

# THE DIAPASON

DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, APRIL 1, 1916.

Number Five

## CONTRACT TO MÖLLER FOR ATLANTIC CITY

### FOUR-MANUAL TO BE BUILT

Instrument for Episcopal Church of the Ascension in Eastern Resort City—Divided Between Chancel and Gallery.

From the factory of J. H. Möller come the specifications for an organ of four manuals for which Mr. Möller has received the contract, to be installed in the Episcopal Church of the Ascension at Atlantic City, N. J. This will rank among the large organs of the East. The scheme of stops in the instrument, which is divided between the chancel and the gallery, is as follows:

- GREAT ORGAN**—(Gallery Division).
1. Double Open Diapason (large scale), 16 ft.
  2. Open Diapason (large scale), 8 ft.
  3. Gamba, 8 ft.
  4. Gemshorn, 8 ft.
  5. Doppel Flöte, 8 ft.
  6. Principal, 4 ft.
  7. Flute Harmonique, 4 ft.
  8. Tuba Profunda, 16 ft.
  9. Tuba Mirabilis, 8 ft.
  10. Tuba Clarion, 4 ft.

- GREAT ORGAN**—(Chancel Division).
11. Open Diapason (large scale), 8 ft.
  12. Dulciana, 8 ft.
  13. Rohr Flöte, 8 ft.
  14. Flute Traverso, 4 ft.
  15. Octave, 4 ft.
  16. Super Octave, 2 ft.
  17. Trumpet, 8 ft.

- SWELL ORGAN**—(Gallery Division).
19. Bourdon, 16 ft.
  20. Open Diapason, 8 ft.
  21. Salicional, 8 ft.
  22. Stopped Diapason, 8 ft.
  23. Concert Viola, 8 ft.
  24. Viola Celeste, 8 ft.
  25. Hohl Flöte, 4 ft.
  26. Fugara, 4 ft.
  27. Flageolet, 2 ft.
  28. Dolce Cornet, 3 rks.
  29. Contra Fagotto, 16 ft.
  30. Oboe, 8 ft.
  31. Cornopaeon, 8 ft.
  32. Vox Humana, 8 ft.
  - Tremolo.

- CHOIR ORGAN**—(Chancel Division).
33. Gelgen Principal, 8 ft.
  34. Echo Salicional, 8 ft.
  35. Viol d'orchestre, 8 ft.
  36. Vox Celeste, 8 ft.
  37. Melodia, 8 ft.
  38. Flute d'Amour, 4 ft.
  39. Flautina, 2 ft.
  40. Clarinet, 8 ft.
  - Tremolo.

- SOLO ORGAN**—(Gallery Division).
41. Stentorphone, 8 ft.
  42. Gross Flöte, 8 ft.
  43. Cor Anglais, 8 ft.
  44. Gross Gamba, 8 ft.
  45. Tuba Profunda, 16 ft.
  46. Tuba Mirabilis, 8 ft.
  47. Tuba Clarion, 4 ft.

- PEDAL ORGAN**—(Gallery Division).
48. Resultant, 32 ft.
  49. Open Diapason, 16 ft.
  50. Bourdon, 16 ft.
  51. Violone, 16 ft.
  52. Lieblich Gedeckt, 16 ft.
  53. Flute, 8 ft.
  54. Cello, 8 ft.
  55. Fugatto, 16 ft.
  56. Bombarde, 16 ft.
  57. Ophicleide, 8 ft.

- PEDAL ORGAN**—(Chancel Division).
58. Grand Open Diapason, 16 ft.
  59. Bourdon, 16 ft.

Two Kinetic blowers will furnish the wind for the instrument.

## FOR ST. LOUIS CATHEDRAL

### James Makepeace Appointed Organist of Kilgen Instrument.

James Makepeace, the English organist, has been appointed organist and choir director at the Roman Catholic cathedral in St. Louis, where Kilgen & Son recently completed a large organ. Mr. Makepeace formerly was organist of the Benedictine Monastery at Solennes, France.

## BIGGS GOING TO ST. LUKE'S

### Will Succeed H. Brooks Day at New Organ in Brooklyn Church.

Richard Keys Biggs on May 1 will leave St. Ann's church in Brooklyn to accept an offer from St. Luke's, Brooklyn, as successor to H. Brooks Day, who has resigned. Mr. Biggs will preside over the new organ, a four-manual by Möller of sixty stops. His successor at St. Ann's is Carl Krueger, a young and talented man.

## NOVELTIES BEFORE N. A. O.

### Dickinson Gives "Perpetuum Mobile" for Pedals and Kettle-Drums.

Clarence Dickinson gave a recital to members of the National Association of Organists Tuesday evening, March 7, at Union Theological Seminary. The assisting artists were Miss Mary Edith Gowans, contralto, and Frank Wolf, tympanist. A novelty on the program was Wilhelm Middelschulte's "Perpetuum Mobile" for pedals and kettle-drums, which was given its first performance in New York.

The program was as follows: Solemn Procession, Richard Strauss; Variations on a Choral, Johann Bernhard Bach; Andante, Karl Stamitz; Prelude and Fugue in E minor, Johann Sebastian Bach; songs: Two Biblical songs, Dvorak; Prayer for Peace, Paul Hind; Chorale Vorspiel, "Vom Himmel Hoch," Johann Pachelbel; "From the Bavarian Highlands," Elgar; Intermezzo, "Perpetuum Mobile," Wilhelm Middelschulte; Adagio from Sonata in C Sharp minor, Beethoven; song, "Dem Unendlichen," Schubert; Overture Fantasy, "Romeo and Juliet," Tschai-kowsky.

In response to an invitation from its editors a long article by Clarence Dickinson appeared recently in the Sunday Public Ledger of Philadelphia on "The Actual and Probable Effect of the War on the Performance and Production of Music by American Composers."

## INAUGURAL IS BY MAXSON

### Four-Manual Haskell Organ Opened at Wilmington, Del.

The fifty-stop four-manual organ built by the C. S. Haskell Company of Philadelphia for Grace Methodist church at Wilmington, Del., and fully described in the December issue of The Diapason, was opened with a recital by Frederick Maxson, the Philadelphia organist, March 2. Mr. Maxson played this program: "Fantasia Symphonique," Cole; "In Springtime," Hollins; St. Ann's Prelude, Bach; Berceuse, Dickinson; Concert Overture, D minor (dedicated to Mr. Maxson), Matthews; "Evening Chimes," Wheelton; "Burlesca e Melodia," Baldwin; Madrigal, Maxson; Marche from "Ariane," Guilman.

A series of recitals is being given on the Thursday evenings during the Lenten season on this organ. Thursday, March 9, Clarence Reynolds, organist of the Ocean Grove auditorium, played and March 16 Frederick Schlieder, organist of the St. Nicholas Collegiate church, Fifth avenue, New York, was heard.

### Dorr Coming to Chicago.

William Ripley Dorr, since last September organist and choirmaster of Christ Episcopal church at St. Paul and for three years western representative of the Hall Organ Company, will become a resident of Chicago after Sept. 1, having accepted a position as representative of the Aeolian Company's organ department, managed by Ernst Schmidt. Mr. Dorr has been very successful in placing orders for Hall organs in the Northwest and in addition to his business ability has made a fine reputation as a musician in the twin cities.

### Order Weickhardt Organ.

The Wangerin-Weickhardt Company has received an order for an organ to cost \$5,000 for St. John's Lutheran church at Laporte, Ind.

### Old York Church Organist Dies.

Professor Emanuel Boeckel, 77 years old, is dead at York, Pa. He had served as organist at Trinity Reformed church for more than forty-five years.

Reports from Jacksonville, Fla., are to the effect that Frank W. West of Anderson, Ind., is to build a pipe organ factory there.

## ALL BY DETROIT COMPOSERS

### Entire Church Service Devoted to Works of Home Musicians.

A recent service of great interest to Detroit music-lovers was that given by the choir and organist of the First Congregational church on Sunday evening, Feb. 20, when the entire program was devoted to works by Detroit composers. The program follows:

Organ—"At Twilight," J. Truman Wolcott.

Offertory (organ)—Romance in A, J. Truman Wolcott.

Anthem—"The Radiant Morn," Abram Ray Tyler.

Solo (soprano)—"More Love to Thee," Alle D. Zuidema.

Solo (baritone)—"O Lord, Remember Me," Thomas H. Chilvers.

Quartet—"Come, Holy Spirit," C. W. Henrich.

Solo (contralto)—"Sunset and Evening Star," Anna L. Huget.

Anthem—"The Silent Land," C. W. Henrich.

Solo (tenor)—"Hold Thou My Hand," Winifred Scripps-Ellis.

Anthem—"God Be with You," J. Truman Wolcott.

Postlude—March in B Flat, J. Truman Wolcott.

## FAIRCLOUGH OPENS ORGAN

### Presides at Hall Instrument in Northfield, Minn., Church.

George Herbert Fairclough, the well-known St. Paul organist, dedicated the organ built by the Hall Company of New Haven, Conn., in St. John's Lutheran church at Northfield, Minn. His concert was given March 9 and his program was given: Festival Prelude on "Ein Feste Burg," Faulkes; Cradle Song, Grieg; "Will of the Wisp" (Scherzo Toccata), Nevin; Sonata in E minor, Rogers; "Marche Religieuse," Guilman; Toccata and Fugue in D minor, Bach; "To Spring," Lemare; Romance, Wolstenholme; Fantasia on "Lead, Kindly Light," Fairclough; "Chanson du Soir," Matthews; Scherzo in G minor, Macfarlane; Overture to "William Tell," Rossini.

The organ is a finely-balanced modern two-manual of fourteen speaking stops.

### Youngest Member Is Heard.

The youngest member of the American Organ Players' club of Philadelphia gave the seventeenth recital of the club's season at the Tioga Methodist church March 14. He is Russell Hancock Miles, who is not yet 21 years old. Mr. Miles is organist and choirmaster of the Cooper Methodist church of Philadelphia. His recital numbers were: Prelude in E flat ("St. Ann's" Fugue), Bach; "Eventide," Frysinger; Scherzoso, Rogers; First Sonata, Borowski; "Will of the Wisp," Gordon Balch Nevin; "Chanson d'Ete," Lemare; Grand Choer in A, Kinder.

## N. A. O. to Be Active in Chicago.

The Chicago council of the National Association of Organists is to be placed on a firm footing again and J. Lawrence Erb of the University of Illinois at Urbana has been appointed state president for Illinois. Mr. Erb has accepted the responsibility and his appointment has been confirmed by the national executive committee. He intends to hold a meeting for the purpose of organizing the council on Easter Monday evening. He has already met with much success, in that many to whom he has written in regard to the matter have signified their intention of becoming members.

## Watson Conducts His Own Work.

Leslie F. Watson, the Richmond organist, conducted his "Morning Fantasy" when it was played by the Richmond Philharmonic Orchestra Feb. 24 in the City Auditorium. This work, dedicated to Mrs. Watson, received high praise from local critics who heard the performance.

## FRANCIS H. HASTINGS, PIONEER BUILDER, DEAD

### NOTABLE CAREER IS ENDED

Since 1855 He Had Been Engaged in Business—Created Community at Kendal Green, Mass.—Nearly 60 Years Old.

Francis H. Hastings, the last of the pioneer organ builders and one of the most widely known manufacturers of church organs in this country, died at his home at Kendal Green, Mass., on Wednesday, Feb. 23, at the age of 79 years, 7 months and 10 days.

Mr. Hastings was born at Weston, Mass., in 1836 at the Hastings homestead, which still stands as a monument to four generations of this old New England family. As a boy he worked on the farm that today is the site of the great organ factory, which he, through his untiring efforts and keen business ability, was instrumental in bringing to its present flourishing condition.

In 1855, when 19 years old, he entered the service of E. & G. G. Hook, organ builders, of Roxbury. His employers soon discovered his ability and skill and, appreciating these, with his absolute integrity and remarkable foresight, admitted him at the end of ten years into partnership. In 1881, when Elias Hook died, Mr. Hastings assumed the principal control of the business. His first step, in 1885, was to move the factory from Roxbury to its present location, where the business began to develop and expand rapidly. In 1893 the firm name was changed to the Hook-Hastings Company.

Mr. Hastings conceived the plan of increasing the interest and working efficiency of his employes by bringing them constantly into closer contact with their work. With this in view he induced many of them to make their homes near the factory, where there sprang up a community called "Hastings," in which, so to speak, the "organ atmosphere" became a part of the air that these faithful employes breathed. Their staunch loyalty to the firm is a tribute to the esteem in which they held Mr. Hastings, for there are few business concerns that can boast as can the Hook-Hastings Company of the long service of their workmen, many of whom have been with the firm over forty years and most of them over twenty years.

From a partnership the firm broadened into a corporation, under the Massachusetts laws, retaining the name Hook & Hastings Company, out of respect for Mr. Hastings' late partners. Associated with Mr. Hastings in this new corporation were Arthur L. Coburn, Alfred R. Pratt, Herbert E. Brayton and Norman Jacobsen—men highly proficient in their lines. By close relationship with Mr. Hastings the experience of these men has ripened into a practical knowledge that will enable them to conduct the business in a successful manner.

Though intensely interested in the welfare of his business and largely absorbed in the manifold demands that business made upon him, Mr. Hastings was not unmindful of the duties of a Christian gentleman and a good citizen. He possessed a kindly and fatherly disposition that struck a responsive chord in the hearts of those who came into intimate contact with him. This characteristic was touchingly appreciated even by the little children who were accustomed on his birthday to bring him flowers gathered by their tiny hands from the hillsides and vales of the beautiful landscape that enhanced the charm of the little community of "Hastings," of which he was considered the founder and father.

Mr. Hastings was a charitable man. Only those who were benefited by his kind acts fully knew Mr. Hastings as



he really was. Unostentatious and reticent, his charity was bestowed in silence. As a good citizen he took a conscientious part in all civic affairs. He loved his country as he loved his art.

At the funeral the Unitarian services were read, while the Beethoven male quartet of Boston sang a number of selections.

Besides his widow, Mr. Hastings leaves a large circle of sincere friends to mourn his loss. With profound sorrow they have witnessed the passing of a life fruitful in service, of a rare type of the successful business man and a sturdy example of the pioneer school, whose memory shall live as an inspiration to all who knew him.

**DEALS BY HILLGREEN-LANE**

**Will Build Three-Manual and Echo Organ for Youngstown, Ohio.**

During March Hillgreen, Lane & Co. installed organs in the Methodist Episcopal church at Seward, Neb.; the Methodist Episcopal church, Port Huron, Mich.; the Masonic Temple at Grand Rapids; the Strand Theater, Omaha, and the Majestic Theater, Jackson, Mich. Contracts have just been closed for a three-manual and echo organ for Westminster Presbyterian church, Youngstown, Ohio, and for a large electric organ to be installed in the new Methodist church of Warren, Ohio.

**Albert Cotsworth Resigns.**

Albert Cotsworth has resigned his position as organist at the First Congregational church of Chicago, after having been continuously in service for twelve years. The reason for this move was the increasingly heavy character of the work, involving an unusual number of rehearsals, which Mr. Cotsworth found it impossible to meet. There was reference from the pulpit to the regret felt over Mr. Cotsworth's resignation and there was also much sorrow expressed by members of the choir and congregation. Mr. Cotsworth's successor has not yet been appointed, but temporarily Emil Larson will play.

**Given Care of Big San Diego Organ.**

Roy W. Tolchard, formerly in the employ of Edward Crome of Los Angeles, has moved to San Diego, Cal., where he will engage in the organ repair and tuning business. Mr. Tolchard will have the care of the Spreckels open air organ at the Panama-California exposition, of which Dr. H. J. Stewart is official organist.

**Closes Contracts for Möller.**

L. Luberoff, manager of the Philadelphia office of M. P. Möller, has closed contracts with St. John's Lutheran church, South Bethlehem, Pa., and St. John's Lutheran church, Belleville, Pa., each for a two-manual organ to be placed as soon as possible. The latter is the larger one, costing \$2,800, and the other will cost \$2,500.

**The Tragedy \$1.25 of a Tin Soldier**

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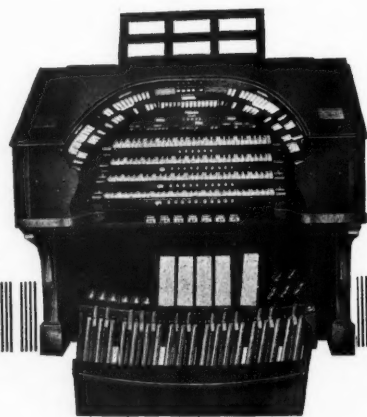
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**COLLEGE SPIRIT RULES AT DINNER OF ALUMNI**

**MR. BEROLZHEIMER AS HOST**

More than a Hundred Graduates of Guilmant Organ School Around the Festive Board with Dr. Carl in New York.

Genuine enthusiasm and college spirit prevailed at the banquet tendered the alumni association of the Guilmant Organ School by Philip Berolzheimer at the Hotel Brevoort, New York, Feb. 28. Over one hundred members and guests were present and were seated at small tables profusely decorated with spring flowers. After several toasts Mr. Berolzheimer in a happy address spoke in the highest terms of the work accomplished by Dr. Carl and the members of the faculty, and of the far-reaching value of the school, which now enjoys an international reputation.

