

# THE DIAPASON

DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, MARCH 1, 1916.

Number Four

## HERBERT E. HYDE IN CLEVELAND RECITAL

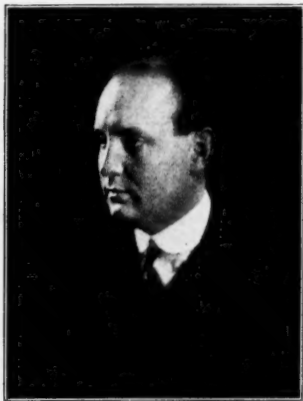
### CHICAGO MAN IS HONORED

Illinois Chapter Representative Plays Before Northern Ohio Body and Is Guest at Dinner Preceding Concert.

BY ALBERT RIEMENSCHNEIDER.

The Northern Ohio Chapter, A. G. O., has recently enjoyed two very excellent recitals which were given in the exchange plan which this chapter has undertaken with several of the neighboring chapters.

The second recital was given by Herbert E. Hyde, the efficient chairman of the recitals and services committee of the Illinois chapter. At the dinner preceding the recital about thirty members of the Northern Ohio chapter gathered to do honor to Mr.



HERBERT E. HYDE.

Hyde. In a short address he won his way to the hearts of those assembled, and it could be easily seen why Mr. Hyde has been so successful in his own chapter.

The recital was given in the fine Euclid Avenue Presbyterian church, of which C. E. Clemens is organist. Mr. Hyde was at his best and his program reached a high level in the Thiele Chromatic Fantasia and the Rheinberger Praeludium, and his playing of his own composition, "Le Bonheur," was masterly. Mr. Hyde plays easily and with a sure grasp, while his registrations are always in good taste. His pleasing personality made him welcome and his visit was thoroughly enjoyed.

The program was as follows: "Caprice Heroique," Bonnet; Reverie, Bonnet; Andantino, Chauvet; Chromatic Fantasia, Thiele; Praeludium (Sonata No. 14), Rheinberger; Cradle Song, Grieg; "Menuet a l'Antico," Seeböck-Hyde; "Le Bonheur" (MS.), Hyde; Choral Song and Fugue, Wesley; "Vision," Rheinberger; Sonata No. 1, Borowski.

On Jan. 18 Mary Chappell Fisher, F. A. G. O., of Rochester gave a fine recital on the Baldwin-Wallace college organ at Berea. She had her program well in hand and her command of the great organ proved her high position among recitalists of the country. Her performance of Liszt's Fantasia on B-A-C-H was one of the most satisfactory performances ever heard here and the whole program was much enjoyed by the chapter members and the large audience which filled the auditorium. The complete program was published in the February Diapason.

Ernest H. Artz has left Richmond, Va., and returned to Reading, Pa., because of illness in his family and is now organist and musical director of the Princess Theater at Reading, where he plays a large Kimball organ.

## IN ONE CHURCH 44 YEARS

### Culmination of Great Record When Professor Freytag Retires.

On Sunday, Jan. 30, Professor Gregory Freytag rendered his last service after 44 years of continual playing in one church, St. Peter and Paul's (Jesuit), Detroit, Mich. This wonderful record has some remarkable features. In that length of time Professor Freytag never had a vacation or missed a day (with the exception of six weeks' illness, when his son shouldered the duties), for the Catholic services requisition an organist's labors nearly every day. Besides many compositions of his own, he has the distinction of introducing numerous new masses for the first time in Detroit.

Professor Freytag was born in eastern France Oct. 15, 1841, and when a young man journeyed to Paris, where he took up his organ studies with Lefebure-Wely. After serving in the Franco-Prussian war he came to America and on Nov. 1, 1871, assumed the duties at the Detroit church. It is choice, not necessity, that is responsible for Professor Freytag's resignation, as he is the "youngest" of old men and age has not impaired his virtuosity or musicianship.

## NEW WORK BY DR. BROWNE

### Prepares the "Sponsus," Presented by the University of Chicago.

As a part of its contribution toward the Shakespeare tercentenary celebration, the department of the English Language and Literature of the University of Chicago will give four plays illustrating the history of the drama. The first was the "Sponsus," a liturgical play of the twelfth century, presented with the assistance of the choir of St. Patrick's church, Dr. J. Lewis Browne, director, Feb. 25.

This liturgical play represents the emerging of the drama from the church service; the music is purely Gregorian. Dr. Browne has worked it over into modern notation. The authoritative text of the "Sponsus" is that of Cloetta, published in "Romana XX." Cloetta's text is not accompanied by music, however, so that the version sung is that printed by Coussemaker. The text of the "Sponsus" is a mixture of ecclesiastical Latin and French and its orthography differs from that of present day use.

## INAUGURAL OF BIG ORGAN

### H. Brooks Day Plays His New Miller Four-Manual in Brooklyn.

One of the most notable organs in the East now is the instrument recently opened in St. Luke's church, Brooklyn, and built by M. P. Möller. This instrument of four manuals, with its duplex action, really places at the command of the organist the equivalent of seven manuals, both the gallery and transept organs having interchangeable stops. The complete specification of this organ was published several months ago in The Diapason.

The inaugural recital was given Jan. 18 by H. Brooks Day, the St. Luke's organist. His program was: "Pomp and Circumstance," Elgar; Largo from the "New World" Symphony, Dvorak; "The South Wind," Salter; Doric Toccata, Bach; Largo, Handel; Lento, "Sung Outside the Prince's Door," MacDowell; Allegretto, Volkmann; Impromptu, Dethier; "Prize Song," Wagner; "Kammennoi Ostrow," Rubinstein; Finale in C major, H. B. Day.

### Walter Heaton's Jubilee.

Walter Heaton has completed twenty years as organist and choirmaster of the Methodist Episcopal Memorial Church of the Holy Cross at Reading, Pa. To signalize the event he had a number of his original hymn tunes printed and distributed among members of the congregation. These have been sung frequently in the Holy Cross church and have been greatly admired.

## NEW ORGAN AT PLYMOUTH

### L. D. Morris Completes Task Successfully in Chicago Church.

L. D. Morris, the Chicago builder, has completed a two-manual organ for Plymouth Congregational church which is receiving much favorable attention. In the process the pipes of the old organ were used, everything else being constructed by Mr. Morris. Dr. Juan C. MacLean, in charge at Plymouth, is highly pleased over the new instrument.

The scheme of stops is as follows:

#### GREAT ORGAN.

Open Diapason, 8 ft.  
Gamba, 8 ft.  
Dulciana, 8 ft.  
Melodia, 8 ft.  
Octave, 4 ft.

#### SWELL ORGAN.

Bourdon, 16 ft.  
Open Diapason, 8 ft.  
Sifflonal, 8 ft.  
Aeoline, 8 ft.  
Vox Celeste, 8 ft.  
Stopped Diapason, 8 ft.  
Harmonic Flute, 4 ft.  
Flautino, 2 ft.  
Oboe, 8 ft.  
Vox Humana, 8 ft.  
Tremolo.

#### PEDAL ORGAN.

Bourdon, 16 ft.  
Violoncello, 8 ft.

The organ has all modern accessories, stop keys and adjustable visible combination action.

## LOSES TWO ORGANS BY FIRE

### J. J. Miller of Norfolk, Va., the Most Unfortunate of Organists.

Probably no other organist had the experience of J. J. Miller, of having two large organs in the churches of which he was organist destroyed by fire within ninety days. Last November the fine four-manual Austin organ in Christ church, Norfolk, Va., which was placed in three parts of the building, was destroyed by fire. A new Austin four-manual is being installed.

Feb. 12 Ohef Shalom Temple of Norfolk was destroyed by fire and the splendid three-manual divided organ in the temple is a complete wreck. Mr. Miller lost at least \$100 worth of music in the fire. A handsome new temple is to be erected soon in the fine residence part of Norfolk.

## GOSS-CUSTARD IS IN AMERICA

### Noted English Organist Begins Recital Tour of United States.

Reginald Goss-Custard, noted English church and concert organist, arrived in New York in February on the liner St. Paul. For the past fourteen years he has held the post of organist and choirmaster at St. Margaret's church, Westminster, London. Before leaving England he was made a fellow of the Royal College of Organists.

Mr. Goss-Custard will make a recital tour of the country, playing first in Boston at the South church, on the new organ which was recently installed by the Ernest M. Skinner Company. At St. Thomas' church, New York City, Sunday evening, Feb. 27, Mr. Custard gave a public recital.

### Dedicated by R. W. Pellow.

The Westervelt memorial organ, presented by Miss Mary Isabella Westervelt to the Presbyterian church of Laporte, Ind., and built by the Austin company was opened Feb. 3 with a concert by Richard Warren Pellow of Marinette, Wis., who for fifteen years was organist of the Laporte church. Mr. Pellow is now the organist of the First Presbyterian church of Menominee, Mich. The organ has two manuals and seventeen speaking stops, with electro-pneumatic action. The dedicatory program follows: Grand Chorus with Fugue, Guilmant; Andante Cantabile (Fourth Symphony), Widor; "At Evening," Dudley Buck; Suite for Organ, Rogers; Supplication, Frysinger; "Twilight," Faulkes; Minuet (by request), Beethoven; Berceuse, Spinney; Cantilene, Calverts; "Jubilate Deo," Silver.

## SAN DIEGO ENTERPRISE SUCCEEDS FIRST YEAR

### REPORT BY DR. H. J. STEWART

Total of 357 Recitals Given, of Which 301 Were Played by Official Organist and Fifty-six by Distinguished Visitors.

Dr. Humphrey J. Stewart, official organist at the Spreckels organ pavilion at the San Diego exposition, has just made his first annual report to the San Diego board of park commissioners. Despite the exceptional circumstances in which it is installed, Dr. Stewart says that the large Austin organ is in perfect condition. More than 350 recitals have been given, and 2,597 compositions performed. Works of every composer of prominence from Bach to Debussy have been included in the programs. Artists such as Schumann-Heink, Marcella Craft, Ellen Beach Yaw, George Hamlin, Hugh Allen and Alys Larreyne have been heard at special concerts. Magazines and newspapers are quoted as saying that the organ recitals have proved to be the most popular of all the musical attractions at the exposition. Sixteen visiting organists, including some of the most eminent in America, have given concerts. Dr. Stewart's report in part follows:

"Three hundred and fifty-seven recitals have been given. Of these 301 were played by the official organist and fifty-six by visiting organists. On one day (Dec. 24) the recital was omitted to allow time for preparation for the Christmas festival. It is worthy of note that during the entire year only seven recitals were omitted by reason of unfavorable weather.

"The selection of music for the daily program is a matter involving considerable thought. The programs have included symphonies, sonatas, suites, preludes and fugues, operatic overtures, selections from favorite operas and a large number of smaller pieces. It may be noted with satisfaction that many of the exposition programs have been printed in Eastern musical journals, and even in some European papers. Editorial comment upon these selections justifies your official organist in the belief that he has succeeded in satisfying both classical and popular tastes.

"In a recent essay an eminent writer remarks that concert-goers may be divided into three classes: (1) Casual listeners, who often attend from mere curiosity; (2) lovers of music who have no technical knowledge of the art; (3) lovers of music who are trained musicians. Accepting this classification as a guide in the choice of pieces, it will be conceded that every program should contain something to please each class of listeners. This has been the governing principle in the composition of the daily recital programs, and a review of the first year's work would seem to justify the assertion that the effort has not been in vain.

"Particular attention has been given to the works of American composers, who are constantly enriching the literature of organ music by highly meritorious compositions.

"In addition to the daily recitals the organ has been frequently used at special concerts, such as those given by Schumann-Heink, Marcella Craft, Ellen Beach Yaw, George Hamlin, Hugh Allen, Alys Larreyne and many other eminent artists. The organ has also been used with fine effect in choral concerts, particularly those given by the Mormon Tabernacle choir and by the San Diego People's chorus, under the direction of Willibald Lehmann. Unfortunately, financial considerations have stood in the way of a further development of this important form of musical activity; but it is hoped that during the present year the directors of the exposition

will see their way to renewing the monthly choral concerts. Special musical events at the organ pavilion have invariably proved attractive, and the increased attendance on these occasions would seem to justify a reasonable expenditure.

"During the year we have been favored with recitals by the following visiting organists: Warren D. Allen, San Jose; Dr. George Whitfield Andrews, Oberlin, Ohio; Richard Keys Biggs, Brooklyn, N. Y.; Dr. William C. Carl, New York; Dr. Frank Wilbur Chase; Clarence Dickinson, New York; Dr. Roland Diggle, Los Angeles; Ernest Douglas, Los Angeles; William J. Gomph, Buffalo, N. Y.; Harold Gregson, Auckland, N. Z.; Hamlin Hunt, Minneapolis; Miss Caroline Lowe, Cleveland, Ohio; Will C. Macfarlane, Portland, Maine; Walter Handel Thorley, San Francisco; Archibald Sessions, Los Angeles, and Harry L. Vibbard, Syracuse, N. Y.

"It will be seen that this list includes some of the most eminent American organists. Without exception all have expressed their gratification over the reception accorded them and also their entire satisfaction with the organ.

"Two gold medals and two diplomas of honor have been awarded in connection with the organ pavilion by the jurors of the exposition, the first being for the organ and building and the second to the official organist for distinguished services to the exposition."

"It is worthy of note that this is the first occasion in the history of expositions that the services of the official organist have been recognized by an award of this kind, and the writer desires to express his sincere appreciation of the honor bestowed upon him.

"After a year's experience of the somewhat exceptional conditions under which the Spreckels organ is installed, it is gratifying to report that the instrument remains in perfect condition. To maintain the organ at the highest point of efficiency it is necessary that an expert tuner and regulator should be constantly on hand. We have been fortunate in securing the services of Anton Rokus in this capacity. Mr. Rokus devotes several hours daily to the tuning of the instrument, and to the regulation of its delicate electric mechanism. Mention should also be made of the efficient services rendered by James A. Travers, the resident caretaker.

