



WORK OF WIRSCHING IN A ST. PAUL CHURCH

THREE-MANUAL DEDICATED

Has Entirely Electric Action, and Acoustics of Church, with Careful Voicing and Scaling by the Builder, Bring Results.

Wirsching & Co. have completed a three-manual organ in St. John's Lutheran church at St. Paul and it was dedicated Nov. 21 by Professor Fritz Reuter of Dr. Martin Luther college at New Ulm, Minn. There are several features about this organ that are noteworthy. One is that there is no wind in the console, the action being electric only. The combinations are all adjustable at the console, and although the stops do not move, the organist can add or take off any stop or stops from every combination while playing. The church, which is one of the largest Lutheran churches in the Northwest, is noted for its fine acoustics and with the great care Philipp Wirsching took in the scaling and voicing of the pipes the result is called remarkable.

Following is the specification of the organ:

GREAT ORGAN.

1. Open Diapason, 16 ft.
 2. Principal Major, 8 ft.
 3. Principal Minor, 8 ft.
 4. Doppel Floete, 8 ft.
 5. Gemshorn, 8 ft.
 6. Viola di Gamba, 8 ft.
 7. Rohrflöte, 4 ft.
 8. Octave, 4 ft.
 9. Super Octave, 2 ft.
 10. Mixture, 3 ranks.
 11. Trumpet, 8 ft.
- (Stops 3 to 11 included in choir swell box.)

SWELL ORGAN.

12. Bourdon, 16 ft.
13. Open Diapason, 8 ft.
14. Bordone Amabile, 8 ft.
15. Violoncello, 8 ft.
16. Viola Eterea, 8 ft.
17. Vox celeste, 8 ft.
18. Flute Harmonique, 4 ft.
19. Saliect, 4 ft.
20. Flageolet, 2 ft.
21. Cornet, 3 ranks.
22. Cornopæan, 8 ft.
23. Oboe, 8 ft.
24. Vox Humana, 8 ft.

CHOIR ORGAN.

- (Enclosed in separate swell box.)
25. Geigen Principal, 8 ft.
 26. Flauto Concerto, 8 ft.
 27. Viola d'Amour, 8 ft.
 28. Quintadena, 8 ft.
 29. Flauto Dolce, 8 ft.
 30. Clarinet, 8 ft.
 31. Cathedral Chimes, twenty tubular bells, from middle A to E above.

PEDAL ORGAN.

32. Open Diapason, 16 ft.
33. Sub Bass, 16 ft.
34. Lieblich Gedeckt, 16 ft.
35. Violine, 16 ft.
36. Violoncello, 8 ft.
37. Flauto Basso, 8 ft.

The console is detached and placed forty feet from the organ. The entire action is electro-pneumatic. The chimes are in a room beside the organ and are operated electrically without the aid of an intermediate pneumatic. Wind is supplied by a Kinetic blower. In the earlier part of the year Wirsching & Co. built an organ for Emanuel Evangelical Lutheran church in St. Paul, which is also a fine instrument. It has two manuals and eighteen speaking stops. The firm is shipping one to Detroit for Bethlehem Evangelical Lutheran church. It is electro-pneumatic, with two manuals and twenty stops. Another Wirsching organ recently built and installed is in Mount St. John Normal school, Dayton, Ohio. It has two manuals, detached console, thirteen speaking stops and tubular-pneumatic action.

"Messiah" at Morristown, N. J.

The rendering of the "Messiah," Dec. 14, by the festival chorus, assisted by the Church of the Redeemer choir, was one of the best musical events ever heard in Morristown, N. J. The chorus is made up of eighty voices and is under the musical guidance of Kate Elizabeth Fox, who for four and a half years has been organist and choir director of the Church of the Redeemer, where the performance was given.

ALBERT RIEMENSCHNEIDER AT BEREA ORGAN.



[New Organist of Rockefeller Church in Cleveland Seated at One of Two Austin Consoles of College Instrument.]

Best Six American Anthems

(The following are lists of the best six anthems by American composers received by the editor of The Diapason within the last four weeks, in response to an editorial suggestion that these lists be sent in by organists that these lists of what experience has taught organists to consider the most meritorious works for the church service by men in the United States. A few have included names of others than Americans, probably under a misapprehension. Additional replies will be published in succeeding issues.)

HAROLD VINCENT MILLIGAN.

1. "The Desert Snail Rejoice," Arthur Whiting.
2. "Art Thou Weary?" George W. Chadwick.
3. "In Heavenly Love Abiding," Horatio Parker.
4. "Still, Still With Thee," Arthur Foote.
5. "Behold, Ye Despisers," Parker.
6. "The King of Love," Harry Rowe Shelley.

These anthems are especially adapted for quartet.

I would like to include Tertius Noble's "I Will Lay Me Down," "Fierce Was the Wild Billow" and "Come, O Thou Traveler Unknown," but these anthems were written in England and are not in any way identified with American music, although Mr. Noble is now a resident of this country.

HARRY L. VIBBARD, SYRACUSE, N. Y.

1. "In Heavenly Love Abiding," Parker.
2. "Exalted Be Thy Name," Borch.
3. "Nearer My God to Thee," Gould.
4. "Behold the Master Passeth By," Stevenson.
5. "Souls of the Righteous," Shackley.
6. "He That Dwelleth in a Secret Place," Bullard.

JAMES ROBERT GILLETTE.

- The following list of anthems by American composers have in my experience gained for themselves a lasting place in the hearts of choirs and congregations alike:
1. "Still, Still With Thee," Arthur Foote.
 2. "Art Thou Weary," George Chadwick.
 3. "O Thou That Hearest Prayer," George Chadwick.
 4. "I Sought the Lord," Frederic Stevenson.
 5. "Fear Not, O Israel," Max Spicker.
 6. "The Lord Is My Light," Horatio Parker.

Meeting of N. A. O. in Brooklyn.

The December meeting of the National Association of Organists, Arthur Scott Brook, president, was held at the South Congregational church, Brooklyn, Thursday, Dec. 16. Organ numbers were given by A. C. Weston, organist of the church, and by Ethel Clark and G. W. Stebbins.

PERCY CHASE MILLER, PHILADELPHIA.

1. "Fierce Was the Wild Billow," T. Tertius Noble.
2. "Art Thou Weary," Chadwick.
3. "The Lord Is My Light," Horatio Parker.
4. "Hide Me Under the Shadow of Thy Wings," Mark Andrews.
5. "The Morning Stars Sang Together," George Alexander A. West.
6. "Magnificat and Nunc Dimittis," S. Wesley Sears.

Mr. Miller writes: "I am assuming that identification with the musical life of this country is what is meant when it is asked that the anthems be by American composers. All the composers on my list are resident in this country, but two (if not three) of them are English by birth and training. If this rules them out, throw my list away and say no more about it."

FERDINAND DUNKLEY, F. R. C. O., F. A. G. O., SEATTLE.

1. "Far From the World," Horatio Parker.
2. "The Lord is King," Frederic Stevenson.
3. "And God Shall Wipe Away All Tears," C. Whitney Coombs.
4. "Still, Still With Thee," Arthur Foote.
5. "The Angel of the Lord," Mark Andrews.
6. "Fear Not, O Israel," Max Spicker.

PHILIP JAMES.

1. "Now Sinks the Sun," Horatio Parker.
2. "Recessional," Clough-Leigher.
3. "Te Deum" in E flat, Henry Hadley.
4. "The Virgin Mary to the Child Jesus," Walter Damosch.
5. "A Christmas Carol," A. Walter Kramer.
6. "Magnificat" in A, Arthur Whiting.

J. W. MATHER, SEATTLE.

1. "Send Out Thy Light," Gounod.
2. "The Radiant Morn," Woodward.
3. "Praise the Lord," Maunder.
4. "Sweet is Thy Mercy," Barnby.
5. Festival "Te Deum," Buck.
6. "God is a Spirit," Bennett.

ETHAN W. PEARSON, DOVER, N. H.

1. Festival "Te Deum," Buck.
2. "Hear, O My People," Stevenson.
3. "Light of the World," Starnes.
4. "O Love, That Wilt Not Let Me Go," Sealby.
5. "Fear Not Ye, O Israel," Spicker.
6. "Thy Hallowed Presence," Carter.

Bogen Goes to Evanston.

Allen W. Bogen, who has been organist for the Central church at the Auditorium in Chicago for nine years, has been engaged as director of music and organist at the First Presbyterian church of Evanston and will assume his new duties Jan. 1.

IMPORTANT POSITION TO RIEMENSCHNEIDER

SELECTED BY BIG CHURCH

Berea College Director Becomes Organist of Euclid Avenue Baptist at Cleveland, Where Rockefeller Worships.