During the course of the dinner Mr. Berolzheimer announced that he would give six scholarships for free tuition in the Guilmant school next season. These are open to young men and women of talent who have not the necessary funds to pay for the tuition. A contest will be held the early part of October, before the re-opening of the school for the fall term. Last season Mr. and Mrs. Berolzheimer gave four scholarships.

The favors at the dinner were gold fountain pens given to each person

present. In addition the ladies received handsome white lace evening fans, and a souvenir box of bon bons was given to each person who attended the banquet.

At the close of the dinner an entertainment was given, participated in by several professionals from one of the theaters, who appeared on a stage built for the occasion. A large number of prominent organists who are graduates of the Guilmant school attended, some of them coming long distances for the event.

**GOOD YEAR FOR MR. JENKINS**

Long List of Sales Made for M. P. Möller by Representative.

Among recent sales of Möller organs by William M. Jenkins, factory representative, with headquarters at St. Louis, are the following:

- Park Baptist church, Brookfield, Mo.
- Lowman Memorial M. E. church, Topeka, Kan.
- Swedish Lutheran church, Assaria, Kan.
- Presbyterian church, Springfield, Tenn.
- First Christian Science church, Evansville, Ind.

Professor John A. Talcott, residence, Marshall, Texas.

Mr. Jenkins has had a very successful year since going with the Möller factory, and has sold some of the most representative modern organs in his territory. Prospects are exceedingly favorable for an increased business.

**FEDERLEIN TO MAKE TOUR**

Will Give Concerts in Buffalo and Other Cities—Plans for May.

Gottfried H. Federlein, organist of the Society for Ethical Culture and of Temple Emanu-El, New York, is booking a tour for early in April. April 2 he will play on the organ in Elmwood Music Hall, Buffalo; on the 3rd in the Moravian church, Dover, Ohio; the 4th in Cleveland, the place not yet being decided, and the 5th in Grace church, Cortland, N. Y. Mr. Federlein was kept busy this winter with his various duties and private playing, and is planning for the fortieth anniversary of the Society for Ethical Culture in May, when a week of festivities will be held, including a commemoration service with an orchestra composed of New York Philharmonic men and well-known soloists, among them Inez Barbour, Mary Jordan, William Wheeler and Frank Croxton.

J. Henry Francis, the Charleston, W. Va., organist, writes of an interesting experience. He has recently completed the setting to music of "The Sea Widower," a poem by Herman Scheffauer, which was published about a year ago in the Literary Digest. May 16, 1915, Mr. Francis wrote to Mr. Scheffauer asking for permission to use the poem. He mailed the letter to the London address of the poet. Feb. 2, 1916, he received a reply from Berlin saying that Mr. Scheffauer had received the letter Jan. 6. It had been sent back to New

York and again forwarded from there. Mr. Francis has written a three-part chorus for women's voices that will be very well adapted to glee club work.

**New Möller Representative.**

Louis Luberoff has been appointed head of the Philadelphia office of M. P. Möller and entered upon his new work March 1. The first day he closed a contract for a two-manual organ with the Heidelberg Union Reformed and Lutheran church at Saegerville, Pa. Mr. Luberoff, who is a young man of pronounced enthusiasm over the organ and a thorough knowledge of it, will have a large territory in the East. Mr. Luberoff formerly represented Henry Pilcher's Sons in Philadelphia.

**Recital by Clarence Dickinson.**

Clarence Dickinson gave a recital in the Presbyterian church at Dobbs Ferry-on-Hudson Tuesday afternoon, March 21. The program included works of Rachmaninoff, Malling, Dickinson, Wagner and Tschaiowsky. On Thursday afternoon, March 25, in the First Congregational church of Jersey City, Mr. Dickinson repeated the lecture-recital on "Program Music," given in his recent historical series at Union Theological seminary. At this recital he had the assistance of the violinist Herbert Dittler.

Edward Wright now is handling the zinc pipe work of the Hutchings Company and has moved from Martinsville, N. Y., to Waverly, Mass.

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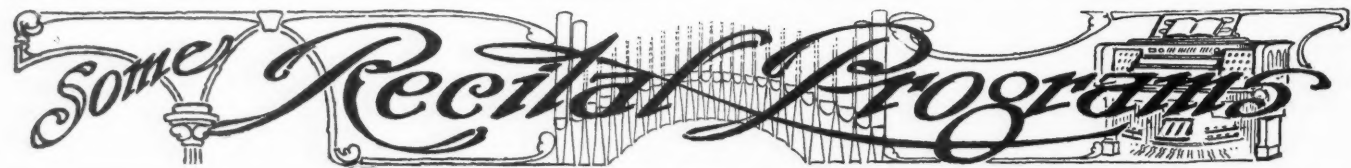
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**Everett E. Truette, Boston.**—The well-known Boston pianist was the performer at Elmwood Hall in Buffalo, March 19, under the auspices of the city. His program was as follows: Fugue in G minor ("The Greater"), Bach; Nocturne in F, Russell King Miller; Allegro Symphonique, Intermezzo and "Grand Choeur" (from Suite in G minor), B. Eckert; E. Tzetzette, "Lamentation," Guilmant; Allegro Cantabile and Toccata (from the Fifth Symphony), Widor; scherzo in G minor, Bossi; "Chanson du Soir" and Toccata in G minor, Harry Alexander Matthews.

**Harry B. Jepson, New Haven, Conn.**—Professor Jepson's Sunday and Monday recitals on the Newberry organ in Woolsey Hall at Yale University have included these programs:

Feb. 14—"Symphonie Romane," Op. 73, Widor; Capriccio, Melodia, Basso Ostinato, Reger; Minuetto, Gigout; "Sakal d'Amour," Elgar; Finale from the Seventh Symphony, Widor.

Feb. 21—Toccata in F, Bach; Intermezzo, Boellmann; March, from the "Leonore" Symphony, Raff; "Arabesque," Debussy; "Diversissement," Vierne; Symphony Gothique, Widor.

Feb. 27—Coronation March, Svendsen; Tone Poem, "The Death and Resurrection of Christ," Malling; Good Friday music from "Parsifal," Wagner; Fantasia (M.S.), Jepson; Berceuse, Scott; Grand fantasia, "The Storm," Lemmens.

**Edward Krelser, Kansas City, Mo.**—Mr. Krelser gave a concert at the Independence Boulevard Christian church March 16 before the Kansas City Association of Organists. His colleagues were favored with the following performance: Heralds in A minor, Cesar Franck; Largo ("New World" Symphony), Dvorak; Fugue in D major, Bach; "Harmonies du Soir," Sigfried Karg-Elert; "The Tragedy of a Tin Soldier," G. B. Nevin; "La Fille aux Cheveux de Lin," Debussy; "Marche Russe," Oscar E. Schminke.

His 20th recital was given by Mr. Krelser March 12 at the Independence Boulevard church, the program being: Concert Overture, B minor, James A. Rogers; Largo from the "New World" Symphony, Dvorak; "The Tragedy of a Tin Soldier" (new), Gordon Balch Nevin; "Spring Day" (new), Ralph Kinder; Concerto in D minor (First Movement), W. A. Mozart. The last selection was played by Harry E. Cooper, a pupil of Mr. Krelser, the latter playing the orchestral parts on the organ.

**Hugo Goodwin, Chicago.**—At his concert in the New England Congregational church March 20, the Goodwin was assisted by Jennie F. W. Johnson, contralto. The organ selections were: Finale, Symphony 7, Widor; Barcarole, A minor, Faulkes; Gavotte, Debat-Ponsant; Berceuse in G, Kinder; Toccata in D minor, d'Ervy; Grand Sketch in B minor, Kroeger; "Yashaya Polyana" (Tone Poem on Polish Themes), Gaul; Finale, Sonata in E minor, Ritter; Minuet, Debussy. Gavotte from Concerto in G minor, Camilleri; Consolation, D flat, Liszt; Shepherd's Song, Powers; Scherzo in D, Faulkes.

**Percy Chase Miller, A. M., Philadelphia.** In a recital at St. John's church, Lafayette Square, Washington, Saturday afternoon, March 18, Mr. Miller played: Concerto, "Cuckoo," Mendelssohn; Handel; "Evensong," Martin; Allegretto, Tours; Suite in F, Corelli-Noble; "Humoresque," Ward; "The Minister Bells," Wheelton; "Laus Deo," Dubois.

**Ferdinand Dunkley, Seattle.**—At a recital in the First Methodist church Feb. 20 Mr. Dunkley played: King Edward Coronation March, Hollins; Sonata, No. 6, Mendelssohn; Spring Song (by request), Mendelssohn; Notturmo from Second Quartet, Borodin (arranged by F. Dunkley); Melody for the Bell of Bethesda church, Sibellus; Finale, Act II, "Madame Butterfly," Puccini; Variations on the "Star Spangled Banner," Dudley Buck.

**Professor W. T. Upton, Oberlin, Ohio.**—The organist and choir director of Calvary Presbyterian church, Cleveland, gave the following recital in Finney Memorial chapel, Oberlin College, Friday, February 25: Fantasia and Finale from Sonata No. 10 in B minor, Rheinberger; Cantilena in G and Nocturne in B minor, Arthur Foote; "Lamentation," Guilmant; "Lied des Chrysanthems," Bonnet; Intermezzo, Rogers; "Evening Song," Baisstow; Gavotte, Dethier; "Hora Mystica," Bossi; and Concert Piece No. 2, H. W. Parker.

**Clifford Demarest, New York.**—The following program was played at St. Andrew's church, Meriden, Conn., by Mr. Demarest, Monday evening, March 6: Grand Chorus in G minor, Hollins; Andante Cantabile from Fifth Symphony, Tschaiakowsky; Toccata and Fugue in D minor, Bach; Largo from "New World Symphony," Dvorak; Minuet in A, Boccherini; Aria in D, Nientingale; Funeral March and Seraphic Song, Guilmant; "In Paradise" and "Fiat Lux," Dubois. Preceding the recital there was a dinner of the Connecticut Council of the N. A. O., at which about thirty members were present.

**Charles Sanford Skilton.**—The organist at the University of Kansas played at Northwestern University, Evanston, recently, giving this program: Concert Fantasia, Arthur Bird; Five Chorale Preludes, Bach; Fugue on the name B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt; Adagio, Dudley Buck; Scherzo, Rene L. Becker; "Claire de Lune," Karg-Elert; Intermezzo, Mendel-

sohn; Pastoral, Godard (Two Transcriptions by C. S. Sartori); Melody, Skilton; Fanfare, Shelley.

**Gordon Balch Nevin, Cleveland.**—Mr. Nevin was the performer at Elmwood Music Hall in Buffalo March 12. He played as follows: Vorspiel to Act 3, "Barenhaeuer," Wagner; "Elfen," Bonnet; Epilogue (new), Diggle; "Chanson-Meditation" (transcribed from the violin solo by Mr. Nevin); Cottenet; "Feierlicher Einzug" (transcribed for organ by Max Reger); Strauss; Andante Cantabile (from String Quartet), Tschaiakowsky; "Marche Russe," Schminke; Suite in D, "The Walsley," Gordon Balch Nevin; G. B. Nevin; Toccata in D minor, Nevin.

March 10 Mr. Nevin was heard at the Moravian church of Dover, Ohio. On this occasion his selections were: "Hosanna"; Wachs; Andante Cantabile from String Quartet, Tschaiakowsky; "Schon Rosmarin," Fritz Kreisler; March with Ralph Kinder; Prelude in C sharp minor, Rachmaninoff; "Ave Maria," Arkadelt-Lozzi; "Gavotte de la cour," Eocasta-Stewart; Epilogue, Roland Diggle; "The Courts of Jamsby," R. S. Stouton; "With the Walsley," Gordon Balch Nevin; "The Tragedy of a Tin Soldier," Nevin; Toccata in D minor, Nevin.

**W. Lynnwood Farnam, Boston.**—Elaborate music was arranged for the services in Lent at Emanuel Church by Mr. Farnam, and most attractive of all were the three recitals, the dates and programs of which were as follows:

Tuesday, March 14—Chorale Improvisations, Op. 65, "Jesu, Thou My Joy" and "O world, I've not leave thee," Karg-Elert; Sixth Symphony, in G, Widor; "The Childhood of Christ," Berlioz; "Lauda Sion" (G major), Lemmens.

Tuesday, March 21—Minuet and Allegro with Variations (B flat), Handel; "Vielte Chanson" (D major), d'Ervy; Meditation (A major), Baisstow; First Symphony, Op. 14, Louis Vierne.

Tuesday, March 28—Grand Choeur Dialogue (G major), Gigout; Cantilene (from "Symphonie Romane"), Widor; Fantasia and Fugue in G, Widor; "The Barre," "Clair de Lune," Karg-Elert; Scherzo (from Second Symphony), Louis Vierne; Variations, Op. 1 (E minor), Joseph Bonnet.

**Irving C. Hancock, Chicago.**—Mr. Hancock gave his monthly organ concert at Trinity Episcopal church March 13, with these offerings: Toccata and Fugue in D minor, Bach; Meditation, d'Ervy; Toccata, d'Ervy; "Melancholic," Noble; Sonata in G minor, Op. 22, Piu-tto; Grand Chorus in D major, Guilmant; Moonlight, Karg-Elert; "Marche Funebre," Chant Seraphique, Guilmant; "Midsummer Caprice," Johnston; "Pomp and Circumstance," Elgar.

**Harry L. Vibbard, Syracuse, N. Y.**—Professor Vibbard of Syracuse University was invited to play at the University of the Sacred Heart, and favored his audience with the following: Grand Choeur Dialogue, Gigout; "Sunshine Song" and "The Brook," Grieg; Symphony No. 6 (First Movement), Widor; Nocturne in E flat, Ferrata; Grand Choeur in A, Kinder; March in C, Macdowell; Allegro, Opus 81, Guilmant.

**William Ripley Dorr, St. Paul.**—Mr. Dorr played in the Clarion, Iowa, Congregational church Feb. 2, his program being: Concert Overture in E flat, Faulkes; "At Twilight," Stebbins; Scherzo, Macfarlane; March in G, Macdowell; Allegro, Opus 81, Guilmant.

**Harry L. Vibbard, Syracuse, N. Y.**—Mr. Dorr gave a program at Grace M. E. church, Ferris Falls, Minn. Feb. 9. Mr. Dorr gave a program at Grace M. E. church, Ferris Falls, Minn. Feb. 9. Mr. Dorr gave a program at Grace M. E. church, Ferris Falls, Minn. Feb. 9.

**Rolla Maitland, F. A. G. O., Philadelphia.**—Mr. Maitland played the following numbers at the mid-year commencement of the Central high school Feb. 25: Overture, "Martha," Flotow; Processional March from "Queen of Sheba," Gounod; "Ave Maria," Schubert; Scotch Fantasia, Macfarlane; Caprice, "The Brook," Dethier; March from "Aida," Verdi.

Mr. Maitland played the following on Sunday afternoons during March at the Memorial Church of St. Paul, Overbrook: Concert Overture in E flat, Faulkes; Serenade, Kinder; "Marche Funebre et Chant Seraphique," Guilmant; Adagio from the "Moonlight" Sonata, Beethoven; Legend, Wieniawski; Berceuse in G, Grieg; Spring Song, "From the South," Lemare; "The Seraph's Strain," Wolstenholme; Cantilene Pastoral, Guilmant; "Chanson Triste," Tschaiakowsky.

**Dr. Roland Diggle, Los Angeles.**—At St. John's church at a recital by Dr. Diggle March 19 he played: Overture in E flat, Arthur Faulkes; "Chant Seraphique," E. F. Fryssinger; "Rippling Brook," J. R. Gillette; "Sunset Meditation," R. K. Biggs; Toccata in D, G. B. Nevin; Prelude and Fugue, R. Kinder; "Minister Bells," H. A. Wheelton; "At Sunset," Diggle; "Suite Joyeux," Diggle.

**Edwin Arthur Kraft, Cleveland.**—Mr. Kraft gave his monthly recital at Trinity Cathedral March 21, playing: "Marche aux Flambeaux," I. Barton; "Chanson du Soir," Harry Alexander Matthews; Andante Cantabile (Modern) by Guston M. Dethier; Romance in D flat, Edwin H. Lemare; Concert Overture in B minor, J. H. Rogers; "Mountain Idyl" (pastorale), Oscar E. Schminke; Two Chorale Preludes, S. Karg-Elert; Finale—Adagio La-

mentoso, Tschaiakowsky; "Chant Seraphique," J. Frank Fryssinger; Cantilene, Regin; "Fiat Lux," Intermezzo in D flat, Ayres Hollins; Grand Arien from "Aida," Verdi.

Mr. Kraft gave a recital in the Ohio Wesleyan School of Music concert course March 11 at Delaware, Ohio. His offerings were: Concert Overture in minor, Harry Alexander Matthews; Melody, Tschaiakowsky; Minuet in C minor, from "L'Arlesienne," Bizet; Overture to "The Merry Wives of Windsor," Nicolai; Andante Cantabile from Fifth Symphony, Tschaiakowsky; scherzo, Bethel; Overture to "Der Freischutz," Weber; "The Magic Harp," Meale; Caprice ("The Brook"), Dethier; Toccata in D minor, Gordon Balch Nevin; "Springtime," Kinder.

**Herbert Foster Sprague, Toledo, Ohio.**—At his thirty-ninth recital at Trinity church, given Feb. 22, Mr. Sprague played: Prelude and Fugue in E flat (Saint Anne's), Bach; Nocturne in B flat, Field; "Song of Joy," Roland Diggle; Second Chorus from the Breton Canticles, Saint-Saens; Nocturne in D, Faulkes; "Hunting Song," Mendelssohn; Second sonata, "O Filii," Jacques Lemmens.