"As the result of these recitals we may expect a constant growth of appreciation for the highest forms of musical art. Thus in course of time the ideas of the generous donors of the organ and organ pavilion will be fully realized. It is not unlikely that in time to come San Diego will develop into a great center of musical life and activity. Should this come to pass, it may be predicted that one of the most potent factors in our musical development will be found in the Spreckels organ."

**Plays Before President Wilson.**

Miss Mildred Hazelrigg, supervisor of music in the Topeka schools and organist of the First Christian church, has presided at the Topeka Auditorium organ on three public occasions recently. Feb. 2 she was the organist at the President Wilson meeting, playing patriotic airs with Marshall's band and giving two organ solos. Feb. 8 she played the old-time songs for the "Community Sing." As an organ number she gave the "Meditation" and "Marche Solennelle" from Borowski's Suite in E minor. Feb. 11 Miss Hazelrigg played for the high school commencement exercises, using Kinder's Festival March as the class processional.

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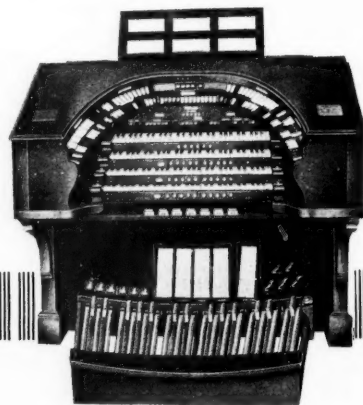
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**WURLITZER**

**With the 'Movie' Organist**

By Wealey Ray Burroughs

(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 421 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 15th of the month will be answered in the succeeding issue.)

We note with interest in the February Diapason an editorial from the Chicago Tribune in which the writer criticises improvising in the "movies." To a certain extent what he says is true, because 90 per cent of the moving picture organists do not understand the art of improvisation. No doubt his complaint of the "fumbling hands of the musician, as he keeps pace with Chaplin's capers," was well founded, because comedies of this sort are not as a rule given to the organ. In high class theaters, where organ and orchestra are used, these are usually taken by the orchestra, the drummer, with his assortment of "traps," being well qualified to supply the antics. However, where a unit orchestra of the Hope-Jones type is the only available music, the comedies can be very properly "set" by playing comic opera selections, two steps and other bright numbers, using the various attachments in brilliant combinations. In our judgment it is a great mistake, and extremely wearing on an audience, to improvise on a picture to the extent of trying to imitate in the voices of the characters—a rumbling in the bass followed by a few "squeaky" treble notes as an imitation of masculine and feminine conversation.

Aside from all this, the art of improvising correctly is one of the most essential requirements of the "movie" organist, because, in an emergency, where a picture has not been previously screened, the organist, if a capable one, can take the picture and correctly "fit" it at sight, whereas this would be an impossibility for an orchestra.

Improvising can be greatly overdone. No matter how well one is able to improvise, he should not do so at length, because it is impossible for him to get very far away from his own individuality. Characteristics which constantly appear and reappear in one's playing are sure to become monotonous, no matter how gifted the performer may be. We heard recently of an organist who boasted of having improvised the entire nine reel feature "Cabria." Our sympathy would truly be with his audience. We never have seen a picture (from three reels upward) that did not contain hundreds of feet of film in which "straight" compositions could appropriately be used, for, while it is most important that the films be accompanied with proper music, it would be far better to sacrifice the "fitting" of the picture to the smallest detail, rather than to bore the audience with

a tiresome improvisation. We shall treat the subject of "passing scenes" in a future issue.

In response to a request for a setting that did not necessitate playing entirely from the score of the opera, the following setting of "Carmen" is given:

**MUSICAL SETTING OF "CARMEN," LASKY FILM—Geraldine Farrar, star.**  
 Reel 1.—(1) "A Bunch of Roses" by Chapi until (2) "I am looking for smugglers," "Carmen" selection (Fischer until (3) "Leave José to me," Entracte Act 2, "Carmen," to end of reel.  
 Reel 2.—(4) Entracte Act 3, "Carmen," until (5) "I dance to-night at Pastia's," Spanish Dance (Schroeder) until (6) "Carmen dances on table, Play No. 7 in section, using clarinet and castanets until dance ends. (7) Trumpet call as soldier sounds the call. (8) Mexican Dance No. 1 by Gorda to end of reel.  
 Reel 3.—(9) Cuban Dance No. 1 by Cervantes (10) Gardens of Spain Waltz—by Beaumont. (11) Mexican Dance No. 2 by Jorda until (12) "Keep on trying," Allegro, Melodramatic Overture, by Hardy.  
 Reel 4.—(13) Continue Allegro pp to ff according to action until (14) Soldiers burst door in, "Mandoline" by Evans until (15) "I have paid full price," "Carmen" selection (first movement twice; omit second movement) until  
 Reel 5.—(16) "On the road to Seville," Toreador Song (in selection) twice (ff during bull fight) until (17) "I fear no man" No. 2 in selection pp, until end.

**MUSICAL SETTING FOR THE CANADIAN DRAMA, "SPENNINGTON'S CHOICE"—Metro Film — Francis X. Bushman, star.**

Reel 1.—(1) Selection "Red Mill"—by Herbert until (2) "Last days of bachelorhood," Bullfrog and Bulldog, College Song, until (3) "I wonder if he can lift these," "Boola" by Hirsch until (4) "What a pity" Refrain (in selection); "I want you to marry me," until (5) Rob and Eugenie in moonlit garden, "Moonbeams Shining" (in selection) until (6) Rob and Eugenie return to house, "Jumping Jupiter" selection by Carle until  
 Reel 2.—(7) Pierre and dog train, "The Dog Train" by Trinkhaus, until (8) Pierre and dogs arrive at cabin, Lover's Lane Waltzes by Ascher until (9) "But are you a man" Gavotte Refrains by Conrad.  
 Reel 3.—(10) Continue. Gavotte until girl dives from rock, "Secret of the Sea," and "Bee and Flower" by Zamecnik until (11) "May I see you home?" Melody by Lubinstein until (12) "Leave at sunset or kill," Airtote No. 1 by Lake until (13) Pierre in cabin, Robert enters, "In the Forest" by A. Durand (once).  
 Reel 4.—(14) Berceuse by Delbruck (once) until (15) "After several hours, March Electra by Hirsch until (16) "Day of Jacques' revenge," Serenata by Moszkowski to end of reel.  
 Reel 5.—(17) "Sunset" by Federlein until (18) "And so the coward has returned," Airtote No. 12 by Lake until (19) "Shame," Shame! Song: "To have, to hold, to love" (twice) to end.

**MUSICAL SETTING FOR THE ORIENTAL DRAMA, "BELLA DONNA"—Famous Players' Film. Pauline Frederick, star.**

Reel 1.—(1) Paradise Waltz by Forster until (2) "That night" Ballet No. 4, "Faust" by Gounod until (3) Bella in room, Serenade in G by R. Miller.  
 Reel 2.—(4) Continue. Serenade until (5) "Will you go out of his life?" "Starlight" by Margaret Lang until (6) "Prince Mahmoud Baroudi," Andante Tristemente by Kroeger until (7) "Harbor at Alexandria," Ballet "Egyptian" by Luigini, No. 1 to end of reel.  
 Reel 3.—(8) Title: "Spirit of the desert," etc. Ballet No. 2 by Luigini until (9) "Disappointing news," Persian Suite No. 1, "Courts of Jamshyd," by Stoughton, Work up at title: "Fate shall pay" until (10) "Moonlight excursion," "Saki" (Persian Suite) Stoughton, begin pp, increasing to ff at title: (11) "Dance" (Oriental girl dances) pp, again as Nigel sits by tent in desert, increasing as dance finishes.  
 Reel 4.—(12) "Don costume of Arabian Nights," Love Song from Arabian Nights Suite by Gruenwald until (13) "Bella's soul drifting on boat," Cleopatra's Barge No. 1 by Oehmler until (14) "Nigel unex-

pectedly returns," "In the Arbour" from "Antony and Cleopatra" by Gruenwald (twice) to end.

Reel 5.—(15) Continue above until (16) "As the days pass," Chanson Pastorale by Higgs (once) (17) Then "Extase" by Ganne (twice) slowly to end of reel.  
 Reel 6.—(18) "Nerve yourself Nigel," Prelude to "Cyrano" by Walter Damrosch (once) (19) Legend by Cadman to end.

**MUSICAL SETTING FOR THE FAMOUS RURAL DRAMA, "THE OLD HOMESTEAD"—Famous Players' Film. Frank Losee, star.**

Reel 1.—(1) Auld Lang Syne until (2) "Joshua Whitcomb," "In the Cabbage Patch" by Logan until (3) "Reuben, son of Uncle Josh," Love's Old Sweet Song by Molloy until (4) fade-away of cemetery scene, "Whistling Rufus" by Kerry Mills.  
 Reel 2.—(5) Continue above until (6) Uncle Josh gives tramp pie. Hymn: "Where is My Wandering Boy To-night?" by Lowry until (7) Jack (tramp) goes, "At Twilight" by Frysinger to end of reel.  
 Reel 3.—(8) Finish above and play Berceuse in C by Kinder until (9) Reuben in jail, "When You're away from the Only Girl" by Herbert, until (10) "Uncle Josh returns," Elegie by Massenet until (11) "An evening later," "Flashing eyes," two-step, by Frantzon to end of reel.  
 Reel 4.—(12) At title: "His first drink," Hymn: Where is My Boy To-night? by Lowry until (13) "Two acquaintances conceive ideas," Little Story by Zimmerman until (14) Uncle Josh and party at depot, Play Berceuse in A flat by Frysinger. (Use second part for train effects as train leaves station) until (15) Grand Central Station, New York, "Kiss of Spring" Waltz by Rolfe to end of reel.  
 Reel 5.—(16) Continue waltz until (17) "An hour later," Midnight Fire Alarm by Paul (begin pp and crescendo to ff at title "Fire!") until (18) Title: "Bar flies," Modulate to key of B flat until (19) "This is Grace Church," "The Palms" by Faure (once), (20) Tough accents Uncle Josh, "Serenade Coquette" by Barthelmy (ff at fight) until (21) Reuben falls to sidewalk, Largo by Handel to end.  
 Reel 6.—(22) Continue Largo (Church scene) until (23) "New Year's Eve," Kerry Mills Barn Dance by Mills (begin pp, using sleigh bells, crescendo as tables are cleared away) until (24) Ricketty Ann tells Ruth of Reuben's arrival, "Love's Old Sweet Song" (twice) to end. (Sleigh bells on final scene.)

**QUERIES.**  
 E. F. N.—Besides Chopin's Funeral March there are: Guilmand's "Marche Funebre," Beethoven's Funeral March from Op. 27, and Guilmand's "Lamentation." It is essential to use pieces of this character on funeral scenes.  
 "Movie Organist"—In our judgment it is very monotonous to play marches only during the "Animals Weekly." The majority of scenes on films of Universal Mutual, Hearst-Vitagraph, Paramount and Pathe News call for martial airs of the various nations. Follows a brief outline of the Pathe Weekly:

- Compositions.  
 1.—War scenes in France.....  
 "La Marseillaise"  
 2.—Scotch highland dancers.....  
 "Danse Ecossais," Baker  
 3.—Speed trial U. S. battleship.....  
 American soldiers near Mexico.....  
 Flood scenes.....  
 "Stars and Stripes Forever," Sousa  
 4.—Russian camp scenes.....  
 "Marche Russe," Schminke  
 5.—Paris fashions.....  
 "L'Exposition," Waltz, Lincke  
 6.—Cartoon on United States affairs.....  
 Patriotic March, Rosey  
 7.—U. S. Flag.....  
 "Star-Spangled Banner"

**D. Merrick Scott Appointed.**

D. Merrick Scott has been appointed recital organist at the new Parkway Theater, Baltimore. Mr. Scott was organist and choirmaster of the First Methodist church and Goucher College for fourteen years, and is a member of the executive committee of the Maryland chapter of the American Guild of Organists. Mr. Scott has also been appointed organist and choirmaster of the Starr Methodist Protestant church in North Walbrook.

**ALUMNI ARE GUESTS OF MR. BEROLZHEIMER**

**GUILMANT SCHOOL REUNION**

Former Pupils of Dr. Carl at Hotel Brevoort, New York—Program of Addresses on Subjects Affecting the Organist.

A dinner was tendered the alumni association of the Guilmant Organ School by Philip Berolzheimer Monday evening, Feb. 28, at 6:30 at the Hotel Brevoort, Fifth avenue and Eighth street, New York. It was an elaborate affair and largely attended. Details of the event will appear in the next issue of The Diapason. Mr. Berolzheimer is an honorary member of the association.

In the afternoon the annual mid-winter reunion was held in the First Presbyterian church, when the following program was given:

- "Music in the College"—Arthur H. Arneke, '08.
- "The Organ in the Theater"—Henry Seymour Schweitzer, Post-Graduate, '04.
- "Choral Technique"—Kate Elizabeth Fox, Post-Graduate, '07.
- Solo—Aria from "La Tosca," Puccini—Miss Helen Alexander. At the piano, Laura Belle Parkin, class of '16.
- "The Piano as an Aid to Organists"—Gertrude H. Hale, '11.
- "The Organ and Its Master"—Vernon Clair Bennett, Post-Graduate, '05.
- "The Influence of Public School Music Upon the Community"—Isabel Rose Arnold, '09.
- "The Qualifications of a Successful Organist"—Harold Vincent Milligan, Post-Graduate, '09.
- Solos: "The Angels Dear," Henschel; "The Star," Rodgers; "Petite Roses," Cesek—Miss Alexander.
- "The Physical Exertions of an Organist"—T. Scott Buhrman, Post-Graduate, '09.
- "The Organist and His Relationship to Public School Music"—Grace Leeds Darnell, Post-Graduate, '06.
- "After Graduation"—Gertrude Elizabeth McKellar, Post-Graduate, '03.

