

THE DIAPASON

DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, JUNE 1, 1916.

Number Seven

JOHN HYATT BREWER HONORED BY CHURCH

SERVICE MARKS HIS JUBILEE

Thirty-fifth Anniversary of Noted Organist at Lafayette Avenue Presbyterian, Brooklyn—Dinner and Gifts.

A unique anniversary service was observed May 21 at the Lafayette Avenue Presbyterian church in Brooklyn, when John Hyatt Brewer and Miss Elizabeth Tudor received special recognition, the former having completed his thirty-fifth year as organist and the latter her tenth year as soprano soloist in the church.

A large congregation was present, many members of which could look back to the days when Mr. Brewer first assumed his duties as organist. The Rev. Dr. David Gregg, president of Western Theological Seminary, Pittsburgh, one time pastor of the Lafayette Avenue church, delivered an address, and members of the vested choir joined in presenting a musical program. The music included two compositions by Mr. Brewer, an expressive "Meditation" for the offertory; Guilman's Adagio from the Fifth Symphony; "How Lovely Are Thy Dwellings," an excerpt from Brahms' "Requiem," and a Dudley Buck "Te Deum." The principal composition by Mr. Brewer was the anthem, "O God, the Rock of Ages," written for the fiftieth anniversary of the church, in 1907, a stately piece of musical writing, with alto solo, quartet and chorus. The bass solo, "Zion Returning," was finely sung.

Miss Tudor sang "With Verdure Clad," from Haydn's "Creation." Miss Jordan, contralto, was heard in Max Spicker's "In Thee, O Lord, Do I Put My Trust," and the tenor solo, "My Voice Shalt Thou Hear Betimes, O Lord," from Dudley Buck's "Triumph of David," was given with superb declamation.

The Rev. Dr. Gregg's address was a strong appreciation of the life work of Mr. Brewer at the church. Dr. William Jarvie, formerly a president of the Apollo Club, of which Mr. Brewer is conductor, was at the service, coming from Montclair, N. J., where he has resided for years.

On Saturday night the choir of the church surprised Mr. Brewer with a gift of gold for an easy chair for his "den." The presentation was made by the Rev. Dr. Albertson. There was music and there were refreshments, two cakes with thirty-five candles being conspicuous.

Monday evening a dinner was tendered to Mr. and Mrs. Brewer at the Apollo club. There were present nearly 150 of the representative men and women of the church, and as a token of what the gathering meant there was presented to Mr. Brewer a substantial remembrance of it all—a box heaped with layers of gold eagles—while for Mrs. Brewer there was a richly-chased jewel case.

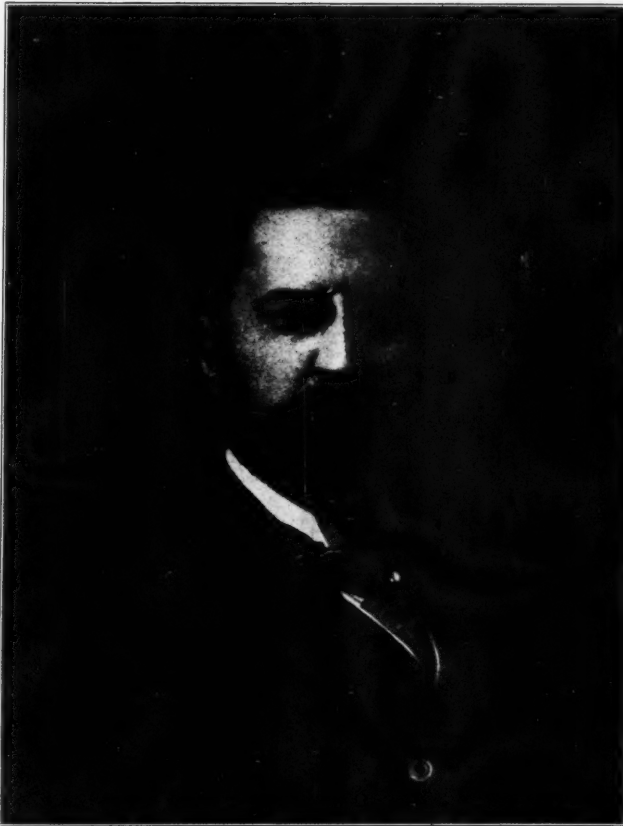
The touch of music was given to the dinner by the presence of the church quartet, Miss Elizabeth Tudor, soprano; Miss Mary Jordan, contralto; William H. Gleim, tenor, and Jackson C. Kinscy, bass, with William Armour Thayer as accompanist. Each was heard in a solo, between the speeches of the evening, and then, as a conclusion, they gave the quartet arrangement of the sextet from "Lucia."

MARK ANDREWS AS A GUEST.

Will Be Recitalist Before American Organ Players' Club.

The twenty-sixth annual meeting of the American Organ Players' Club will be held on Tuesday, June 13, at Estey Hall, Philadelphia. An elaborate and novel entertainment is provided, being classed on the program as "Anti-Serious." Mark Andrews of New York will be the guest recitalist.

JOHN HYATT BREWER



MOLLER WORK IN HOME CITY

Three-Manual for Theater, Opened by Lemare, Is His 25th in Town.

M. P. Möller has just installed his twenty-fifth organ in his home city, Hagerstown, Md. It is a three-manual with echo and stands in the Academy of Music. Edwin H. Lemare gave the dedicatory concert on it April 28.

The specification of the organ is:

GREAT ORGAN.

Open Diapason, 8 ft.
Concert Flute, 8 ft.
Cello, 8 ft.
Flute d'Amour, 4 ft.
Octave, 4 ft.
Tuba, 8 ft.
Snare Drum.

SWELL ORGAN.

Bourdon, 16 ft.
Viol Diapason, 8 ft.
Stopped Diapason, 8 ft.
Violin, 8 ft.
Viol Celeste, 8 ft.
Flute Harmonique, 4 ft.
Piccolo, 2 ft.
Oboe Horn, 8 ft.
Tremolo.

CHOIR ORGAN.

Flute, 4 ft.
Viola, 8 ft.
Gross Flöte, 8 ft.
Concert Flute, 8 ft.
Viol d'Amour, 8 ft.
Clarinet, 8 ft.
Flute d'Amour, 4 ft.
Orchestra Bells.
Tremolo.

ECHO ORGAN.