**Joshua Phippen, Leominster, Mass.**—A recital was given in the Unitarian church on Sunday evening, March 5, by Joshua Phippen, assisted by Miss E. Irma Phillips, contralto, and Miss Marion L. Moorhouse, violoncellist, all of Boston, with the following organ program: Theme and Variations in F, Faulkes; Intermezzo, Regin; "Fiat Lux," from "Die Waldsuehn," Wagner; "Sunset Meditation," Richard Keys Egges; Arioso, Phippen; "Fan Merrily Plays His Pipes," Godard; "Narcissus," Nevin; Minuet, Handel; Funeral March, Chopin; Toccata, Kinder; "Ave Maria," Massenet; Grand Choeur, Miss Phillips and Miss Moorhouse. This organ was built by the Hutchings firm of Boston in 1904.

**Gatty Sellars.**—Mr. Sellars, the English concert organist, gave two recitals at Parkersburg, W. Va., Feb. 28 and 29, in Trinity Episcopal church, to audiences that tested the seating capacity of the building. The second night he played the following: Concert Overture, Hollins; Prelude in C sharp minor, Vodorinski; Fountain Revue, "Fetich of Storm," Scott; "Fancies," Tussling; "Patrol," Rubinstein; "Fancies," Sellars; March and Chorus ("Tannhaeuser"), Wagner; "Poem d'Amour," Sellars; "Angelus," Sellars; Toccata in B flat, Sellars.

**Francis L. York, Detroit.**—In his recital of the Central Methodist church, March 23, Mr. York played: Prayer from "Lohengrin," Wagner; "Into Paradise," Dubois; "Annette and Lubin," Pastoral, Durand; Funeral March and Hymn of the Seraphs, Guilmant; "Aiere a Notre Dame," Boellmann; "Pilgrimage," Schuber; Kinder; Gavotte from "Mignon," Thomas; "Marche Nuptiale," King.

**Professor Samuel A. Baldwin, New York.**—The 18th public recital at the City College was given March 12. Among the most recent of the famous programs by Professor Baldwin on Wednesday and Sunday afternoons have been these:

March 12—Prelude in E minor, Bach; "Benedictus" and Pastoral, Reger; Symphony 7, Widor; Vision, Rheinberger; Intermezzo, Brahms; Capriccio, T. Hollins; "Fiat Lux," Schuber; Finale from "Symphony Pathetique," Tschaiakowsky.

March 13—Allegro Moderato from "Unfinished Symphony," Schuber; Prelude to "La Danzelle Elue," Debussy; Fantasia and Fugue in G minor, Bach; An Elizabethan Idyl, T. Tertius Noble; "In Solitude," Gordon Balch Nevin; Toccata in D minor, Nevin; Spring Song, Hollins; "Suite Gothique," Boellmann.

March 15—Fugue in G minor, la Gigue, Bach; Air from Suite in F, Bach; and the following Wagner works: Elsa's Bridal Procession, "Lohengrin"; "Pilgrims' Chorus," "Elizabeth's Prayer" and "To the Evening Star"; "Tannhaeuser"; Isolde's "Liedestod"; "Tristan and Isolde"; "Tristan's Church Scene"; "Die Meistersinger"; "Good Friday Music"; "Parsifal"; "Siegmund's Love Song" and "Ride of the Valkyries"; "Die Walkure."

March 22—Passacaglia and Fugue, Daniel Gregory Mason; Evensong, Johnston; Toccata in E, Bach; Angelus and Canzone, Albert Renaud; Symphony in D minor, Lemare; Berceuse, Harry Rowe Shelley; "Piece Symphonique," Grieg.

March 26—Sonata in A minor, Mark Andrews; Nocturne, Field; Toccata and Fugue in D minor, Bach; Legend in E, Caprice and Meditation in D flat, Charles Wakefield Cadman; Prelude in C sharp minor, Rachmaninoff; Serenade, Schuber; Concert Fugue in C minor, Thiele.

**Charles A. Sheldon, Jr., Atlanta, Ga.**—Among Mr. Sheldon's programs in March at the Auditorium have been these:

March 3—"Unfold, Ye Portals," Gounod; "Willows," Diggle; "Chant Seraphique," Fryssinger; Cradle Song, Miska Hauser; "The Tragedy of a Tin Soldier," Nevin; March from "Die Meistersinger," Wagner.

March 12—Allegro Maestoso, John E. West; Slumber Song, Haydn Wood; Fantasia on "My Old Kentucky Home," Lord; Cavatina, Raff; Toccata, Sixth Symphony, Widor; Romance, Zitterbart; Overture, Faulkes.

March 19—Romance in D flat, Lemare; "From the Land of the Sky-blue Water," Cadman; Funeral March of a Marionette,

Gounod; Grand March from "Aida," Verdi; Cradle Song, Sheldon; Midsummer Caprice, Johnston.

**Albert Riemenschneider, Berea, Ohio.**—At his forty-ninth recital at Baldwin-Wallace College, given Sunday afternoon, March 12, Mr. Riemenschneider played: Suite, Arthur Foote; Nocturne, Harker; Scherzo Pastoral, Federlein; Berceuse, Gounod; "Humoresque," Frank B. Ward; overture to "Flying Dutchman," Wagner.

**M. Lochner, River Forest, Ill.**—Professor Lochner of Concordia Teachers' College gave three organ recitals in February. Feb. 6 at Immanuel Lutheran church, Freeport, Ill. his program was: Toccata and Fugue in D minor, Bach; Andante grazioso, Smart; "The Holy Night," Buck; Sixth Sonata, Mendelssohn; Fantasia on "Duke Street," Kinder; Andantino in D flat, Lemare; Pastoral and Finale from First Sonata, Guilmant.

Feb. 13, at Immanuel Lutheran church, Crystal Lake, Ill. his program was: Toccata and Fugue in D minor, Bach; "The Holy Night," Buck; Chorale Prelude, Bach; "Easter Morning," Malling; Largo, Gounod; "Hallelujah," Handel; Sixth Sonata, Mendelssohn; Funeral March, F. Reuter; Andantino in D flat, Lemare; Prelude to Third Sonata, Guilmant.

Feb. 27, at Grace Lutheran church, Oak Park, he played: First movement of First Sonata, Mendelssohn; Impromptu, Scherzale, Buck; Chorale Preludes: "O Haupt voll Blut und Wunden," "Jesu, meines Lebens Leben," "Christ Ist Erstanden," Bach; Pastoral and Finale from First Sonata, Guilmant.

**Dr. H. J. Stewart, San Diego, Cal.**—Recent programs at the Panama-California fair by the official organist have been as follows:

Feb. 25—Prelude and Fugue in C minor, Mendelssohn; Allegretto in C (from the Fifth Sonata), Schubert; Lachetto in E (from the Twelfth Concerto), Handel; Overture to "Der Freischutz," Weber; Barcarolle in G, Hofmann; Reverie in D, Silver; Familiar airs, introducing cathedral choir; Triumphant March ("Tarpeia"), Beethoven.

Feb. 26—Concert Fantasia in D minor, Sir Robert P. Stewart; Canzone in B minor, Walter Handel; Thorley; Berceuse, Gollermann; Gavotte and Musette in D minor, Schuber; "Nozze de Figaro," Mozart; "Ave Maria," Schuber; "Moreau pour les Carillons," Spark; "Cornelius March," Mendelssohn.

Feb. 27—Grand Choeur in D, Guilmant; Minuet, "Bermice," Handel; Serenade, Pline; Overture to "La Fille du Regiment," Donizetti; Slumber Song, Schumann; Evening Chimes, Wheelton; "Sous les Bois," Durand; March in E flat, Collin.

**Adam Jardine, Helena, Mont.**—At his recitals in the "Olivet Shrine Temple" Mr. Jardine has played the following:

Feb. 20—Prelude and Fugue in C minor, Bach; "Legend," Federlein; Fanfare, Lemmens; Largo in G (requested), Hand; "Musette en Rondeau," Rameau; "March des Girondins," Clark.

Feb. 27—Prelude and Fugue in E minor, Bach; "Calm in Sorrow," Filby; Prelude in E flat, Battmann; "Corale Rheinberger; Fantasia in E flat, Meyerbeer; Andante Pastoral, Stephens; Wedding March (requested), Mendelssohn.

March 5—Allegro from Sonata in C minor, Guilmant; Swedish Wedding March, Suederstrom; Berceuse from "Felicite," Godard; Minuet in C, Britton; Prelude to "Faust," Gounod; "Noel Ecossais," Guilmant; Scotch Lament, "Lochaber No More," arranged by Mr. Jardine; March from "Le Prophete," Meyerbeer.

March 12—Concert Scherzo in F, Purcell; J. Mansfield; Serenade (requested), Schuber; Toccata in G, Dubois; Pilgrims' Chorus from "Tannhaeuser" (requested), Wagner; "At Twilight" (requested), Fryssinger; Triumphant March, Costa.

Feb. 16, at the Church of the Incarnation, Great Falls, Mont., Mr. Jardine played: Toccata and Fugue in D minor, Bach; "At Twilight," Fryssinger; "Vision," Rheinberger; Fanfare in E flat, Faulkes; Andante in E, Merkel; Intermezzo in D flat, Callaerts; March in B flat, Silas.

March 2, at the Church of the Holy Spirit, Missoula, Mont., he played: Prelude and Fugue in C minor, Bach; "Calm in Sorrow," Filby; Fanfare in E flat, Faulkes; Prelude in E flat, Battmann; Largo in G, Handel; March in B flat, Silas; "At Twilight," Fryssinger; Andante Pastoral, Stephens; Allegro from Sonata in C minor, Guilmant; Minuet in D, Hubert; March from "Le Prophete," Meyerbeer.

**W. R. Voris, Franklin, Ind.**—Mr. Voris gave a recital recently as follows in his home church, the First Presbyterian; Triumphant March, Noble; A Russian Romance, Friml-Holloway; Fountain Revue, Percy Fletcher; Evening Idyl, Gatty Sellars; Soutenir, Lemare; Minuet, Boccherini; "Marche Russe," Schminke; Nocturnette, d'Ervy; Phantasv, C. Edgar Ford; Slumber Song, Haydn Wood; "Miserere," from "H. Trovatore," Verdi-Whiting; "The Rosary," Nevin-Voris; "Marche Triumphale," Ferrati.

**Frank S. Adams, Boston.**—Another musical service and organ recital was given in the Calvinistic Congregational church at Fitchburg Sunday afternoon, March 19, upon the Daniel Simes Memorial organ. The solo artist was Frank Stephen Adams of Boston. The following is the program given by Mr. Adams: Toccata



in A flat, Hesse; Prayer for the Gothic Suite, Boellmann; Berceuse, Guilmant; Allegro Cantabile from Fifth Symphony, Widor; "Solweig's Song," Grieg; "In Springtime," Kinder; Scherzo from First Sonata, Becker; Chorale, Boellmann; Processional March, S. B. Whitney. The attendance at these services has often numbered nearly if not quite 1,000.

Joseph Clair Beebe, New Britain, Conn.—In his Lenten series at the South church Mr. Beebe has played entire programs devoted to one composer. They have been as follows in March:

March 8—Edwin H. Lemare—"Grand Cortège," "Madrigal," Andantino; "Arcadian Idyl;" "Caprice Orientale;" Allegretto; "Traumlied;" Toccata di Concerto.
March 22—George Frederick Handel—Overture to the Occasional Oratorio; Andante (First Concerto); Pastorale (Messiah); "Sinfonia" (Almira); Johann Sebastian Bach—"Gavotte" (Cello Suite); First Prelude (Well-Tempered Clavier); Aria (Violin Suite); Sarabande (Cello Suite); Toccata and Fugue (D minor).

March 29—Claude Debussy—"Cortège;" "En Bateau;" Minuet; Ballet; "The Little Shepherd;" Prelude to "La Matinée élégante;" First Arabesque; Prelude to "L'Enfant Prodigue;" Second Arabesque. Mr. Beebe gave this request program on March 1: Overture to "William Tell," Rossini; "At an Old Trysting Place," MacDowell; "Mountain Idyl," Schumann; "Reve Angelique;" Prelude to Cavallerie, Rubinstein; "Evensong," Johnston; Elizabethan Idyl, Noble; Barcarolle, Offenbach; "In the Twilight," Harker; "Tavanay," Vincent.

Harrison D. LeBaron, Oxford, Ohio—Mr. LeBaron, organist of the Western College, played the following program March 19 at the second of a series of Sunday evening recitals in the college chapel: Meditation, Sturges; "Mystic Hour," Bossi; Allegretto, Sonata B flat, Mendelssohn; "Hosannah," Wachs; "Fragment from Saint Sebastian," Debussy; Finale Symphony G, Widor.

Frederick Walbank, F. R. C. O., Scranton, Pa.—At his Sunday evening recitals in March Mr. Walbank of the Church of the Good Shepherd played:

March 5—Overture to "Lohengrin," Wagner; "Melodie Religieuse," Ashmole; Midsummer Caprice, Johnston; Andante Tranquillo, Mendelssohn; Grand Choeur, Deshayes.
March 12—"Marche Nuptiale," Catharine; "Chorus," Strang; Variations "Holy, Holy, Holy," Jackson; "Secret d'Amour," Klein; Pastoral Sonata, Rheinberger.

March 19—Toccata in E minor, Calleerts; "Hymn Celeste," Grey; Pastorale, Kullak; "The Answer," Wolstenholme; "Praeludium Festivum," Becker.
March 26—Funeral March and Hymn of the Seraphs, Guilmant; Serenata, Braga; Cortège, Miller; Pastorale, Clegg; Fugue, "St. Anne's," Bach.

Charles M. Courbain, Syracuse, N. Y.—Playing in his Sunday evening recitals the Syracuse organist has given the following:

March 5—Scherzo, from Concerto No. 7, Handel; Allegretto, B minor, Guilmant; Andante, A flat major, from Fourth Symphony, Widor.
March 12—Prelude and Fugue, D minor, Bach; Andante Grazioso, Haydn; Meditation, Mally.
March 19—Allegro Maestoso, B flat, Rortz; Pastorale, Lefelore; Vely, Andante, from First Organ Sonata, Mally.

William Spencer Johnson, Quincy, Ill.—Mr. Johnson plays recitals on alternate Sunday afternoons after evensong in the Cathedral of St. John. His most recent programs were:

March 12—"Fiat Lux," Dubois; Nocturne; Foote; "Suite Gothique," Boellmann.

Feb. 27.—Meditation, Klein; "Variations Poétiques," A. Engelfield; Hall; "Danse Lente," Cesar Franck; "Noces d'Or," Leon Roussel; Gavotte, Debat-Ponsan; "Marche Russe," Schminke.

Charles N. Boyd, Pittsburg—In his lecture-recital on "Chorales and Chorale Preludes," March 11 in the Pittsburg Musical Institute, Mr. Boyd gave the following: "Vom Himmel Hoch," Pachelbel; "Wie schön Leuchtet der Morgenstern," Bach; "Achtel Götter in der Höhe," Böhm; "Herzlich That mich Verlangen," Bach; "Herzlich That mich Verlangen," Brahms; "In Dulci Jubilo," Bach; "Vater unser in Himmelreich," Regner; "Wie schön Leuchtet der Morgenstern," Regner; "Lobe den Herren," Karg-Elert; "Song of Simeon," Wood; "Dundee," Parry; "Ein feste Burg," Faulkes.

Garth C. Edmundson, New Castle, Pa.—At the First Baptist church, March 5, Mr. Edmundson played the following: "Fiat Lux," Dubois; "In Paradisum," Dubois; "Yasnaya Polyana," Harvey B. Gaul; "Benedictus," Max Regner; Theme, Varied in E, Faulkes; Fugue (St. Anne's), Bach.

F. A. Moure, Toronto.—The last recital of the season at the University of Toronto was that by Mr. Moure, March 14. The program was: Fantasy Overture, George Mursell Garrett; "Une larme" and Klief Processional, Moussorgsky; Russian Suite, Stoughton; Intermezzo in D flat, Hollins; Scherzo-Mosaic, "Dragon Flies," Harry Rowe Shelley; Finale (from Second Suite), Boellmann.

John Knowles Weaver, Tulsa, Okla.—At a recital Sunday afternoon, March 12, in the auditorium of Henry Kendall College, Mr. Weaver played: Prelude and Fugue in B flat, Bach; Andante from Fifth Symphony, Widor; Intermezzo in D flat, Hollins; Scherzo-Mosaic, "Dragon Flies," Harry Rowe Shelley; Finale (from Second Suite), Boellmann.

Feb. 29—For a Prosperity Day celebration and community sing in convention hall Mr. Weaver played a short recital consisting of "Thanksgiving," Demarest; Sextet from "Lucia," Donizetti, and

"Light Cavalry" overture, Suppe. For the community sing he accompanied 5,000 voices in "Star Spangled Banner," "My Old Kentucky Home," and "America." The program closed with a leap year waltz for which Mr. Weaver played: "Hymn Chorus," from "Lohengrin," Wagner; "Trümmerei," Schumann, and "Wedding March," Mendelssohn.

Ernest H. Sheppard, Laurel, Miss.—Two recent recital programs at St. John's Episcopal church were: Feb. 8—Sonata in D minor (first movement), Bridge; "Prayer and Cradle Song," Guilmant; Minuet, Drifill; Fugue in G major, Bach; "To a Wild Rose" and "From an Indian Lodge," MacDowell; Largo, Handel; Scherzando ("Dragon Flies"), Gillette; "In the Twilight," Harker; Grand Chorus, Spence.