**Wide-Awake at Canton.**

Canton, Ohio, Feb. 4, 1916. Editor of The Diapason, Chicago. Dear sir: We are finally waking up in Canton to the proper appreciation of organ music. A series of thirty-minute recitals to precede the vesper services at the First Presbyterian church here is proving a success. The recitals are played by local organists each week and present indications are that a greater appreciation of the organ as a solo instrument will naturally follow. On the afternoon of Jan. 30 Mrs. Milton Herrold played the following program: "Am Meer," Schubert; "Liebestraum," Liszt; "The Answer," Wolstenholme; "Barcarolle," Bennett; "Romance," Richmond.

The program for Feb. 6, played by W. H. Whitlock, is as follows: Pastoral Sonata, Rheinberger; "Walther's Preislied," Wagner; Cradle Song, Wagner, "Scherzoso," Op. 132, Rheinberger. B. H. P.

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**Pupil Plays Wrightson's Work.**

Mrs. Rufus Whittis, organist of the Second Presbyterian church at Dallas, Tex., gave a recital Jan. 17, and the local press refers favorably to the concert. She was assisted by Mrs. A. E. Smith, vocalist, and Miss Everman, violinist. The principal numbers on the program were: "Prelude and Fugue," Bimboni; Intermezzo in D flat, Hollins; "Night Song," Wrightson, and "Variations on O Sanctissima," Pfitzner. The "Night Song" is dedicated to Mrs. Whittis by her former teacher, Herbert J. Wrightson.

**PROGRAM AT KANSAS CITY**

**Association Hears John Craig, Mrs. Forsee and Mrs. Doling.**

The Kansas City Association of Organists held its monthly meeting Thursday morning, Feb. 24, at the Grand Avenue Temple. The program committee, consisting of Fred T. Durant, chairman, Miss Helen Kittle and Mrs. Maynard Bush, prepared the following:

1. "Chant Negre," Kramer.
2. Springtime Sketch, Brewer.
3. Andante Cantabile in B flat, Tschaiikowsky.
4. Grand Chorus, Chauvet.

John Craig.  
1. Entrance Song from "Madam Butterfly," Puccini.

2. "Depuis le Jour" from "Louise," Charpentier.
- Mrs. Florence Tucker Doling.
1. Allegro Assai from Fourth Sonata, Guilman.
2. Nocturne in A flat, Ferrata.
3. First Suite, Borowski.

Mrs. George Forsee.  
Mrs. Doling, soprano, has returned from Boston, where she was engaged by the Eastern Lyceum Company for a concert tour beginning next fall. Mrs. Doling is a pupil of Jean de Reske and William Shakespeare.

**Program of French Works.**

Dr. Frederic Rogers, organist and director of the First Presbyterian church, Hutchinson, Kan., gave a novel vesper service Jan. 23. All the musical numbers were by French composers. This was Dr. Rogers' fourth vesper service since going to Hutchinson last September. His program was: Prelude, "Elegie," Albert Renaud; Solo, "There Is a Green Hill Far Away" (Mrs. J. Lee Dick), Gonod; Organ and Muted Strings, "Prayer to Notre Dame," Boellmann; Organ "Pastoral Poem," Salome; "Dreams" (from Seventh Sonata), Guilman; "Grand Choeur," Dubois; Soprano Solo and Trio, "Remember Now" (Prayer of St. Bernard), Massenet; Offertory, "Offertoire in F major," Batiste; Postlude, "Marche Heroique," Saint-Saens.

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**D'EVERY, E.** Postlude in G  
**DUNCAN, E.** Nuptial March

**FAULKES, WILLIAM.** Jubilant March in D  
**COLLINS, ALFRED.** Funeral March  
**HOLLOWAY, F. W.** Postlude  
**HOPKINSON, W. H.** Postlude  
**POLLITT, A. W.** March Gothique

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**Gordon Graham Gives Recital at Cynthiana, Ky., Church.**

Gordon Graham gave a recital on the new two-manual electro-pneumatic organ at the First Baptist church of Cynthiana, Ky., Feb. 22. The instrument was built by the Alfred Mathers Church Organ Company of Cincinnati. The church was packed. This was the first recital on the new organ, which has been admired by musicians in Cynthiana and neighborhood. Mr. Graham was assisted by his solo soprano boys of Cincinnati.

The following was the program: "Jubilate Deo," Silver; Nocturne in G minor, Chopin; March in E flat, James H. Rogers; Adagio from "Sonata Pathetique," Beethoven; Fugue in D,

Bach; Carillon in C, Faulkes; "Ase's Death," Grieg; Allegretto from "Lobgesang," Mendelssohn; Gavotte from "Mignon," Thomas; "Marche Nuptiale," Barnard; "Chanson D'Ete," Lemare; "Buona Notte" (Venetian Suite), Nevin.

**Romance of Two Organists.**

Announcement has been made that Charles M. Courboin of Syracuse, N. Y., married Miss Mabel Rothrock of Oswego Feb. 21. Miss Rothrock took organ lessons of Mr. Courboin when about 16 years old and, upon his leaving St. Paul's church in Oswego, she succeeded him as organist. She is one of the most talented women organists in that section. She will be succeeded in Oswego by Paul McCarthy of Auburn and lately of San Diego, Cal.

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**News of the American Guild of Organists**

**Illinois Chapter.**

The next dinner will be held at Kuntz-Remmler's Thursday evening, March 2, at 6:30. Dr. Charles H. Mills of the University of Wisconsin will read a paper on "England's Contribution to the Organ and Its Music," Thursday evening, March 23, the American Guild of Violinists and the Illinois Chapter will meet together for dinner at Kuntz-Remmler's. A most interesting program is being arranged for this occasion.

Feb. 3 there was a festival service at St. Mark's church, Evanston. The organ numbers were: Caprice in B flat, Guilman; Finale in B flat, Fourth Sonata, Guilman (Mason Slade); Prelude, Saint Saens; Romance in A flat, Turner; Grand Choeur, Seventh Sonata, Guilman (Mrs. George Nelson Holt); "Finlandia," Sibelius (W. D. Belknap). The service was sung by the choir of St. Mark's church, Stanley A. Martin, organist. The choral numbers included the Nunc Dimittis in B flat by Lutkin and "Hymn to the Trinity," Tchaikovsky.

Dinner was served for the members of the chapter and their guests in the parish house of St. Mark's.

There was a festival service at Grace Episcopal church, Oak Park, Sunday evening, Feb. 13. The special soloists were Robert Birch, organist and choirmaster at Emmanuel church, La Grange, and Irving C. Hancock, organist and choirmaster at Trinity church, Chicago. They played: "Sunset," Diggle; Fantasic Chromatique, Cole (Mr. Birch); Finale, Bartlett; Clock Movement (Eleventh Symphony), Haydn; Toccata in F, Widor (Mr. Hancock). The combined choirs of Trinity church, Chicago, and Grace church, Oak Park, sang the service. The choral numbers included: Magnificat and Nunc Dimittis in A flat, Mann; "I Beheld and Lo," Elvey, and "Gallia," Gounod. The service was played by Arthur R. Fraser, choirmaster and organist of Grace church.

**Colorado Chapter.**

The first of a series of organ recitals was given at the Central Christian church, Denver, Feb. 13, at 4 o'clock by members of the Colorado chapter. The series consists of four recitals, the first a program from the English composers, while the other three will be from the French, German and American composers in the order named. The initial program was as follows:

Intermezzo in C, Faulkes; Largo, Wesley (Miss Clara Woeber). Soprano, "O Lord, Hide Thou Not Thy Face," from "The Light of the World," Sullivan (Mrs. Agnes Clark Glaister).

Allegro Symphonique, Faulkes; "Canzone della Sera," d'Evry (Fredrick Schweicker).

Quartet, "I Am He That Liveth," King (Central Presbyterian church quartet; Mr. Schweicker at the organ).

Musette, Turpin; Allegro con spirito, Lady Thompson (Henry Houseley).

The officers of Colorado chapter include Henry Houseley, dean; Edwin Richards, sub-dean; Mrs. Thomas R. Walker, secretary.

**Missouri Chapter.**

Ernest Prang Stamm played under the auspices of the chapter Feb. 13 at 3:30 p. m. in the Church of the Holy Communion, giving this program: Persian Suite, Stoughton; "In the Twilight," Harker; Capriccio, Lemaignre; "In Paradisum," Dubois; "Fiat Lux," Dubois; Scherzo, Dethier; Cantilene, Meyer-Helmund; Fanfare d'Orgue, Shelley.

Allan Bacon gave a recital Jan. 23 at the King's Highway Presbyterian church under A. G. O. auspices. He

played: Third Sonata in E major, Rene L. Becker; Pastorale (MSS.), William John Hall; Offertoire in B flat, "Quietude" and Festival March, Edward M. Read; "Scene Orientale," "Andante Tristamente," Intermezzo and Fesal March, Ernest R. Kroeger.

**Central New York.**

The fifth public service was played in Trinity church at Watertown Feb. 20. Gerald F. Stewart, organist of the church, played the service. A recital preceding the service by Miss Wilhelmina Woolworth was marked by these selections: Prelude and Fugue in B flat major, Bach; Andantino, Callaerts; Meditation, Maily; Allegro Maestoso e vivace, from Second Sonata, Mendelssohn. Miss Edith Henderson played the Toccata from Boellmann's Gothic Suite as a postlude. The anthem was Goss' "Wilderness" and the offertory anthem Stainer's "O Clap Your Hands."

**New England Chapter.**

The forty-second recital was given at the Harvard Club of Boston by W. Lynnwood Farnam Sunday, Feb. 27, at 5:15 p. m. Mr. Farnam played this program: Allegro Vivace (from Fifth Symphony), Widor; "Clair de Lune" and "Harmonies du Soir," Karg-Elert; Sketch in D flat, Schumann; Toccata, Adagio and Fugue in C major, Bach; Larghetto (from Clarinet Quintet), Mozart; Scherzo (from Second Symphony), Verne; Theme, Variations and Finale in A flat, Thiele.

**Western Tennessee.**

The Western Tennessee chapter met at the studio of Mrs. Bessie E. Reese in Memphis on Tuesday morning, Feb. 8, the dean presiding. Great interest was manifested in the letters from the warden pertaining to the welfare of this chapter.

Beginning in March it was decided to hold bimonthly meetings, and for the convenience of the members the day of meeting was changed from Tuesday to Thursday. Enoch Walton was appointed chairman for the next public recital, to be given in March. Mr. Walton's talk on "Current Musical Topics" was very interesting and greatly enjoyed.

The second and third of Mendelssohn's organ sonatas were used by Mr. Hawke in his continued analysis and proved highly instructive.

**Georgia Chapter.**

The second recital of the season's series was given at St. Mark's Methodist church in Atlanta Jan. 25 by Miss Eda E. Bartholomew, who was assisted by Mrs. Benjamin Elsas, soprano, and George F. Lindner, violinist. Miss Bartholomew gave a program of great variety, which included these selections: Suite in F, Corelli; Prelude, Fugue and Variations, Op. 18, Franck; Second Arabesque, Debussy; Funeral March, Grieg; Fantasia in E flat, Saint-Saens; Prelude and Fugue on B-A-C-H, Liszt; Prayer in A flat, Guilman; Nocturnette, d'Evry; "Magic Harp," Meale; Finale ("New World" Symphony), Dvorak

**Pennsylvania Chapter.**

The Pennsylvania chapter gave a public service Tuesday evening, Feb. 1, in the Church of the Atonement, West Philadelphia, the choir for the occasion being the Cantaves Chorus of women's voices, with the director, Miss May Porter, at the organ. F. H. Bendig, organist of the church; Clarence Bawden, organist, and Mrs. Dorothy Johnstone Baseler assisted. Public appreciation of these guild services is gratifying and this occasion was no exception to the rule, the large auditorium of the church being filled, and many persons being unable to obtain seats. The program follows: Organ and harp prelude, "Romanza," Schmeidler; "Magnificat and Nunc Dimittis," J. E. West; Anthems, "The Lord Is My Shepherd," and "The Almighty," Schubert; "He in Tears that Soweth," Hiller; "Ave Maria," Brahms; Offertory, "Triumphant Zion" (contralto solo, sung by Miss Elizabeth Bonner, with the composer, Clarence Bawden, at the organ); Organ Postlude, Toccata, Tombelle; Harp solo, Pastorale, Rameau. The Rev. Charles W. Schreiner, rec-

tor of the church, conducted the service, and the sermon was preached by the Rev. Phillips Endicott Osgood of the Chapel of the Mediator.

The next public service of the chapter will be held on the evening of Tuesday, March 28, at St. Clement's church, Philadelphia, when the choir, under direction of Henry S. Fry, will sing a new cantata, "The Triumph of the Cross," by Harry Alexander Matthews.

**Southern Ohio.**

Gordon Graham played the following selections at the Church of the New Jerusalem, Cincinnati, on the two-manual Austin organ before the Southern Ohio chapter, Thursday evening, Feb. 24. Prologue and March (organ suite), J. H. Rogers; Barcarolle, Spohr; Fugue in D major, Bach; Adagio from "Sonata Pathetique," Beethoven; Carillon in C, Faulkes; "Cantique du Soir," H. A. Wheelton.

**FRANCIS CUYLER VAN DYCK**

(From the Console.)

It is with great regret that we have to announce the death of Francis Cuyler Van Dyck, Jr., which occurred on Jan. 25, at Mercer hospital in Trenton, after an illness of almost a year. Mr. Van Dyck was the state president for New Jersey of the N. A. O., and Paul Ambrose well expresses the sentiments of all who knew Mr. Van Dyck when he says: "He was a man beloved by all his friends, and as an organist and musician he stood among the first."

In appreciation of Professor Van Dyck, the following has been contributed:

"In the death of Francis Cuyler Van Dyck, Jr., the Lawrenceville school has lost its great organist and one of its most valued teachers. His active service of fifteen years closed last March. The ten months since then have witnessed an unceasing and heroic struggle against the pain and ravages of septic infection.