Echo Flute, 8 ft.
Echo Salicional, 8 ft.
Celeste, 8 ft.
Vox Humana, 8 ft.
Chimes.
Tremolo.

PEDAL ORGAN.

Double Bass, 16 ft.
Bourdon, 16 ft.
Octave Bass, 8 ft.
Flute Bass, 8 ft.
Bass Drum.

The arrangement and size of the Academy necessitated the use of every inventive genius on the part of the builders, to the end that perfect blending of tones might be secured. Those who heard the recital by Mr. Lemare were loud in their praises of the finished instrument and manifestations of pleasure and surprise could be heard on every hand. Tones came from every part of the great playhouse, and when the full pedal was used the house fairly trembled from the tremendous volume.

BRILLIANT RECITAL BY HYDE

Masterly Interpretations by Chicago Organist at St. Paul's.

On Thursday evening, May 18, Herbert E. Hyde, organist and choirmaster of St. Peter's Episcopal church, gave one of the most brilliant, if not the most brilliant organ recital of a series given in St. Paul's Episcopal church this season. Mr. Hyde is an artist beyond dispute and his organ playing was such that one forgot that the program was a trifle heavy, and a trifle long, and remembered only his perfect technic and masterly interpretation of the numbers he had chosen to set forth.

One of the strongest numbers of the evening was Wesley's Choral Song and Fugue. A piano piece entitled "Menuet a l'Antico," by Seeboeck, offered the artist opportunity to demonstrate his versatility.

St. Paul's choir, under the direction of John Allen Richardson, assisted most ably. The program was: Prælude (Sonata No. 14), Rheinberger; Reverie, Bonnet; Andantino, Chauvet; Chromatic Fantasie, Thiele; Cradle Song, Grieg; "Our Native Land" (dedicated to St. Paul's choir), William Lester; "O Saviour, Make Me Know Thee," Hugo Goodwin; Menuet a l'Antico," Seeboeck-Hyde; "Le Bonheur (MS.), Hyde; Choral Song and Fugue, Wesley; "Vision," Rheinberger; Sonata No. 1, Borowski.

Opens New Norfolk Organ.

J. J. Miller, A. G. O., gave the inaugural recital on the new Austin organ in the restored edifice of Christ church at Norfolk, Va., May 16. The scheme of stops of this four-manual divided instrument is reserved for the July issue of The Diapason. Mr. Miller played as follows: Sonata 5, Guilman; Prelude in C sharp minor, Rachmaninoff; Variations on an Original Theme, Hesse; "Evening Bells and Cradle Song," Macfarlane; "Walter's Prize Song," Wagner; "Fire Magic," Wagner; "Wedding Feast," Stone; "Kammenoi Ostrow," Rubinstein; Festival Toccata, Fletcher.

HORATIO PARKER PUT FIRST IN POPULARITY

LAURELS IN ANTHEM LISTS.

Foote, Spicker, Shelley, Buck and Chadwick Come Next—Lists of Anthems by American Composers Analyzed.

BY HAROLD VINCENT MILLIGAN.

If there are any laurels to be awarded in connection with The Diapason's recent symposium on American anthems, those same laurels must be placed upon the modest brow of Professor Horatio Parker of New Haven, Conn., for it is evident from this exchange of ideas and experiences that he occupies at the present time a larger place in the musical repertoire of the church than any other American composer either of the past or the present. We have analyzed from several different angles the answers received, but the result is always the same—Parker! First, his anthem, "The Lord Is My Light," was mentioned more often than any other composition, indicating that it is at the present time the most popular and highly-thought-of American anthem; second, more of his works were mentioned than of any other composer; third, his name was mentioned more often than that of any other composer.

There were 108 anthems mentioned by the various organists who responded to the suggestion of the editor of The Diapason, and the consensus of opinion would seem to indicate that the following anthems are held in highest esteem:

"The Lord Is My Light," Parker, mentioned eleven times.
"Still, Still With Thee," Foote, mentioned ten times.
"Fear Not Ye," Spicker, mentioned nine times.
"Hark, Hark My Soul," Shelley, mentioned eight times.
"Te Deum in E flat, Buck, mentioned eight times.
"God, To Whom We Look Up Blindly," Chadwick, mentioned six times.
"Art Thou Weary?" Chadwick, mentioned six times.

It is doubtful if a greater number of replies from organists would alter this result to any marked degree; it would probably only serve to increase the lead of these anthems, as the great majority of the other names mentioned appeared only once. The following, however, are apparently of great popularity:

"Tarry With Me, O My Saviour," Baldwin, mentioned five times.
"A Song in the Night," Woodman, mentioned four times.
"The King of Love," Shelley, mentioned four times.
"In Heavenly Love Abiding," Parker, mentioned four times.
"Saviour When Night," Shelley, mentioned three times.
"Now Sinks the Sun," Parker, mentioned three times.
"Te Deum in E flat, Hadley, mentioned three times.
"Recessional," Clough-Leigher, mentioned three times.
"Hide Me Under the Shadow," Andrews, mentioned three times.
"I Sought the Lord," Stevenson, mentioned three times.
"Behold, Ye Despisers," Parker, mentioned three times.
"Twilight Shadows," Wood, mentioned three times.
"Te Deum, B minor, Buck, mentioned two times.
"Angel of the Lord," Andrews, mentioned two times.
"I Sought the Lord," Neidlinger, mentioned two times.
"The Lord Is King," Stevenson, mentioned two times.
"Thine, O Lord," Macfarlane, mentioned two times.
"The Desert Shall Rejoice," Whiting, mentioned two times.
"Behold, the Master," Stevenson, mentioned two times.
"Te Deum in E, Parker, mentioned two times.
"Rock of Ages," Buck, mentioned two times.
"Give Ear, O Shepherd," Whiting, mentioned two times.

Horatio Parker was represented by ten anthems, being mentioned altogether twenty-eight times; his works selected by admiring organists are: "The Lord Is My Light," "Now Sinks the Sun," "In Heavenly Love Abiding," "Behold Ye Despisers," "Te Deum in E, Magnificat in E," "Far from the World," "I Will Set His Dominion," "Still, Still with Thee"

(?) and Jubilate in E.
After Parker the most highly esteemed composer would appear to be George W. Chadwick, nine of whose anthems were selected to be among the best six: "God to Whom We Look Up Blindly," "Art Thou Weary," "Lord of All Power," "Sun of My Soul," "A Child Is Born," "Hark, Hark My Soul" (?), "O Thou that Harest Prayer," "Shout Ye" and "Thou that Sendest."