Albert Riemenschneider of Berea, Ohio, director of music at Baldwin-Wallace college, and well-known as a concert organist, has accepted the position of organist and choirmaster at the large Euclid Avenue Baptist church of Cleveland. This is popularly known as "Rockefeller's church" and is attended by John D. Rockefeller when he resides in Cleveland. The appointment was not solicited by Mr. Riemenschneider and the selection was made unanimously by the committee, which is gratifying to the organist and those who know him. He will begin his new duties Jan. 1.

In addition to his college work Mr. Riemenschneider is dean of the Northern Ohio chapter of the American Guild of Organists, and director of the Baldwin-Wallace Choral Union of 135 voices, which has sung many of the great oratorios under his direction. He began his musical studies at an early age, under the direction of his father, and later studied with James H. Rogers and Charles E. Clemens. Besides this he has had three periods of study in Europe. He took theory and composition under Robert Fuchs of Vienna and Charles M. Widor of Paris, piano under Hugo Reinhold of Vienna and organ with Guilman and Widor.

Mr. Riemenschneider has presented most of the masterpieces of organ literature at the college and in one series he has given forty-six recitals without the repetition of a number. Among these numbers have been the complete ten symphonies of his master, Widor. His Widor interpretations are admired everywhere. His concert activities have been extensive, especially throughout Ohio and neighboring states, and he has opened many new organs. Mr. Riemenschneider has been dean of the Northern Ohio chapter of the guild for two seasons.

IN MEMORY OF S. P. WARREN

Services To Be Held at the Broadway

Tabernacle, New York, Jan. 11. A public memorial service for Samuel P. Warren will be held at the Broadway Tabernacle, Broadway and Fifty-sixth street, New York, Tuesday evening, Jan. 11. The Rev. Dr. James M. Ludlow, pastor emeritus of the Munn Avenue Presbyterian church, East Orange, N. J., will make a short address. Mr. Warren was organist of this church from 1896 to 1915, and was a warm friend of Dr. Ludlow. Will C. Macfarlane, city organist of Portland, Maine; William C. Hammond of Holyoke, Mass., and Frank Taft, all former pupils of Mr. Warren, have been invited to play the organ. The choir of the Broadway Tabernacle, Walter C. Gale, organist and choirmaster, will sing several anthems from the Brahms Requiem and Miss Margaret Keyes will sing "O Rest in the Lord," from the "Elijah."

New Position for Dr. Wolle.

Dr. J. Fred Wolle has tendered his resignation as organist and choirmaster of Salem Lutheran church, Bethlehem, Pa., to take effect Jan. 1. He had just been re-elected for another year. Dr. Wolle has accepted a similar position in Trinity Episcopal church, at an increase in salary. He will succeed William B. Rohs of South Bethlehem, resigned.

C. Gordon Wedertz, who recently accepted the position as organist and choirmaster at St. Alban's church, Chicago, has begun a series of musical evenings that will continue through the season.

**M. P. MOLLER SHIPS 177
ORGANS IN 11 MONTHS**

RECORD MADE BY FACTORY

Contract for Three-Manual and Echo Instrument To Be In Hanover, Pa., Church Closed by Hagerstown Builder.

M. P. Möller has made another great record in number of organs constructed in 1915. In the first eleven months of the year, up to Dec. 1, the Möller factory at Hagerstown, Md., shipped 177 organs and took contracts for about the same number.

The latest important contract closed by Mr. Möller is for a three-manual and echo organ for St. Matthew's Lutheran church at Hanover, Pa. This organ is to have electric action. The specification follows:

- GREAT ORGAN.**
1. Open Diapason, 16 ft.
 2. Open Diapason, 8 ft.
 3. Gross Flöte, 8 ft.
 4. Melodia, 8 ft.
 5. Erzähler, 8 ft.
 6. Viole d'Gamba, 8 ft.
 7. Flute d'Amour, 4 ft.
 8. Octave, 4 ft.
 9. Tuba, 8 ft.
- (Stops 4, 5, 6, 7, 8 and 9 in choir swell box.)
- SWELL ORGAN.**
10. Bourdon, 16 ft.
 11. Open Diapason, 8 ft.
 12. Gedeckt, 8 ft.
 13. Viole d'Orchestre, 8 ft.
 14. Viole Celeste, 8 ft.
 15. Aeoline, 8 ft.
 16. Flute Harmonique, 4 ft.
 17. Cornopsea, 8 ft.
 18. Oboe, 8 ft.
- CHOIR ORGAN.**
19. English Open Diapason, 8 ft.
 20. Concert Flute, 8 ft.
 21. Dulciana, 8 ft.
 22. Erzähler (from Great), 8 ft.
 23. Flute Traverso, 4 ft.
 24. Piccolo Harmonique, 2 ft.
 25. Clarinet, 8 ft.
- ECHO ORGAN.**
(Electric Action, played from great Manual.)
26. Viole d'Amour, 8 ft.
 27. Unda Maris, 8 ft.
 28. Echo Flute, 8 ft.
 29. Fern Flute, 4 ft.
 30. Vox Humana, 8 ft.
- PEDAL ORGAN.**
31. Open Diapason, 16 ft.
 32. Bourdon, 16 ft.
 33. Violone (from No. 1), 16 ft.
 34. Lieblich Gedeckt (from No. 10), 16 ft.
 35. Violoncello (from No. 6), 8 ft.
 36. Octave (from No. 31), 8 ft.

This organ has five adjustable pistons, moving the stops, for the great, five for the swell, four for the choir, three for the echo, three for the pedal and four affecting full organ.

SKINNER ORGAN IS OPENED

C. Wenham Smith Presides at Four-Manual in Newark, N. J.

The organ recently installed in the new Temple B'nai Jeshurun at Newark, N. J., was dedicated Dec. 12 to the service of the synagogue. A large congregation was present and showed its enjoyment of the musical offerings by such applause as is silenced only by the granting of encores. The assisting musicians and singers were C. Wenham Smith, the temple's organist and choirmaster; Herbert Sachs-Hirsch, pianist; Jacques Kasner, violinist, of New York; Maurice Cowan, baritone; Miss May C. Korb, soprano; Mrs. Henry S. Richland, contralto, and Miss Diana Kasner, accompanist.

The organ, built by Ernest M. Skinner, is the largest instrument in Newark. It is equipped with four manuals, forty speaking stops, sixteen couplers and eighteen pistons. It includes an echo organ, erected in the alcove at the end of the gallery on the north side of the altar. In the opposite alcove the heavy reed section of the organ will be placed at an early date. The action is electric.

W. C. Verney at Kansas City.
Will C. Verney, well known for many years as an organ builder and connected with the staff of the Casavant Brothers plant at South Haven, Mich., since that factory was opened, has been made superintendent of the factory of the Berry-Wood Company at Kansas City, Mo.

Casavant Brothers have shipped the organ built for the Chapin Memorial Presbyterian church at Niles, Mich.

PATERSON TAKES FACTORY

Local Men Buy \$30,000 Stock in American Master Organ Company.

Location of the American Master Organ Company at Paterson, N. J., was assured at a meeting of the Paterson stockholders Dec. 12. James T. Jordan, a piano dealer, was elected general manager and treasurer of the newly organized company. The Paterson investors have taken more than \$30,000 worth of stock, Paterson newspapers assert.

Several sites have been considered by the company and it is probable that the plant will be in operation Feb. 1.

The American Master Organ Company was originally established at Warsaw, N. Y.

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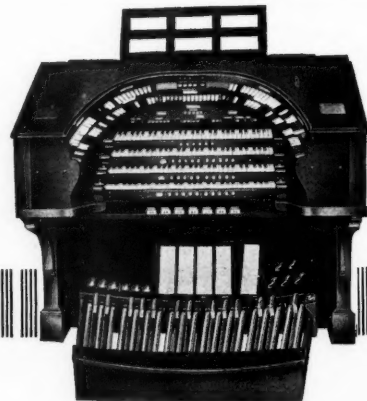
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**DRAWING THE PEOPLE
DR. BROWNE'S THEME
WOULD REFORM PROGRAMS**

Chicago Organist in Address to A. G. O. Chapter Says He Would Mingle the Solid Organ Works with Pleasing Variety.

The monthly dinner of the Illinois chapter of the guild was given at Kuntz-Remmler's Thursday, Dec. 9. Twenty-two members were present. Dr. J. Lewis Browne talked on the topic, "The Abolition of Free Organ Recitals." A most interesting discussion followed.