"The names organist and teacher of mathematics describe the place held by Mr. Van Dyck in the school community—boys, masters and friends. His spirit was the real contribution which he made to the life of Lawrenceville. Not in the mind and heart of man could live more truth, more beauty or more sweetness. His teaching was masterly, his relation with boys friendly and inspiring. His technique at the organ or in the class room was professional, but his inner attitude was that of an amateur, a lover. There was a facility in his music as in his speech, both private and public, which gave him an extraordinary capacity for self-expression. His art of musical composition was not only finished, it was joyous, and it was at everybody's service.

"His were the homely virtues of a good citizen, and a true husband, father and son; his also the merits of varied scholarship, of transparent honesty, of self sacrifice and of noble friendship."

**Mark Church's Semi-Centennial.**

The fiftieth anniversary of the Church of the Covenant in New York, where Reginald L. McAll presides at the organ, was marked by an organ recital Feb. 8. Richard K. Biggs and Clifford Demarest were the organ performers and played an interesting program, which follows: "Epithalamium," Woodman; "Meditation," Kinder (Mr. Biggs); Grand Chorus in D, Guilman; Largo (from "New World Symphony"), Dvorak (Mr. Demarest); Fantasic for Organ and Piano (MSS.), Demarest (The Composer and Mr. Biggs); Toccata and Fugue in D minor, Bach; Minuet, Boccherini (Mr. Demarest); "Sunset," Biggs; Concert Piece No. 2, Horatio Parker (Mr. Biggs).

**Anna Metcalfe Smith Dead.**

Miss Anna Metcalfe Smith, for 34 years organist of the First Congregational church of Mansfield, Ohio, died Jan. 15. A memorial service was held Jan. 16 and a group of her favorite selections was played by Sutherland Dwight Smith of Pittsburgh.

**BUILT BY FELGEMAKER CO.**

**Three-Manual Organ Under Construction for Norwich, N. Y.**

The A. B. Felgemaker Company is building a three-manual organ for the First Baptist church of Norwich, N. Y. It is to be an electro-pneumatic instrument and the specification is as follows:

- GREAT ORGAN—(73-note chests).
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  2. Doppel Floete, 8 ft.
  3. Gamba, 8 ft.
  4. Octave, 4 ft.
  5. Rohr Floete, 4 ft.
  6. Cornopean, 8 ft.
- SWELL ORGAN—(73 Note Chests).
  7. Bourdon, 16 ft.
  8. Violin Diapason, 8 ft.
  9. Stopped Diapason, 8 ft.
  10. Saccional, 8 ft.
  11. Aeoline, 8 ft.
  12. Voix Celeste, 8 ft.
  13. Harmonic Flute, 4 ft.
  14. Oboe, 8 ft.
  15. Vox Humana (separate brox), 8 ft.
- CHOIR ORGAN—(73-note chests).
  16. Geigen Principal, 8 ft.
  17. Dulciana, 8 ft.
  18. Metodia, 8 ft.
  19. Flue d'Amour, 4 ft.
  20. Harmonic Piccolo, 32 ft.
  21. Clarinet, 8 ft.
  22. Harp Celeste (37 bars).
  23. Chimes, 20 tubes.
- PEDAL ORGAN—(39-note chests).
  24. Open Diapason, 16 ft.
  25. Bourdon (42 pipes), 16 ft.
  26. Lieblich Gedeckt (from No. 7), 16 ft.
  27. Flute Dolce (from No. 25) 8 ft.
  28. Violoncello (from No. 2), 8 ft.

The harp and chimes are placed in the choir swell box and may be played from either great or choir manual.

Through its Chicago representative, LaMotte Wells, the Felgemaker Company has closed a contract with the Methodist church of Lake Bluff for a two-manual organ.

Recent Felgemaker contracts are for the following:

- Bigelow M. E. church, Portsmouth, Ohio.
- First M. E. Church, Red Bank, N. J.
- Berean Baptist, Bridgeton, N. J.
- Masonic Temple (two organs), Flint, Mich.
- First M. E., Morenci, Mich.
- Emanuel Evangelical Lutheran, Middleburg, Pa.

The two organs for the Flint Masonic lodges will be provided with automatic players.

**FAREWELL TO GEORGE H. DAY**

**N. A. O. Members at Public Service in St. Peter's, New York.**

The National Association of Organists held public service Thursday evening, Feb. 17, in St. Peter's Episcopal church, New York. Organ numbers were played by Charles Bigelow Ford, former organist of St. Peter's; Hermon B. Keese of Montclair, N. J., and Harry J. Dickerson of Dover, N. J. An address was made by the rector, the Rev. Dr. Olin J. Roche, and the choir, under the direction of George Henry Day, sang Gounod's "Gallia." After the meeting the organists present, nearly 100, and many friends of Mr. Day, gathered in the church house, where refreshments were served. This meeting took the form of a farewell to Mr. Day, who leaves St. Peter's March 1 to go to Youngstown, Ohio.

**Dedication at Newark, N. J.**

The Austin organ installed recently in St. Antonius' church at Newark, N. J., was dedicated Jan. 24. A congregation that crowded the auditorium attended the ceremonies. The organ is equipped with two manuals and sixteen stops—seven in the swell, six in the great and three in the pedal organs. The action throughout is electric. The motor is placed in a vault constructed under the sidewalk in front of the church, this location preventing noise. A recital was given by Pietro A. Yon, organist and choir-master of St. Francis Xavier's church, New York.

**Paul Beymer at Wheeling.**

Paul Beymer, formerly of Houghton, Mich., has gone to Wheeling, W. Va., to assume the post of organist at St. Matthew's church. Mr. Beymer was a student for five years under Edwin Arthur Kraft, in Trinity church, Cleveland, before going to Houghton.





BY HAROLD V. MILLIGAN.

In reading through the publishers' annual crop of "sacred songs," one cannot escape feeling that they are called "sacred" perhaps because they are inexpressive; in the effort to get away from mundane things and the expression of human passion, the composers have leaned too far to the other side and their music expresses nothing at all. This gives an opportunity to many talentless but industrious persons to spoil a great deal of otherwise perfectly good music paper concocting laboriously contrived successions of notes through which winds a thin stream of words from some portion of the Bible, or the hymn-book, apparently selected at random; possibly they select the theme of their forthcoming composition by the ancient and honorable method of allowing the Holy Writ to fall open at random and then abiding by the first verse that the eye falls upon; possibly they contrive the music first and then take enough words to come out even, the way magazine editors buy poetry, to fill up the blank spaces on the pages at the ends of articles and stories. We confess that just how they do it is a mystery to us; also why.

Some day we are going to write a book about things we thought of and side lines we longed to stray into while writing reviews for The Diapason; one chapter in that book is going to be on the question "When Is Music Sacred?"

"THIS IS MY COMMANDMENT," a Scriptural Song, by Palmer John Clark; published by the Gamble Hinged Music Company, Chicago.

To return to our editorial muttoms, what we started in to say before we were sidetracked is that "This Is My Commandment" is not that kind of a song. In the first place, the composer calls it "A Scriptural Song" and not a "sacred" song; in the second place, he seems to have written the music to express and intensify the meaning of the words. Not only do we not find any misplaced accents, but the outline of the music is entirely subservient to that of the words and exists only for the purpose of heightening the expressive power of the words; it is good music, paradoxical as it may seem, because it does not exist for itself alone. To all singers who are bored with mediocrity and commonplaces and are looking for a song a little out of the ordinary, we recommend "This Is My Commandment." It is published for high or low voice.

"WE PRAY THEE, GRACIOUS LORD," anthem for mixed voices, by Philip James; published by G. Schirmer, New York.

One of the best bits of choral writing we have seen in a long, long time; it contains in four short pages more "meat" than many contemporary composers achieve in many reams. It is for eight voices, a capella, and although published under the heading "anthem" is more properly described as a "motet." The words are devotional, but the dignity and beauty of the music is such that it is worthy of a place on any choral program, and it is hoped that its career will not be confined to church services. The composer has indicated to the last detail the many expressive effects and subtleties and the quality of the music justifies the best singing of which an organization is capable. In his harmonic texture and dramatic feeling for the value of the word he has much in common with Tertius Noble, whose work might be studied by more of our composers with profit to themselves and to us. He displays equal skill in handling his choral material harmonically as well as contrapuntally, viewing it, in other words, both vertically and horizontally. His feeling for novelty and the unexpected, but has never led him into bizarre effects, but has kept him from platitudes and the banal. His music is well thought out and well made. If we had never seen anything else of his, we should regard this one piece as indicative of the greatest possibilities.

"PRELUDE IN C SHARP MINOR," Rachmaninoff.

"TRÄUMEREL," Richard Strauss.

"MELODY IN F," Rubinstein.

"BETHLEHEM," Malling.

"INVOCATION IN B FLAT," Guilmant.

Published by the Oliver Ditson Company, Boston.

The hand of the transcriber is never idle. From the Ditson Company appear organ transcriptions of three popular piano pieces, Rachmaninoff's C Sharp minor "Prelude," transcription by Clough-Leighter; Strauss' Trümerel," trans-

planted to the organ by James H. Rogers, and Rubinstein's Melody in F, by William Faulkes. The transcribing has been well done in each case; the pieces themselves are so well known that no comment is necessary.

From the same press there appear new attractive editions of two popular organ pieces—Malling's "Bethlehem" and Guilmant's Invocation in B flat. Both of these pieces have stood the acid test of time and use; they have been tried and not found wanting and should be in the repertoire of every organist.

"AUTUMN MEMORIES," by Roland Diggle, published by White-Smith Company, New York.

The indefatigable Mr. Diggle ushers in the new year with a melodious piece calling for well-voiced flutes and oboes on the part of the organ and a suave and flowing cantilene on the part of the organist.

"LORD WE PRAY THEE," anthem for mixed voices, from Sibelius' "Finlandia," arranged by Herbert Stavelly Sammond, published by Breitkopf & Härtel, New York.

The middle section of Sibelius' popular tone-poem, "Finlandia," is so obviously choral in character, the only wonder is that no one thought of setting words to it before. Mr. Sammond has accomplished his task with considerable success and has made an anthem that should be very effective when properly sung. The opening bars are given to the organ, followed by unaccompanied four-voice male chorus; then follows a soprano solo, after which full chorus and full organ bring the piece to a close. The well-known organ transcription of the original has been closely followed; organists familiar with the piece in that form can appreciate its choral possibilities.

"THE LAST SUPPER," a Lenten Meditation, for baritone solo and chorus, by Cecil Forsyth, published by the H. W. Gray Company, New York.

"Lenten meditations" are legion, but few of them can compare in musical interest and practical value with Cecil Forsyth's new work. Although written straight through without a break, it falls naturally into three distinct parts, any one of which can be used separately if desired; there are three baritone solos, of a somewhat recitativo character, and three passages for chorus, two of which may be unaccompanied. It is especially suitable for Lent, but the whole work (which takes about nine minutes to render) or any of the sub-divisions may be used as an anthem for any communion service. The chorus writing is never for more than our parts and is of a character suitable for quartet, if a chorus is not available. It is difficult to single out one passage in the short work for special mention, as it is all distinctly superior. In harmonic freedom and rhythmic flexibility the music is modern, though not obtrusively so. The organ accompaniment is unusually interesting and in addition orchestral parts may be had from the publishers.

"PRAISE YE THE NAME OF THE LORD."

"I WILL EXTOL THEE, O LORD."

Two anthems by Clifford Demarest.

Among the first publications to reach us bearing copyright of 1916 are two anthems from the pen of Clifford Demarest, one published by the Arthur P. Schmidt Company, Boston, and the other from the press of the newly-established firm of Huntzinger & Dilworth, New York. Both are good examples of church anthems, the first named being suitable especially for Easter, although it is available for general use. Its opening pages are incisive and vigorous, chorus and organ answering each other antiphonally; then follows a quieter section for quartet or semi-chorus and a very effective soprano (or tenor) solo with the promise of the resurrection and immortality, the anthem closing with a recapitulation of the opening theme, together with new material of the same character.

"I Will Extol Thee" is to be sung "joyfully" and, indeed, it would be difficult to sing it any other way, so brisk and joyous is the music, with its crisp phrases and marked syncopation; there is a contrasting tenor solo, followed by a chorale-like passage for the chorus, pointed up by flowing counterpoint and detached chords in the organ accompaniment. Both anthems bear evidences of being the work of an experienced organist and choirmaster as well as a skilful composer; they are quite within the range of the ordinary chorus choir and their vitality and clear-cut outline will assure their being well-received by congregations.

"THE GOD OF TRUTH AND LOVE," Sacred Song.

"HIGH IN THE HEAVENS," Sacred Duet.

"SING UNTO THE LORD," Anthem.

By Bruno Huhn.

Bruno Huhn is another composer whose works are put forth this month by two

different publishers—a sacred song and sacred duet from the house of Schirmer, and an anthem for general use or festival occasions from the Ditson Company. The duet "High in the Heavens," for a high and a low voice, is particularly interesting. There is little good music written in this form, perhaps because it is a difficult form to make interesting, few of our American church composers having sufficient contrapuntal skill to achieve any kind of independence in the part-writing. Mr. Huhn has gone to our old orthodox friend, Isaac Watts, for his words and has made of them a duet that has many good points and much interest. He has been able to steer clear of the "thirds and sixths" pitfall that makes of most duets a dismal affair, and has given each voice an independent passage, combining them again at the ending in a strong climax.

"The God of Truth and Love" is a smoothly written solo, published for either high or low voice. Its opening phrases have breadth and nobility, while the middle section is more expressive, and the close is fittingly dramatic. "Sing Unto the Lord" is an anthem for chorus, without solos, vigorous and joyous, except for a short passage, "Hear, O Lord, and Have Mercy Upon Me." Mr. Huhn undoubtedly is a master of

his craft and his works bear ample evidence of his skill.

Activities of F. E. Morton.

"Frank E. Morton, acoustician for the American Steel & Wire Company and one of the most active figures in the music trades, is in New York to remain during the sessions of the executive committees of the national associations of piano men," says Music Trades in speaking of the well-known organ man of Chicago. "Mr. Morton is interested in the movement inaugurated by Paul B. Klugh to form a national piano men's chamber of commerce through the amalgamation of the several organizations of piano men now in existence and the addition of other branches of the industry to be organized."