Five of Dudley Buck's anthems seem to have survived the test of time, being mentioned by fourteen organists: Te Deum in E flat, Te Deum in B minor, "Rock of Ages," Te Deum in C and "He Shall Come Down Like Rain."

Although Harry Rowe Shelley contributed only four anthems to the symposium, these four were mentioned more often (sixteen times) than the five of Dudley Buck. They were: "Hark, Hark My Soul," "Saviour When Night Involves the Skies," "The King of Love" and "For All Thy Saints."

The next in point of popularity is Arthur Foote, with three anthems, mentioned twelve times, one of these, "Still, Still, With Thee," being the second most popular in the entire list. The others are: "Arise, Shine" and "God Is My Refuge."

Huntington Woodman and Frederick Stevenson are each credited with four of the "six best" anthems:

Woodman—"A Song in the Night," "While It Was Yet Dark," "Souls of the Righteous," "Blow Ye."

Stevenson—"I Sought the Lord," "Behold the Master," "When Jesus Was Born," "Hear, O My Lord."

Composers represented by three anthems:

Philip James—Te Deum, "Day Is Gently Sinking," "As Now the Sun's Declining Rays."

David Wood—"Twilight Shadows," "There Shall Be No More Night," "Morning Stars."

Whitney Coombs—"O Lord, Thou Art Great," "And God Shall Wipe Away All Tears," "At the Rising of the Sun."

Mrs. H. H. A. Beach—"Thou Knowest Lord," "Benedictus," "Peace on Earth."

Mark Andrews—"Hide Me Under the Shadow," "Angel of the Lord," "Brightness of the Immortal Father's Face."

Arthur Whiting—"The Desert Shall Rejoice," "Give Ear, O Shepherd," "Magnificat in A."

Henry Hadley—Te Deum in E flat, "The Lord Is My Strength," "And Ye Shall Serve."

Max Spicker, whose "Fear Not Ye, O Israel," occupies third place, has only one other anthem mentioned, and that but once—"O Lord, What Is Man?" What has become of the once popular P. A. Schnecker? Twenty years ago his name appeared on hundreds of church calendars throughout the length and breadth of the land every Sunday; now only one of his many anthems is proposed as among the best, and that is mentioned but once—his "Recessional."

The works of his contemporary, Dudley Buck, seem to have worn better. None of the other great names of that period seem to have survived at all.

There would appear to be a "New England school" in American music, represented by Parker, Chadwick, Foote and Whiting, perhaps analogous to the New England group in American literature—Emerson, Longfellow, Whittier, etc. Aside from that group, the composers most highly valued are residents of New York City.

All tastes and conditions are represented in a symposium of this kind, which does not aim to be conclusive or definitive, but merely to be an exchange of ideas and experience, and, as such, to be of value as well as of interest.

Rich Offerings by Mr. Buhrman.

At the Scotch Presbyterian church, New York, during the season that has just closed the following choral works were given complete at the Sunday afternoon musical services: "The Eighteenth Psalm," by S. N. Penfield, the first organist of the present Scotch church; "The Coming of the King," by Dudley Buck; "The Prodigal Son," by Sullivan; "Rebekah," by Barnby, and on Good Friday, "Olivet to Calvary," by Maunder. The newly-organized chorus choir participated with the solo quartet in the rendering of several of these works. In addition to the cantatas and oratorios there were given twelve organ recitals by the choirmaster, T. Scott Buhrman, which included seventy-four organ compositions, several in the larger forms and sixteen arrangements. Seven compositions of Guilman were used, five of Bach and five of Wagner, besides several manuscript organ compositions by Mr. Buhrman.

Opens Reuben Midmer & Son Organ.

A two-manual organ built by Reuben Midmer & Son of Brooklyn for the Methodist church of Somerton, Pa., was opened with a recital by William C. Young of Philadelphia May 4. Mr. Young displayed the beauties of the instrument with these selections: Triumphal March, Dudley Buck; "Chant Seraphique," Fry-singer; Toccata in F (from Fifth Symphony), Widor; Minuet in G, Beethoven; Mountain Idyl, Schminke; "Will o' the Wisp," Nevin; "Cantique D'Amour," Strang; Canzonetta in G. (arranged by W. C. Young), Hol-laender; "O Sanctissima," Lux.

Professor H. B. Roney, the organist and head of the choir training department of the Chicago Musical College, has been appointed musical director of the great three-day pageant and centennial celebration of Indiana's admission to statehood, to be given during the first week in October at Springbrook Park, South Bend, Ind., under the direction of the South Bend Chamber of Commerce. Mr. Roney will have more than 1,000 singers under his direction upon the "stage." A chorus of 5,000

school children and a number of choirs and singing societies will be used for the climax of the celebration, which is a reproduction of the history of the state for the last 200 years. The singers will be directed by telephone and electric megaphones from an elevated central point.

HALL COMPANY CONTRACTS

Building Organs for St. Paul, Columbus and Washington.

During May the Hall Organ Company has received the following new contracts:

Christ Episcopal church, St. Paul, Minn., three-manual electric.

Indianola Presbyterian church, Columbus, Ohio, three-manual electric.

Dunbar High School, Washington, D. C., two-manual electric.

St. Dominic's Catholic church, Northfield, Minn., two-manual electric.

Christ Episcopal church, Waterloo, Iowa, two-manual electric.

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NOVEL SMALL ORGAN NAMED "CHOROPHONE"

NEW PRODUCT OF AUSTIN CO.

Instrument With Up-to-Date Electric Action and Every Modern Device at Low Price Expected to Overcome Limitations.

"The Chorophone" is the name of the newest output of the Austin Company.

A large demand exists for a small pipe organ, for there are numbers of small and medium-sized churches, Sunday-school rooms, choir rooms, Masonic lodges, private houses, etc., where the small pipe organ is the one instrument suitable. Often, too, in larger churches, funds or organ space may be strictly limited and the smaller organ does duty for a larger one.