Dr. Browne spoke upon the possibilities of the organist's increasing his field, calling attention to the fact that with less than 30 per cent of the population of the United States being even nominally Christian, the organ has of necessity not been a popular instrument; hence lack of fees for organists and scant attendance at recitals. Instead of looking upon the organ in a moving picture theater as a thing to be frowned upon, the speaker found encouragement in this phase. While every musician might find reprehensible the usual theater programs, the great fact remained that the millions who heard the sound of an organ for the first time in such environment liked it. Hence, what a field for the organist to take hold and improve matters instead of condemning!

The uninteresting character of the average organ program to the man in the street was another side of the question taken up. Dr. Browne pleaded for "eclecticism" in program-making. Instead of "cheapening" he would obtain pleasing variety by employing concerted numbers. With such a combination, say, as violin, cello, harp and organ and a good singer, a colorful program could be given that would please everybody, and the repertory is not small. Then the organist might play his group of solid items in the course of the program and he would be heard with interest. Such programs would be sure of audiences that would be willing to pay for what they heard.

Dr. Browne outlined a specimen program, including Bach, Rheinberger and Cesar Franck for the before-mentioned combination of instruments that could scarcely fail of popular appeal.

Harold Tower at Grand Rapids.

Harold Tower, for four years organist at St. Paul's Episcopal church, Minneapolis, is now organist and choirmaster at St. Mark's Pro-Cathedral, Grand Rapids, Mich.

Edward C. Hall Recovering.

Edward C. Hall, the Butte, Mont., organist, is recovering from a severe attack of pneumonia. He is able to be up again, Mr. Hall writes to The Diapason under date of Christmas eve.

MEETINGS IN KANSAS CITY

Organists' Association Gives Interesting Monthly Programs.

The Kansas City Association of Organists held its monthly meeting at the Westport Avenue Presbyterian church Thursday morning, Dec. 16. The program committee, consisting of Mrs. W. H. Knapp, chairman; Fred Durant and Mrs. B. J. Dalton, prepared the following:

Sonata No. 15, Op. 168, Rheinberger (first time in Kansas City)—L. W. Robbins.

Violin: Sonata, Op. 19, Emil Sjögren; "Caprice Vennois," Kreisler, and Spanish Dance, No. 8, Sarasate—Arthur Weitz; Hans C. Feil, accompanist.

Fantasia with Chorale, Smart—Mr. Robbins.

Festal Prelude, "Ein Feste Burg ist Unser Gott," William Faulkes; Berceuse, Dickinson, and Meditation, Bubeck—Alfred G. Hubach.

The program given at the November meeting was in the form of a choral evensong. Mr. Sears, organist of St. Paul's church, played the choral service and the organ solos were played by Mr. Fisk. Following was the program: Prelude—Concerto in G minor, Matthew Camidge; Fantasia, Bartlett; Processional, Jeffery; Magnificat and Nunc Dimittis, Festival in E flat, Marles; Organ Solo, Canzonetta, Nicode; Anthem, "By Babylon's Wave," Gounod; Recessional, Ward; Postlude—Fantasia, Faulkes.

Work of Pittsburgh Choir.

The choir of Calvary church, Shady avenue, Pittsburgh, under the direction of Harvey B. Gaul, gave the following musical services during Advent and Christmas:

"Gallia," Gounod, with trumpets and organ.

Rheinberger's "Stabat Mater," string quartet and organ.

Harvey B. Gaul's "By Faith Alone" (first presentation), violin, harp and organ.

Hamish MacCunn's "Livingstone, the Pilgrim," trumpets and organ.

Candle light service of old world Christmas carols.

These services have all been attended by large congregations.

In connection with his work at Calvary church, Harvey B. Gaul has been appointed director of music at the Thurston Preparatory school, Miss Shearer's school, Shadyside academy, the Twentieth Century Choral Club and the Folk Song society, Pittsburgh. During December Mr. Gaul spoke before the Philo-Dramatists on "Music Drama, Post Wagner," and before the New York State Music Teachers' convention.

Directed by W. J. McNally.

The choir of the West Presbyterian church at Toronto gave Reed's Christmas cantata, "The Message of the Angels," on Sunday evening, Dec. 19, under the direction of W. J. McNally, organist and choirmaster.

NEW BENNETT CONTRACTS

Business Indications Are Good and New Orders Are Received.

The Bennett Organ Company of Rock Island, Ill., has experienced a rapid increase in business this season and has been awarded the following contracts:

Organ for the Spencer Square Theater, Rock Island.

Organ for the Strand Theater, Sioux City, Iowa.

Organ for the Christian Science Church, Morrison, Ill.

Two organs of the same size, one for Wartburg College, Clinton, Iowa, and the other for Wartburg Seminary, Dubuque, Iowa.

"Indications are that the organ business will be good this year, judging from numerous prospects that are coming in daily," writes Mr. Bennett.

Sargent Morss Is Dead.

Sargent Morss, organist and choir-master at the Church of the Redeemer, Chestnut Hill, Boston, and for the last five years an agent for the James T. Phelps Insurance Company, died Dec. 13 at the Copp Hospital, Somerville, Mass. Mr. Morss, who lived at the Hotel Woodbridge, West Somerville, was well known in Masonic circles. He had been in failing health for several years and died of hardening of the arteries. The Church of the Redeemer was dedicated recently and the new Kimball, Smallman & Frazee organ installed there was built according to specifications prepared by Mr. Morss, who devoted a large amount of time to the new organ. Professor Walter J. Kugler has been substituting at this church during the illness of Mr. Morss.

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Robert W. Stevens, Instructor at the University of Chicago, says "I am pleased to use Protheroe's Harmony Lessons as material for our classes, both in the elementary ones in the Divinity School of the University of Chicago, and in my advanced grades. This work correctly done is well worth the credit."

Walter Damrosch, Director of the New York Symphony Orchestra, writes: "The lessons are admirably prepared and serve their purpose in every particular. I had no idea that such sound knowledge of music could be imparted in this novel fashion, and I beg to congratulate you and your pupils."

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ORGAN MUSIC TODAY IN RECITAL PROGRAMS

[Continued from page 5.]

Holy Night," Dudley Buck; "Evening Bells and Cradle-Song," MacFarlane; Scherzo-Pastorale, Federlein; "Pilgrims Chorus" (from "Tannhäuser"), Wagner-Liszt; Festal March, Calkin; "To a Wild Rose," MacDowell; "Capriccio," Lemaire; "Jubilate Amen," Kinder.

Arthur H. Bewell, Seattle.—In his fifth recital at the First Presbyterian church, played Nov. 28. Mr. Bewell's selections were: Toccata, Driffl; "At Twilight," Sellars; Fanfare, Lemmens; "Song of Melody," Clegg; "Marche Militaire" ("La Garde"), Sellars; A Church Service (interrupted by a thunderstorm), Clegg.

At the sixth recital, Dec. 12, Mr. Bewell played: "Meditation, Sturges; Fanfare, Ascher-Westbrook; "Funeral March of a Marionette," Gounod; Introduction to Third Act of "Lohengrin," Wagner; "Idyll du Soir," Lacey; "Home, Sweet Home," Transcription, Flagler.

Edward Stuart, Glace Bay, N. S.—Professor Stuart gave the opening recital Dec. 2 on the Casavant organ in the Knox Presbyterian church. He played as follows: Scherzo, Cuthbert Harris; "In Moonlight," Ralph Kinder; "Pilgrims' Chorus," "To the Evening Star" and Grand March ("Tannhäuser"), Wagner; "Träumerei" and Romance, Schumann; March in C, Wilkins; Finale to Sonata, Op. 49, Frank Lynes; "To a Wild Rose," MacDowell; "The Sandman," John Alden; "At Evening," Kinder.

Robert J. Jones, Muscatine, Iowa.—Professor Jones, organist of Holy Trinity Episcopal church at Muscatine, gave a recital in the First Presbyterian church Nov. 26. His selections were: Concert Prelude in D minor, Kramer; "Will o' the Wisp," Nevins; Festal March, Batiste; Prelude and Fugue in E minor, Bach; Andante, Pickard; Toccata in F, Ward; "Melody Enchantée," Foster; "William Tell" (overture), Rossini; Berceuse, Reard; Grand March, Guilman.

Arthur B. Jennings, Jr., Savannah, Ga.—Among Mr. Jennings' most recent programs at the Independent Presbyterian church have been these: Dec. 3—Fugue in G minor, Bach; Aria, Dethier; "Faysage," Bonnet; Interludes (seven versets), Bonnet; Pastorale (Pan), Godard; Melody, Guilman.

Nov. 26—Solemn Prelude, Noble; Funeral March of a Marionette, Gounod; Gigue, Bach; Minuet, Beethoven; "At the Drinking Bout," Grieg; Berceuse, Godard.