Feb. 22—"Praeludium Festivum," Becker; "Traumlied," Frysinger; "Salut d'Amour," Federlein; Prelude and Fugue in C minor, Bach; "The Question" and "The Answer," Wolstenholme; Hymn Tune, "Hanover," Dicks; Evening Song, Bairstow; Sonata in A minor, Borowski.

T. J. Palmer, Toronto—The Saturday afternoon offerings at the Metropolitan church have included:

March 4—"Marche Pontificale," Tombell; Meditation, Mally; Scotch Fantasia, Macfarlane; "La Voix des Cloches," Luglin; Overture (C minor), Mendelssohn.

March 11—"Façade," Matthews; Lullaby, Gounod; Finales ("Symphony Pathétique"), Tschalkowsky; Russian Romance, Friml; Gavotte ("Mignon"), Thomas; Sonata da Camera (No. 1, D minor), A. L. Peace.

March 18—Toccata and Fugue (D minor), Bach; "Lamentation," Guilmant; Funeral March of a Marionette, Gounod; "Massenet," Massenet; "Elizabethan Idyl," Noble; Overture, "Le Roi d'Yvetot," Adam.

Robert A. Sherrard, Johnstown, Pa.—At his second recital in the First Presbyterian church, given March 23, Mr. Sherrard's selections were: Concert overture in E flat, Faulkes; Evening Bells and Cradle Song, Macfarlane; "In Springtime," Kinder; Minuet in G, Beethoven; Fugue in E flat major (St. Anne's), Bach; "Le Carillon," Wolstenholme; "The Question and the Answer," Wolstenholme; Offertoire in D minor, Batiste.

Henry S. Fry, Philadelphia—Mr. Fry gave his first recital in the new edifice of Roxboro, Philadelphia, Feb. 21, when he played: Coronation March, Tschalkowsky; "Evensong," Johnston; "Humoreske," Frank E. Ward; Variations on an Evening Hymn, Henry Fry; "Tragedy of the Soldier," Gordon; "Butch Nevin;" Minuet, Beethoven; "Narcissus," Ethelbert Nevin; "Reve Angelique," Rubinstein; "Thanksgiving" (from "A Pastoral Suite"), Clifford Demarest.

Mr. Fry gave the opening recital on an Egey organ in the Hudson M. E. church, Fredericktown, N. J., March 11. At his vesper recitals in St. Clement's church Mr. Fry has played:

March 5—Intermezzo (from Suite), James H. Rogers; Finale in D, Lemmens; "Elles," Joseph Bonnet; "Choir de Lune," Karg Elert.

March 12—Grave and Adagio, from Sonata 2, Mendelssohn; Elegy, Lemare; "Song of Sorrow," Gordon E. Nevin; Lullaby, Will C. Macfarlane.

March 19—"Cannonet," R. Bernard Elliott; "Cantique d'Amour," S. Tudor Strang; Prelude, C sharp minor, Rachmaninoff; Barcarolle in E minor, Faulkes; "Melancolique," T. Tertius Noble.

Robert Allen, A. A. G. O., New Bedford, Mass.—Mr. Allen took in two series of Lenten recitals on March 11, playing in the afternoon at St. Stephen's church, Providence, R. I., and in the evening at St. Paul's church, Pawtucket. His Providence selections were: Sonata in E flat minor, Rheinberger; "Bach's Scherzo," Borowski; Chorale, "Out of Deep Sorrow," Karg Elert; Romance, Rimsky-Korsakov; "Gavotte Moderne," Lemare; "Hosannah," Dubois.

At Pawtucket Mr. Allen played: Prelude in B minor, Bach; Pastorale in E, Franck; Sonata in E flat minor, Rheinberger; "Marche Solemnelle" (from First Suite), Borowski; Chorale Improvisation, "Out of Deep Sorrow," Karg-Elert; Romance, Rimsky-Korsakov; "Gavotte Moderne," Lemare; "Hosannah," Dubois.

Sumner Salter, Williamstown, Mass.—Programs at Grace Hall, Williams College, on Wednesday afternoons, have included the following:

March 1—Fourth Organ Symphony, Widor; "On Wings of Song," Mendelssohn; Largo from "New World" Symphony, Dvorak; "The Soldier's Farewell," "Marche Funèbre," Chopin; Overture in B minor, Rogers.

Feb. 25—American composers—Allegro Energico from Sonata 5, in C minor, Eugene Thayer; "The Nautilus" and "To a Water Lily," MacDowell; Oriental sketch in C minor, Arthur Bird; "At Evening," Dudley Buck; Allegretto from Organ Sonata in E flat, Horatio W. Parker; "Legend," Federlein; "The Garden of Iram" and "Saki," R. Spaulding Stoughton; Toccata in E, Homer N. Bartlett.

Edwin Vaile McIntyre, Oklahoma City—The organist of the First Presbyterian church of Oklahoma City played the following at the First Baptist church, March 16 before a large audience: Grand Processional March from "The Queen of Sheba," Gounod; "The Swan," Saint-Saens; Ballet music from "Feramors," Rubinstein; Canzonetta, Scammel; Slave Dance, Dvorak; "The Soldier's Farewell," Pauer; Gavotte from "Le Temple de la Gloire," Rameau; Overture to "William Tell," Rossini.

March 3, at the third of his "popular concert" series since 1915-16, Mr. McIntyre played: Coronation March from "Le Prophete," Meyerbeer; "Orange Blossoms," Friml; "Chaconne," Durand; Symphonic Poem, "Finlandia," Sibelius; "To a Wild Rose," MacDowell; Pizzicati, from "Sylvia," Delibes; Suite from "Car-

men"—(a) Habanera, (b) Gypsy Song, (c) "La Cuidrilla," (d) Toreador Song; Bizet; Overture, "Tannhäuser," Wagner.

Melvin Biggs Goodwin, Philadelphia—At his third annual recital and the second under the auspices of the American Organ Players' Club of Philadelphia, Feb. 19, at the West side Presbyterian church, Mr. Goodwin played, Overture to "William Tell," Rossini; "Christmas in Steilly," Yon; Sonata, No. 1, Mendelssohn; "Marche Funèbre et Chant Seraphique," Guilmant; Aria from Suite in D, Bach; "Hora Mystica," Enrico Bossi; Toccata (Suite in E minor), Borowski.

At Mr. Goodwin's regular Sunday evening organ recitals the following selections were played during March:

March 5—Overture to "William Tell," Rossini (request); Humoreske, Dvorak; "In Springtime," Kinder; "Finlandia," Sibelius.

March 12—"Suite Gothique," Boellmann; Reverie, E. H. Lemare; "Souvenir d'Amour," B. Oscar Klein.

March 19—Sonata, No. 3, Mendelssohn; Intermezzo in D flat, Hollins; Barcarolle, Wolstenholme.

March 26—Prelude to "The Blessed Damozel," Debussy; "Le Carillon," Wolstenholme; "Marche Funèbre," Chopin.

Frank A. McCarrell, Harrisburg, Pa.—The following numbers have been played at the fifteen-minute organ recitals preceding the evening services at the Pine Street Presbyterian church during the last month: Chorale Prelude, "Ein feste Burg," Bach; "Song of Sorrow," Gordon Ezech Nevin; Allegro maestoso e vivace (Sonata 2), Mendelssohn; "Suite Gothique," Boellmann; "At Twilight," Stebbins; Fugue in E flat ("St. Anne's"), Bach; Offertory in D minor, Batiste; Berceuse, Kinder; Praeludium and Fugue in C minor, Mendelssohn.

At a recital in St. John's Reformed church of Harrisburg on Jan. 22 Mr. McCarrell played: Grand Chorus in E flat major, Guilmant; "Song of Sorrow," Gordon Ezech Nevin; Allegretto in E flat, Wolstenholme; Chorale, "Ein feste Burg," Martin Luther; Chorale Prelude, "Ein feste Burg," Bach; Toccata ("Suite Gothique"), Boellmann; Largo, Handel; "A Midsummer Caprice," Edward F. Johnston; Communion in G and Offertory in D minor, Batiste.

Hubert Synnvested, Bryn Athyn, Pa.—At the third Sunday afternoon concert under the auspices of the Civic and Social Club in the Bryn Athyn Chapel the organist played: Prelude and Fugue in G major, Bach; Meditation, Ralph Kinder; "Marche Pontificale," F. de la Tombe; Sonata No. 6 in D minor, Mendelssohn.

Thomas Moss, Port Deposit, Md.—The last of the vesper recitals at Tome School was given by Mr. Moss Sunday, March 5, in Memorial Hall. The program was as follows: Allegro from Sixth Symphony, Widor; Chorale in A minor, Franck; Scherzo, Lubrich; Slumber Song, Haydn

Wood; Humoreske, Ward; Fantasia and Fugue, G minor, Bach; "Ave Maria," Henselt; Caprice, Sheldon; "Chanson du Soir," Matthews; Intermezzo and Finale from Third and First Symphonies, Verne.

Cordon Graham, Cincinnati.—Mr. Graham played the following selections at his sixth monthly organ recital in Grace church, March 5: "Cujus Animam," Rossini (by request); "Cantique du Soir," H. A. Wheelton; "To a Wild Rose," MacDowell; Military March, Pomp and Circumstance," Elgar.

William C. Young, Philadelphia.—At a recital on the Midmer organ in the Memorial Baptist church Feb. 24 Mr. Young played: "Figurines" Chorus," Wagner; 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.

Walter Heaton, F. R. C. O., F. A. G. O., Reading, Pa.—At the Memorial Church of the Holy Cross Feb. 21 Mr. Heaton played: Fugue in E flat, Bach; "Suite Gothique," Boellmann; "The Bell Offertoire," Batiste; Lullaby, Morse; "The Isle of Dreams," Torjussen; "Lassan" (Second Rhapsody), Liszt; "Humoresque," Grieg; "Cammella," Yon; "Trot de Cavalerie," Rubinstein.

J. E. W. Lord, Meridian, Miss.—In a recital given March 16 on the Möller organ at the Main Street Methodist church of Hattiesburg, Miss., Mr. Lord played: "O Worship the King" (Variations), Ernest A. Dicks; Toccata and Fugue in D minor, Bach; "Dragon Flies" and "Will of the Wisp," G. B. Nevin; Fantasia on "My Old Kentucky Home," Lord; "Traumlied," Frysinger; air, with variations, "From Greenland's Icy Mountains," Frederic James; "Cantique d'Amour," Strang; Allegretto in E flat, Wolstenholme; Spring Song, "From the South," Lemare; Serenade, Braga; "Thanksgiving" (from the Pastoral Suite), Clifford Demarest.

Miss Edina Cowling.—Miss Cowling, who is studying this year in the Oberlin Conservatory of Music, gave the following program on Wednesday, March 22: Fugue in E minor, Handel-Guilman; Andante con moto, "Christmas-Musette," Alphonse Mally; "Marche Funèbre et Chant Seraphique," Guilmant; Intermezzo from First Symphony, Widor; "Walther's Preislied," Wagner-Custard; Sonata in G minor, Allegro con moto, Edgar Tinel.

Miss Alice R. Deal, Chicago.—On Sunday evening, March 26, Miss Alice R. Deal, organist and choir director, played a postludial organ recital as follows at the Leavitt Street Congregational church: "Hosanna," Wachs; "The Question" and "The Answer," Wolstenholme; "Mignon" Gavotte, Thomas; "Fanfare d'Orgue," Shelley.

# FROM ORGAN RECITAL PROGRAMMES

	Played by
Bairstow, Edward C. Evening Song	T. Tertius Noble
Cole, Rossetter G. Op. 30, Rhapsody	Edwin Arthur Kraft
Cole, Rossetter G. Op. 28, Fantasia Symphonique	Harrison M. Wild
D'Evry, Edward Nocturnette (Moonlight)	Edward Kreiser
Faulkes, W. Op. 128, No. 1, Festival March in D	Wesley Ray Burroughs
Faulkes, W. Op. 128, No. 5, Canzona in F	Edward Kreiser
Faulkes, W. Op. 152, Overture in C Minor	Edwin Arthur Kraft
Foote, Arthur Op. 29, No. 1, Festival March	Roland Diggle
Foote, Arthur Op. 29, No. 3, Pastoral	Abram Ray Tyler
Foote, Arthur Op. 50, No. 6, Nocturne	Dr. William C. Carl
Foote, Arthur Op. 71, No. 1, Cantilena in G	Samuel Salter
Foote, Arthur Op. 71, No. 7, Toccata Nuptial Song (Orange Blossoms)	Samuel Baldwin
Harrison, Julius Canzone Supplication	Henry Hall Duncklee
Harrison, Julius Gloria In Excelsis	Clarence Eddy
Johnson, Bernard Aubade in D flat	Clarence Eddy
Johnson, Bernard Canzonetta in E	Clarence Eddy
King, Oliver Intermezzo from "Wedding Suite," Op. 120	H. S. Schweitzer
Lynes, Frank Op. 58, No. 4, Nuptial March	Dr. H. J. Stewart
Mansfield, Purcell J. Op. 16, An Evening Meditation At Twilight, Idylle	Roland Diggle
Sellers, S. Gatty Repose	Henry Hall Duncklee
Sellers, S. Gatty The Angelus	Henry Hall Duncklee
Torjussen, Trygve Op. 3, No. 2, Legende	Roland Diggle
Torjussen, Trygve Op. 3, No. 4, Vision	Henry Hall Duncklee
Truette, Everett E. Op. 29, Suite in G Minor	James T. Quarles
	Clifford Demarest
	James T. Quarles
	Edwin Arthur Kraft
	Dr. William C. Carl

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**George Clement Martin, 1844-1916**

Late Organist of St. Paul's Cathedral and Successor of Stainer—  
 Sketched by HARRY A. WELLARD, A. R. C. M., Organist and  
 Director of the Choir of St. Andrew's Church, Truro, N. S.

There passed away last month in the city of London, after a short illness, George Clement Martin, M. V. O., Mus. Doc., F. R. C. O., organist of St. Paul's cathedral, and London is the poorer for the loss of a most admirable and efficient musician.

Sir George Martin was esteemed and beloved by all who had the privilege of his acquaintance. Of a most retiring disposition, he shunned publicity of any kind, and consequently, excepting to a small circle, he was not well-known, though there was not a man in the country who exercised greater influence in the profession.

Sir George led a most active life, but during the last few years he seemed to age considerably and suffered from indifferent health. His connection with St. Paul's cathedral dates back to 1874, when he was appointed master of the choristers, having previously held the post of private organist to the Duke of Buccleuch. On the death of George Cooper in 1876 Martin was made deputy organist, and in 1888, when Sir John Stainer was obliged to resign his post owing to failing eyesight, Sir George became organist. No higher compliment could be paid him than to call him a worthy successor of that grand old man who nursed him in music from his early days.

During Stainer's regime the music at St. Paul's was brought to the perfection which it has maintained. It was said that to hear Stainer accompany the simplest service was a whole education to an organist, and one can repeat that statement with regard to Sir George Martin's accompaniments, which, it seemed, as one listened to them, were as nearly perfect as possible.

As a composer Martin has not left a great heritage, but his music is of the kind which will live. His settings of the canticles for organ and orchestral or military band accompaniment are works which have lent their dignity to the various state occasions and national services which have taken place at St. Paul's during the last thirty years. Perhaps the most important of these is the Diamond Jubilee Te Deum which was performed on the steps of the cathedral on the occasion of Queen Victoria's diamond jubilee; for the rest there are a number of anthems, songs and part songs, all written in the pure a capella, the style of which he was a master.

As a teacher Martin was incomparable. For some time he was professor of the organ at the Royal College of Music, but in later years his teaching was confined to private pupils. He was always a good friend to the young student, and many a well-placed musician today owes his success to the start which he made on the advice of and under the influence of Sir George Martin.

I well remember the first occasion on which I had the privilege of coming into personal contact with Sir George. As a small boy I was taken by a friend to be heard by the great man and to seek his advice with regard to my course of study. He received me most kindly at his residence in Amen court, that wonderfully quiet and secluded spot in the very heart of the city, and after some conversation we walked across to the cathedral and up to the organ loft, where I began the opening movement of the first Mendelssohn sonata.

I was a proud boy sitting at that magnificent instrument, but my pride was short-lived, for, before I was half way through the movement I was stopped and thanked, and I heard Sir George say to my friend: "He knows nothing about it; send him to Warwick Jordan and let me hear him again in a year." I was not supposed to hear this, of course, but my looks must have told him that I had heard,

for his apparent impatience disappeared, and he turned to me and said a few quiet words—I forget exactly what they were—which sent me to Dr. Jordan, that prince of organ teachers, and kept me hard at work until the day came when I went to the cathedral to play again.

This time I played the Rheinberger Pastoral Sonata, and I shall never forget my feelings when, as I came to the last chord, he patted me on the back and said "Well done! You have made a start. Now go on."

I had seen him several times since then and heard him many times. It seems impossible that the unobtrusive, quiet, venerable little man, with such a powerful personality, has been taken from St. Paul's. It is difficult to think of St. Paul's without Sir George. But his influence will live—in the work of his pupils, his choir boys and the many young men who owe to his kindly interest their start in musical life.

"The King is dead—Long live the King." We await with interest the appointment of his successor; may he be as worthy a successor of Martin as Martin was of Stainer.

