancel, the great organ at the right and the echo in the tower of the church above the entry. The organ has nine stops in the great, eight in the swell, four in the pedal and five, including chimes, in the echo.

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¶ In the metropolitan district of New York City alone *seventeen* Möller organs of three and four manuals each are now under construction, not to mention the numerous two-manuals. This is believed to be a larger group of new organs than the aggregate contracts of all other builders at the present or any previous time for that city.

¶ The fact that more than half of these instruments are for theatres should be a matter of great interest to organists. The choice of Möller organs by unsentimental business men is unusually clear evidence of their superior musical and mechanical qualities, for almost every organ of the group is a re-order.

¶ Springfield, Mass., and Providence, R. I., have each duplicated recently large Möller theatre organ orders.

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The above quotation is a classic—from the pen of the greatest art critic of his time. The truth it contains is evident to any intelligent mind. It does not put forth the argument that the highest price guarantees the highest quality, but, on the contrary, that quality is the determining factor in price, and this price is not necessarily much in excess of that for the more ordinary product, and often is no more.

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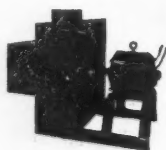
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Service makes the purchase of an organ an investment; sentiment makes it an expenditure. Frequently the thing that insures pipe organ service cannot be seen, measured or weighed. It is down deep, hidden in **QUALITY**, insured by workmanship.

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Austin Organs

Attention of the fraternity and of those interested in modern organ development as to mechanical and tonal resources is called to the following:

Professor Albert Riemenschneider, organist and musical director, Baldwin-Wallace College, Berea, Ohio, writes to us under date of September 10: "It certainly is a pleasure always to know that the organ I am to play is an Austin. It is half the battle won."

Mr. Gordon Balch Nevin, organist and choir director, Second Presbyterian Church, Cleveland, Ohio, writes: "I found the new console such a help to the organist that I felt I must write and tell you so. I believe that you have achieved, if not the ultimate in console design, at least the very best console in use. Never have I given a recital with such perfect comfort. It is so easy to get at every accessory that the player can give himself up entirely to the music itself, and so do his very best work. Personally, I regard the touch of the manual keys as the greatest help since the invention of combination pistons. This may seem a sweeping statement, but I am convinced that any organist who has used your new console through a recital will agree, for it is a new and delightful touch and most restful on the hands. Tonally the organ is excellent, as was to be expected, but the new console with its several striking new features is a most unusual departure, and I feel that it will be the greatest value to have the organist become acquainted with its worth. I hope the new console will meet with the success it deserves."

Austin Organ Company
171 Woodland Street
Hartford Conn.