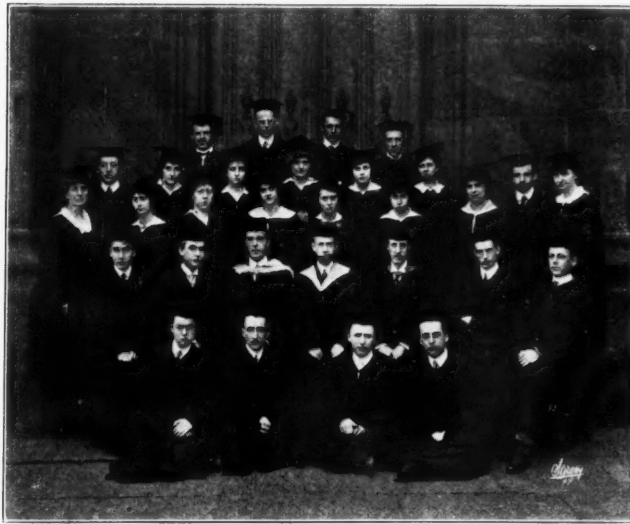
In building organs there are "fixed costs," which amount to a larger percentage of the whole cost the smaller the instrument becomes. For instance, the action costs practically the same, whether there may be six stops or ten; also the console, and there may be little difference in cost of casing, blower, installation, etc. This is a distinct handicap on the small organ. Musicians are familiar with the limitations of the organ where cost is strictly limited. If a sufficient quantity is supplied, quality suffers, and if quality is strictly maintained, serious limitations in flexibility and tone coloring result, owing to the limited number of stops. An announcement by the Austin Company says:

"Practically all organists and lovers of good organ tone and music will agree that quality is essential, even in the smallest sizes of organs, for excellence in voicing, best materials and durability do actually pay, for the extra first cost. Yet when it comes to the offer of, say, six speaking stops against eight or ten, how many times does quality win out?"

"As a matter of fact, the real quality builders have done little business in small organs, for they cannot lower their standard of high grade work, which would mean an injury to their reputation, and consequently in maintaining the best they have been unable to offer enough to satisfy the purchaser of a small organ. The purchaser, therefore, with less than \$2,000 to spend have had to choose between a high grade organ limited in tonal resources, or in other words, few available stops, and the lower grade organ in which more stops are readily supplied for the same funds expended.

"Now is it not quite possible that a different system is necessary in an organ of this size and cost? We do not want materials, workmanship or voicing to suffer. A limited number of pipes are, therefore, available. But if a very much more flexible and comprehensive system could be designed whereby we could get much better

GRADUATING CLASS, 1916, GUILMANT ORGAN SCHOOL.



results from the pipes available, would it not be a distinct advantage?"

The Austin Company, whose reputation for excellent work is second to none, claims to have solved the problem in the "Chorophone." The "Chorophone" is the name given by them to this, their "ideal small organ," of two manuals and pedal. The instrument has the most up-to-date electric action, with electric blowing apparatus, adjustable combination pistons, thirty-two-note radiating and concave pedals, etc. In short, everything about the "Chorophone" is on the same high plane as their largest instruments.

ORGANISTS WIN DIPLOMAS.

Fifteenth Annual Commencement of the Guilmant School Held.

The fifteenth annual commencement exercises of the Guilmant Organ School were held under Dr. William C. Carl's direction on Thursday evening, May 25, at the First Presbyterian church of New York. A portrait of the class of 1916, taken on the day before the members received their diplomas, appears on this page. Details of the commencement will appear in the next issue of The Diapason.

WRITING INDIAN OPERETTA

J. R. Gillette Will Do Interesting Composing During Summer.

James R. Gillette, the Macon organist, has had many and varied activities during the past month. May 15 he appeared in a joint recital with Marguerite Dunlap, contralto, at Wesleyan college, playing the Fourth Mendelssohn Sonata; Largo, by Handel-Whitney; "In Springtime," by Ralph

Kinder; Suite in F, by Corelli-Noble, and the Adagietto and "Farandole" from Bizet's "L'Arlesienne" Suite, May 29 the college chorus gave Gaul's "Holy City," under Mr. Gillette's direction, the organ being effectively played by a graduate student of his, Ethleen Pafford. At the commencement exercises May 30 his selections were: Cantabile by Cesar Franck and the Adagio and Scherzo from Guilman's Fifth Sonata.

Mr. and Mrs. Gillette left Macon May 31 for a three months' vacation in New York state, their former home. Mr. Gillette is working, in conjunction with Kate Fort Coddington, on an Indian operetta based on the legend of the Georgia Nacoochee Indians. He will divide his vacation between practice and composition, preparing a series of five historical recitals to be given at Wesleyan during the fall term. These recitals will trace the development of organ literature from the earliest period to the present.

PLAYS NEW KIMBALL ORGAN

Lily Wadhams Moline Heard in Recital at Oak Park Church.

Lily Wadhams Moline, the Chicago organist and composer, is putting to good use a large new organ just completed by the W. W. Kimball Company in the First Church of Christ, Scientist, of Oak Park, of which she is the organist. Preceding a lecture by Bicknell Young May 22 she gave the following program: Concert Overture in C minor, Hollins; Allegretto, Lily Wadhams Moline; Midsummer Caprice, Johnston; Fanfare, Lemmens; "Panawagen" (serenade) from the Suite, "Impressions of the Philippines," Lily W. Moline; "Evening Bells and Cradle Song," Macfarlane; Etude de Concert, Shelley.

T. TERTIUS NOBLE AT NEW CASAVANT ORGAN

OPENING AT WINDSOR, ONT.

Thirty-eight Stops in This Three-Manual Instrument—Case Made by Hand Is Artistic Feature of the Organ.

T. Tertius Noble, F. R. G. O., A. R. C. M., organist of St. Thomas' church in New York City, played at Windsor, Ont., May 3, dedicating a three-manual organ built by Casavant Brothers for St. Andrew's Presbyterian church. This organ is pronounced a great success and its appearance is as artistic as its tone. There are three manuals, thirty-eight speaking stops and about 2,500 pipes. The organ case—a wonderful work of art—entirely hand carved, was built in Windsor by George C. Haugh. The specification of the organ:

- GREAT ORGAN (Ten Stops).
- Double Open Diapason, 16 ft.
- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Salicional, 8 ft.
- Hohl Flöte, 8 ft.
- Octave, 4 ft.
- Harmonic Flute, 4 ft.
- Fifteenth, 2 ft.
- Mixture, 3 rks.
- Trumpet, 8 ft.
- SWELL ORGAN (Fourteen Stops.)
- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Aeoline, 8 ft.
- Viola di Gamba, 8 ft.
- Voix Celeste, 8 ft.
- Flauto Traverso, 4 ft.
- Gemshorn, 4 ft.
- Flautino, 2 ft.
- Dolce Cornet, 3 rks.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.
- Chimes.
- Tremulant.