Goes to Sewickley, Pa.

Arthur B. Jennings, Jr., has resigned from the Independent Presbyterian church of Savannah, Ga., to accept a call to St. Stephen's Episcopal church at Sewickley, Pa.

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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## CHICAGO, MARCH 1, 1916.

If you fail to receive your copy of The Diapason on the first day of the month or soon thereafter, or if the address on your copy is incorrect, you will confer a favor on us and save yourself possible disappointment in the future by promptly notifying the office of publication. Mistakes are sure to occur at times in mailing, notwithstanding the painstaking care exercised, and the quickest way to rectify errors is to write to us at once. The Diapason is not responsible for failure to receive the paper if a subscriber moves and does not notify us, and will not make any allowances in such instances.

A letter from Messrs. J. Fischer & Bro. incidentally reveals something that must interest the many organists who, as shown in the recital pages of The Diapason, are playing Dr. Oscar Schminke's new "Marche Russe" and other compositions. Dr. Schminke is not a doctor of music, as might be supposed. He practices his art not at the console, but at the dentist's chair. Can anyone of our readers tell us of any other dentist who is or has been a noted composer?

With ignorance of things musical the public will put up in a way that will prove its patience. If a baseball writer or a court reporter continually demonstrated his lack of grasp of the subject he handled in his daily work he would not last long. But in the rare instances in which an organ event is given the slightest notice it often happens that the ludicrous is allowed to creep in. What prompts these pessimistic thoughts? Simply that we just read a program by Gatty Sellars at Lima, Ohio, in which there is a complete list of the compositions played, but not a sign of the name of any of the composers.

### BROAD TRAINING SHOW'N.

How widely varied and how comprehensive are the benefits derived from study in a broad-scale organ school can be judged by reading the subjects at the dinner and midwinter reunion last week in New York of the alumni of the Guilman Organ School. From "Music in the College" the topics run right along to include "The Organ in the Theater," and even "The Physical Exertions of an Organist." Dr. Carl makes finished performers at his school, one is convinced from the array of themes treated. Unless we are in error Dr. Carl is the founder of the first exclusively organ school, at least that survives to the present day, and his name, which already is known wherever there are organists, will go down in history, chiefly as that of a great preceptor. We wish him and his pupils, present and past, many such happy occasions as that on which Mr. Berolzheimer was the host.

### ORGAN FARTHEST NORTH

Toronto, Feb. 4, 1916. The Diapason, Chicago. Dear sir:—No doubt you will have space in your valuable paper to write again about "The Organ Farthest North."

The first pipe organ that went to Dawson City was built by Messrs. Casavant Frères, St. Hyacinthe, Quebec. I went to Dawson for the installation and the organ was opened about the end of September, 1901. It was a two-manual, and was installed in the Roman Catholic church.

I am absolutely certain that there were then no other pipe organs farther north than this Casavant organ.

Yours very truly,

L. E. MOREL.

P. S.—Enclosed please find copy of letter sent to Mr. Stuart.

Mr. Edward Stuart, Sydney, C. B. Dear sir—Your letter to The Diapason, about the first organ in the Klondike, is not quite correct. The first pipe organ that went to Dawson City was built by Messrs. Casavant Frères, St. Hyacinthe, Quebec. I even took measurements in St. Andrew's church for their organ, on the 28th of September, 1901, but our firm did not like the idea of again sending a man so far away, when they needed him so much in this part of the country. Messrs. Karn-Warren installed the second organ in the Klondike, and I shall request The Diapason to state the fact.

Perhaps it would interest you to know when I left the city of Vancouver for Dawson. It was on Sept. 5, 1901, on the steamer Hating for Skagway. I left Skagway on the 11th, by railroad, for White Horse. On the same day I left White Horse for Dawson City, where I arrived on the 13th at 9 p. m., by S.S. Columbian.

If you could obtain a copy of the Daily News Advertiser of Vancouver, date of Aug. 31, 1901, you would see an item about the "First Pipe Organ in Dawson City." The organ was for the Roman Catholic church, and the rector then was Father Gendreau, O. M. I.

I am sorry to have taken up so much of your time, but I am a firm advocate of accurate statements. Yours very truly,

L. E. MOREL.

Toronto Representative, Casavant Frères.

### Holds Recital Record for Month.

Richard Keys Biggs probably holds the record for organ recitals for last month in Greater New York. They are as follows:

- Sunday, Feb. 6—Washington Irving High School.
- Sunday, Feb. 13—Washington Irving High School.
- Sunday, Feb. 20—Washington Irving High School.
- Sunday, Feb. 27—Washington Irving High School.
- Monday, Feb. 7—St. Ann's church, Brooklyn.
- Monday, Feb. 14—St. Ann's church, Brooklyn.
- Monday, Feb. 21—St. Ann's church, Brooklyn.
- Monday, Feb. 28—St. Ann's church, Brooklyn.
- Tuesday, Feb. 8—Church of the Covenant, New York.
- Thursday, Feb. 17—St. Luke's church, Brooklyn.

On Jan. 31 Mr. Biggs nearly lost his organ at St. Ann's church, Brooklyn, when fire destroyed most of the handsome wood carving, the paintings and the altar cloths of the church. The organ was not harmed, although the flames played around it for awhile. Mr. Biggs gave his recital on it the same evening, fourteen hours after the fire.

### Activities of J. Henry Francis.

In addition to his many other responsibilities in church and school, J. Henry Francis of Charleston, W. Va., has been busy with Masonic duties. Lodge of Perfection at Charleston has gone into its new cathedral and Mr. Francis has been the organist of all the occasions in this connection. The annual concert of the Charleston high school chorus and orchestra under Professor Francis' direction was given Jan. 21 and was a decided success, as usual.

## Report by Warden J. W. Andrews

Address at Annual Dinner of American Guild of Organists  
Makes Recommendations and Reviews Work of Administration

In 1913, when I was elected as your warden, I felt myself fortunate in having with Sept. 1 to get familiar with the duties of my office. The former warden, Frank Wright, by his methodical habits had left his house well in order.

One of my first duties was to organize and install the Central New York chapter on Oct. 6, 1913, with Dewitt C. Garretson as dean. He has served with notable fidelity from that time until the present.

The next chapter was formed and organized on Feb. 23, 1914—the Western Tennessee, with John B. Norton as dean. The Central Tennessee followed on June 29, 1914, with F. A. Henkel as dean. On Oct. 26, 1914, the Carolina chapter, Harry J. Zehm, dean, and the Georgia chapter, with Edwin Arthur Kraft, dean, were formed. The last chapter formed was the Kansas, which was installed by the warden on Feb. 17, 1915, with Charles Sanford Skilton as dean.

Active preparations are being made to form new chapters in Nebraska, Texas, Alabama and Florida, which we hope will be added to our list later.

Since our new amendment for the formation of sub-chapters under the supervision of the state chapters has been adopted, we hope to witness a more rapid development than hitherto. We hope the states will be alive to the possibilities made by this important amendment.

During my wardenship I have visited the following state chapters, giving recitals and making addresses in most cases:

- New England.
- Central New York (twice, the last time giving recitals at Syracuse and Iliion).
- Virginia.

—which was disbanded and reorganized by order of the council, with Leslie F. Watson as dean. The former dean, Mr. J. J. Miller, was most efficient and gave freely and unstintedly of his time and money to the advancement of the cause, and in such a manner as to win the high regard and respect of the council. After the warden's visit to the Virginia chapter he met the Northern Ohio chapter, whose honored dean, Albert Riemenschneider, is with us tonight. We are proud to welcome him and I am desirous that you all shall know him—the craftsman and artist.

After meeting the Northern Ohio chapter and giving recitals in Cleveland and Berea, I visited and installed the Kansas chapter, giving a recital in the Auditorium in Topeka.

During the last summer the warden had the pleasure of visiting the Southern California chapter in Los Angeles; the Colorado chapter in Denver; the Minnesota chapter in Minneapolis and the Illinois chapter in Chicago. He also has been in parts of British Columbia, Victoria, with those of Northern California at San Francisco. As his coast trip was in the summer he failed to connect with the Washington and Oregon chapters, which he had hoped to do.

Notwithstanding our active outside interest the home field has in no way been neglected. Great credit is due for hard and efficient work done in this section to T. Scott Buhman, Philip James and their committee. Home field needs yet more assiduous attention.

### The Convention.

The first national convention of the guild was held at Columbia University in December, 1914, and was a memorable event, precursor of others to follow. It was thought fitting that this first convention should be held in New York, the cradle of the guild's birth. We hope it will be many years before it will again be held here as we do not wish the guild to be considered a New York institution, for it is and should be national in its scope.

### Examinations.

In early years the continual thought was: What can we do for the guild? Our membership has now grown so large that the question for future officers will be: What can we do to benefit our constituency? We are expecting an ever-increasing number of colleagues to take the examinations. What are we going to do to help instruct them in order that they may pass? We are not an educational body, nor have we an official organ of sufficient proportions and size to put these problems and their solution before them. We lay out limited formulas and expect students in their groping and desultory fashion to perfect themselves and come up for examination. Practical, definite questions bearing directly upon these examinations—our main purpose for existence—should continually be placed before all members. Should we engage skilled lecturers, their messages should be published for the guild at large, as our field is the nation. Council and chapters may work individually, but there is here no continuity of thought or idea. We should ever keep uppermost our main purpose. While the friendships and associations are very dear to us, this is not our sole object in coming together. We are seeking knowledge and higher uplift. We must help one another to rise to prove to the world that our cause is worthy to stand with any art or profession. The time is here when we must begin to formulate a uniform system toward the end sought.

Since my wardenship I have longed to take hold of many of these problems, but I have had neither time nor strength, being obliged to combine my own work with that of the guild. During my term of service I have had to relinquish all thought of personal advancement, but in the future some of our officers have to face these growing conditions, which are

becoming more and more urgent as our size and power increases, and the only way in which this can be efficiently done is to place those in authority who can say "this one thing I do," and proceed to put the machinery in motion. This means a sufficient salary to command all an officer's time. The right man could earn his salary and give a fund in the treasury which would increase annually.

In time we would have a building, hall, organ studios and a place to rest the "ark." I do not think we should set about this until our books show a balance of about \$5,000, for we need a fund and capital to meet dry times and emergencies. It is probable that none of the founders will ever live to see our dreams realized, but may we not leave a better heritage to our successors than the debts some nations are accumulating? I do not believe our financial system is yet the best we may devise. The machinery is too cumbersome, but that will improve as exigencies arise. I might state here that our new amendment for an initiation fee of \$2 was made necessary to meet our increased office expenses, although the only salaried person in the guild is the stenographer.

### Recitals, Services, Etc.

We have given the usual services, recitals, dinners and luncheons, but I think we should do more in the way of educational lectures, such as those given by Messrs. Truette and Schlieder last year. This would be a help to all young colleagues aspiring to take the examinations. We hope, also, to increase our library from year to year. I am sure the publishers will, from time to time, help us in this.

Council meetings have been regularly held on the last Monday of each month and the uniform attendance has been most gratifying. The faithfulness of members of the council has been most commendable. I doubt if there can be found a more harmonious body, or one with greater unanimity of purpose. All have labored unselfishly for the good of the cause, sacrificing often their ease and convenience, and I, as warden, wish to express my heartfelt appreciation therefor. It has been the most encouraging thing during my term of office—this feeling that my friends were with me and with so much patience condoning my failures and mistakes.

My thanks are due especially to the principal officers, the sub-warden, secretary, treasurer, registrar and others who have spent so much time with me in the office. To these might be added several of the past wardens, Henry H. Ten and Wright—who have ever been ready upon call.

During the past year one of our notable members, Samuel P. Warren, has passed to the beyond, but his lovable character and resourceful life will long be an inspiration to us all.

One or two things I would like to speak of in closing. First, I notice a clause in our first constitution which reads as follows:

"Its objects shall be to advance the cause of church music, to elevate the status of church organists and to obtain acknowledgment of their position from the authorities of the church."

Why was the above clause dropped? It seems to me, in these days of distractions of moving picture shows and hotel requirements, with their high-salaried attendants, the church will have to hold out more inducements if she would retain her best men. The church will value what she ordains and, when organists can be made to feel that they are an integral part of an institution instead of mere attendants, the cause of our profession will be enhanced accordingly. I know of churches which, after having tried and proved their organists, have instituted a sort of service, setting them apart for their work. This makes a man feel a higher conception of his work and a more serious pursuance of it. It also makes him feel more free to express his ideals, knowing that his tenure of office does not depend upon his pleasing the people with his selections—this most degrading of an organist's expected duties.

The other thing which impressed me was something so often spoken of. Why is it that the critics should so constantly ignore great skill in an organist more than that of the pianist or violinist? All require a life of labor and self-denial to attain eminence in performance; the organist must even become a skillful pianist before he begins the study of the organ and, after he comes into a position to practice his art, his repertoire must be many times as great as that of any other artist, and his daily tasks require him to read, mark, learn and inwardly digest a great mass of musical material which broadens his knowledge and makes him a musician of diversified tasks. I presume the critics may reply that this very diversion takes away the concentration so necessary to the concert pianist. My reply to this would be that there are many organists who do give up this diversion and do concentrate, like, for instance, our Samuel A. Baldwin and Clarence Dickinson. I attended Mr. Dickinson's first recital at the Union Theological Seminary chapel the other day. I am sure it was as interesting as any piano recital possibly could be and that the general public was highly edified and instructed by attending. The lecture added greatly to the interest. In fact, it seems to me the papers would be doing the public a great service in giving prominence and publicity to such occasions. Mr. Dickinson also deserves our thanks for giving the New York composers such a splendid showing.

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## J. C. DEAGAN

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**THE PURCHASE OF AN ORGAN**

By Harrison M. Wild

In preparing for the purchase of an organ and the judging of it after it has been installed there are two parties most vitally interested: (1) The listener, (2) the organist. For the first, the appearance should harmonize with the surroundings and be always a delight to the eye. The tone should hold the attention and satisfy the ear through variety, proportion, evenness, delicacy, power, richness, fullness and character. For the organist all of these plus ease of manipulation and trustworthiness.