Paul A. Beymer, Houghton, Mich.—At his eleventh recital in Trinity church, played Dec. 2, Mr. Beymer presented the following: "O Salutaris" (Elevation),

Guilmant; "Hosannah" (Chorus Magnus), Dubois; Meditation, Harker; Midsummer Caprice, Johnston; Serenade, Schubert; "Jubilate Amen," Kinder; Melody, Tschalkowsky; Largo, Handel; "Forest Murmurs," Wagner; Grand March from "Aida," Verdi.

W. W. Landis, Allentown, Pa.—Mr. Landis gave this program at Zion Reformed church Nov. 30: Sonata in the Style of Handel, Wolstenholme; Andantino in D flat (No. 1), Lemaire; "Will o' the Wisp," Gordon B. Nevins; "Evening Chimes," Wheelton; Scherzo Pastorale, Federlein; Postlude Nuptiale, Guilman.

Joseph W. Clokey, Oxford, Ohio.—At his December "twilight recital," played Dec. 3, at Miami University, Mr. Clokey's selections were: Fifth Sonata, Guilman; Prelude and Fugue, E minor, Bach; "Benediction Nuptiale," Frysinger; Spring Song, MacFarlane; Variations on "Star-Spancled Banner," Dudley Buck.

John Knowles Weaver, Tulsa, Okla.—In a recital at Kendall College Nov. 21 Mr. Weaver played: "A. D. 1620, Landing of the Pilgrims," MacDowell; "Thanksgiving," Demarest; Fugue in G minor, Bach; "Cantique d'Amour," Strang; "Offertoire de St. Cecilia, No. 2," Batiste; "Elsa's Dream" (from "Lohengrin"), Wagner; "Poet and Peasant" (overture), Suppe.

Demarest Piano and Organ Work.

A "Fantasie" for organ and piano, in manuscript, the work of Clifford Demarest, was the feature of a holiday matinee at the John Wanamaker auditorium in New York the week of Nov. 29. Mr. Demarest was at the organ and Alexander Russell played the piano. It was the first performance of the composition and the enthusiasm of the audience showed the impression made by the performance.

Erecting Kimball Instrument.

The W. W. Kimball Company is finishing an instrument in the Gladstone Theater at Kansas City, and E. B. Kittleman, formerly of the Chicago office, is in charge of the installation. Mr. Kittleman is to be located in the Missouri river city as representative of the Kimball pipe organ department.

Horace Norton, formerly of Paola, Kan., has been appointed director of the Third College Conservatory of Music at Greenville, Pa., and has taken up his work there.

MOVING EXPOSITION ORGAN

Austin Company Placing Instrument in Civic Center Auditorium.

Work is under way at San Francisco to move the Austin organ in Festival Hall to the Memorial Auditorium of the Civic Center. The task was started Monday, Dec. 6, two days after the closing of the exposition. The Austin Organ Company of Hartford, Conn., is doing the moving, and it will cost approximately \$3,500.

Roy I. Stearns has been made organist of St. Luke's Episcopal church at Jamestown, N. Y., to succeed Frank Sanford DeWire, who has resigned. Mr. Stearns has been at Milwaukee for the last seven years.

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DISREGARDING THE ORGANIST

Dean Skilton Points to Trials of Those Serving Churches.

Dr. Charles S. Skilton, dean of the Kansas chapter of the American Guild of Organists, knows some of the trials of the men and women who officiate at the church organs. He spoke a word in their behalf Dec. 2 at the Kansas Music Teachers' Convention in Hutchinson.

"To the organist the church service starts with the first note of the prelude and ends with the last note of the postlude," said Dean Skilton. "But unfortunately the average congregation doesn't seem to regard the organist as having any part of the service.

"While the organist is playing the prelude the congregation talks and

gossips with no regard for the man at the organ, and even the minister arises at the close of the prelude and announces, 'We will now begin our service with hymn number so and so.' Then, when the organist is playing the postlude, the congregation hurries out.

"If the postlude is worth having as a part of the service, let the congregation remain respectfully. If it is not worth listening to, let us dispense with the postlude."

Dr. Skilton's remarks were heartily applauded, for every organist present knew he was telling facts.

J. Clarendon McClure, organist and choirmaster at the First Presbyterian church, Wilkes-Barre, Pa., has tendered his resignation. Mr. McClure has expressed his intention of retiring from professional music. His resignation will take effect Jan. 5.

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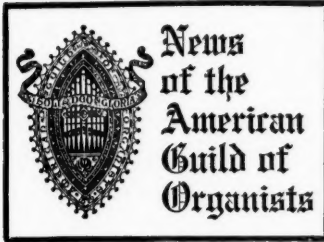
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News of the American Guild of Organists

Annual Meeting.

The annual meeting of the American Guild of Organists was held at the Hotel McAlpin in New York, Thursday, Dec. 30, at 8:15 p. m. This was too late to be recorded in the present issue of The Diapason. The following amendments to the constitution were voted on:

Article 2, section 6, b. After Jan. 1, 1916, there shall be an initiation fee of \$2 charged to all new members, payable to the general treasurer at headquarters, when application for membership is presented.

Article 3, section 4, j. If five or more organists, living remote from the center of jurisdiction of a chapter, desire to organize a branch of said chapter, application may be made in writing to the dean of said chapter, and if good reason is shown by the applicants, authority may be granted by the council to form such a branch. All branches shall be under the jurisdiction of chapters of which they are a part.

k. The officers of branches of chapters shall be: Sub-dean, secretary, treasurer, and such other officers as may be considered advisable. Said officers shall be elected by the branch of chapter and be ratified by the dean.

Minnesota Chapter.

"Religious ragtime" should not be used to induce people at Sunday services to take part in the musical program. This was the opinion of organists of St. Paul and Minneapolis at the monthly meeting of the Minnesota chapter Nov. 30. It was voiced in a discussion that followed a dinner at the Church club. Carl R. Youngdahl of Minneapolis said that church music too often is directed above the heads of the congregation and advocated more frequent use of popular religious

tunes in which all can easily join. Several of the organists protested against lowering the standard of church music. They argued that the congregations should gradually be educated to the best.

Among those who took part in the discussion were Hamlin Hunt, Plymouth church, Minneapolis; James Lang, Hamline Methodist church; G. H. Fairclough, St. John's Episcopal church, St. Paul; Stanley Avery, St. Mark's Episcopal church, Minneapolis, and William Ripley Dorr. Thirty-two organists attended the meeting.

Virginia Chapter.

A decided novelty was a performance of new works of members of the chapter by the composers in a joint recital at Grace Episcopal church, Richmond, Nov. 23. Dean Leslie F. Watson writes that all the works heard were good and worthy of A. G. O. members. Here is the interesting list of offerings:

Prelude and Scherzo and Impression, Walter Edward Howe, St. Paul's Norfolk.

Melody and Intermezzo, E. H. Artz, Centenary Methodist.

Song, "The Pilgrims" (Mrs. George Bethel); Meditation and March, Postlude, L. F. Watson, A. A. G. O. Lutheran church.

Violin Solo, "Andantino" (Miss Doris M. Baker), W. Henry Baker, Grace Episcopal.

Toccata in D minor, Ernest H. Cosby, A. A. G. O., All Saints'.

"Eventide" and "March of the Magi" (played by Louis E. Weitzel, St. James'), Flaxington Harker, St. Paul's.

Nocturne and "Scherzo Furioso," William H. Jones, A. A. G. O., Freemason Baptist, Norfolk.

Song, "Rock of Ages" (E. R. Dyson), and Fugue in E minor, W. Henry Baker, Grace Episcopal.

The first organ recital in St. Paul's church at Richmond this season was given Dec. 1 by F. Flaxington Harker, assisted by Mrs. Harker. The program was complimentary to the Vir-

ginia chapter, but the public was invited. The program was as follows: Concert Fugue in G, Krebs; "Christmas in Sicily," Yon; "A Rose Breaks Into Bloom," "O, World, I E'en Must Leave Thee," Brahms; "Evening and Morning," Spicker (Mrs. Harker); Suite, "Messe de Mariage," Dubois.

Pennsylvania Chapter.

The Pennsylvania chapter gave its thirty-fourth public service on the evening of Tuesday, Dec. 14, in the Second Presbyterian church, Philadelphia, Harry Alexander Matthews, organist and director of music. The choir of the church rendered the following anthems: "To Whom, Then, Will Ye Liken God?," Horatio Parker; "Souls of the Righteous" and "Rejoice Today with One Accord," T. Tertius Noble; "The Twilight Shadows Fall," D. D. Wood.