**BEGINS YOUNGSTOWN WORK**

George Henry Day Opens a Recital Series in the Ohio City.

George Henry Day, F. A. G. O., who a few weeks ago left New York to become organist and choirmaster of St. John's Episcopal church at Youngstown, Ohio, has lost no time in arranging a number of musical treats for Youngstown people. He finds the Ohio city a great center of musical activity, Mr. Day writes to The Diapason. His first plan has been to give a series of recitals after the vespers service. These were begun March 19 and the first programs are:

March 19.—"Sunset Meditation," Biggs; War March of the Priests, Mendelssohn; "To a Wild Rose," MacDowell; Scherzo, Dethier.

March 26.—Concert Caprice, Kreisler; Elegie, Massenet; Fugue in G minor (the Greater), Bach; Meditation, Sturges.

April 2.—Prelude in C sharp minor, Rachmaninoff; Minuet, Beethoven; "Liebestraum," Liszt; Toccata (Symphony 5), Widor.

April 9.—Nocturne in E flat, Chopin; "Will o' the Wisp," Nevin; Funeral March, Chopin; Scherzo (Sonata 5), Guilmant.

April 16.—Vorspiel to "Parsifal," Wagner; Introduction Act 3, "Lohengrin," Wagner; "Pilgrims' Chorus," Wagner; "Tannhäuser" March, Wagner.

April 23.—"In Paradisum," Dubois; "Springtime Sketch," Beebe; "The Swan," Saint-Saens; "Thanksgiving," Demarest.

April 30.—Toccata and Fugue in D minor, Bach; Melody in F, Rubinstein; "The Brook," Dethier; "Even-song," Johnston.

**Memorial to C. B. Hawley.**

J. Truman Wolcott, organist of the First Congregational church, Detroit, devoted all the music of Sunday, March 19, at this church to works of the late C. B. Hawley of New York and the services were in memory of that gifted composer and organist. The quartet and chorus under Mr. Wolcott's direction assisted in the service. Hawley's cantata, "The Christ Child," was sung at the evening service. The morning anthem was "All Thy Works Praise Thee," and the offertory "I Heard the Voice of Jesus Say," for tenor. The haritone solo, "Lead, Kindly Light," also was sung. In the evening the contralto solo "Light and Life" was given. The organ selections were, all by Guilmant, as follows: "Song of the Seraphs," Chorus in G minor, "Lamentation," and Chorus in A.

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the work of another artist, for which the latter received \$8,000. The organ, of course, has undergone entire reconstruction since Schmidt's time, but all of Schmidt's pipes have been retained and are now doing as good service as when they were installed."

**Hubach Directs Concert.**

A community concert was given at the First Methodist church of Independence, Kan., March 10 under the direction of Alfred G. Hubach, the organist, assisted by Wesley W. Hubach, baritone. A chorus of women's voices took part. As part of the performance Mr. Hubach played these organ selections: Concert Overture in B minor, James H. Rogers; "To Spring" (Caprice), Harry Alexander Matthews; "Claire de Lune" ("Moonlight"), Karg-Elert; Scotch Fantasia, Will C. Macfarlane.

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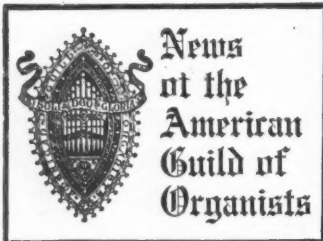
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#### Headquarters.

Announcement is made by the Guild of its approaching annual examination, May 31, and Warren R. Hedden, chairman of the examination committee, expects a large number of candidates. In 1913 there were forty-seven who aspired to degrees, in 1914 this had grown to sixty-seven, and last year it was seventy-seven.

Warren R. Hedden has been requested to serve as chairman of the nominating committee and the ticket is as follows:

Warden—W. C. Gale.  
Sub-Warden—S. Lewis Elmer.  
General Secretary—L. J. Munson.  
General Registrar—A. R. Norton.  
General Treasurer—Victor Baier.  
Librarian—Mark Andrews.  
Auditors—C. R. Gale and H. B. Keese.

Councillors to 1919 (five to be chosen)—J. W. Andrews, W. C. Carl, C. Demarest, C. Dickinson, F. Wright, N. Landis, C. Lefebvre and F. H. Tschudi.

H. V. Milligan will take the place in the council to 1917, vacated by G. H. Day. The nominating committee consisted besides Mr. Hedden of R. H. Woodman, J. H. Brewer, F. Wright and Carl G. Schmidt.

#### New England.

It is five years since the death of Alexandre Guilmant and the anniversary was commemorated March 30 at the forty-third recital of the chapter in the Old South church, a program of Guilmant's works being played by Everett E. Truette. Mr. Truette studied with M. Guilmant in 1885, being his first American pupil. Afterward over eighty American organists studied with the French master.

The selections played by Mr. Truette were: Funeral March and Hymn of Seraphs; First Sonata in D minor; "Lamentation"; Invocation in B flat; Fugue in D; Elevation in A flat; Fifth Sonata in C minor.

The sixty-sixth public service was given at the Park Street church of Boston March 7. Benjamin L. Whelpley of the Arlington Street church played as the prelude A. M. Goodhart's Prelude in D flat. Raymond C. Robinson of the Central Congregational church played Karg-Elert's "La Nuit" as the offertory and the postlude—Toccata in A flat, by Hesse—was played by Frank Stewart Adams of the First Parish church of Cambridge. The choir sang Woodward's "The Radiant Morn." Spicker's "Fear Not, O Israel," and a response by J. H. Loud. The Rev. A. Z. Conrad, Ph. D., D. D., pastor of the church, delivered an address on "The Higher Ideals of Church Music and How to Realize Them."

#### Northern Ohio.

Sidney C. Durst, the well-known Cincinnati organist, is the latest of the visiting performers before the Northern Ohio chapter and his playing was received with great admiration. Mr. Durst gave his concert March 6 at the First Unitarian Church of Cleveland. His selections were as follows: Preludio, Sonata Op. 127, Rheinberger; "Hora Mystica," Bossi; Toccata, Prelude (founded on the plain-song, "Pange Lingua"), Edward C. Bairstow; "Canzonetta," Eduardo Torres; "Ofertorio," Eduardo Torres; "Pequena Cancion," Luis Urteaga; Finale, Luis Urteaga; Passacaglia in C minor, Bach; Ricordati (Nocturne), Gottschalk-Gibson; "Gavotte de la Cour," Brocca-Stewart; "Chant Nègre," Kramer-Humiston; "The Ninety-fourth Psalm," Julius Reubke. The Torres and Urteaga compositions are of the present-day Spanish school. Torres being choirmaster of the Ca-

thedral of Seville and Urteaga organist and choirmaster in Zumaya.

William Treat Upton, organist of Calvary Presbyterian church in Cleveland, playing under the auspices of the chapter Feb. 17, gave these selections: Fantasie and Finale from Sonata No. 10 in B minor, Rheinberger; Cantilena in G and Nocturne in B minor, Arthur Foote; "Lamentation," Guilmant; Intermezzo, Rogers; Evening Song, Bairstow; Spring Song, Macfarlane; "Lied des Chrysantheimes," Bonnet; Canzonetta, Mark Andrews; "Hora Mystica," Bossi; Concert Piece, No. 2, Parker.

#### Minnesota Chapter.

Edmund Sereno Ender, the Minneapolis organist, has begun a series of Lenten recitals which should give four highly enjoyable and instructive evenings to those who have the privilege of hearing him. The recitals are given at Gethsemane church under the auspices of the Minnesota chapter of the A. G. O. on Tuesday evenings. The first program was devoted to the memory of Sir George Martin. The second was a Wagner program. The four programs are as follows:

March 21—Concert Caprice and Intermezzo, Stuart Archer; Pastoral Sonata, Rheinberger; Meditation ("Thais"), Massenet; "Eventide," Frysinger; Grand March ("Aida"), Verdi.

March 28—Wagner program: Prelude, "Lohengrin"; March and Chorus, "Tannhäuser"; Prelude and Good Friday Music, "Parsifal"; Fire Magic, "Walküre"; "Love Death," "Tristan"; Overture, "Tannhäuser."

April 4—Prologue, Rogers; "In Springtime," Kinder; Prelude and Fugue in A minor, Bach; "Piece Heroique," Franck; "Will o' the Wisp," Nevin; Andante Cantabile (Melody in Pedal), Dethier; Evening Bells and Cradle Song, Macfarlane; "Paeon," Matthews.

April 11—Fantasie and Fugue in G minor, Bach; Choral ("Herzlich Tut mich Verlangen"), Bach; "To Spring," Matthews; Scherzo Pastorale, Federlein; "Echo Bells," Brewer; Berceuse, Faulkes; Meditation and Toccata, d'Evry.

#### Illinois Chapter.

Fellowship with the performers on instruments of four strings was the occasion of a very successful dinner at Kuntz-Remmler's March 23, the Illinois chapter uniting in a joint meeting with the Chicago chapter of the American Guild of Violinists. The attendance was large. After felicitous and enlightening remarks by Dean Walter Keller and Dr. J. Lewis Browne for the organists and Hugo Kortschak for the violinists, the latter favored the assemblage with Brahms' piano quintet and other selections. Those who played were Adolf Weidig, Hugo Kortschak, Leon Sametini, Herman Felber and Rudolph Reuter.

At the dinner March 2 Dr. Charles H. Mills of Madison, Wis., gave an address on "England's Contribution to the Organ and Its Music."

Charles E. Clemens, organist of the Euclid Avenue Presbyterian church of Cleveland, Ohio, and a member of the Northern Ohio chapter, will give a recital at St. James' M. E. church, Forty-sixth street and Ellis avenue, Monday evening, April 3, at 8:15 o'clock. This is one of the recitals in the exchange plan which the Ohio chapter has undertaken with several neighboring chapters. Preceding this recital a dinner in honor of Mr. Clemens will be given in the parish house of St. James' church.

Wednesday evening, April 12, a festival service will be given under the auspices of the Illinois chapter at St. Paul's - by - the - Lake (Episcopal) church, Lunt avenue, Rogers Park. Albert J. Strohm, organist and choirmaster. The organ numbers will be played by Mason Slade, Christ Episcopal church, and Irving C. Hancock, Trinity Episcopal church. The combined choirs of St. Paul's-by-the-Lake, Christ and Trinity will sing the "Crucifixion" by Sir John Stainer.

#### Georgia Chapter.

The third recital of the season was played Feb. 29 at Trinity Methodist

church by Charles A. Sheldon, Jr. His selections were: Sonata in A minor, Rheinberger; "Chant de Bonheur," Fdwin H. Lemare; "Will o' the Wisp," Gordon Balch Nevin; "Harmomes du Soir," Karg-Elert; "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "An Autumn Sketch," John Hyatt Brewer; "Suite Gothique," Boellmann.

#### Southern Ohio.

Thursday evening, March 2, a recital by James H. Rogers of Cleveland, representing the northern Ohio chapter, was given at the Church of the Covenant, Cincinnati. His program follows: Sonata in A, Mendelssohn; "Cortège," Debussy; "En Bateau," Debussy; Toccata, d'Evry; Concert Overture in B minor, Rogers; Intermezzo, Rogers; Grand Choeur, Rogers; "Magic Fire" ("Die Walküre"), Wagner; Rondino, Beethoven-Kreisler; Romance, Sibelius; "Finlandia," Sibelius.

Wednesday evening, March 1, a public service of the chapter was given at St. John's church, Mount Auburn. Mrs. F. Weissmann, organist, played, followed by a recital by C. Hugo Grimm and Alois Bartschmid.

#### Missouri Chapter.

Carl Braun played under the auspices of the Missouri chapter at St. John's Evangelical church, St. Louis, Feb. 27. His selections were: March from Third Organ Symphony, Widor; Chorale Prelude, "Es ist das Heil uns kommen her," Kirnberger; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Fugue in E flat major, Bach; Second Suite for Organ, Rogers; Invocation, Kroeger; Gavotte, Dethier; Prayer and Cradle Song, Guilmant; Grand Chorus in A, Faulkes.

#### District of Columbia.

James W. Cheney, Jr., formerly organist and choirmaster of St. Paul's Episcopal church of Washington, D. C., has accepted a position in Pittsburgh at the First Baptist Church

and gave his farewell recital at St. Paul's March 21. His program was: Concert Overture in C minor, H. A. Fricker; "The Question" and "The Answer," Wolstenholme; Fugue in D major, J. S. Bach; Romanza in B flat, G. H. Howard; "Evensong," E. F. Johnston; Sonata in C minor (First Movement), J. W. Cheney, Jr.; "Day in Venice" (by request), arranged from piano solo, E. Nevin; Toccata in G, Dubois.

The recital was under the auspices of the District of Columbia Chapter, A. G. O., and was the fourth of the series.

#### Kansas Chapter.

R. H. Brown, organist of the First Presbyterian church of Manhattan, Kan., conducted a sacred concert under the auspices of the chapter Sunday evening, March 5. In addition to the anthems and a violin solo there were the following organ selections: "Jubilate Deo," Silver; Slumber Song, Wood; Sonata in C minor, Guilmant; "Marche Triomphale," Costa.

### Harold Vincent Milligan,

F. A. G. O.

Secretary of American Guild of Organists.

Organist and director, Fifth Avenue Baptist Church.

Organist and director, West End Synagogue.

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BY HAROLD V. MILLIGAN.

Of all the seasons of the Christian year, Easter gives the musician his greatest opportunity. The story of the crucifixion and resurrection contains all those elements of emotional and dramatic power that music is best capable, among all the arts, of expressing. Composers great and small have celebrated the festival of Christendom in diverse and sundry manners and the problem of the choir-master is to select from the immense supply of material music what shall best embody the message of the event without overtaxing the musical forces at his command.

Every year brings new candidates for favor, some of which survive the test and become classic, while others serve only for a passing need and are soon superseded. It is significant that, almost without exception, they demand a chorus for their proper rendition. What has become of the quartet choir, and what does it sing on Easter Sunday?

Among the new works for Easter advanced by the publishers this year, by all odds the most interesting, from a musical point of view, is Philip James' "Hail, Dear Conqueror," published by the house of Schirmer. It is not an anthem to be lightly assailed by any village choir: not that it is unduly difficult (although it certainly does not belong to the "words-of-one-syllable" class), but it is music that calls for nuance and contrast, and that demands (but most amply repays) some study. While we may seem to be warning of the volunteer choir of limited capabilities, we desire most emphatically to bring this anthem to the attention of every choir-master who has an artistic ambition and conscience and who is interested in music that is vital and significant as well as beautiful and expressive. It is written for chorus of mixed voices (seldom more than four parts) without solos, and with an organ accompaniment that is an integral part of the musical scheme.

Clifford Demarest has a new Easter cantata, also published by Schirmer. The cantata is divided into three sections—"Accepted," telling the story of Palm Sunday and the entry into Jerusalem; "Rejected," the trial and crucifixion, and "Exalted," the resurrection. The whole work requires about thirty minutes, but each of the divisions mentioned may be used as a separate anthem for the occasion which it represents. There are incidental solos for soprano, alto and bass, while the tenor has a separate number, "The Saviour's Plea," coming between the second and third parts. In the first part of the work Mr. Demarest has made good use of a theme which is first cousin to the song of the "Sailor at the Mast-head" in the first act of "Tristan," but he handles it so well in his own manner that he disarms any accusation of borrowing. The music throughout is well-made and the cantata is immensely practical. There is plenty of contrast in the recital of the story, the joyous "Lift Up Your Heads, ye Everlasting Gates" being followed by the story of the trial, with a dramatic climax in the chorus "Crucify Him." Then follow the gloom of the crucifixion; a three-part chorus for women's voices depicting the Easter dawn and the soprano solo "He Is Not Here!" one of the best things in the work, and the cantata closes with the jubilant chorus, "Glorious Breaks the Easter Morn."

The H. W. Gray Company publishes two new anthems for Easter—"Why Seek Ye the Living Among the Dead?" by George A. Burdette, and "My Beloved Is Mine," by R. Walker Robson. The first is built on the themes of the famous air, "I Know That My Redeemer Liveth," from "The Messiah." So skillfully has the composer woven these themes through his own new material that it would be impossible for anyone not familiar with the former work to distinguish which is Handel and which is Burdette. There are solos for baritone and alto and the work closes with a well-written fugue. Aside from its interest to musicians because of its construction, it is an effective and self-sufficient piece of music on its own account.

The second anthem derives its name from a passage from "The Song of Solomon," which occurs in it as a tenor solo. "The Song of Solomon" has always held a doubtful place in the Bible, the efforts of commentators to explain satisfactorily its presence and mission there being rather feeble, but as long as it is bound between the covers with the rest of the Holy Writ, nothing is to prevent a composer drawing on it for material if he so chooses. It is undoubtedly exquisitely beautiful poetry, and full of Oriental

imagery and color, which you can interpret in any way you like; certainly some passages (like the familiar "The rain is over and gone, the time of the singing of birds is come") have found beautiful and appropriate musical setting. In this case, Mr. Robson has written very good music, and if choir-masters feel a bit squeamish, the tenor solo can be cut and the anthem sound just as well as "This Is the Day Which the Lord Hath Made."

Alice Terhune has made good use of the contrast between gloom and joy in her solo, "Easter Morn," published by the John Church Company. It is for high voice, and, beginning quietly, achieves a well-written climax at the end.