CHOIR ORGAN (Seven Stops).

- Geigen Principal, 8 ft.
- Melodia, 8 ft.
- Dulciana, 8 ft.
- Viole d'Orchestre, 8 ft.
- Flauto Dolce, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Tremulant.

PEDAL ORGAN (Seven Stops).

- Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Gedeckt, 16 ft.
- Bass Flute, 8 ft.
- Stopped Diapason, 8 ft.
- Violoncello, 8 ft.
- Trombone, 16 ft.

Mr. Noble played the following program:

Overture, "Athalia," Handel; Air and Variations from Symphony in D, Haydn; Elegy and Solemn Prelude, Noble; Toccata and Fugue in D minor, Bach; Prelude, Gliere; "Une Larme," Moussorgsky; "Silhouette," Rebikow; Minuet and Trio, Kalkin; "Vision," Rheinberger; Grand Choeur in D, Guilmant.

Youthful Organist in Recital.

Master Carlton Joiner gave the following program at a recital in St. Paul's Episcopal church, Owego, N. Y., May 18: Short Prelude and Fugue in G minor, Bach; "The Fragrance of a Rose," Bliss; Offertory in A flat, Read; "Pilgrims' Chorus," Wagner; "Will o' the Wisp," Nevin; Fanfare, Lemmens. Master Joiner, who is 15 years old, is assistant organist of St. Paul's church and is a pupil of Miss Jane K. Dutcher.

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George H. Fairclough, St. Paul.—The fine new Skinner organ in the large House of Hope Presbyterian church, which has been the object of admiration for organists of the Twin Cities, was played by Mr. Fairclough May 4. His program was: Sonata in C minor, Op. 50 (first movement)—Allegro maestoso e con fuoco; Guilmant: Vespéral, "Soir dans la plaine," d'Evry; "Will of the Wisp," Gordon Balch Nevin; Fantasia in E minor ("The Storm"), Lemmens; Prelude and Fugue in A minor, Bach; Romance, Debussy; "Spring Song," Will C. Macfarlane; "Waldweben" from "Siegfried"; Wagner: Fantasia on "Lead, Kindly Light" (introduction, theme, four variations, finale fuzato), G. H. Fairclough; "Sunset," Lemare; Overture to "William Tell," Rossini.

Frederick C. Mayer, West Point, N. Y.—The West Point organist devoted his twenty-sixth recital on the Müller organ in the United States Military Academy on May 14 to a commemoration of the Shakespeare tercentenary and his selections were: Triumphant March and Graceful Dance (composed for "King Henry VIII"), Arthur Hadow; "Ave Maria" from "Othello," and Excerpt from "Falstaff," Verdi; Song, composed by Henry VIII; Coronation March (composed for "King Henry VIII"), Edward German; "Nocturno" and Wedding March ("Midsummer Night's Dream"), Mendelssohn.

Wilhelm Middelschulte, Chicago.—In his recital given before the faculty and student body of Concordia Teachers' College, River Forest, Ill., on May 10, Mr. Middelschulte played: Fantasia in G minor, Bach; Largo from "Musikalisches Opfer," Bach; Passacaglia in G minor, Bach; Concerto, No. 4, Handel; "Allegro in first part" by W. Middelschulte; Sonata, Banchieri; "Noel," d'Aquin; Andante, Mozart; Perpetuum Mobile, for pedals, Middelschulte; Fantasia and Fugue, Liszt; Theme, Variations and Finale, Three.

Edwin Arthur Kraft, Cleveland.—At his recital in Trinity Cathedral May 16, Mr. Kraft played the following program: "Glorious" Gottfried H. Federlein; "To the Evening Star," from "Tannhäuser," Wagner; Minuet, Beethoven; Spring Song, Alfred Hollins; Festival Prelude on "Ein Feste Burg," William Faulkes; Overture to "Tannhäuser," Wagner; Fire Magic from "Die Walküre," Wagner; Fugue in G minor (requested), Bach; "Chanson Passionée," James P. Dunn; Introduction to the Third Act, "Die Meistersinger," Wagner; Andante Cantabile, Gaston M. Dethier; "Ride of the Valkyries," Wagner.

Mr. Kraft gave a recital April 25 at the First Methodist church of Champaign, Ill., at which he played: Caprice of Concert, J. Stuart Archer; Meditation, Edward J. Sturges; "In Springtime," Ralph Kinder; "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "Under the Harbor," Thome; "Chanson Passionée," James P. Dunn; "Echo Bells," Brewer; "Peer Gynt Suite," Grieg; "Liebestod," from "Tristan and Isolde," Wagner; "Resurrection Morn," Edward F. Johnston; Caprice, "The Brook," Gaston M. Dethier; Scotch Fantasia, Will C. Macfarlane.

Jane Katherine Dutcher, Owego, N. Y.—The service lists for the last month at the First Presbyterian Union church include the following organ numbers by Miss Dutcher: "In Springtime," Hollins; "Spring Song," Hollins; "Grand Chorus," Hollins; "Spring," Mendelssohn; Berceuse, Godard; "Spring Song," Jores; "Jubilee Overture," Weber; Sonata in E minor, Rogers; "Evening Song," Birstow; Toccata, Crawford; "Songs of Our Mothers," Dutcher. At the close of the vesper service, the Sunday Miss Dutcher gives a short recital.

Henry Ward Pearson.—Mr. Pearson, director of the School of Music at Sullins College, Bristol, Va., played a Vesper recital at Hood College, Frederick, Md., on April 9. His program follows: Solemn Prelude from the "Gloria Domini," Noble; "Evensong," Martin; Sonata in E minor, James H. Rogers; "Vision," Rudolf Bibl; "A Deserted Farm" and "To a Wild Rose," Edward MacDowell; Introduction to the Third Act of "Tannhäuser," Wagner-Dubois; Processional March, James H. Rogers.