The visiting organist was Edwin Arthur Kraft of Trinity cathedral, Cleveland, who played the organ prelude ("Pacan," by Mr. Matthews) and a short recital, as follows: Concert Overture, D minor, H. Alexander Matthews; Scherzo, Gaston Dethier; "The Magic Harp," J. A. Meale; "The Brook," Dethier; "Ride of the Valkyries," Wagner. The organ postlude, Coronation March, by Tschai-kowsky, was played by Henry S. Fry of St. Clement's church, Philadelphia.

Illinois Chapter.

St. Patrick's Catholic church, on the West Side, where music has become such an important feature under Dr. J. Lewis Browne's direction, was the meeting place of guild members Dec. 8, when the combined choirs were supplemented by Miss Florence Hodge, Hugo Goodwin and Dr. Browne at the organ. The feast of the Immaculate Conception was made the occasion of the full vesper service by the choirs, numbering 150 voices. The visiting organists were seated in the gallery in a body. The service included the processional plainsong, "O Come Emmanuel"; the proper Psalms sung to Gregorian

tones; the Michael Haydn Magnificat on the Eighth Gregorian tone; Herbert J. Wrightson's "Great Is the Lord," and a motet, "Tota Pulchra est Maria," by Giuseppe Ferrata. The solo was the "Confutatis Maledictis," from the Manzoni Requiem, and was sung by Herbert B. Gould. Dr. Browne played the service, and the organ numbers were the Bach Toccata and Fugue in D minor and the Liszt "Angelus" by Hugo Goodwin and Bonnet's "Piece Heroique" by Miss Hodge. Benediction of the Blessed Sacrament followed, with a "Salutaris," by Dr. Browne.

Tuesday evening, Jan. 11, J. Warren Andrews, warden of the A. G. O., will be the guest of honor at a dinner given by the Illinois chapter in the parish house of St. Paul's Episcopal church, 4945 Dorchester avenue. Following the dinner Mr. Andrews will play a recital in St. Paul's church.

The next service of the guild will be given Sunday, Jan. 30, at St. Paul's church.

Southern Ohio.

On Dec. 1 the Southern Ohio chapter met at the home of the dean, Sidney C. Durst, in Cincinnati. After the customary business meeting a musical program was given, which consisted of duos for piano and organ played by Messrs. Ritchey and Durst, and modern compositions for organ played by J. Alfred Schehl and Mr. Durst. Mr. Durst's home contains a fine two-manual organ.

During Christmas week a series of organ recitals was given at Christ church by the following organists: W. H. Grubbs, Mrs. Rixford, C. Hugo Grimm, Alois Bartschmid and J. A. Schehl.

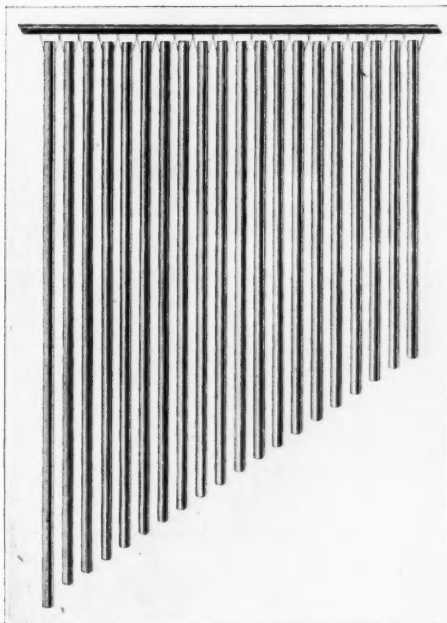
Dec. 8 Charles Heinroth gave a recital at Christ church, Cincinnati, under the auspices of the chapter.

Nov. 28 the first of the series of special musical services was held at Christ church. C. Hugo Grimm's new cantata, "The Coming of the Anointed," was given by string quar-

[Continued on next page.]

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NEWS NOTES OF A. G. O.

[Continued from preceding page.]

tet of soloists and a chorus of thirty voices, accompanied by string quartet, harp and organ, under the direction of Edwin W. Glover.

New England.

The thirty-ninth recital was given Nov. 29 at the Arlington Street church, Boston, and the program was played by Miss Violet Hernandez, Miss Ella L. Gale, A. A. G. O., Miss Daisy A. Swadkins, A. A. G. O., and Miss Ida Louise Treadwell. Their selections were: Miss Hernandez—"Vision," H. M. Dunham; Chorale in A minor, Cesar Franck. Miss Gale—Nocturne, Op. 6, No. 1, Russell King Miller; Suite in G minor (Allegro Symphonique), Everett E. Truette. Miss Swadkins—Concerto in D minor, W. F. Bach; "Noel Alsacien," Guil-mant; Allegro, Op. 81, Guil-mant. Miss Treadwell—Offertoire in B flat, King Hall; Sonata in A minor, Whit-ting.

Georgia Chapter.

The first recital of the second series of this chapter, organized a year ago last fall, was given Dec. 14 at the Ponce de Leon Avenue Baptist church of Atlanta by Walter Peck Stanley, A. A. G. O. Mr. Stanley played as follows: Theme and Variations (First Concerto), Handel; Air (from Or-chestral Suite in D), Bach; Scherzo, Hofmann; Melody in A, Rousseau; March (from Symphony No. 1), Wi-dor; Prayer and Cradle Song, Guil-mant; Allegretto, Guil-mant; Toccata, Bartlett; Grand Choeur, Kinder.

Mr. Stanley has been elected dean of the Georgia chapter to succeed Ed-win Arthur Kraft, who moved to Cleveland.

Missouri Chapter.

Three important events were held under the auspices of the chapter in December. Ernest R. Kroeger gave a recital at the Church of the Mes-siah Dec. 5 and Walter Douglas Parker gave another Dec. 10 at the Lafayette Park Presbyterian church. Dec. 19 the "Messiah" was sung un-der A. G. O. auspices at the Fry Mem-orial Methodist church, under the direction of Alpha T. Stevens.

Mr. Kroeger's program was as fol-lows: Pastoral Sonata in G, Rhein-berger; Recitative, Aria and Chorale, W. D. Armstrong; Berceuse, E. M. Read; "Recollection," Op. 68, No. 7, E. R. Kroeger; "Exaltation," A. M. Foerster; Andante Cantabile (from Fifth Symphony), Tschai-kowsky; "Serenade Romantique," P. J. Mans-field; "Fantasie Triomphale," Dubois.

Mr. Parker's program was: Grand Chorus in March Form, Guil-mant; Nocturne, Ferrata; Concert Overture in C minor, Hollins; Sonata in the Style of Handel, Wolstenholme; Pas-torale in C, Lefebure-Wely; "Marche Funebre et Chant Seraphique," Guil-mant; "The Holy Night," Buck; Vari-ations on "Home Sweet Home," Flagler.

Frank Steere of the Austin Organ com-pany has begun to take down the organ in the Mormon Tabernacle at Salt Lake City, preparatory to remodeling and en-larging it. He will have to dismantle the entire instrument, with the exception of the large 32-foot pipes installed many years ago by the original builder. These pipes, he says, are as good as they were the day they were put up.

Harold S. M. Balsley, organist of St. John's church at Oil City, Pa., has be-come organist of the Church of the Im-maculate Conception at Philadelphia.

Allen W. Bogen gave a dedicatory con-cert Nov. 26 on the Kimball organ in the First Church of Christ, Scientist, Bloom-ington, Ill.

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EVANSVILLE WANTS ORGAN

Campaign for Municipal Instrument Taken Up with Vigor.

Evansville, Ind., is in the midst of an energetic campaign for a municipal organ. Mayor Bosse is the leading proponent of the plan as a memorial to the late Professor M. Z. Tinker, who for many years was music instructor in the Evansville schools.

Miss Ada Bicking, supervisor of music in the city schools, has been appointed treasurer of the Tinker memorial fund by Mayor Bosse. Interest in the mayor's plan to provide funds for the organ is spreading and is meeting the approval and indorsement of citizens in general.

So attractive has the project appeared to many that it has been suggested and is urged that the sum first mentioned by Mayor Bosse be doubled and \$15,000 be the goal instead of \$7,500. This proposal will be considered when the full organization for raising the funds is completed. All the newspapers are taking up the idea and will back the plan.

REBUILT BY JULIUS JAEKEL

Work in Chicago Church Completed—Concert By G. C. A. Kaepfel.

Julius Jaekel, the Chicago organ expert, has just completed the reconstruction of the organ in the Lutheran Friedens church, Chicago, and has received commendation for the quality of the work done. Professor G. C. A. Kaepfel of the Concordia Teachers' College at River Forest gave the opening recital on the rebuilt instrument. This organ was built by Carl Barkhoff three years ago, and is a two-manual of unusual power. As it stands it has the following scheme of stops:

GREAT ORGAN.