The White-Smith Music Publishing Company brings out a very good anthem by William Lester. It tells the familiar story in the words of St. Luke, employing soprano, bass and alto solos and solo quartet; then follows the chorus, set to the words of a hymn by John Monsell, "Awake, Glad Soul, Awake!"

The Oliver Ditson Company publishes two new anthems and the eleventh series of its popular Easter Carols, containing six carols by Dressler, Clough-Leighter, Fisher, Manney, Clouston and Howard. Two of these carols are written for four parts, the others in unison. Of the anthems, "Why Seek Ye the Living Among the Dead?" is essentially dramatic in feeling and is full of contrast. The words are those of the Angel at the Tomb, and are sung by the chorus, both in unison and in parts, by solo quartet and soprano solo. The anthem closes with an extremely effective fugue, "To Him Be Glory and Dominion." Louis Dressler's "Behold, the Risen King!" is bright and melodious and is provided with a violin obbligato. It has two solos for soprano (or tenor), the chorus providing the refrain.

"THE HOLY LAND," cantata by Otto Malling, published by the Boston Music Company.

A few years ago the name of Otto Malling was almost unknown in America, but it has been appearing of late more and more often on programs and church calendars, the most popular pieces being those descriptive organ compositions made up of several opus numbers, grouped under the general title "Scenes from the Life of Christ." The cantata, "The Holy Land," is written for mixed voices with soprano and baritone solos; it is not so much a cantata as it is a group of six choral numbers having no other connection than their contemplation of scenes in the Holy Land and the life of Christ. The first number, "Jerusalem," contains a soprano solo, while the second, "Bethany," is for baritone solo, written in verse form with the chorus joining the solo voice in the last phrase of each verse. "The Dead Sea" is for baritone solo and unison chorus; "Easter Morning" is built on the theme of the well-known organ piece of the same name; "Nazareth" celebrates the childhood of Christ in a naive melody for soprano voice alone. "By Jacob's Well" brings the collection to a fittingly dramatic climax with soprano solo and chorus the theme of Luther's chorale, "Ein Feste Burg," being woven into the music with impressive effect.

The music throughout, like that of the organ pieces just mentioned, is strongly oriental in coloring. All of Malling's writing bears the stamp of a strong individuality and is distinctively imaginative, and the music of this cantata is so strikingly characteristic of him that it is hardly necessary to look for the name of the composer on the title page. To his present admirers no more need be said, while it is to be hoped that this work will be an introduction for many to one of the most original and significant of contemporary composers.

PRELUDE IN G ("LIED"), by W. Wolstenholme.

PRELUDE IN G ("BERCEUSE"), by H. A. Wheelton.

FESTAL PRELUDE IN A, by L. Boslet.

PRELUDE IN E ("CORTEGE"), by Victor Marchot.

PRELUDE IN D FLAT ("PRIERE"), by Joseph Callaerts.

PRELUDE IN A AND PRELUDE IN E ("BERCEUSE"), by Alfred Hollins.

Published by Oliver Ditson Company, Boston.

From the Oliver Ditson Company comes this month an unusually interesting and valuable group of organ pieces, published separately, each and all designated "Prelude," but having sub-titles indicative of their individual character. As the general name "Prelude" indicates, they are all of value for use as service preludes and are all to be most highly recommended for that purpose; in fact, it is seldom that seven pieces so uniformly pleasing and useful appear simultaneously.

Wolstenholme's "Lied" is well named; its "song" is sung by soft flutes and reeds and the original melody is sufficiently varied to require little new ma-

terial to round out a pleasing piece. The "Berceuse" of Wheelton is another prelude for the softer stops and the composer has handled his material skillfully. The "Festal Prelude" of Boslet, on the other hand, is for the more imposing effects; in the midst of it one comes unexpectedly upon the "National Hymn" variously known as "God Save the King," "Heil Dir im Siegerkranz" and "My Country, 'Tis of Thee," the massive full organ chords on the manuals accompanied by counterpoint for the pedals. Organists familiar with the composer's three organ sonatas need not be told that the composition is musically and extremely effective.

It is a common criticism of much modern music that it is too long—that the composers have little to say and say it at great length. This is not true of Marchot's "Cortège"; one cannot avoid the feeling that it is too good to be passed over briefly and that the composer has evinced skill and musical feeling far beyond the confines of the ordinary short organ piece. This is certainly a leaning in the right direction. It follows the not unfamiliar design of beginning "piano," building up to a climax and receding to a "pianissimo" ending, indicating the approach, passage and departure of the "cortège." The composer has confined himself to his original material with rare art and has fashioned a beautiful and dignified work from it. It is dedicated to Saint-Saens, and has been edited for American organs by H. Clough-Leighter.

Callaerts' "Priere" is another piece calling for the organ's softest tones and a smooth legato, while the two pieces by Hollins are good examples of that serene and gracious organ style that is distinctively English.

"EIGHTY AMENS," by various composers, arranged by Clarence Dickinson, published by the H. W. Gray Company, New York.

"It is no more desirable to use the same Amen every Sunday than to repeat the same Te Deum or Magnificat at every service; even the most beautiful Amens in general use, the Stainer Sevenfold and the Dresden Amen, lose effectiveness if sung too often."

With this introduction Clarence Dickinson presents his little volume of Amens, containing eighty of those which have been used by him at the Brick Presbyterian church, New York City. They are arranged for either quartet or chorus, the extra parts for chorus being noted in small type. There are fifty Amens for

mixed voices, and fifteen each for men's voices and for women's voices. The composers represented range from the Greek Liturgy of the Russian church through Bach and Handel down to Saint-Saens and Tschaikowsky, and there are Amens of every character and description for various and sundry occasions. Bound in with the book are several pages of manuscript music paper, giving the choir-master an opportunity to try his own hand at it or to copy for choir use any stray or wandering Amens that may please his fancy.

"THE DAY OF RESURRECTION," William S. Spence.

"I HEARD A GREAT VOICE," Homer N. Bartlett.

"O SWING THE GATES WIDE OPEN," W. Berwald.

"VICTORY," Old Alsatian Easter Carol, arranged by Harvey Gaul.

Published by the Oliver Ditson Company, Boston.

"The Day of Resurrection" is a comparatively easy Easter anthem written for four-part mixed chorus, with a soprano solo; it is not of great difficulty, but is well written and expressive, and will no doubt be found very useful. "I Heard a Great Voice" is of a more elaborate nature, of great variety, containing solo passages for baritone and tenor; it will require more brilliant singing and will make its appeal to choirs and quartets anxious to display their powers.

"O Swing the Gates Wide Open" has much the character of a processional, except for the tenor solo and the middle passage for the chorus. It, like the first-mentioned, presents no difficulties for the chorus.

Mr. Gaul's arrangement of an old Alsatian Easter Carol is very interesting. It is written in four (or six) part harmony, and when well sung will be extremely effective, providing a marked contrast to our usual musical fare on Easter.

W. T. Taber, for some time stationed at Governor's Island, New York, in the quartermaster's department of the army, and formerly in Washington, where as an army man and organist he embodied a rare combination, has departed for Honolulu, Hawaii, to which point he has been transferred, and The Diapason follows him to that city, where the interest in organs is maintained by several readers of The Diapason.

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, APRIL 1, 1916.

## AS TO THE ARCHITECT

The architect's way of ignoring the organ builder and remaining ignorant concerning the organ is notorious wherever organists and organ builders are gathered together. We mean this, of course, regarding a majority of the architects—not by any means all of them, for lately there has arisen a class who are willing to consult the organ experts in designing the all-important space for the organ. As a class they have offended much and grievously, leaving either no space or a grossly unsuitable one for the instrument and disposing of the entire organ question often in a high-handed manner.

A flagrant instance seems to have arisen in San Francisco, where the large Austin organ which was a feature of the late exposition is being moved to its permanent home at the Civic Center. According to accounts in the San Francisco press the architectural bureau which has general supervision of the design and construction of the Civic Center buildings asks that certain changes be made in the arrangement of the pipes of the organ, that the exterior decoration be changed to conform to that of the Auditorium interior, and that the organ be raised about six feet above its floor as designed and built. The extra cost of the proposed changes is estimated from \$7,000 to \$8,000. The builders of the organ, however, whose business is to know such things, declare that the proposed changes will not only increase the cost of installation from \$6,000 to \$13,000 or \$14,000, but seriously interfere with and injure the tone of the organ. With the builders appear to stand the exposition director of works and the chairman of the supervisors' committee having the matter in charge.

As the San Francisco Chronicle says editorially, the architectural bureau "is not officially supposed to know anything about music or the construction of musical instruments; nevertheless it has butted in." There you have it. Why should not organ builders be consulted and have some authority as to the space they shall have at their disposal in an organ? Is it their business to know. Would the architect arbitrarily tell the heating contractor just how much radiation he must provide? Certainly not; and if he did the results would lead to loud protests from the architect's clients. Yet how many organ pipes have been virtually wasted, hiding their sound under a bushel, just because more closets, or more Sunday school space or what not was required in the plans.

## THE PASSING OF A PIONEER

With the death of Francis H. Hastings has closed the career of a man who adorned the organ building profession for a longer period than any man now living in the United States. His passing takes away the last of a small group who laid the foundation for the fame of New Eng-

land for its organs, and the many instruments constructed under his supervision in all parts of the country, in churches both large and small, constitute a lasting monument greater than which no man could wish.

Of nearly four-score years of life Mr. Hastings devoted more than three-score to the making of organs. He not only continued a famous business started by others, but he kept advancing it year by year. He was known for his conservatism, but yet he was a distinct progressive in many things. His building of a community for his workmen was an achievement seldom duplicated by manufacturers in lines which pay much richer returns. To be a part of that community has been appreciated by those who worked for Mr. Hastings and one result has been the forming of a capable group of younger men who will perpetuate the business so long in existence. Above all, Mr. Hastings was a Christian gentleman. We have never heard of a church in all his years of dealing with them which did not find him a man of the strictest integrity and the highest principle—whose word was as good as his bond.

We have all learned to recognize the organist—if he is any organist at all—as an artist. The least of his admirers will grant that much to the proficient performer. But sometimes even a thoughtless organist will place the builder of the organ in a different class. We never could understand this. We have never been able to consider an artisan-artist who can endow a pipe with human or super-human qualities of voice in the same category as the manufacturer of wire nails or the plumber who visits us for a few hours and then demands our month's savings. There are, of course, a very few examples of black sheep among the organ builders, to whom every pipe represents merely so much profit and every organ at least an attempted fraud upon the purchaser. Some of these proclaim their alleged virtues from the housetops in practicing their clever salesmanship—the only thing about them that is to be admired. But where there is one of these we find many who live their lives constructing artistic instruments for churches which often pay them grudgingly and who never reap any rewards except a modest living.

That he belonged to a noble craft we feel sure was Mr. Hastings' conviction and that many more generations of such men may spring up is our hearty wish.

## A TRIUMPHAL TOUR.

Clarence Eddy has returned to his home at San Francisco from one of the most successful of his many tours—a matter in which no doubt he holds a world record. He was heard in Florida, Georgia, New England, New York, Oklahoma and other sections, and everywhere received an ovation from large audiences, proof positive of Mr. Eddy's ever-fresh magnetism in personality and performance. At Tulsa, Okla., where Mr. Eddy played the municipal organ which is the joy and pride of the growing city, the enthusiasm reached its climax and the leading dailies gave columns on the front pages to the performance.

Mr. Eddy is a living refutation of the theory that people do not care for organ recitals. At the Tompkins Avenue Congregational church in Brooklyn, for instance, there was an audience of more than a thousand people while a terrific snow storm raged. Those of us who can't get people to come out and hear us have something to ponder in the foregoing.

An interesting example of the possibility of reconciling the theater and the church in a picture show comes to our notice from Hillsboro, Texas, where Lucius Lescale has just given the "Life of Our Saviour," a Pathe picture in seven reels, at the Best Theater for the benefit of the Catholic church. Besides the organ he used a chorus of thirty voices and adapted to the purposes of the presentation much good church music, including among other things several numbers from Geibel's "Light Out of Darkness."

## Handsome Booklet on Yale Organ.

The J. W. Steere & Son Organ Company has issued a very handsome booklet on "The Great Organ at Yale University." The complete specification of the instrument, as published first in The Diapason, is contained in the little volume. There are also pictures of Woolsey Hall, in which the instrument is to stand when completed at the Steere factory; of Harry B. Jepson, the noted Yale organist; of the interior of the hall and of the Yale campus. The Newberry organ will have 163 stops and the claim is made that the award to the Steere company of the Yale order "is the most important contract which has ever been placed in this country."

## Richard H. Warren at New Haven.

Richard Henry Warren is now at New Haven, Conn., as the Olympia organist. He went to New Haven from the Scollay Square Olympia, Boston, where for the last two years he has charmed music lovers with exquisite organ recitals. The organs installed in all the Olympia theaters were from specifications furnished by Mr. Warren. Previous to his theatrical work Mr. Warren had charge of the music at St. Bartholomew's in New York while Bishop Greer was rector of that church and was the conductor throughout its existence of the New York Choral society, of which the late J. Pierpont Morgan was president.

## Topeka Municipal Concert.

The third municipal pipe organ recital by Horace Whitehouse, city organist, at the Topeka, Kan., Auditorium, was given March 19. Audiences for the first two concerts surpassed expectations. From now on recitals will be given every two weeks. The program: Concert Piece, Parker; Chorale Prelude, Bach; Fugue in E flat ("St. Anne's"), Bach; Largo (by request), Handel; Scherzo, Shelley; "Twilight," Friml; Wedding March, Mendelssohn.

## Organ for Winona Church.

The Austin company is building an organ of twenty-nine speaking stops for St. Martin's church at Winona, Minn. The contract was closed early in the year through George E. La Marche, the Chicago representative of the Austin company.

## BEST SIX ANTHEMS.

DR. JOHN M'E. WARD, PHILADELPHIA.

I enclose the most popular six anthems by American composers as used at St. Mark's Lutheran church, Philadelphia: "The Twilight Shadows Fall," D. D. Wood. "Hark, Hark, My Soul," H. R. Shelley. "Fear Not, O Israel," Spicker. "Tarry With Me, O My Savior," S. A. Baldwin. "Te Deum," (Festival, E flat), Dudley Buck. Magnificat (Festival in D), S. W. Sears.

A. D. ZUIDEMA, MUS. B., DETROIT, MICH.

Of the compositions which have come to my notice in the course of my duties as a church organist, those by American composers are always of particular interest to me, but if the six most meritorious were to be selected, I should choose:

- "The Lord Is My Light," Parker.
- "Still, Still With Thee," Foote.
- "God, to Whom We Look Up Blindly," Chadwick.
- "Our Blest Redeemer," Housley.
- "Gethsemane," Frederic H. Pease.
- "Behold, the Master Passeth By," Stevenson.

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.

## PHILADELPHIA CHURCH GIVES STEERE ORDER

THREE-MANUAL READY NOV. 1

Arch Street Methodist Church, Possessor of Valuable Property, Will Have Instrument Built by Springfield Firm.

The J. W. Steere & Son Organ Company of Springfield, Mass., which has been awarded the contract for a three-manual organ for the Arch Street Methodist church of Philadelphia, will finish this instrument about Nov. 1. It will stand in what is said to be the most valuable Methodist church property in the United States. The piston combinations, of which there will be a total of eighteen, will not move the registers. The interesting specification of this organ follows:

### GREAT ORGAN.

1. Bourdon (Pedal Extension), 16 ft.
2. Diapason, 8 ft.
3. Gross Floete (Pedal Extension), 8 ft.
4. Gemshorn, 8 ft.
5. Flute, 4 ft.
6. Trumpet, 8 ft.
7. Cathedral Chimes (from Swell), Deagan, Class A.

### SWELL ORGAN.

8. Bourdon, 16 ft.
9. Diapason, 8 ft.
10. Salicional, 8 ft.
11. Gedeckt, 8 ft.
12. Aeoline, 8 ft.
13. Vox Celeste, 8 ft.
14. Flute-Traverso, 4 ft.
15. Flautino, 2 ft.
16. Cornopean, 8 ft.
17. Oboe, 8 ft.
18. Vox Humana, 8 ft.
19. Cathedral Chimes, Deagan Class A, 20 notes.

### CHOIR ORGAN.

20. Diapason, 8 ft.
21. Melodia, 8 ft.
22. Dulciana, 8 ft.
23. Unda Maris, 8 ft.
24. Flute d'Amour, 4 ft.
25. Clarinet, 8 ft.

### PEDAL ORGAN.

26. Diapason, 16 ft.
27. Bourdon, 16 ft.
28. Gedeckt, 16 ft.
29. Flute, 8 ft.
30. Octave, 8 ft.

## STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 21, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for April 1, 1916.

State of Illinois.

County of Cook—ss.  
Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, depose and says that he is the publisher of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 21, 1912, embodied in section 433, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:  
Publisher—S. E. Gruenstein, 210 South Desplaines street.  
Editor—Same.  
Managing Editor—Same.  
Business Managers—Same.
2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):  
Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.
3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there is none, so state):  
None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN,

Publisher.  
Sworn to and subscribed before me this 28th day of March, 1916.  
(Seal) MICHAEL J. O'MALLEY.  
(My commission expires March 8, 1920.)



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Deagan Building

4211 Ravenswood Avenue

Chicago, Illinois

**With the 'Movie' Organist**

By Wesley Ray Burroughs

(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 424 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.)