A congregation, through its trustees, should see to it, early if possible, that the architect has planned a space ample for an instrument adequate to the auditorium and powerful enough to support the largest congregation in good, hearty singing. The organ chamber should be in position to allow of free tone and so formed as to permit the freest egress. Many a fine organ is a failure through no fault of specification or organ builder. Tucked in by deep joists, square projecting walls and perhaps off in a corner as though only tolerated, it is difficult to have any builder, through any sort of masterpiece, satisfy anyone, least of all himself.

It has always seemed to me that there are two ways to go about the purchase of an organ:

1. For a given specification, how much?
2. For so much, how much of an organ?

There are also two ways to treat builders:

1. As though the builder were making his art his life work as well as his living and would not dare produce a poor instrument.
2. As though the builder were a dishonest man, going out of business, and bound to get all possible out of his last contract.

Specifications are much the same the world over. Long years ago I prepared, at the request of a noted organ builder, a scheme, or table, starting with a one-manual one-stop organ and advancing to a three-manual forty-five-stop instrument. In following specifications since then and from everywhere I find that almost no departure has been made from that table. A register, or stop, may be called by another name, or have some little new wrinkle of voicing, a newly-patented device may find a place, but to the auditor the effect—and the effect of an organ is practically the whole of it—would be just the same.

A first-class organ architect or organ

builder could be relied upon, given the dimensions of auditorium and organ chamber, to draw up a specification best suited to the conditions and requirements, and if a truly reliable organist be taken into consultation, so much the better.

As to price, that is always "up to" the purchaser. A \$2,000 organ is not going to sound like a \$20,000 one, any more than a \$2,000 house is going to equal one costing \$20,000. If the appetite is for the \$20,000 instrument, and the pocket has but \$2,000, wait awhile, or enter into a contract for favorable exchange.

I played a Storm Fantasia on a large and effective instrument, and a gentleman, one of a committee, requested the same to be played at the "opening" of their seven-stop organ. I demurred, but he insisted. After the performance I asked, "How about the Storm? Tempest in a teapot, eh?"

"Yes," he said; "I am sorry, I should have considered the difference in the organs."

In small instruments one can have delicacy, but is very apt not to have power. A little variety, not much; no fullness because it will be all head and feet; no stomach, lungs and heart. Much better leave it to an expert to determine what is going to prove satisfactory and have him guarantee it, unless one must have the organ and is quite willing to be satisfied because it goes by the name.

I have had committees disgusted with me because I could not tell them whether the wood used was well seasoned; whether the felt and leather were A 1, best in the market; the composition of the metal pipes as indicated in the contract. All this seems stupid. A first-class builder is first-class because all that enters into his manufacture is first-class. He is more interested in doing the square thing than almost any purchaser is willing to admit. With the tricky builder one should have nothing to do.

Briefly, I'd consult a fine organist and a fine builder, and pay them to prepare the organ on paper. Then I'd go into the market with this in mind, that quality per dollar is better than quantity per dollar.

If there is any question after the organ is in, with contract in hand, let a committee of three, one chosen by purchaser, one chosen by builder and one chosen by and satisfactory to both, decide whether or not the contract has been lived up to.

**KINDER AT ODELL ORGAN**

**Gives First Recital on New York Builder's Work in Philadelphia.**

The first recital on the new Odell organ in the Central Methodist church of Roxboro, Philadelphia, was played by Ralph Kinder Feb. 9, his selections being: Concert Overture in E flat, Faulkes; Berceuse, Guilment; "Meditation," MacDowell; "Will o' the Wisp," Nevin; Minuet, Boccherini; Concerto in F major (First movement), Handel; Fantasia on the Hymn Tune "Duke Street," Kinder; "At Evening," Kinder; Caprice, Kinder; Grand Offertoire de Sainte Cecile, No. 3, Grison.

The instrument is of the Odell electro-magnetic type, the key, stop and combination action being entirely electric. The blower was manufactured by the Kinetic Engineering Company of Philadelphia. The specification follows:

**GREAT ORGAN.**

- Open Diapason, 8 ft.
- Gamba, 8 ft.
- Dulciana, 8 ft.
- Doppel Flöte, 8 ft.
- Flute Harmonic, 4 ft.
- Octave, 4 ft.

**SWELL ORGAN.**

- Violin Diapason, 8 ft.
- Salicional, 8 ft.
- Vox Celestis, 8 ft.
- Aeoline, 8 ft.
- Stopped Diapason, 8 ft.
- Rohr Flöte, 4 ft.
- Horn, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.

**PEDAL ORGAN.**

- Double Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Violoncello, 8 ft.

There is a total of 1,005 pipes.

**GREAT RECITAL IN FACTORY**

**Bach Concerto for Four Claviers Played at Hutchings Plant.**

A recital of unusual interest took place at the factory of the Hutchings Organ Company, Waltham, Mass., on the morning of Feb. 16, when the Bach Concerto in A minor for four claviers and orchestra was rehearsed and performed before a small gather-

ing of invited guests. The event was made possible by the fact that the organ built for St. John's church, Helena, Ark., was provided with twin consoles and that a small theater organ was playable at the factory at the same time.

The following organists took part: Albert W. Snow (Church of the Advent, Boston); George A. Burdett (late of the Harvard church, Brookline); Walter N. Kilburn (All Saints', Ashmont); W. Lynwood Farnam (Emmanuel church, Boston) and Marshall S. Bidwell (First Baptist church, Medford, Mass.).

The disposition of parts was as follows:

- Clavier 1—Great diapason of theater organ.
- Clavier 2—Swell flutes 8 and 4 feet of theater organ.
- Clavier 3—Choir flutes 8 and 4 feet, console 1 of St. John's church organ.
- Clavier 4—Swell flutes 8 and 4 feet, console 1 of St. John's church organ.
- Clavier 5 (orchestral part)—Great flutes 8 and 4 feet, pedal 16 and 8 feet, console 2 of St. John's church organ.

Few gradations of tone were possible, but these were effected by shutting off 4-foot stops and by the alternation of the various claviers and pairs of claviers.

The concerto is said to be one of those composed for strings by Antonio Vivaldi and adapted and elaborated for four pianofortes and orchestra by Bach. The work has just been arranged for two pianos by Mr. Farnam.

**Dedicates a Midmer Organ.**

A two-manual organ of nine stops by Reuben Midmer & Son of Brooklyn was dedicated Jan. 27 in the First Lutheran church of Phillipsburg, Va. William C. Young of Philadelphia gave the following program: Coronation March, Meyerbeer; Nuptial Song, Friml; "In the Twilight," Harker; Gavotte in B flat, Handel; "Hymne Celeste," Friml; "Burlasca e Melodia," Baldwin; "The Holy Night," Buck; Overture to "William Tell," Rossini.

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Such is the verdict from all parts of the country on THE DIAPASON. The files at the office of this publication are filled with letters, written by men and women who have read its monthly issues, asserting, without solicitation or suggestion, that they could not do without this paper.

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## 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 to form a symposium of what experience has taught them 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.)

### SIDNEY C. DURST, CINCINNATI.

My list of the six best anthems by American composers:  
 "Te Deum in B minor, Dudley Buck.  
 "The Pillars of the Earth," J. H. Rogers.  
 "Hide Me Under the Shadow of Thy Wings," Mark Andrews.  
 "At the Rising of the Sun," C. Whitney Coombs.  
 "Te Deum in E, Horatio Parker.  
 Jubilate in E, Horatio Parker.

### ROGER A. CONKLIN, HUNTINGTON, N. Y.

1. "Rock of Ages," Dudley Buck.  
 2. "Hark, Hark My Soul," Shelley.  
 3. Magnificat and Nunc Dimittis in D, J. C. Marks.  
 4. "Tarry with Me," S. A. Baldwin.  
 5. "I Will Lift Up Mine Eyes," Rogers.  
 6. "Saviour, when Night Involves the Sky," Shelley.

### FRANK A. MCCARRELL, HARRISBURG, PA.

In regard to the best six anthems by American composers, my preference would be:  
 Festival Te Deum in E flat, Dudley Buck.  
 "There Shall Be No Night There," David D. Wood.  
 "A Song in the Night," R. H. Woodman.  
 "Fear Not, O Israel," Max Spicker.  
 "Hark, Hark, my Soul," H. R. Shelley.  
 "I Sought the Lord," Frederic Stevenson.

### CHARLES L. WUERTH, DETROIT.

In response to editorial suggestion I wish to state the best six American anthems in my opinion are:  
 "Fear Ye Not, O Israel," Spicker.  
 "The Lord Is My Light," Parker.  
 "The Radiant Morn Hath Passed Away," Woodward.  
 "Hark, Hark, My Soul," Hawley.  
 "Blow Ye the Trumpet of Zion," Woodman.  
 "Grant Us Thy Peace," Henrich.

### BRUNO HUHN, NEW YORK.

"More Love to Thee, O Christ," John Hyatt Brewer.  
 "Hail the King," Homer N. Bartlett.  
 "Tarry with Me," Samuel A. Baldwin.  
 "Peace on Earth," Mrs. H. H. A. Beach.  
 "Shout Ye High Heavens," George W. Chadwick.

### LOYD MOREY, TRINITY METHODIST EPISCOPAL CHURCH, URBANA, ILL.

"He Shall Come Down Like Rain," Buck.  
 "Still, Still with Thee," Foote.  
 "God, to Whom We Look Up Blindly," Chadwick.  
 "Thou Who Sendest Sun and Rain," Chadwick.  
 "The King of Love My Shepherd Is," Shelley.  
 "Hark, Hark, My Soul," Shelley.

### HAMLIN HUNT IN CHICAGO.

#### Minneapolis Organist Gives Excellent Concert in St. Paul's.

Hamlin Hunt, concert organist of Minneapolis, gave an interesting and comprehensive program at a poorly attended recital in St. Paul's church, Chicago, Tuesday evening, Feb. 22. The small attendance was caused by a downpour of rain at the recital hour, which seemed to be arranged purposely for the occasion.

Mr. Hunt was particularly forceful in his reading of the Bach Prelude in E flat and Rosseter Cole's Rhapsody; while Reger's "Ave Maria" and Bossi's "Hour of Joy" created more than passing comment. The Franck Finale in B flat seemed to lack the smoothness of technique and general finish that was so apparent throughout the rest of the program. Richard Higgins, boy soprano, sang beautifully Gounod's "Adore and Be Still," and Mendelssohn's "Hear My Prayer."

The following was Mr. Hunt's program: Seventh Sonata, Guilman; Prelude in E flat, Bach; "Ave Maria," Reger; Finale, Op. 21, Franck; Andantino, Chauvet; "Hour of Sorrow," Bossi; "Hour of Joy," Bossi; Two Chorale Preludes, Opus 65, "Aus meines Herzen's Grunde," and "Freu dich sehr, O Meine Seele," Karg-Elert; Rhapsody, Cole.

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BY CASAVANT OPENED**

**DEDICATION AT TORONTO**

F. A. Moure Presides at Rebuilt and Enlarged Instrument Placed in the Church of the Holy Trinity in Canadian City.

Casavant Brothers are the builders who have reconstructed and enlarged the organ in the Church of the Holy Trinity at Toronto, so that now it is an instrument of thirty-six speaking stops. F. A. Moure of the University of Toronto presided at the console in the dedicatory service Jan. 26, playing the following: Choral Song and Fugue, Wesley; Berceuse, Gounod. Sonata in D minor, Guilman; Prelude to "La Damoselle Elue," Debussy; "Danse de Mirlitons," Tschaiakowsky; Etude de Concert, Shelley.

The new organ has the following stops, with electro-pneumatic action:

**GREAT ORGAN.**

1. Double Open Diapason, 16 ft.
2. First Open Diapason, 8 ft.
3. Second Open Diapason, 8 ft.
4. Doppel Flöte, 8 ft.
5. Salicional, 8 ft.
6. Principal, 4 ft.
7. Harmonic Flute, 4 ft.
8. Fifteenth, 2 ft.
9. Mixture, 3 rks.
10. Trumpet, 8 ft.

**SWELL ORGAN.**

11. Bourdon, 16 ft.
12. Open Diapason, 8 ft.
13. Stopped Diapason, 8 ft.
14. Viola di Gamba, 8 ft.
15. Voix Celeste, 8 ft.
16. Dolcissimo, 8 ft.
17. Octave, 4 ft.
18. Flute, 4 ft.
19. Flautino, 2 ft.
20. Cornet, 3 rks.
21. Cornopean, 8 ft.
22. Oboe, 8 ft.
23. Vox Humana, 8 ft.

**Tremulant.**

**CHOIR ORGAN (Enclosed).**

24. Open Diapason, 8 ft.
25. Clarabella, 8 ft.
26. Viol d'Orchestre, 8 ft.
27. Dulciana, 8 ft.
28. Flute, 4 ft.
29. Piccolo, 2 ft.
30. Clarinet, 8 ft.

**Tremulant.**

**PEDAL ORGAN.**

31. Double Open, 32 ft.
32. Open Diapason, 16 ft.
33. Bourdon, 16 ft.
34. Gedeckt, 16 ft.
35. Gross Flöte, 8 ft.
36. Stopped Flute, 8 ft.

The Alfred Mathers Church Organ Company of Cincinnati has been awarded the contract for a two-manual electro-pneumatic organ at the Church of the Epiphany (Episcopal), Cincinnati.

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Choirmaster**

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**The Concert Organist**

By William Richard Wagborne, F. A. G. O.

Writing in the New Music Review, Dr. Stubbs has the following to say: "Mr. W. T. Best, when he was at the height of his career and universally acknowledged to be the world's finest organist, could not help feeling that the concert organist did not command the respect and homage accorded by the public to the concert pianist. This attitude he resented bitterly on the ground that it was exceedingly unjust and inconsistent."