- Open Diapason, 16 ft.
- Quintadena, 16 ft.
- Open Diapason, 8 ft.
- Viola d'Gamba, 8 ft.
- Gemshorn, 8 ft.
- Hohlfloete, 8 ft.
- Dulciana, 8 ft.
- Octave, 4 ft.
- Viola, 4 ft.
- Zartfloete, 4 ft.
- Nazard, 3 ft.
- Super Octave, 2 ft.
- Trumpet, 8 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Gedeckfloete, 8 ft.
- Quintadena, 8 ft.
- Open Diapason, 8 ft.
- Vicin Diapason, 8 ft.
- Sallecional, 8 ft.
- Vox Celeste, 8 ft.
- Aoline, 8 ft.
- Fugara, 4 ft.
- Traverse Flute, 4 ft.
- Wald Floete, 2 ft.
- Oboe, 8 ft.
- Cornopean, 8 ft.
- Vox Humana, 8 ft.

PEDAL ORGAN.

- Resultant, 32 ft.
- Open Diapason, 16 ft.
- Sub Bass, 16 ft.
- Sallecional, 16 ft.
- Violoncello, 8 ft.
- Bass Flute, 8 ft.

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FINISHES NOTABLE SERIES

Dr. Carl Gives Concerts in First Presbyterian, New York.

William C. Carl gave a notable series of organ concerts in the First Presbyterian church of New York during the fall, concluding Dec. 6, when the seldom heard oratorio of "Samson," by Handel, was sung under his direction. The performance of this work attracted wide attention and brought forth the highest encomiums from the press.

The series also included a repetition of the program played at the San Diego exposition, and a "Parsifal" program. Several novelties were brought forward and played for the first time. The audiences filled the church to its capacity.

Dr. Carl's engagements extend throughout the season, and the bookings are large.

Services of Francis' Works.

An interesting item from Astoria, L. I., is a program for the morning and evening services at the First Methodist church Dec. 12 showing that all the music was from the compositions of J. Henry Francis, the organist and choirmaster of St. John's

church at Charleston, W. Va., and all-around musician of that community. Cornelius M. Estill, the Astoria organist and choirmaster, arranged the service list and the selections used were:

Morning service—Prelude, "Melodie Le Reve"; Anthems, "He Leadeth Me" and "Jesus, Thy Boundless Love"; Postlude, "Matin Joyeux."

Evening service—Prelude, "Chansonette"; Anthem, "God Has Been Merciful"; Offertory, "Chant du Soir"; Anthem, "O, the Bitter Shame and Sorrow"; Postlude, "Marche de Processione."

Middelschulte Opens Organ.

The chapel of Hollins college at Roanoke, Va., was crowded to its capacity by the audience that gathered Nov. 9 for the inaugural recital on the Möller organ given by Wilhelm Middelschulte of Chicago. The chapel presented a festive appearance as a fitting tribute to one of America's foremost organists. Mr. Middelschulte was introduced by the musical director of the college, Professor Erich Rath, a former schoolmate of Mr. Middelschulte.

At the close of the concert the audience was invited to inspect the organ, representatives of Mr. Möller acting as ushers. On the platform was placed the first Hollins organ, a small "melodeon" used as early as 1850.

Sales in Chicago and Vicinity.

Charles F. Rowe, Chicago representative for M. P. Möller, reports that an organ has just been completed in the Baptist church of Warsaw, Ind., and the erectors will finish the organ in the large new Methodist Episcopal church of that place next week. Mr. Rowe has closed the contracts for an organ, the gift of Mrs. Elizabeth White to the Presbyterian church of Jonesville, Mich.; a residence organ with solo player for the home of F. B. Klock, River Forest, and organs for the new Auburn Park Masonic Temple and the new Congregational church at Morgan Park.

CONTRACTS IN MANY CITIES

Hillgreen, Lane & Co. Have Much Work as the Year Opens.

Among the new contracts taken by Hillgreen, Lane & Co., of Alliance, Ohio, are those made with the First Church of Christ, Scientist, Omaha; the First M. E. church, Huntington, Ind.; the Palace theater, Saginaw, Mich.; the Swedish Lutheran church, Grassflat, Pa.; the Masonic Temple, Columbia City, Ind.; the Lutheran church, Moorhead, Minn.; the Strand Theater, Omaha; the Saenger Brothers' theaters at Texarkana, Tex., and Alexandria, La.; the First M. E. church, Seward, Neb.; the Presbyterian church, Alton, Ill.; the First M. E. church, Port Huron, Mich. (rebuilding), and others.

A large and unique organ is under construction for the new Masonic Temple at Grand Rapids. With an abundance of work on hand, this firm opens the year with assurance of taxing its capacity.

Boy choir singers who are members of the boys' chorus of the Chicago Musical college, under the direction of Professor H. B. Roney, sang in the Chicago Opera Company's "Parsifal" production Sunday, Dec. 26. The boy singer free scholarship was won in open competition by Master David Alswang, 1510 Cortland street.

Wicks Sales in Northwest.

The Wicks Pipe Organ Company of Highland, Ill., through its active northern representative, Professor Hugo Frey of Mankato, Minn., has sold organs to churches in the following cities within the last year:

Mankato, Minn., Lutheran church, three manuals, tubular pneumatic action.

Wausau, Wis., Lutheran church, two manuals, direct electric action.

Faribault, Minn., Lutheran church, two manuals, tubular pneumatic.

St. Paul, Minn., Evangelical church, two manuals, electro-pneumatic action.

Crookston, Minn., First Presbyterian church, two manuals, pneumatic.

Wells, Minn., Lutheran church, two manuals, pneumatic action.

Brookings, S. D., First M. E. church, two manuals, pneumatic action.

Sauk Rapids, Minn., Lutheran church, two manuals, pneumatic action.

St. Bonifacius, Minn., Lutheran church, two manuals, tubular pneumatic action.

Morgan, Minn., Lutheran church, one manual, pneumatic action.

Waltham, Minn., Lutheran church, two manuals, pneumatic action.

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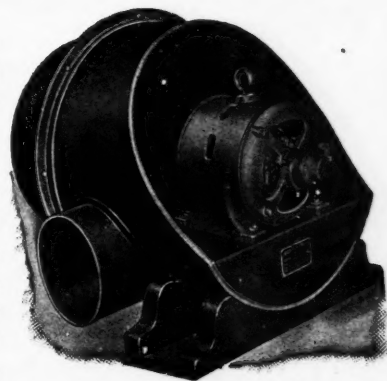
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NOVEL ORGAN IN ENGLAND

"Orchestrator" Invention of John H. Compton of Nottingham.

The Diapason is indebted to Herbert D. Thompson of Nottingham, England, for a description of the new "orchestrator" organ constructed by Mr. Thompson for the John Compton Company, according to Mr. Compton's invention.

The rolls used are narrow, not exceeding the width of ordinary piano-player rolls, and are not complex in design, yet they play three independent manuals of sixty-one notes each and a pedal organ of thirty-two notes. They also control, individually, speaking stops and couplers up to the number of seventy-eight, and they have complete control of two independent sets of swell shades and other accessories.

By assigning the various voices of a polyphonic composition to the three manuals and pedal it is possible to obtain a much more orchestral rendering than has hitherto been possible. The organist may play the organ by hand if he so desires, or he may arrange the stops and expression levers himself and allow the roll to play the notes; and he may at any moment take up or relinquish such control of the notes, the stops, the tempo or the expression. Further, he may, if he desires, extemporize upon the instrument, and by touching a special piston may set in motion an automatic recording apparatus which will faithfully record every note he plays, every stop he moves and every movement, however slight, of the expression levers. This record roll may then be placed in position on the tracker bar, and the extemporized composition will be reproduced in every detail.

The first instrument built on this system was designed by John H. Compton, the founder of the company. The "orchestrator" mechanism, a recent invention by Mr. Compton, was constructed by Herbert D. Thompson and his assistants and the voicing of the organ is chiefly the work of James I. Taylor, who plays one of the more important organs in his home city.

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New Music

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"COME UNTO ME," anthem for alto solo and chorus, by Walter C. Gale; published by the John Church Company, New York.

A fine example of the best type of church music; devotional in spirit, it is pre-eminently "churchly." The composer has handled his material with consummate skill; both solo and choral parts are written with complete understanding and appreciation of the possibilities of the human voice, and are in the best sense of the word "vocal," while the organ accompaniment could have been written only by an organist. The first theme is presented by the solo voice and repeated softly by the chorus; after another appearance for the solo voice alone, the chorus again enters and in a splendidly-written passage achieves a beautiful climax. The entrance of the solo voice at this point with the original theme, standing out above the chorus, is a lovely effect which continues to a most effective pianissimo ending. Although the composer calls for a chorus, a little editing of the last part of the anthem will make it available for quartet choirs. It is too good as music to be confined to any one type of choir.