**Passing Scenes.**

It has become the fashion for certain organists in the endeavor to "fit" the picture perfectly to change abruptly at every scene that is of a different character from those immediately preceding, thus: In the film "A Soldier's Oath" (for which a setting is given this month) the scenes constantly change from military camps, battlefields and soldiery to the wife and child at home praying for their loved one. In another film riots and scenes of excitement are interspersed with deathbed scenes. Some organists will play allegros and marches and suddenly soften down to the vox humana at the pathetic scenes and return to marches, etc., as those recur. If this is persisted in, the organ work sounds, as one listener expressed it, "like a plate of hash."

Whatever dramatic theme predominates for the longer period should be the guiding theme for the player to follow. In the case of the film where the riots occurred the strongly predominant theme was the death of the father; therefore we call the riots merely "passing scenes" and keep to the quiet, pathetic number that we have chosen, simply increasing, by the use of the swell pedal, where they appear on the screen. In the film "Soldier's Oath," first reel No. 5, at title "War," directly after a few marching scenes there occur a number of partly quiet ones, but here the undercurrent is of war and the martial spirit, so we continue the regimental march, but diminish it in volume at these particular scenes, returning to fortissimo as the regiment appears. At Numbers 6 and 7 similar arrangements follow. Jean Lazare, criminal, mysteriously rifles the dead of their valuables, when suddenly come the battle scenes, explosion of big guns and heavy fighting, after which the mysterious return again. An agitato played pp to ff, according to action, is far better than playing allegros and misterios of different rhythms. The single exception we make here is at the title "Outpost duty," when very cleverly a bugle call can be inserted on the trumpet or tuba and gradually die away. This is especially effective because of the photograph, which is a silhouette of the change of sentries.

The editor of this department acknowledges a very interesting letter from Orla D. Allen of Nashville. Mr. Allen writes: "The X. theater keeps the organ going from 10 a. m. to 10:30 p. m. with hardly any let up, operated mostly by a lad and young lady, neither of whom knows anything about music!" He further states: "I have never at any time believed it was the province of the theater organist to cater to the rag-time element, as they will always get that where the machine organist works, nor do I think that an organist will be successful unless he studies his pictures and also the effect of his music."

We quite agree with you, Mr. Allen.

**MUSICAL SETTING FOR THE MODERN FRENCH DRAMA, "A PRICE FOR FOLLY." Vitagraph Film. Edith Storey and Antonio Moreno, stars.**

Reel 1—(1) Intermezzo from "Nalla," by Delibes, until (2) "A Price for Folly," "Amoreuse," by R. Berger, until (3) guests leave, Jean and father alone, Album Leaf by Wagner until end of reel.  
Reel 2—(4) "Ignorant of son's life," Romance by Gillette (twice), until (5) Wings of theater; "Dance of the Hours," by Ponchielli (pp. at scene of father and mother), until (6) Dorothea, Jean and count leave, dressing room, "Jamais Trop," by Frey, to end of reel.  
Reel 3—(7) Father alone, Berceuse, by Godard, until (8) Fade-out of father and mother dead, Waltz from "Ballet Henry VIII," by Saint-Saens. Scherzetto from same ballet at dance, until (9) Dorothea reads news item, "Eventide," by Farker, until (10) Jean finds parents dead, Andante (Unfinished Symphony), by Schubert, to end of reel.

Reel 4—(11) Title: "That Morning," Finish Andante and play "Elegy," by Massenet until (12) "Some Weeks After," Waltz, "Night Owls," by V. Scotti, until (13) "Following Evening," Nocturne in A flat, by Gutman.  
Reel 5—(14) Continue Nocturne until title: (15) "Jean's Attorney Arranges Affairs," "The Last Good-by," by Moretti (cagitatedly during the duel), until (16) Fade-out of Jean dying (Jean awakes), "April Song," by Brewer, or Song: "Ah! 'Twas a Dream" (pp. to end).

**MUSICAL SETTING FOR THE FAMOUS TRAGEDY, "CAMILLE," BY ALEXANDRE DUMAS. World Film. Clara Kimball Young, star.**

Reel 1—(1) Ballet, "Romeo and Juliet," by Gounod, until (2) "Camille, Queen of Paris," Selection "Traviata," by Verdi (Ascher).  
Reel 2—(3) Continue selection until close-up of wine-glass, (4) Ballet No. 1 ("Faust"), by Gounod, until (5) "I Will Tell You Why," Ballet No. 2 (pp. 1, 2) (recently heart agitato as count slaps Armand's face), until (6) story ended, "Chanson D'Amour," by Saar, until (7) Ceclie's wedding day settled, "Ceclie Waltz," by McKee, to end of reel.  
Reel 3—(8) Continue above until (9) "She Is with the Count," "Moonlight," by Kinder, until (10) "Camille Ignores Artificial Existence," Gavotte in B, by Godard, until (11) "Where Did You Get Money?" "Moment Musical," by Scharwenka, until (12) Back to Paris, "Charming Paris" (duet from "Traviata").  
Reel 4—(13) Finish above and play Cantilena in G, by Bohm, until (14) "At Home, Armand Tries to Forget," "Huntsman's Song," by Jensen, until (15) "Paris Latin Quarter Gavotte," by Mann, to end of reel.  
Reel 5—(16) Meditation in G, by Frynsinger, until (17) Duel, Agitato, by Langey, until (18) Count de Varville wounded, Autumn, by Lyon, until (19) "She Is Dying," Finale to Act I, "Traviata" (minor theme) to end.

**MUSICAL SETTING FOR CYRUS T. BRADY'S COLONIAL ROMANCE, "MY LADY'S SLIPPER." Vitagraph Film. Anita Stewart and Earle Williams, stars.**

Reel 1—(1) Toccata, by Blakeley (pp. and vivace), until (2) Burnham holds up marquis, Pastorale in A, by Faulkes, until (3) "One Evening, Outskirts of Paris," "Moonlight Serenade," by G. B. Nevin (agitato at first).  
Reel 2—(4) Finish above and play "Minuet," by Paderewski, until (5) "Have You Seen Ring?" etc., "Romance," by Rubinstein, until (6) "Cheerful Black-nail Called," "Laces and Graces," by Bratton.  
Reel 3—(7) Continue above until (8) "We Found the Place," Mazurka in D, Waechs (mysterioso), until (9) Burnham climbs through window, "Elizabethan Duet," by Noble, until (10) Countess' father enters, Canzonetta, by Nicode, to end of reel.  
Reel 4—(11) "Marquis Was Waiting," Selection, "Martha," by Flotow, until (12) "Turnkey Slipper Me a Note," "Night Song," by Kramer, until (13) Burnham listens (tower of church), Twelve strokes on chimes (midnight), (14) "Air du Dauphin," by Roedel, to end of reel.  
Reel 5—(15) Title: "Soldiers," Agitato No. 12, by Lake, until (16) Note in slipper ("I Love You"), "Legend," by Federlein, until (17) "Louis XVI, King of France," "Gavotte de Louis XVI," by Lee, until (18) "Again Bucknall Came," etc. (Benjamin Franklin enters), Song: "Love Is the Best, Sweetheart," from "Maid Marian," by DeKoven, to end.

**MUSICAL SETTING FOR MODERN WAR DRAMA, "A SOLDIER'S OATH." Fox Film. William Farnum, star.**

Reel 1—(1) "Capriccio," by Lemaigre, until (2) Pierre takes baby to bed, Slumber Song, by Schumann, until (3) "War," "Le Pere de la Victoire," March, by Ganne, until (4) Margot and baby alone, "Forget-me-not," by Schwalim, until (5) Regimental marches, March, "Le Regiment du Sambre et Meuse," by Turlet, until (6) Jean Lazare, Agitato No. 1, by Lake.  
Reel 2—(7) Continue Agitato pp. and ff., according to action (trumpet call at title: "Outpost Duty"), until (8) Pierre and Count Morave (count dying), "Elegy," by Massenet, until (9) Jean on roof, "Priore" ("Oratorio de Noel"), by Saint-Saens, until (10) "Repeat, Go to Sleep," "Song of the Soul," by Breil.  
Reel 3—(11) Continue above until (12) Battle, Presto No. 5, by Lake, until (13) Soldiers drawn up, "Le Pere Marche," Ganne, until (14) Pierre before officer at table, "Eventide," by Schytte, until (15) "Before God, I Speak Truth," Nocturne in G, by Frynsinger, until (16) Jacques, baby and butler (letter), "Romance," by Richmond.  
Reel 4—(17) Continue above until (18) "After the War," "Plainte d'Amour," by Feller, until (19) Duke meets adopted daughter, "Summer Nights," Waltz, by Roberts, until (20) Fire breaks out in prison, "Allegro," by Langey, until (21) "Mavis Interested in Charity," "Serenade," by Widor, to end of reel.  
Reel 5—(22) Title: "The First Ball," "A la Bien Aimee," Waltz, by Schütt, until (23) Pierre and curé alone, "Solitude," by Godard, and (24) "Yesterday's Thoughts," by Herbert (twice), to end of reel.  
Reel 6—(25) Song: "Sunshine of Your Smile," by L. Ray (twice), (26) "Bride's Prayer," by Strobl (repeat from Adagio), to end.

**QUERIES.**

SUBSCRIBER: The most difficult films to arrange music for have been Essanay's

"In the Palace of the King," Triangle "Old Heidelberg," and the Fox feature, "A Soldier's Oath" (see above). Others that were quite puzzling were "The Eternal City" (Famous Players), "Her Own Way" (Metro), and "The Christian" (Vitagraph).

O. D. A., NASHVILLE, TENN.: It depends altogether on what quality of chimes an organist has at his disposal. The writer has a most excellent set of twenty-five Deagan tubular, and they are exceptionally musical, so that melodies can be played on them, with accompaniments on soft 8-foot stops, and the harmonies are not very noticeable. On another organ in this city the chimes are poor, and a melody is quite impossible.

The writer has used a number of French military marches (see "Soldier's Oath") on scenes similar to those you mention.

**MISFITS.**

The lover seizes the girl he loves and carries her on horse back at a gallop through the forest while the organist breathes the strains of Schubert's "Serenade."

A wedding scene wherein the priest is about to complete the ceremony and Chopin's Funeral March being ripped off on the organ by a roll operator, Allegro con Fuoco.

A comedy, with three in a sinking boat near the shore, and a small pup barking industriously at them. The organ had this film alone, and the player gave the audience "Ah! 'Twas a Dream!"

**Death of Cleveland Organist.**

John A. Laschinger, organist of St. Michael's church, Cleveland, succumbed to a stroke of apoplexy at his residence, 3473 Scranton road, Feb. 28. Mr. Laschinger came from Hechendorf, near Munich, where he was born fifty-six years ago. He had lived in Cleveland thirty-five years, twenty-six years of which he presided at the organ in St. Michael's. His son-in-law, G. F. Gessner, has temporarily taken charge of the organ. Mr. Laschinger is survived by his widow and four children.

According to the Parkersburg (W. Va.) News, Gatty Sellers when in that city recently played his one hundredth recital since the middle of last November, and at the finish of this—his fifth year in the United States and Canada—will have played 1,500 recitals.

**Tour by Minor C. Baldwin.**  
Dr. Minor C. Baldwin is touring the south. He has just given recitals at Orange, Tenn., Shreveport, La., Lake Charles, La., Canton, Miss., Louisville, Ky., Quitman, Ga., St. Augustine, Fla., and St. Petersburg, Fla.

Myron C. Ballou of the First Universalist church was the organist at a service given by the interdenominational choirs at his church in Providence, R. I., Feb. 27. Mr. Ballou played Faulkes' Prelude in A and a Postlude by Hollins, and the offertory number, Elevation in E flat, by Rousseau.

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**FILM SHOWS WONDERS OF THE MODERN ORGAN**

**PICTURE DEPICTS PLAYER**

**Enormous Wurlitzer Unit Orchestra Being Built for Covent Garden Theater in Chicago—Organist in Action.**

Something entirely new in moving pictures! It is a scene showing an organist at work. He works hard enough when at average speed, but to see the acceleration incident to the reel transmission of his playing makes one marvel at the lightning-like pedal technique.

The Rudolph Wurlitzer Company is building a monster unit orchestra for Chicago and on Friday, March 3, there were shown by the American Steel & Wire Company films taken at the Wurlitzer factory in North Tonawanda, N. Y., of the organ which is to be installed in the new Covent Garden Theater, North Clark street near Diversey boulevard. These films were taken and posed by the Essanay Company and show the tremendous

interior works of the instrument, with its masses of electric wires in batteries and the great four-manual console. The organist is posed in different positions and displays how one of these great orchestral instruments is handled.

The American Steel & Wire Company also shows how pianos are strung and how harps are made and played. This is one of its series of twenty-three scenarios and covers the company's acoustic work.

The Covent Garden organ is a remarkable instrument and the tremendous scale upon which it is built will command remarkable results. It is probably the first time in history that a building of the size and character of this theater has been built first for the organ and all other considerations are second. Hence the best acoustic effects.

The Wurlitzer Company has just opened a new pipe organ demonstrating room at 615 South Wabash avenue, Chicago, with Mr. Howard in charge. Mr. Howard is a fine organist and proposes to give demonstrating recitals every day from 12 to 12:30. The room is handsomely fitted up as a facsimile of a moving-picture room.

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to the

## Progressive Organist

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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**CASAVANT BROTHERS  
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**FOR RAVENSWOOD CHURCH**

New Presbyterian Edifice to Have Two-Manual with Chimes, the Latter Donated by Member of Congregation.

Casavant Brothers of South Haven, Mich., have been awarded the contract for an organ to be placed in the beautiful new auditorium recently completed from plans of Pond & Pond, architects, for the Ravenswood Presbyterian church at North Hermitage and Cullom avenues, Chicago.

The organ will be a two-manual with attached console. All of the great, except the open diapason, violin diapason and octave stops, is to be placed in a separate swell box. The swell boxes are to be three inches thick.

The set of thirty-two note chimes is donated by a member of the church. The blower is to be an Orgoblo.

The specifications are as follows:

**GREAT ORGAN.**

1. Open Diapason, 8 ft.
2. Violin Diapason, 8 ft.
3. Doppel Flöte, 8 ft.
4. Melodia, 8 ft.
5. Dulciana, 8 ft.
6. Unda Maris, 8 ft.
7. Octave, 4 ft.
8. Harmonie Flute, 4 ft.
9. Chimes.

**SWELL ORGAN.**

10. Bourdon, 16 ft.
11. Open Diapason, 8 ft.
12. Stopped Diapason, 8 ft.
13. Viole di Gamba, 8 ft.
14. Vox Celeste, 8 ft.
15. Flute d'Amour, 4 ft.
16. Cornopean, 8 ft.
17. Oboe, 8 ft.
18. Tremulant.

**PEDAL ORGAN.**

19. Double Open Diapason, 16 ft.
20. Grosse Flöte (ext. from No. 19), 8 ft.
21. Bourdon, 16 ft.
22. Dolce Flute (ext. from No. 21), 8 ft.
23. Lieblich Gedeckt (from No. 10), 16 ft.

**Dr. Andrews at Toronto.**

Dr. George W. Andrews, professor of organ and composition in the Oberlin Conservatory of Music, gave the following recital Tuesday, Feb. 22, at the University of Toronto, in convocation hall: Fantasia and Fugue in G minor, Bach; Canon in B minor, Schumann; Sonata in C minor (No. 5), Guilmant; "By the Spring," Strauss; Largo, Dvorak; "Toccata di Concerto," Lemare.

**The Organist and  
Choirmaster**

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**A MONTHLY MAGAZINE**

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**ALBERT REEVES NORTON  
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**AT BROOKLYN HIGH SCHOOL**

**Sunday Afternoons in April to Be  
Marked by Recitals Under Auspices  
of School Board, in Co-operation  
with A. G. O.**

Albert Reeves Norton, A. A. G. O., will give a series of recitals at the Erasmus Hall high school in Brooklyn during April under the auspices of the board of education of New York, in co-operation with the American Guild of Organists. Mr. Norton has arranged a series of programs for the Sunday afternoon performances which will cover the field of organ music comprehensively. He will play as follows:

April 2—March, Merkel; "An Evening Idyl," Sellars; "Moment Religieux," Friml; "Sunshine and Shadow," Buck; Spring Song, Hollins; Prelude, C sharp minor, Rachmaninoff; Minuet, Boccherini; Andante, A flat, Batiste; Festive March, Henry Smart.

April 9—Allegro Moderato, Smart; "Benediction Nuptiale," Saint-Saens; "Pilgrims' Song of Hope," Batiste; Fanfare, Lemmens; Berceuse, Dickinson; Fantasie, F major, William T. Best; Barcarolle, Faulkes; "Will o' the Wisp," Gordon Balch Nevin; Overture, C minor, Hollins.

April 16—Allegro Appassionato (Fifth Sonata), Guilman; Cantilena, Demarest; Larghetto, Mozart; "Meditation Serieuse," Homer N. Bartlett; "Marche Funebre," Chopin; Largo, Handel; Andante Grazioso, Smart; Legend, Federlein; War March of the Priests, Mendelssohn.

April 23—"Easter Morning," Malling; Spring Song, Macfarlane; "Resurrection Morn.," Johnston; Intermezzo, Hollins; Gavotte ("Mignon"), Thomas; "Hallelujah Chorus," Handel; "At Evening," Dudley Buck; "An Elizabethan Idyl," T. Tertius Noble; Festival March, Best.