This brings to my mind a story of W. T. B., who, engaged to supply the organ part at a choral orchestral concert, was asked to let the audience "hear the organ" during the intermission. In no very amiable fashion Best consented and, throwing on the full organ, he took a pencil, wedged down G on the great and calmly walked from the instrument.

But to return to Dr. Stubbs' remarks: Why is it that the concert pianist, violinist and singer "have it all over" the concert organist in prestige, popularity and emolumental considerations? The fee an artist can command is only in ratio to his drawing ability at the box office; hence the lavish publicity—interesting, idiotic and disgusting—that is peddled to a scandal-loving world.

The concert organist is in a new profession; a sudden evolution from the long-established church organist, who, for very modest pecuniary rewards, gave his time to the parish as master of sundry little imps known as chorister boys and also acted as accompanist during divine service. Incidentally he gave occasional dry programs of organ music upon the church instrument, for which no thanks or fees were received. It was a most solemn, supposedly highly edifying and almost gratis form of entertainment, given by a gentleman about whose private life no distressing stories were sent forth as advance matter in the hope of obtaining a crowded house. So the concert organist of the present day, not yet far enough removed from his ancestor to have lost that fine sense of abominating vulgarity, is not known and discussed by the public at large in the wholesale way so coveted by the singer, violinist and pianist.

Given the master at the instrument and the advance press matter, there remains the personal magnetism of the performer and his dominance over the audience. Here the organist is at a disadvantage owing to his situation at the console. The singer and the violinist have the audience completely under their thumb, and the pianist also, though in a lesser degree; but the poor organist, placed usually with his back to the audience, must needs handicap himself further by piling up music in a rack which completely obscures him.

The organ, divorced from its ecclesiastical surroundings and played by a man who has given his life exclusively to concert performance upon it, is now in a fair way to becoming what it has long been known as—"the King of Instruments;" and the performer—I do not mean the church organist who gives recitals as a side line—granted he has the attributes necessary to success in any musical genius, is becoming a rival to his pianistic, violinistic and vocal brethren. The elimination of the printed sheet in performance and a freer use of the press agent are necessary, but in using the latter heaven forbid that he forget his membership in a gentlemanly profession and flood us with questionable personalities and stories of his weaknesses!

**John R. Stevens Dead.**

John Richard Stevens, organist of Trinity Episcopal church at Binghamton, N. Y., died at the City hospital Feb. 8 of appendicitis. He was born at Kanona, N. Y., and was the son of the Rev. John C. Stevens. He was educated at Lima, taking a musical course in Syracuse university, and for several years was organist of the First Presbyterian church, Syracuse. He is survived by a widow.

**HOPE-JONES IDEAS ARE USED**

North Tonawanda, N. Y., Feb. 19.—Editor of The Diapason: As one who was connected with Mr. Hope-Jones ever since he entered the organ building field, I have great pleasure in answering Mr. Wagborne's letter in the February issue of The Diapason.

The cathedral instrument of which he speaks, I take it, is that in St. Mary's cathedral, Edinburgh, Scotland, and the other one is in the McEwan Hall of Edinburgh University—both organs with which I am well acquainted.

The organ building concern with whom I am connected and with whom Mr. Hope-Jones was, up to the time of his death in September, 1915 (The Rudolph Wurlitzer Company), employs the "double touch" in every "Wurlitzer Hope-Jones Unit Orchestra" built, both on the manuals and pedals.

The combination keys referred to were in three sections, the right hand portion bringing on the manual combination, the left hand portion a suitable bass, whilst the center tablet would depress both, thereby bringing on the manual combination with a suitable bass. The reason for giving up the combination keys was, I believe, the consensus of opinion that they got in the way of the fingers when playing. There are a number of Hope-Jones organs in this country, however, fitted with these combination keys and one I would cite is the fine instrument in St. Paul's Episcopal cathedral, Buffalo, N. Y.

The pistons in our larger unit orchestras are fitted with two touches and act in exactly the same manner as the combination keys. We also have a suitable bass tablet which on the first depression brings on a suitable bass to whatever stops are drawn on the manuals, whilst a further depression locks it and automatically provides a suitable bass as the manual stops are changed. Of course, this suitable bass can be released whenever desired.

The stop switch key and pedal have

not been used in the unit orchestra for the reason that in theatrical work, for which this instrument is specially designed, changes are much more frequent than in church work, and therefore were not deemed advisable or necessary.

In these unit orchestras the pizzicato touch, not mentioned by Mr. Wagborne, is employed and is a most valuable adjunct, especially for the work for which these instruments are designed.

The flexibility of these instruments constructed with the "double touch," "pizzicato touch," "suitable bass," etc., is beyond description and must be experienced to be appreciated. Again, the tone color is characteristic of Hope-Jones and embraces all his productions along these lines, which, of course, includes the diaphone, tibias, orchestral strings, unique reedwork, etc.

W. MEAKIN JONES.

**Goes to Wilkes-Barre Church.**

John H. Shepherd, one of the best known organists in northeastern Pennsylvania, has accepted the position of organist at the First Presbyterian church of Wilkes-Barre, recently made vacant by the resignation of J. Clarendon McClure. Mr. Shepherd's first position as organist was at St. John's Lutheran. For many years

he was organist at St. Stephen's Episcopal, resigning that position to take charge of the musical department of the Mansfield State Normal school, where he taught for several years. The last few years he has been organist at the Second Presbyterian church of Scranton, where he attained a much envied position in musical circles.

**SIR GEORGE MARTIN DEAD**

**Had Been Organist of St. Paul's Cathedral, London, Since 1888.**

Sir George Clement Martin, organist of St. Paul's cathedral since 1888, is dead in London, according to news received as The Diapason goes to press. He was born in 1844.

**Austin Opening in Philadelphia.**

Ralph Kinder gave a dedicatory recital Feb. 2 on a three-manual Austin organ of forty stops in Trinity Lutheran church at Reading, Pa. His program was as follows: Grand Choeur in G minor, Hollins; Berceuse, Guilman; Prelude and Fugue in A minor, Bach; Allegro Cantabile (from Symphony No. 5), Widor; "Evening Bells and Cradle Song," Macfarlane; Intermezzo, Dethier; Caprice and "At Evening," Kinder; Overture to "Ruy Blas," Mendelssohn.

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**MIDWINTER FESTIVAL  
HELD IN PHILADELPHIA**

**CLUB HEARS MR. HEINROTH**

**Pittsburgh Man Gives Program in St. Clement's Church and Performance Is Followed by Dinner at Aldine Hotel.**

The midwinter musical festival of the American Organ Players' Club of Philadelphia was held on Tuesday, Feb. 15. This event, which brought out the membership in force, was a "guest" recital, given in honor of the club by Charles Heinroth, organist of Pittsburgh, and well known as one of the finest executants of organ music in the United States. It was followed by a banquet at the Aldine hotel. Mr. Heinroth, who, at the last meeting of the club, was unanimously elected an honorary member, was the guest of honor.

The recital, which was played on the magnificent new Austin organ in St. Clement's church, of which Henry S. Fry is organist and choirmaster, was heard by an appreciative audience, including practically all of the organists of the city. The church was packed long before the appointed hour. The program was a severe test of the virtuosity of the player. It follows: Pasa-caglia, Bach; Nocturne, Ferrata; Organ Concerto No. 10, in D minor, Handel; "Lamentation," Guilman; Andante from Symphony in D (clock movement), Haydn; Chromatic Fantasy, Thiele; Caprice ("The Brook"), Dethier; "Praeludium," Jarnefelt; "Clair de Lune," Karg-Elert; "Farandole," Bizet.

At the close of the recital the club membership adjourned to the hotel and spent an hour in social intercourse, and then went to the dining room. John McE. Ward, president of the club, was toastmaster, introducing the guests with appropriate wit and humor.

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**Latest Product of St. Louis Factory  
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Cowper Organist.**

One of the recent products from the factory of George Kilgen & Son, St. Louis, is the large four-manual electro-pneumatic organ in the University church of Des Moines, Iowa, which was formally opened last month by Professor Charles Galloway of St. Louis. Mrs. Holmes Cowper is the regular organist. The specification of the organ follows:

**GREAT ORGAN.**

- Major Diapason, 16 ft.
- Principal Diapason, 8 ft.
- Small Diapason, 8 ft.
- Gamba, 8 ft.
- Doppel Flöte, 8 ft.
- Gemshorn, 8 ft.
- Clarion, 4 ft.
- Harmonic Flute, 4 ft.
- Octave, 4 ft.
- Trumpet, 8 ft.

**SWELL ORGAN.**

- Bourdon, 16 ft.
- Diapason Phonor, 8 ft.
- Stopped Diapason, 8 ft.
- Viole d'Orchestre, 8 ft.
- Vox Celeste, 8 ft.
- Aeoline, 8 ft.
- Viollina, 4 ft.
- Dolce Cornet, 3 ranks.
- Flauto Traverso, 4 ft.
- Flageolet, 2 ft.
- Contra Fagotto, 16 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Tremolo.

**CHOIR ORGAN.**

- Viol Diapason, 8 ft.
- Dulciana, 8 ft.
- Quintadena, 8 ft.
- Piccolo Harmonic, 2 ft.
- Concert Flute, 8 ft.
- Flute d'Amour, 4 ft.
- Clarinet, 8 ft.
- Tremolo.

**ECHO ORGAN.**

- Lieblich Gedeckt, 8 ft.
  - Hohl Flöte, 8 ft.
  - Sallest, 4 ft.
  - Vox Humana, 4 ft.
  - Unda Maris, 8 ft.
  - Cathedral Chimes, 20 bells.
- PEDAL ORGAN (Augmented).**
- Double Open Diapason, 32 ft.
  - Open Diapason, 16 ft.
  - Violone, 16 ft.
  - Bourdon, 16 ft.
  - Lieblich Gedeckt, 16 ft.
  - Gross Quinte, 10 1/2 ft.
  - Flauto Dolce, 8 ft.
  - Contra Posaune, 32 ft.
  - Trombone, 16 ft.
  - Violoncello, 8 ft.

This firm reports electro-pneumatic organs in course of construction for: St. Olaf college, Northfield, Minn.; First Christian church, Lincoln, Neb.; Princess theater, St. Paul, Minn.; New theater, Minneapolis, and the German Evangelical church, Boonville, Mo., and tubular pneumatic organs for: Marillac Seminary, Normandy, Mo.; Evangelical Lutheran church of Marshall, Mich.; Baptist church, Billings, Mont.; Christian church, Columbus, Kan.; St. John's Catholic church, Grafton, N. D.; Zion Evangelical church, Elberfeld, Ind.; Baptist church, Monroe City, Mo.; and the Evangelical Christus church, Chicago, and two house organs—one at St. Louis and another at Minneapolis.

**ISSUE IS RAISED AT FRESNO**

**California City Lets Contract with Protection Against Suit.**

The city of Fresno, Cal., has made a contract for the municipal auditorium organ with the American Pipe Organ Company of Berkeley.

The American Pipe Organ Company will put up a \$5,000 bond to insure the city against any damage suit that may be started by the California Organ Company of Van Nuys. This company has filed notice with the city clerk that Mr. Spencer of the American is making use of certain instruments which he invented while in their employ, and that suit may be started against the city if the contract is let with the specifications of the American Pipe Organ Company. The city officials will not sign the contract until the bond of the organ company has been approved. The bond will cover the purchase price of the organ and player attachment.

The organ will be placed in the center of the balcony of the auditorium. Mr. Spencer announced the organ probably would be completed by July 29.

**ORGAN IS OBJECT OF FIGHT**

**Instrument in Bankrupt Theater Is Cause of Much Court Action.**

The United States Circuit Court of Appeals, sitting in New York City, has upheld the decision of Nelson P. Sanford, referee in bankruptcy, that the organ sold by the Rudolph Wurlitzer company of North Tonawanda, N. Y., to the Fitzhugh Hall Amusement company, now bankrupt, at Rochester, shall be sold and the proceeds held in a separate fund until the ownership of the organ is determined. The opinion was written by Justice E. Henry Lacombe of Albany, and was one of the last decisions written by him before his retirement from the bench.

The organ was sold originally for \$10,000 to the amusement company. Part payment was made, but the title remained in the name of the manufacturing firm. Later this company obtained a judgment and levied on the organ and, as the referee decided that title was lost in levying against its own property, the organ was placed in the assets of the amusement company when a petition in bankruptcy was filed.

Referee Sanford decided that the organ should be sold and the proceeds held in a separate fund. Judge Edwin S. Thomas, sitting in the United States District court at Buffalo, upheld this decision and an appeal was made to the Circuit court.

**Kimball Office in Philadelphia.**

The W. W. Kimball company announce the opening of an office at 144 South Eleventh street, Philadelphia, in charge of William B. King. Sales inquiries will be given prompt attention, and a resident staff of competent organ builders will be available for the erection of Kimball organs and the maintenance of organs of all makes under annual tuning contract or by special order.

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**Work of Franz Breil of Dorsten Has Sixty-three Speaking Stops—Has One of the Most Artistic Cases in Germany.**

One of the largest new instruments finished in Germany just as the war began is in St. Urban's church at Buer and was built by the factory of Franz Breil of Dorsten. This organ has sixty-three speaking stops and three manuals. Nineteen stops are in the great, fifteen in the choir and sixteen in the swell, while the pedal has thirteen. The exterior of the organ is one of the most artistic in Germany. The specification follows:

**GREAT ORGAN.**

- Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Fueara, 8 ft.
- Salicional, 8 ft.
- Gemshorn, 8 ft.
- Gedeckt, 8 ft.
- Flauto Major, 8 ft.
- Flauto Amabile, 8 ft.
- Quint, 5 1/2 ft.
- Octave, 4 ft.
- Rohr Flöte, 4 ft.
- Twelfth, 2 1/2 ft.
- Fifteenth, 2 ft.
- Dolce Cornet, 4 rks.
- Mixture, 5 rks.
- Cymbal, 3 rks.
- Tuba, 16 ft.
- Trumpet, 8 ft.