Miss Carrie Amelia Hyatt, Indianapolis.—The following short program was given in the Second Church of Christ, Scientist, at Indianapolis May 21 by Miss Hyatt: Concert Overture in E, Faulkes; "Moonlight," Kinder; Scherzo Symphonic, Frynsinger; Rondino, Beethoven-Kreisler; "Marche Russe," Schminke; "The Old Refrain," Viennese Folk Song.

Eric De Lamarter, Chicago.—At the Fourth Presbyterian church April 27, Mr. De Lamarter gave this program: Chorale Prelude on a theme from a Palerstrina motette), Leo Sowerby; Largo, Handel; Arioso, Rogers; Fugue in G minor, Bach; Allegretto, Lily Wadhams Molline; Prelude and Fugue (on the letters B-A-C-H), Liszt; Arcadian Idyl, Lemare.

Joseph Clair Beebe, New Britain, Conn.—Mr. Beebe gave a series of Sunday afternoon recitals in May at the South church on the large four-manual organ. His programs were: May 7—Pontifical March, Lemmens; Serenade, Schubert; "Night," Worth; Prelude ("Meistersinger," Act 3), Wagner; First Sonata da Camera, Peace; "In the Morning" ("Peer Gynt"), Grieg;

"Death of Ase" ("Peer Gynt"), Grieg; "Piece Symphonique," Grieg. May 14—March ("Leonora Symphony"), Raff; Cantilene, Wolstenholme; Prayer, Massenet; "Jerusalem Coelestis" (ms), Gounod-Allen; Sonata in the Style of Handel, W. Scholme; Etude, Op. 25, No. 7 (ms), Chopin-Beebe; Overture to "Der Freischütz," Weber.

May 21—Russian March, Schminke; Andante (Clock Fantasia), Mozart; Canon (B minor), Schumann; Suite (F major), Corelli; Woodland Murmurs ("Siegfried"), Wagner; Meditation (ms), Gabel-Allen; Finale ("New World" Symphony), Dvorak.

May 28—Triumphal March, Wachs; "Legend," Federlein; "Liebestraum," Liszt; Lohengrin's Song ("Lohengrin"), Wagner; "A Siegfried Idyl," Wagner; Andante Religioso, Parker; Overture to "Oberon," Weber.

Ralph Brigham, New York City.—Mr. Brigham, organist of the Strand Theater, gave a concert at the Congregational church of Patchogue, L. I., May 8 at which he played: Overture to "William Tell," Rossini; Theme and Variations on "Duke of the Rapids," Kinder; "The Tragedy of a Tin Soldier," Gordon B. Nevin; Concert Variations on "My Old Kentucky Home," J. E. W. Lord; Festival March, Faulkes; "In Springtime," Alfred Hollins; Meditation, Sturges; Largo from "New World Symphony," Dvorak; March and Chorus from "Tannhäuser," Wagner.

Edward Kreiser, Kansas City, Mo.—Following was Mr. Kreiser's 20th program at the Independence Boulevard Christian church May 14: "Marche Royale," R. G. Halling; "The Swan" (new), Charles Albert Stobins; "Allegro Jubilante," Gottfried H. Federlein; Toccata and Fugue in D minor, Bach; Concert Caprice (new), George Edward Turner; "Chanson de Mai," Felix Borowski; Fantasia on themes from Wagner's "Tannhäuser," Edward Kreiser.

William B. Colson, Cleveland.—Mr. Colson, organist of the "Old Stone church," the First Presbyterian, gave a recital at the First Presbyterian church of Rochester, N. Y., May 2. His selections were: Suite for Organ, James H. Rogers; Andante Cantabile from String Quartet, Tschakowsky; A Springtime Sketch, John Hyatt; Brewer; Meditation, Ralph Kinder; Toccata and Fugue in D minor, Bach; "The Nightingale and the Rose," Saint-Saens; Suite in F, Arcangelo Corelli; "Dawn," Rudolf Friml; Introduction to Third Act and Bridal Chorus ("Lohengrin"), Wagner. Mr. Colson played under the auspices of the Western New York Chapter, A. G. O.

Edwin H. Lemare.—In a recital on the large new Skinner organ in the House of Hope church at St. Paul May 11, Mr. Lemare, who is on an extended American tour, played: Prelude and Fugue (G minor), Bach; "Sylvine" (from "La Faramba"), Thomas; Overture to "Der Herrman; Vorspiel and "Liebestod," "Tristan and Isolde," Wagner; Spozalizio, Liszt; Improvisation; "Chant de Bonheur," "Minuet Nuptiale" and Scherzo Fugue (Opus 102), Lemare.

Gatty Sellars.—The English organist traveling in America gave this program in Zion Lutheran church at Warrensburg, Pa., May 8: "Tone Poem," "Flandria, Sibellus," "Chant Sans Paroles," Tschakowsky; Fugue in B minor, Bach; "An Evening Idyl," Sellars; Allegro Appassionato and Adagio from the Fifth Sonata, Guilmant; Concert Overture in C minor, (No. 2), Hollins; "Cantilene Joyeuse" (new), Sellars; "A Dream," Bartlett; Prelude in C sharp minor, Vodorinski; March of Nations, arranged by Gatty Sellars; Overture to "William Tell," Rossini.

Harold Funkhouser.—Mr. Funkhouser played the following compositions in a recital at his old church, the First Methodist of New Castle, Pa., May 7: "Air à la Bourree," Handel; "Orange Blossoms," Faulkes; Minuet (from Suite in A for strings), Boccherini; Sonata No. 5, Mendelssohn; "Ave Maria," Schubert; Andante (from Kreutzer Sonata), Beethoven; "Christmas in Sicily," Yon; Good Friday Spell ("Parsifal"), Wagner; Grand Offertoire in G, Lefebure-Wely.

Dr. Orlando A. Mansfield, Chambersburg, Pa.—In his sixteenth recital at Wilkes College Professor Mansfield on May 8 played as follows: "Homage to Mozart," (Morecau Symphonique, in C), J. Baptist Calkin; Barcarolle in F, Sir W. Sterndale-Bennett; Sonata in F minor, Mendelssohn; "Variazioni all' Antico," in B flat, Dr. Mansfield; Fantasia and Fugue in G minor, Bach; Fantasia Pastorale ("The Storm"), in G, Lefebure-Wely; Double Chorus, "I will sing unto the Lord" ("Israel in Egypt"), Handel; "Menuet Galant," Edmund Parlow; Concert Toccata in C, Purcell J. Mansfield.