"INTERMEZZO" and "PASTORALE," for the organ, by Bruno Huhn; published by G. Schirmer, New York.

Mr. Huhn, whose enviable reputation rests largely upon his sacred and secular songs, appears this month as the composer of two highly pleasing organ pieces. The "Pastorale" differs from other pieces of this type in that it is not a solo for the organ with arpeggio embellishments for the flute; in fact, it does not call for a solo stop at all, its ingratiating melody being presented and accompanied on one and the same manual. The composer does not indicate any registration, a proceeding of doubtful value. Though it is true that organs vary so widely that specific directions as to registration are of little or no value, yet it would certainly help toward a speedy realization on the part of the organist of the composer's intentions if he would at least indicate the general outlines of his color scheme, even if he only used such comprehensive words as "strings," "flutes," "diapasons," "reeds," etc.

The "Intermezzo," too, is a departure from type, being marked "allegro maestoso" and employing full organ in a vigorous and energetic theme. Both pieces are written with the skill we expect from a composer of Mr. Huhn's attainments.

"QUIETUDE" (Prelude) and "SUPPLICATION," by Edward M. Read; published by the Millis Music Company, Cincinnati.

Music dealers are not infrequently asked for organ pieces "in the style of Edward M. Read." Mr. Read is more than a composer; he is a national institution. His music is frankly simple and melodious; it is never technically difficult or involved; it is easy to play and easy to listen to, and is written with a fine feeling for the niceties of musical expression. Music of this type plays an extremely important part in the development of musical culture in a country like this; it is the representative of "good" music to a great multitude whose technical equipment and aesthetic experience are not equal to assimilating more elaborate compositions and the composer is entitled to all the credit and honor that we give the pioneer. These two latest pieces are in Mr. Read's best style and undoubtedly will receive a warm welcome from his many admirers.

"BY FAITH ALONE," a sacred cantata, by Harvey B. Gaul, published by White-Smith Music Publishing Company. Mr. Gaul has fashioned a very interesting musical work around an unacknowledged subject, the first miracle at Capernaum, the healing of the Centurion's servant. Time was when the name of "Gaul" brought to mind visions of "The Holy City," but this member of the tribe of Gaul, whose city is Pittsburgh, can now justly lay claim to some of the laurels that formerly rested upon the brow of his distinguished namesake. "By Faith Alone" is an eminently "usable" work; planned and written along broad lines, it is none the less quite within the scope of the average choir and is of the type of work that makes an excellent "musical service." The opening chorus, "Thine Arm, O Lord," begins "adagio maestoso" and obtains contrast with a passage for double quartet or semi-chorus. It closes with a fugue and a sonorous climax for the whole chorus and full organ. "The

Narrator" (bass) tells the story in a number of effective recitative passages and the Centurion is represented by the tenor voice and has one of the most successful numbers in the whole work, the solo "The Abnegation," to the words, "Lord, I Am Not Worthy," a truly beautiful sacred solo that can be removed from the context and used as a separate number at any time. No. 7, "The Lamentation," is made interesting by the alternate use of men's and women's voices, each in four parts; the recitative account of the miracle (No. 9) is accompanied by effective high sustained harmonies in the organ accompaniment. The final chorus, "Bless the Lord, O My Soul," is another number that can be used separately. Included in the work are two hymns to be sung by congregation and choir together. Taken all in all it is a distinctly superior work and probably will find a permanent place in the repertoire of church cantatas.

"AMERICA TRIUMPHANT," patriotic anthem by Clifford Demarest, published by Arthur P. Schmidt, Boston.

The poem of this patriotic anthem is by Dr. John Haynes Holmes, pastor of the Unitarian Church of the Messiah, New York City, of which Mr. Demarest is organist. It gives expression to the ideals for which this country came into existence—ideals that seem to have a deeper significance than ever before at this time, when conditions in other parts of the world are causing Americans to think keenly and deeply about their land and that for which it stands. Whatever one may think of "nationalism" and its baleful effects upon human nature and history, as exemplified in the present war, it is certainly true that this America of ours, the greatest experiment in democracy the world has ever known, has developed and now embodies as true a spirit of altruism as may be expected of any government; it is only in view of that fact that we dare in this day to indulge in "patriotism," and in such a spirit, and not in any narrow nationalistic, "militaristic" meaning of the word "patriotism" has this poem been written. As a splendid expression of the true spirit of American "patriotism" it cannot have too wide a circulation. Mr. Demarest's music is direct, vigorous and forceful, sufficiently diatonic and melodic to be easily grasped by any large body of unskilled singers, and hence of great value for schools and large and miscellaneous gatherings of people. It is published in four different arrangements—for mixed voices, for men's voices (four parts), for women's voices (three parts) and for voices in unison, the last-named being especially adapted for school use.

"ORIENTAL INTERMEZZO" and "EVENING CHIMES," by H. A. Wheelton; published by White-Smith Music Publishing Company.

"Oriental Intermezzo" requires a deft touch and will be valuable in supplying a few lighter moments during a recital program. "Evening Chimes" is one of the most successful attempts to incorporate the chimes in an organ composition we have ever seen. Contrary to the usual piece of this character the chimes are not obviously dragged in for effect, but are an integral part of the composition. The theme given to the chimes in the opening bars is woven in and out throughout the texture of the piece with considerable skill. The middle section is not as interesting as musical material as the first part, but it serves its purpose and the whole makes a composition that will be valuable either in recital or in church service wherever chimes are available.

"FIVE OLD ITALIAN AIRS," with sacred words, adapted for use in church by W. Franke Harling.

"AS PANTS THE HART," by Christopher W. Gluck, arranged by W. Franke Harling; published by the Boston Music Company, Boston.

Mr. Harling has made an interesting experiment in adapting for modern church use, with sacred words, these works of the mediaeval Italians. He has had a difficult problem at times to fit the words to the outline of the musical phrase, but he has been, on the whole, very successful. One of the most successful of the five songs in this respect is "Come Unto Me," to music by Alessandro Scarlatti. Other numbers in the book are "O How Amiable," by Arcangelo Del Lento; "Holy Spirit," by Giulio Caccini, and "Come Ye Disconsolate," by Francesco Cavalli. The last number is an arrangement of Giordani's famous "Caro mio ben," beloved by singers the world over; set to the words "Teach Me, O Lord," it makes an exquisitely beautiful sacred song, as perfectly adapted for church use as though it had been written originally for that purpose. It is, probably, the most successful of these adaptations. Published separately, with violin obligato, is Mr. Harling's arrangement of Gluck's "As Pants the Hart." These songs, with their classic purity of line, will require good singing, but given that they will be most effective and will appeal to all who love

the niceties of vocal expression. They should prove a good antidote to much of the sloppy sentimentality that passes current nowadays for "sacred song."

"CANTILENE" in A flat, by Alfred Hollins; published by Arthur P. Schmidt, Boston.

The composer has given his singing melody great harmonic interest and variety and has produced a composition that familiarity makes only more pleasing. There are many pieces of this character for the organ, but most of them yield up all their beauties on a first hearing and soon produce only a feeling of boredom, because the composer has not taken the trouble to fashion his material, however beautiful or expressive it may be, into a sufficiently varied, yet coherent, form. This "Cantilene" calls for a good legato style and a fluent rubato; the melody is sung by a solo reed voice on the swell and the middle section is made up of shifting harmonies on the vox celeste; the original melody, on its second appearance, is accompanied by fresh counterpoint for flute on the great and is treated to still further development before the ending, which utilizes cleverly a fragment of the introduction. It is a distinctly superior example of good writing for the organ.

"O SALUTARIS HOSTIA," for the organ, by Tours-Calkin; published by White-Smith Music Publishing Company, New York.

Tours' famous choral composition has appeared in many adaptations, and is now put forth in organ form, as arranged by Calkin. It makes a fine organ piece, and will be an ideal service prelude, churchly and dignified. It is not difficult and is arranged for a two-manual organ.

Contracts to Omaha Company.

The Pitts Pipe Organ Company of Omaha has enjoyed a very prosperous year and has carried out some large and important contracts. Last month it closed two large contracts, one being for an \$8,000 organ for the Christian Science church of Omaha and the other for a \$10,000 organ for the Strand theater of that city. It sold a \$2,500 organ to the Methodist church of Seward, Neb. Organs were installed during the last month also at Axtell, Neb., and Des Moines, Iowa.