April 30—Paeon, Matthews; Prayer and Cradle Song, Guilman; March of the Magi, Dubois; Prelude to "Lohengrin," Wagner; "Sunset Meditation," Richard Keys Biggs; Nuptial March, Guilman; Scherzoso, R. Huntington Woodman; "Evensong," Johnston; "Jubilate Amen," Kinder.

**FOUR-MANUAL BY HASKELL**

**Rebuilding and Enlarging Organ in  
Elizabeth (N. J.) Church.**

Westminster church at Elizabeth, N. J., is to have a large four-manual by Easter under its contract with the C. S. Haskell Company of Philadelphia, who are rebuilding the instrument constructed forty-nine years ago by Hook & Hastings. The specifications were drawn up by Thomas Wilson, organist of the church, and approved by many leading organists of the country, including Will C. Macfarlane, municipal organist of the city of Portland; Charles Whitney Coombs of St. Luke's church, New York; Scott Wheeler of the Church of the Holy Communion, New York; Ralph L. Baldwin of Hartford, Conn.; Professor John P. Marshall, of the Old First church, the Boston Symphony Orchestra and head of the department of music of Boston University, and others.

When completed the organ will have a detached console with all modern accessories. It will have ten stops on the great organ, thirteen on the swell, twelve on the choir, seven on the echo and ten on the pedal. Among the new stops will be an English diapason and a phlomelea; clarabella, vox celeste, aeoline, viol di gamba, unda maris, quintadena, tuba, muted viol, viol aetheria, viol celeste, fern flute, vox humana, space for chimes, and on the pedal lieblich gedeckt, flute, dulciana and tuba.

**Atlantic City Organist Active.**  
Nathan I. Reinhart of Atlantic City, N. J., is one of the most active organists in eastern New Jersey. He is the organist of the First Methodist Episcopal church, where there is a large, modern Cole instrument. Although only 21 years of age, Mr. Reinhart has exceptional ability and

has been playing the organ for a number of years. He has also given numerous recitals from time to time. Feb. 3 he gave the inaugural recital on the Möller organ in the Wesley church at Pleasantville, N. J., and on Sunday afternoon, March 5, gave a recital in the Beth Israel Temple to an audience which filled the auditorium. He is engaged for two important recitals next month in Trenton and vicinity.

At the spring reunion at the Scottish Rite Cathedral in Austin, Texas, Feb. 21 to 24, Bertram T. Wheatley, organist and musical director of the cathedral, played a number of selections. The music for the seventeenth degree was composed by Mr. Wheatley for use in the Austin cathedral.

Miss Achsah M. Wentz, who has been organist of the Ninth Presbyterian church of Philadelphia for the last year, has accepted an appointment as director at the Methodist church of Narberth, Pa., and will assume her new duties April 1. The Narberth church has a new Felgmaker organ.

Spohr's "Last Judgment" was given under Alfred E. Whitehead's direction at St. Peter's church in Sherbrooke, Quebec, March 16, and drew an excellent audience, which gave high praise to the organist-conductor.

Edward C. Hall, organist of the First Baptist church, Butte, Mont., has fully recovered from his recent illness, and has resumed his weekly vesper organ recitals. On Feb. 13 he played an entire program of his own compositions, which was as follows: "Sorrow," "Joy," Nocturne; Meditation on a Sacred Theme; "Marche Solennelle." March 19 he played the following: Funeral March, Tschalkowsky; "Gethsemane," Malling; Prayer, Lorei; Contemplation, Saint-Saens; Elegy, Guilman.

Charles H. Demorest, the Los Angeles organist and well-known in Chicago, his former home, contributes an interesting article to the Music Student on "Music: A Dollar's Worth for a Dime." He tells of the evolution and rise of the picture theater and of the high quality of the best performances on the organ now given those who attend the "movies."

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Their downtown office is in charge of their sales agent for the United States and Canada, James G. Geagan, 1168 Peoples Gas Building, Chicago.

**Courboin Receives a Purse.**

Charles M. Courboin, the Syracuse organist, was surprised on Sunday evening, Feb. 21, when he arrived at the First Baptist church to be called into the parlors and presented with a purse of \$205 from the societies and friends of the church, in honor of his wedding, which occurred the next day.

On Monday evening, March 6, Mr. Courboin appeared as soloist before the Central New York chapter, American Guild of Organists, in Westminster church, Utica. He played: Concerto in D minor, Op. 14, No. 7, Handel; Andante from First Sonata, Mailly; Allegretto in B minor, Guilman; Toccata and Fugue in D minor, Bach; Andante from Fourth Symphony, Widor; Scherzo Cantabile, Lefebure-Wely; Cantilene, Salome; "Abendlied," Schumann; Gavotte, Handel; March from "Tannhäuser," Wagner.

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## The Organ and Its Master

By VERNON CLAIR BENNETT

Paper read at Meeting of Alumni of Guilmont Organ School in New York

THE ORGAN: Probably the most tame, quiet and patient of objects to be mastered. Yet it is not without having its say, for if provoked by the newcomer, it will howl, roar and screech in a most wild and unmusical way. But to the master, who has devoted years to the most careful training and study of its innermost parts, having become thoroughly acquainted with and having taken over to himself the command, the organ responds to his every wish and fancy.

Is the organ a member of the orchestra, an orchestra itself, suggestive or imitative? This question brings forth many opinions from both musical and unmusical people, probably most of these being that it is an orchestra or imitative of the same.

To my mind an organ is an organ—the king of instruments, suggestive rather than imitative of the orchestra. A suggestion of resemblance is frequently more satisfactory in effect than a close imitation. The orchestra is a union of instruments of different timbre, with varying places in the scale, while the magnificent and sonorous qualities of the organ show a uniform timbre. The organ, with its compact style and successions of imposing chords, produces effects which no orchestra, powerful though it may be, can produce.

Berlioz said that an organ playing at the same time as an orchestra produced a "detestable effect." We may not all feel as strongly against it as did Berlioz, yet his opinion seems to carry some weight. On the other hand, Bach, Handel, Haydn, Mozart, Beethoven and Mendelssohn all wrote parts for the organ, or indicated that the organ should be used. I can see where the organ might be used by way of contrast, antiphonally with the orchestra, with wonderful effect. At any rate the organ as an instrument seems king.

A word as to mixtures—those ear-piercing, screeching things, of which it seems, we can never become master. Why not leave them out of our organs, especially those of moderate size? The fault lies, I believe, with the churches and the people connected with them, who are often ignorant and unqualified to assist in compiling specifications for a suitable organ. I know of churches, that, after receiving specifications without mixtures, returned them to the builders, demanding that they (the mixtures) be added, or that they take the place of other stops. Let me urge that all professional organists have a "say," if possible, in the making of specifications for new organs, and insist that the mixtures be left out, thus aiding in the movement for annihilating those unruly members, which I believe cannot be mastered otherwise.

ITS MASTER: Those who would

become master of the organ must, as stated above, spend years in studying the subject with the best of those who have become masters.

After one has undergone this training and has become a professional organist, there remains much to be done. By professional organist I mean one who makes his public playing one of the chief sources of his income. We are no longer under the thumb of the church warden, whose duty it was in 1809 to engage and dismiss organists, bellringers, beadles, janitors and other servants of the church. The professional organist has risen above the ordinary servants of the church, until now, next to the clergyman, his duties are to elevate and beautify the service which calls us to God's house.

And now comes the question of sacred and secular music. This brings to mind Henry Ward Beecher's saying: "All good music is sacred if it is heard sacredly, and all poor music is execrably unsacred." What, then, shall we use? Much of the music now in the church is poor and therefore unsacred, and much of the secular music is good, and therefore sacred. To clear up this muddle I would divide organ music into two distinct classes—the ecclesiastical and the concert.

Let us select for the service that which is dignified, reverential and in keeping with the character of the work in hand, manipulating the instrument so that the congregation shall not be attracted by the use of striking solo stops or brilliant playing. Let your playing be devoid of all sensational effects, which belong to the concert or public entertainment.

The organist must be masterful, broad-minded, devoted, have skill to control, daring to attempt and foresight to anticipate any situation. It is hardly fair to the congregation or to one's self to lock up the organ after services and not visit it again until the next week. Of course, we are forced to the tiresome work of teaching, and that over, we have little desire for organ work. But for the busy man a good plan is to make out programs of new organ music, if possible, for several weeks ahead, and set aside a certain amount of time during the week for practice of these pieces. This, with a determination, will at least keep one from deteriorating and at last losing one's place to some more ambitious person.

The one who has more time may use it in searching out the "beautiful effects," which are there, and to become thoroughly familiar with the beauties of the composition to be played, that he may present it well, both technically and artistically.

"Practice makes perfect." Don't

forget "accent," a much neglected essential. With the incoming of the tubular and electric actions the method of accent is changing. Accent on the organ must be interpreted by other means than the force of the finger-blow. While in the tracker action the ear did distinguish a small amount of accent, with the more modern actions we are left to depend on the feeling entirely. Without accent the playing would be without rhythm and lifeless, as rhythm is a recurrence of accents.

In conclusion let us use common sense in our playing, for "common sense makes uncommon people uncommonly useful." Let us all be thankful that we have not a Brattle organ to contend with. Let us not confine ourselves to our own little corner and pursue our art in the small range of present duties. Such a person would soon become a "has-was."

Keep in touch with the other branches of the art of music. Progress by hearing the best whenever the opportunity offers and with constant study and practice keep abreast of the times with each advancing year.

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#### Stringless Piano and Other Remarkable Devices Patented.

John C. Deagan, the Chicago manufacturer of organ chimes and other musical instruments, has been granted patents on four new devices. One device, the patent number of which is 1,173,782, is a percussion musical instrument, which consists of a sound-producing bar and elastic highly extensible and contractible cords threading the bar to support it and stretching to permit the bar to be tilted from its normal plane. A piano without strings is another instrument patented. The number is 1,173,783. It is described in the claims of the inventor as follows:

"A musical instrument including a row of adjacent resonating tubes, some of the tubes having end walls with exit openings for sound issuing from the tubes, the dimensions of the

openings measured longitudinally of the row of tubes being less than the dimensions of such openings measured transversely of the row of tubes. A musical instrument including a resonating tube having a sound inlet opening; a diaphragm therein extending from one side of the tube toward the other, there being an opening in said diaphragm; a collar carried by the diaphragm whose opening is aligned with said opening; a cap adjustable longitudinally of the collar toward and from the diaphragm, and a thin vibrant diaphragm carried by the cap and adapted to be pressed with varying pressure against the adjacent edge of the collar according to the adjustment of the cap."

A xylophone, patent No. 1,173,784, is another invention of Mr. Deagan. The fourth invention is a percussion instrument described as follows:

"A musical instrument including a plurality of sounding bars; resonating tubes each formed in sections that are relatively adjustable longitudinally thereof, and clamping means common to said tubes for holding them in relation to the bars and permitting adjustment of tube sections with respect to the bars, said clamping means being in the form of two clamping members having tube receiving recesses and clamping bolts passing transversely through the clamping members between adjacent recesses."

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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 without 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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*The Anthem*

CLASSIFICATION AND NOTES

By W. R. WAGHRNE, F. A. G. O.

At this time, when the organist is boosting his favorite American anthems, one is inclined to look around and see if there is really a distinctive American school of music. The mention of church music brings naturally into focus the English cathedral composers of the Victorian age, wherein the names of such men as Atwood, Wesley, Goss, Elvey, Stainer, Sullivan, Martin and others loom up large. There is also the early cathedral school as represented in Dr. Boyce's collection, supplemented by the works of the compiler and his master, Dr. Maurice Greene. These compositions, molded after the style of Palestrina—a few of whose works may also be heard occasionally—are, as is to be expected, simple and severe, but with a beauty all their own when heard unaccompanied in the large, dim cathedrals. Taken out of their proper place and sung in what some one has dubbed "our parlor churches," referring evidently to carpeted and upholstered edifices, they are a flat failure.

Signposts in these old works pointing to the newer school developed by the Victorian composers may be noticed in such works as Blow's "I Beheld, and Lo!" and Crotch's "O Come Hither." Indeed, the latter composer may be studied profitably for the best in both schools. Compare his anthems with his oratorio "Palestine."

The German contrapuntal school must also be taken into account in these remarks. Bach was essentially a church composer, and although his vocal works are not especially good studies in choral writing—Bach's technique in composition being formed and founded upon the contrapuntal organ school—still, the great number of compositions he wrote suitable for performance in church; his Passions, cantatas and motets, not to mention his gigantic Mass in B minor, place him in the front rank as a composer for the church. Bach's music is in a class by itself, as it needs a highly-trained choir even to attempt its performance. There are a few isolated motets about this same period which might be classed in this school, such as "I Wrestle and

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Bach's great rival, Handel, is also in a class by himself. Unlike the father of organ playing, however, his music is very singable and strongly harmonic. Indeed, his counterpoint seems to be based upon harmony, and one seldom loses the sense of tonality, which in a great measure accounts for Handel's popularity. His choruses and anthems—the latter of which are really short cantatas—seem to be reserved for festival occasions.

There still remains the German-Italian operatic school of Mozart, whose motets are so enjoyable even if—like Rossini's "Stabat Mater"—they savor more of the opera and concert hall than the church; then Gounod with his sentimentally sacred songs and his much abused and loved "Redemption," his "Mors et Vita" and masses. Mendelssohn also, although much of his sacred choral work bears the unmistakable stamp of Handel more modernly dramatized.

Finally we have the music of the Eastern church. Within the last few years the church compositions of the Russian composers have come prominently before the public. Dignified, and showing a thorough appreciation and understanding of the possibilities of the vocal organ, they stand as magnificent examples of the purest choral music.

(To be continued.)

**Organ Actually Built Far North.**

Grande Prairie City, Alberta, Feb. 14, Editor of The Diapason, Chicago, Ill. Dear Sir: Referring to your remarks in the January number and the letter called forth I might say that I fear I did not make my meaning as clear as I should have done. I was rather claiming that my instrument was the most northerly one built in its present location. There may be, as Mr. Stuart says, one in the Klondike, but it was built down East and shipped Northwest, whereas mine is being built right here on the spot, of white pine and red cedar and other native woods, even to the pipes (other than metal) and pneumatic action. C. SPENCER.

**Services by Frederic Rogers.**

Dr. Frederic Rogers of the First Presbyterian church of Hutchinson, Kan., gave his fifth and sixth vesper services Feb. 20 and March 19. The former was devoted to American composers and the latter to German composers. On April 9, which will be the seventh vesper service, "The Message from the Cross" by Will C. Macfarlane will be rendered. In his American program the organ selections were: "Andante Religioso," Clifford Demarest; Allegro (Op. 39, No. 4), E. R. Kroeger; "Cantique d'Amour," S. Tudor Strang; "A Night Song," A. Walter Kramer; "Minuetto," Harry Rowe Shelley.

**The Youngest Organist?**

Donald J. Grout, son of Dr. and Mrs. J. J. Grout of Skaneateles, N. Y., recently was appointed organist of the Methodist church in that place. He is 13 years old and a pupil of Joseph B. Tallmadge, A. A. G. O. The young musician played his first service Sunday, March 5, and gave entire satisfaction.

**Pupils Receive Appointments.**

Several students of the Guilman Organ School, New York, have been successful in receiving appointments as organists and choirmasters, to take effect May 1. Willard Irving Nevins, the assistant to Dr. Carl at the Old First church, goes to the First Congregational church, East Orange, N. J., where a new quartet has been engaged; George M. Vail, Jr., to Grace Presbyterian church, Brooklyn, as organist and director of the choir; Grace Leeds Darnell to the Market Street M. E. church, Paterson, N. J.,

where a large children's choir will be organized; May L. Yetman to St. Paul's M. E. church, Tottenville, Staten Island, as organist and director; Howard A. Cottingham to the West Side Avenue M. E. church, Jersey City, and Alma Armann to Westminster Presbyterian church, Brooklyn. Joseph Butler Tallmadge has appeared in concert during the last month with Ernest Schelling and Reinald Werrenrath at the Armory in Auburn, N. Y., receiving high praise from the press.

**New Feature in "Movies."**

Since the installation of the large three-manual Austin organ in the Stanley theater at Philadelphia, the management has adopted the plan of having an organ number played twice a day, independent of the pictures. The same selection is used for three days in succession, the change of selection synchronizing with the change of picture program. The name and composer of the selection are flashed on the screen and the spot light is thrown on the console and performer. Among the numbers played during January and February by Rollo Maitland and Richard Bach, organists of the Stanley, are the following: Largo, Handel; Overture, "William Tell," Rossini; "The Rosary," Nevin; American Fantasy, Victor Herbert; Meditation from "Thais," Massenet; Coronation March, Meyerbeer; "Liebestraum," Liszt; "Finlandia," Sibelius; "Marche Slav," Tschai-kowsky; Quartet from "Rigoletto," Verdi; Scotch Fantasia, Macfarlane; Nocturne, Op. 9, No. 2, Chopin; Overture, "Midsummer Night's Dream," Mendelssohn.

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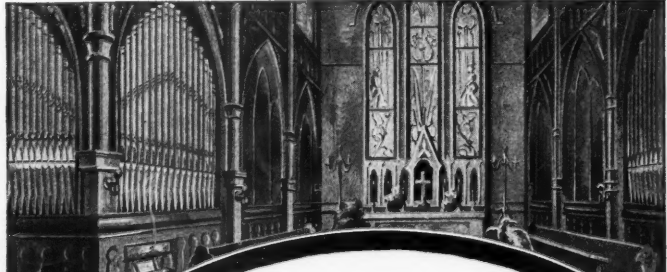
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