Miss Charlotte Allen, Kansas City, Mo.—Miss Allen, a pupil of Edward Kreiser, gave a recital at the Independence Boulevard Christian church May 14. She played: Sonata in A minor, William Faulkes; Cantilene Pastorale, Guilmant; "A Springtime Sketch," J. H. Brewer; "Risolutto," H. W. Parker; "At Twilight," J. Frank Frynsinger; Suite, J. H. Rogers.

Miss Louise A. Cutler, West Medford, Mass.—Miss Cutler gave a recital at the Congregational church May 24 and played as follows: Prelude and Fugue in A minor, Bach; Nocturne in F, Miller; Sonata

in D minor, Guilmant; Springtime Sketch, Brewer; Allegro Symphonique (From Suite in G minor), E. E. Truette; Offertoire in B flat, Hall; Toccata in G, Dubois.

Miss Lelia Morgan, Tulsa, Okla.—In the Henry Kendall college auditorium May 23 John Knowles Weaver presented his pupil, Miss Lelia Morgan, in the following program: Offertoire in A flat, Read; Andante Religioso, Lemaigre; "March of Israelites" from "Eli," Costa; Vesper Hymn, Truette; Concert Overture, Faulkes; "Summer Idyl," Rothleder; Legend, Federlein; Toccata in D minor, Gordon Balch Nevin.

George Ganz, Philadelphia.—At his recital in St. Paul's English Lutheran church May 11 Mr. Ganz played the following: Offertoire, Grison; Spring Song, Hollins; Fugue in E flat, Bach; Humoreske Dvorak; Meditation, Lagarde; "Will of the Wisp," Nevin; "At Evening," Kinder; "Jubilate Amen," Kinder. He was assisted by Miss Amy Cochran, harpiste, and Miss Lucetta Lane, soprano.

George Henry Day, Youngstown, Ohio.—A recital under the auspices of the altruistic committee of the Monday Musical Club was given by Mr. Day May 10 at St. John's Episcopal church. On this occasion he played: Overture to "Midsummer Night's Dream," Mendelssohn; Meditation, Sturges; "Marche Russe," Schminke; "Will of the Wisp," Nevin; "Forest Murmurs" ("Siegfried"), Wagner; Magic Fire Scene ("Die Walkure"), Wagner; "Sunset," Biggs; "Ride of the Valkyries" ("Die Walkure"), Wagner.

Charles A. Sheldon, Jr., Atlanta, Ga.—At the Sunday free recital in the municipal auditorium May 7, Mr. Sheldon played: "Allegro Giubilante," Federlein; Pastoral, Faulkes; Grand March from "Rienzi," Wagner; "The Rosary," Nevin; "Sunset Meditation," Biggs; Romance, Zitterbart; "Royal Procession," Spinney.

On May 14 Mr. Sheldon played as follows: "Willows," Diggle; Offertoire in D minor, Batiste; Gavotte, from "Mignon," Thomas; Overture to "Rienzi," Wagner; "The Rosary," Nevin; "Sunset Meditation," Biggs; Romance, Zitterbart; "Royal Procession," Spinney.

Dr. H. J. Stewart, San Diego, Cal.—Some recent programs at the Panama-California International Exposition by Dr. Stewart, official organist, were:

May 10—Fantasia in F, Best; Pastoral Romance, Diggle; Norwegian Bridal Procession, Grieg; Reverie in F, Debussy; Processional March ("Pomp and Circumstance"), Elgar; "Souvenir," Gillette; Scherzando ("Dragonflies"), Gillette; Extemporization, introducing cathedral chimes; Overture, "Le Postillon de Lonjumeau," Adam.

May 14—Overture, "La Fille du Regiment," Donizetti; Invocation, Ganne; Sextet from "Lucia," Donizetti; "Ave Maria," Fach-Gounod; Fantasia on themes from "Faust," Gounod; Barcarolle ("Lake Tahoe"), Stewart; Minuet ("In Olden Time"), Stewart; "Sunset and Evening Bells," Federlein; Polonaise in A, Chopin. May 5—Sonata in C, Lynes; Entracte ("Rosamunde"), Schubert; Jerusalem, the Golden," Spark; "The Magic Harp," Meale; "In the Cloister," Lange; Serenade, Moszkowski; "The Rosary," Nevin; March in B flat, Page.

W. R. Waghorne, F. A. G. O.—Mr. Waghorne gave the following program at the First Presbyterian church, Flint, Mich., April 30: Overture, Occasional Oratorio, Handel; "The Swan," Saint-Saens; "Saeterjen's Sontag," Ole Bull; Grand Choeur, Guilmant; Pastoral, Kullak; "Toccata Brillante," Waghorne.

On the following evening at Grace Methodist church, Essex, Ont., he repeated several of the numbers and added the "Tragedy of a Tin Soldier," Nevin; "Le Dernier Sonneil de la Vierge," Massenet, and the Overture to "William Tell," Rossini.

At the Forest Hill Presbyterian church, Newark, N. J., on May 17 he played: Introduction, Third Act, "Lohengrin," Wagner; Humoreske, Dvorak; Serenade, Schubert; "Tragedy of a Tin Soldier," Nevin; "Toccata Brillante," Waghorne; Romance, Zitterbart; Overture to "William Tell," Rossini.

Eulalie Chenevert, Northfield, Minn.—Miss Chenevert gave the following program at St. Olaf Lutheran church, Austin, Minn., April 21: "Easter Morning," Mallory; "Vision," Bibl; "Minuetto," Calkin; Prayer and Pastorale, Calkin; Fantasia, Tschirch; Cantilena and Toccata, Dubois; Spring Song, Hollins; Andante Religioso, Cole; Nocturne, Dethier; "Shepherd's Song," Merkel; Communion in F, Grison; "Alleluia," Loret.

Edward C. Hall, Butte, Mont.—The organist and choirmaster of the First Baptist

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tist church of Butte continues his weekly vesper organ recitals. On May 7 he played: Prelude and Fugue in E minor, Bach; "Liebeslied," Henselt; "Song of the Angels," Braga; "Sabbath Echoes," Hall; Prayer and Cradle Song, Woodman; Offertoire in F, Truette. On May 28 he played the following: Toccata and Fugue in D minor, Bach; Adagio in F minor, Hummel; "Cantique," d'Amour; Strang; "Eventide," Frysinger; "Twilight Vespers," Hall; Grand Choeur in E flat, Gullmant.