**CHOIR ORGAN.**

- Gedeckt, 16 ft.
- Open Diapason, 8 ft.
- Viola d'Gamba, 8 ft.
- Dolce, 8 ft.
- Vox Angelica, 8 ft.
- Flute, 8 ft.
- Rohr Flöte, 8 ft.
- Quintaton, 8 ft.
- Schalmey, 4 ft.
- Spitz Flöte, 4 ft.
- Piccolo, 2 ft.
- Sesquialtera, 2 rks.
- Mixture, 4 rks.
- Clarinet, 8 ft.
- Vox Humana, 8 ft.

**SWELL ORGAN.**

- Lieblich Gedeckt, 16 ft.
- Open Diapason, 8 ft.
- Viola, 8 ft.

- Aeoline, 8 ft.
- Vox Celeste, 8 ft.
- Doppel Flöte, 8 ft.
- Concert Flute, 8 ft.
- Stopped Diapason, 8 ft.
- Viollina, 4 ft.
- Flauto Traverso, 4 ft.
- Flageolet, 2 ft.
- Sesquialtera, 2 rks.
- Harmony Aetherea, 3 rks.
- Trumpet, 8 ft.
- Oboe, 8 ft.
- Clarine, 4 ft.

**PEDAL ORGAN.**

- Open Diapason, 16 ft.
- Violin Diapason, 16 ft.
- Subbass, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Quint, 10 1/2 ft.
- Octave, 8 ft.
- Violoncello, 8 ft.
- Bourdon, 8 ft.
- Octave, 8 ft.
- Bombarde, 32 ft.
- Posaune, 16 ft.
- Trumpet, 8 ft.
- Clarion, 4 ft.

**Takes Charge of School.**

Dudley L. Smith, organist of the Second Congregational church of Oak Park, Ill., has been selected to take charge of a branch of the Sherwood Music School just established in the prominent Chicago suburb. Mr. Smith will devote himself to the teaching of piano, in which he has a wide reputation. Before coming to Chicago several years ago Mr. Smith was director of the conservatory at Grinnell College in Iowa and later was at Lawrence University, Appleton, Wis. He studied piano and organ under the leading teachers in America and Europe.

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**What Musicians and the Press Say About the Book**

- ¶ Melodious, well-written and extremely effective. Its melodic flow will make a direct appeal. —*Musical America.*
- ¶ Abounds in pleasing melody and effective harmony and is admirably suited to the text. —*Musical Courier.*
- ¶ The work proved to be very effective, and is so constructed as to be within the range of most choirs. —*N. Y. Evening Post.*
- ¶ This short Lenten cantata is possessed of much melodic beauty and emotional force. The composer is a master in the art of writing effectively for voices, and the chorus parts are at once fluent, significantly independent, and withal not difficult of performance. —*The Musician.*
- ¶ The work was given under my direction at the People's Church, St. Paul, Minn., and achieved a fine success. Not only that, but we enjoyed doing it. I do not believe there is a finer Lenten cantata, and certainly none more suitable or more grateful to the performers. We really were as delighted with it as were those who heard it.—*PROF. MALCOLM DANA McMILLAN, Organist and Choirmaster of the People's Church, St. Paul, Minn.*

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**MEMORIAL TO DEAD IN WAR**

**M. P. Möller Instrument of Forty-Six Stops Played by St. Louis Man, Who Gives Two Recitals—Attraction in South.**

The organ built by M. P. Möller for St. Paul's church at Chattanooga, Tenn., and designed as a memorial to the soldiers both of the blue and of the gray who fell in and around Chattanooga in the civil war, was dedicated Feb. 15. This organ is a three-manual of forty-six speaking stops and eighty-five couplers, etc. It is one of the largest in the south.

William M. Jenkins, organist of the Second Presbyterian church, St. Louis, was the officiating organist and the church was thronged at both services. Those privileged to hear the organ are delighted with the full, round and resonant quality of tone of the instrument combined with a rich depth and variety of combinations. "The work in registration of the stops that Mr. Jenkins accomplished was nothing short of marvelous," says an account of his recital. "The organ will be more than a citywide attraction." The following programs were rendered:

Afternoon — "Marche Funebre" (Memorial number), Chopin; Pilgrims' Chorus ("Tannhäuser"), Wagner; "Ave Maria," Schubert; Scherzo-Pastorale, Federlein; Intermezzo ("Cavalleria Rusticana"), Mascagni; Minuet in G, Beethoven; Allegro Pomposo, Vincent.

Evening—"Marche Funebre" (Memorial number), Chopin; Andante Cantabile (Fourth Symphony), Widor; March to the Holy Graal ("Parsifal"), Wagner; Nuptial Postlude, Guilman; Berceuse (Dedicated to Mr. Jenkins), Edward M. Read; "Jeanne d'Arc" March, Dubois; Serenade, Schubert; "Hallelujah Chorus" ("Messiah"), Handel.

Monday, Feb. 14, Mr. Jenkins played the "Crucifixion" by Stainer for the choir.

The Diapason last fall published a complete description of this organ.

The charter for the Carl Barckhoff Company, Inc., which is now manufacturing organs at Basic City, Va., has been received at Staunton, Va., to be recorded. Carl Barckhoff is the president and the maximum stock is \$50,000, the minimum being \$10,000.

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**Activities of C. M. Courboin.**

The last winter has been busy for Charles M. Courboin, the Syracuse organist. Dec. 26 the choir of the First Baptist church of Syracuse gave the cantata "Bethlehem" by Maunder with Mr. Courboin as organist, and so successful was the presentation that the cantata was repeated Jan. 2. On Dec. 31 Mr. Courboin took part in a program before the Salon Musical, playing: Prelude and Fugue in A minor (Bach), Aria (Bach), Minuet (Haydn), Largo and allegro con spirito (Handel). Jan. 14 Mr. Courboin assisted in a sacred concert at the seventy-fifth anniversary of Grace church, Lyons, N. Y., playing: Toccata and Fugue in D minor (Bach), and the March from "Tannhäuser" (Wagner). He also played accompaniments for several other artists and took part in a Handel Concerto for organ and cello and in the "Sarabande" in a trio by Rheinberger for organ, violin and cello, as well as in the "Ave Maria" of Gounod for soprano, with accompaniment for organ, harp and violin. Jan. 18 Mr. Courboin, appearing in joint recital with Miss Olive Kline, the soprano, at the First Baptist Church played the Prelude and Fugue in A minor (Bach), "Scherzo Cantabile" (Lefebure-Wely), "Pice Heroique" (Caesar Franck) and "Coronation March" from "Le Prophete" (Meyerbeer). Playing in the Church of the Nativity, Cornwall, Ont., Jan. 26, Mr. Courboin was heard in the following: Concerto, D minor, Handel; "Invocation," Mailly; Allegretto, DeBoeck; Toccata and Fugue in D minor, Bach; "Abendlied," Schumann; Minuet, Haydn; Scherzo Cantabile, Lefebure-Wely; Chorale, A minor, No. 3, Caesar Franck; Andante Cantabile, A flat, Widor; "Les Moutons," Padre Martini, and March from "Tannhäuser," Wagner.

Miss Tina Mae Haines, organist, and Miss Mary Ann Kaufman, soprano, were the principal artists at an organ recital at St. James' Methodist Episcopal church, Chicago, to the members of the Indiana Society. Both Miss Haines and Miss Kaufman are Indiana girls who have risen to fame in musical circles in Chicago.

**MUSIC AT FITCHBURG, MASS.**

Clinton, Mass., Feb. 9, 1916. To the editor of The Diapason. Dear sir: As a subscriber to your journal, I noticed with much pleasure that you printed in your February number a specification of the new Daniel Simonds memorial organ, recently installed in the Calvinistic Congregational church of Fitchburg, Mass., with the announcement that Will C. Macfarlane of Portland, Maine, gave two opening recitals on this organ, Dec. 10, 1916.

It was not my privilege to be present at either of the two recitals, but I attended a vesper service in this church on Sunday afternoon, Jan. 30, consisting entirely of musical numbers, given by the organist, Ralph L. Phelps, assisted by the church quartet, of which Dr. E. H. Page is the tenor soloist and director, and it occurred to me that, perhaps, the program given on that occasion might be of some interest to other readers of The Diapason, so I append it herewith:

Organ, "Festival Prelude," in C, Walter A. Lewis.

Alto Solo, "Love Not the World," Sullivan.

Quartet, "There Is Joy in the Presence" Sullivan. (From the "Prodigal Son.")

Organ, "Simple Aveu," Thome-Durand. (Rearranged by the organist to introduce the chimes.)

Anthem, "Seek Ye the Lord," Roberts. (Tenor solo by Dr. Page.)

Organ, "Meditation," Morrison. (With antiphonal echo effects.)

Duet (soprano and alto), "Whispering Hope," Hawthorne.

Organ, Andantino, Hammerell.

Part Song, "Evening Is Falling to Sleep in the West," Spence.

Organ, "Melody in F," Rockwell.

Anthem, "Praise the Lord, O My Soul," Smart.

Yours,  
J. W. SAWYER,  
Organist, Church of the Good Shepherd, Clinton, Mass.

**Special Music During Lent.**

Special attention is to be given to the music of all services during Lent at Trinity Methodist Episcopal church, Urbana, Ill. Lloyd Morey, organist and director, has prepared lists of music which will be rendered at the Sunday services during this season. The organ numbers are: Andante from "Pathetic Symphony," Tchaikowsky; Prayer, Loret; "Celestial Chorus," Gounod; "Lamentation," Guilman; "Lead, Kindly Light," West; "Laus Deo," Dubois; Triumphant March, Costa; Funeral March, Mendelssohn; Prelude to "Parsifal," Wagner; Nocturne in E flat, Chopin; Second Sonata, Mendelssohn; Andante Cantabile, Tchaikowsky; Funeral March from Third Symphony, Beethoven. In addition to the regular services the choir will give its annual Lenten concert Tuesday evening, April 18. At this time Dubois' oratorio, "The Seven Last Words of Christ," will be sung in its entirety. For a number of years this choir has given a similar concert on this same date.

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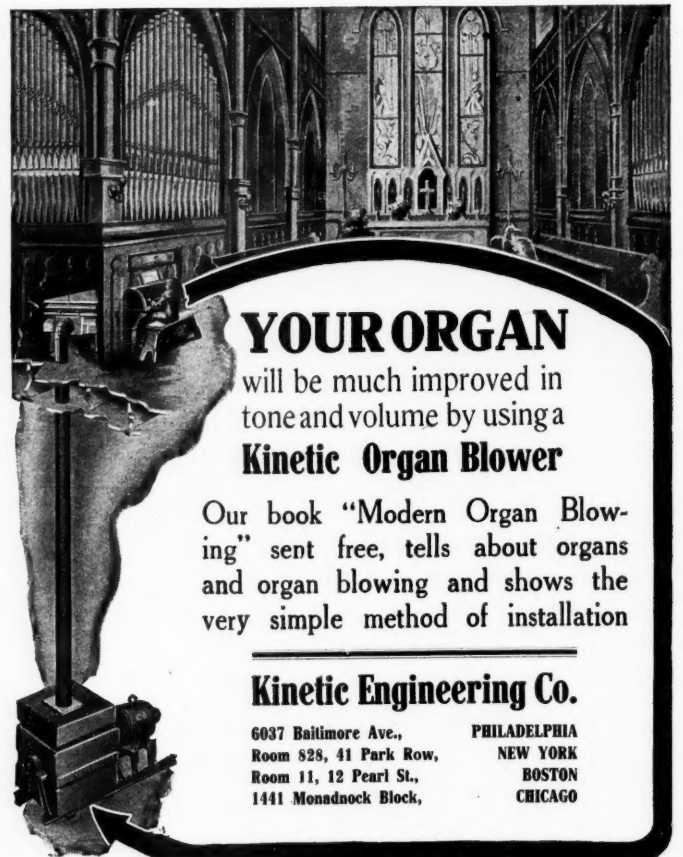
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Mr. Ernest M. Skinner,  
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My dear Mr. Skinner:—

I must write to you of the great pleasure and satisfaction I have had in the use of the splendid four manual organ placed in The House of Hope Presbyterian Church more than one year ago. I have had absolutely no trouble with it in any way.

A number of prominent organists from various parts of the country have played on it and all are unanimous in their praise of its perfect action and beautiful tone qualities, especially of the strings.

I cannot say too much in commendation of your work.

Sincerely yours,

(Signed) Mrs. Harry W. Crandall

Organist House of Hope Presbyterian Church  
St. Paul, Minn.

**HILLGREEN, LANE & COMPANY**

Detroit, Michigan, October, 9, 1915.

Hillgreen, Lane & Company,  
Alliance, Ohio.

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,

Organist Majestic Theatre.

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Mr. M. P. Möller,

My Dear Mr. Möller: Many duties and much practicing on the new organ at St. Luke's has delayed my writing to thank you for having given us at St. Luke's Church such a noble and beautiful organ.

I can say that its voicing has marked individuality for beauty of tone, strength, clearness, softness, and, what is to my especial liking, nothing of the forced or excessive character for the varied stops all blend into a harmonious whole.

The "Great" alone, by itself, is massive and organ-like. The "Swell" (on large scale) is a fine organ in itself, and the Solo and Echo organs, of which I had some doubt as to the practical working out of them from the position so far from the main organ, these, however, are the most lovely part of the whole instrument and I find it hard not to overdo the Vox Humana and Echo organ stops in playing them too often. The Tubas are truly grand and thrilling.

The Pedal organ is in every way satisfactory for softness and great strength and tone.

The action is absolute and the whole organ cathedral-like in its largeness and variety.

I could go into other details but will leave other words on the subject to a later date.

If I can be of any service in saying a good word for you I shall be only too glad to do so. I am

Very truly yours,

H. BROOKS DAY,  
Concert Organist,  
Organist St. Luke's P. E. Church,  
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COPY OF LETTER RECEIVED FROM THE FIRST WELSH BAPTIST CHURCH, Hyde Park, SCRANTON, PENNA.

Scranton, Pa., Feb. 17th, 1916.

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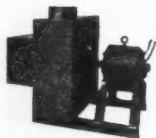
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