Samuel Anderson, a young organist who died Nov. 30 at a Terre Haute, Ind., hospital as the result of injuries sustained in being run down by an automobile, was to have given an organ recital Dec. 1 at Clinton, Ind.

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To Go On with Recitals in Outdoor Pavilion at Exposition—Novel Program in Honor of the President's Marriage.

Outdoor organ music will be enjoyed indefinitely during the winter months, as it was in the summer, by visitors to the Pacific coast. The announcement has been made that the Panama-California exposition at San Diego will remain open and this means the continued use of the large Austin organ in the outdoor Spreckels pavilion, the gift to the city of one of its most successful men. Dr. H. J. Stewart, the official organist, who has made the music at the San Diego fair famous, continues at the keyboard, with the occasional assistance of visiting organists of high reputation.

Among Dr. Stewart's latest programs have been these:

Dec. 10.—Allegro Pomposo in D, Smart; Invocation in B flat, Guilman; Canzonetta, Foote; "Saki" (from the "Persian Suite"), Stoughton; Bourree in B minor, Bach; "Sunset and Evening Bells," Federlein; "Salut d'Amour," Elgar; Thanksgiving March, Calkin.

Dec. 12.—Polonaise in A, Chopin; "Religioso," Goltermann; Andante (from the Fourth Symphony), Widor; "Wotan's Farewell" and "Magic Fire Scene" (from "Die Walkure"), Wagner; Larghetto (from the Violin Concerto), Beethoven; "In Moonlight, Kinder; Quartet ("Rigoletto"), Verdi; March in A, West.

Dec. 16.—Sonata in C, Lynes; Melody in F, Rubinstein; Prelude in C sharp minor, Rachmaninoff; "Fragment Symphonique," Lemaigre; Serenade, Moszkowski; "From Foreign Parts" (Russia), Moszkowski; Coronation March, Kretschmar.

Dec. 17.—"Marche aux Flambeaux," Guilman; Priere in D flat, Callaerts; Cantilena, Becker; Fantasia on the Sicilian Mariner's Hymn ("O Sanctissima"), Lux; "A Moonlight Serenade," Gordon Balch Nevin; "Adoremus," Ravina; "Evening Chimes," Wheelodon; "Marche Solennelle," Ketterer.

Dec. 18 (program specially selected in honor of the marriage of President Wilson)—Wedding March, Mendelssohn; "Cantilene Nuptiale," Dubois;

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"Elsa's Brautgang zum Münster" ("Lohengrin"), Wagner; Bride's Song (Rustic Wedding Symphony), Goldmark; Introduction to Third Act and Bridal Chorus ("Lohengrin"), Wagner; "Benediction Nuptiale," Dubois; Invocation (from the "Messe de Mariage"), Dubois; Wedding March ("Feramors"), Rubinstein.

PLAYS A MORNING MUSICAL.

C. M. Courboin Heard by Club in Syracuse in Organ Program.

Charles M. Courboin, the Syracuse organist, played before the Morning Musicals in their public Christmas concert, Wednesday, Dec. 15. Mr. Courboin was heard in the following numbers: Concerto, D minor, Handel; "Benediction Nuptiale," Saint-Saens; Passacaglia, C minor, Bach; March from "Tannhäuser," Wagner. His work received high praise from the local papers. Several Syracuse soloists assisted Mr. Courboin.

The special Christmas program at St. Paul's church in Oswego was carried out under the direction of Mr. Courboin, who not only acted as organist for the evening, but directed the augmented choir. This was Mr. Courboin's post before going to Syracuse.

Mr. Courboin has accepted an invitation to give a recital at the Church of the Nativity, Cornwall, Ont., Jan. 26. This church has a fine Casavant organ and several well-known organists have given recitals upon it.

The choir of the First Baptist church of Syracuse gave Maunder's "Bethlehem" at the Sunday evening service Dec 26 with Mr. Courboin at the organ. Several organ numbers were given in connection with the service.

The first private concert of the Westwood Musical club of Westwood, N. J., took the form of a program arranged and conducted by Philip James. It was given at Odd-fellows' hall Dec. 1. A special feature was a dedication composed by Mr. James. The club, of which the New York organist is musical director, was organized in 1910.

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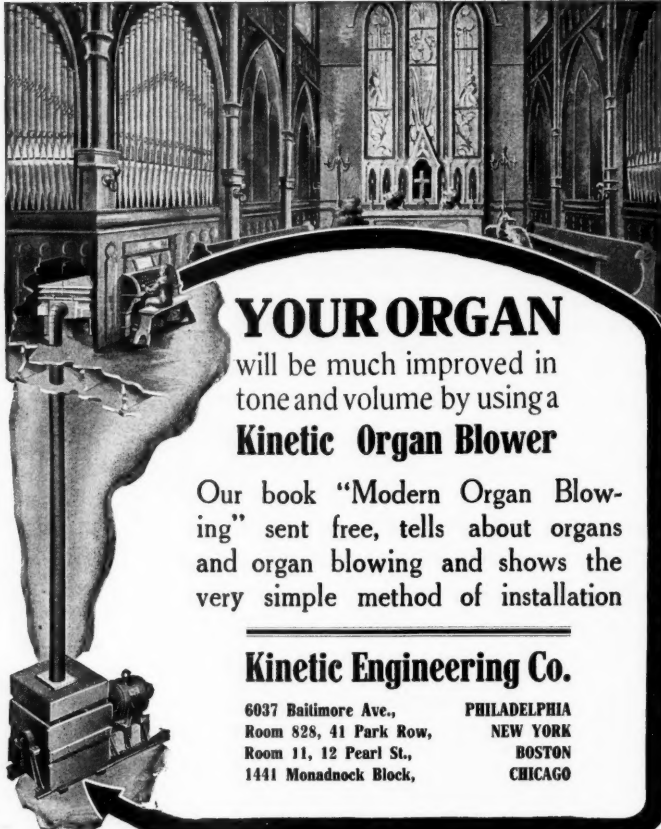
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The 32-foot Bombarde affords a magnificent foundation for chorus reeds of whatever power and possesses a dignity unapproached by other means.

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Detroit, Michigan, October, 9, 1915.

Hillgreen, Lane & Company,
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Gentlemen:—You know of the brutal and unrespecting manner in which I have treated the Organ you placed some time ago in the Majestic Theatre here. I feel I owe some expression of appreciation regarding it.

My attitude results from the fact that it has always withstood these brutal onslaughts, and that I could call upon the instrument for results—double its normal capacity—and find it able to answer every impulse laid against its tonal and mechanical capacity. Further, it seems to improve with each smash I give it, and persists in retaining a concrete semblance of Organ tone and mechanism.

It is being used from 2 o'clock in the afternoon until 11 o'clock in the evening, besides a practice time by the relief shift. It therefore is getting a severe continuous test. And months after its installation it is in good shape.

Cordially and sincerely yours,

FRANK FRUTCHEY.

Organist Majestic Theatre.

ALLIANCE, OHIO

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INTELLIGENT and honorable business management, and unsurpassed skill in the Art of Organ Building, have maintained a dignified and lasting reputation for ODELL ORGANS among the most prominent patrons of music of the past six decades. Present achievements are more wonderful than those that preceded, and fully uphold this unique and enviable record.

1868

It is one of the most complete and effective organs I have ever played on.—*George Washbourn Morgan.*

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I may unhesitatingly say I have seldom seen or heard so satisfactory a specimen of the Art of Organ Building.—*Samuel P. Warren.*

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As to tone, power, quality and variety and mechanical action equal to the best in the land.—*Alexandre Guilmant.*

1898

I feel that I can award it first place among the actions of today.—*George Ashdown Audsley.*

1910

I enjoyed playing on your newest organ, and it gave me great pleasure to unhesitatingly praise it to the organ committee.—*Will C. Macfarlane.*

1915

The Organs of your build fully merit the highest encomiums of praise which can be given.—*Dr. William C. Carl.*

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SERVICE vs. SENTIMENT

Sentiment causes a crowd to cheer when patriotic airs are played,—but service makes a nation build forts, construct powerful battleships, prepare strong defenses and train soldiers and sailors.

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.

Quality can only be determined by actual facts. If, therefore, an organ is to occupy the high position and be worthy of the renown to which, by the assertion of its builder, it is entitled, such distinction cannot rest upon quality talk alone, but must be irrefutably substantiated by examples which deserve that term.

Service within Quality means everything. It embraces a perfect wind chest system, a perfect action, perfect materials, correctly scaled pipes, artistic voicing and an absolutely dependable control.

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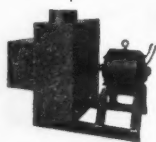
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Austin Organs

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

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