Samuel A. Baldwin, New York—Professor Baldwin played the following programs in May at the College of the City of New York:

May 3—Concerto in G minor, Mathew Camidge; "Secena Pastorale," Bossi; Prelude and Fugue in C minor, Bach; Nocturne, Op. 9, No. 2, Ferrata; Chromatic Prelude and Fantasia (Ms), Lucien G. Chaffin; Spring Song, Mendelssohn; Overture to "Euryanthe," Weber.

May 7—Pastorale, major, Bach; Four Tone Poems, Oliver King; Sonata, Op. 22, in G minor, Carl Plutti; "Traumlied," Roland Diggle; Second Toccata in C minor, James H. Rogers; "Benediction Nuptiale," Alfred Hollins; Walhalla Scene (Entrance of the gods into Walhalla, from "Das Rheingold"), Wagner.

May 10—Suite in C, Bartlett; Introduction to Act 3, "Lohengrin," Wagner; Prelude and Fugue in B minor, Bach; "Chanson Passionnee," James P. Dunn; Pedal Study, "The Magic Harp," J. A. Meale; Finale from "Symphonie Pathetique," Tschalkowsky; Nocturne, Op. 9, No. 2, Chopin; Theme and Finale in A flat, Thiele.

May 14—Allegro Moderato, from "Unfinished Symphony," Schubert; Reverie, Macfarlane; Toccata and Fugue in C major, Bach; Intermezzo, Hollins; "Allegro (Ghribilante)," Federlein; Humoreske, Dvorak; "Grande Piece Symphonique," Franck.

May 17—Sonata in E minor, Rogers; Air and Gavotte, Wesley; Prelude and Fugue in E minor, Bach; Legend in F, Caprice and Meditation in D flat, Charles Wakefield Cadman; Theme (Varied) in E, Faulkes; "The Swan," Saint-Saens; Toccata in A, Frysinger.

May 21—Sonata in the Style of Handel, Wolstenholme; "Moonlight," Karg-Elert; Prelude and Fugue in A minor, Bach; Reverie in D flat, H. Sandiford Turner; "In Solitude," Gordon Balch Nevin; Prelude in C sharp minor, Bachmannoff; Berceuse, Shelley; Overture to "Tannhauser," Wagner.

May 24—First Sonata in A minor, Karg-Elert; "The Question and the Answer," Wolstenholme; Passacaglia in C minor, Bach; "The Swan," Charles Albert Stebbins; "Siegfried's Death," ("Die Götterdämmerung"), Wagner; Largo from Symphony, "From the New World," Dvorak; Overture to "Sheron," Weber.

May 28—Sonata in C minor (No. 5), Gullmant; "In the Morning" and "Ase's Death" (from "Peer Gynt") Suite No. 1, D. Grieg; Fantasia and Fugue in G minor, Bach; Vorspiel to "Lohengrin," Wagner; Prize Song, "Die Meistersinger," Wagner; "Will of the Wisp," Gordon Balch Nevin; "By the Sea," Schubert; Toccata, Fifth Symphony, Widor.

Miss Carrie M. Cramp, Hanover, Pa.—In a recital April 1 at St. John's church, York, Pa., Miss Cramp played this program: Toccata in C major, Bach; Largo from Symphony in D, Haydn; "A Springtime Sketch," Brewer; Romance, Gillette; Grand Choeur in D, Gullmant.

Maurice Longhurst, Biltmore, N. C.—Programs of recent recitals given on the three-manual Pilcher organ recently erected in Grove Park Inn, of which Mr. Longhurst is organist, were as follows:

April 20—"A Springtime Sketch," Brewer; Theme, varied in E flat, Faulkes; Concerto in B flat, Handel; "Con Amore," Dethier.

May 7—"Evening Song, Bairdston; Variations on "Hanover," Lemare; "In the Twilight," Harker; "Marche Russe," Schminke.

May 14—"St. Ann's Fugue, Bach; "Evening Bells and Cradle Song," Macfarlane; Toccata in D, Kinder; "En Bateau," Debussy.

May 21—"Suite Gothique," Boellmann; Russian Romance, Friml; "Will of the Wisp," Gordon Balch Nevin; "Angelus," Massenet.

On April 29 at St. Mary's, Asheville, Mr. Longhurst played: Festival Prelude, Beeley; "The Answer," Wolstenholme; "The Brook," Dethier; "At An Old Trysting Place," MacDowell; "Traumlied," Frysinger; "Scherzo Symphonique Concertant," Faulkes.

Harriason D. Le Baron, Oxford, Ohio—The organist of Western College recently gave the following recitals:

May 5, London, Ohio—Festival Prelude on "Ein Feste Burg," Faulkes; Etude for Pedals, De Briqueville; "Pavane Favorite, Louis XIV.," Brisson; Oriental Sketch, No. 3, Bird; Sonata, B flat, Mendelssohn; "Chant Pastoral," Dubois; "Gethsemane," Malling; Triumphant March, Parker.

May 22, Broad Street Presbyterian church, Columbus, Ohio—Toccata and Fugue, D minor, Bach; "Hora Mystica," Rossi; "Marcha Villanesca," Fumagalli; "La Nuit," Karg-Elert; Intermezzo, Reiser; Andante, "Symphonie Gothique," Widor; "Le Bon Pasteur, St. Sebastian," Debussy; "Petite Pastorale, Ma Mere l'Oye," Ravel; Melody and Intermezzo, Parker; Oriental Sketch, No. 1, Bird; "Grand Piece Symphonique," Franck.

Gordon Graham, Cincinnati—Mr. Graham gave a return recital on the new two-manual Hillgren-Lane instrument at the Masonic Temple, Norwood, Ohio, on Wednesday, May 3, under the auspices of the Order of the Eastern Star. The large hall was filled to its capacity. Mr. Graham played as follows: "Jubilate Deo," Sibley; "Chanson," D'Ele; Lemare; "Marche Pontificale," De la Tombelle; Scenes from "Sigurd Jorsalfar," Grieg; "To a Wild Rose," MacDowell; Allegretto

(from "Hymn of Praise"), Mendelssohn; Gavotte (from "Mignon"), Thomas; Venetian Suite, Nevin.

Mr. Graham gave a recital on the three-manual Austin organ at the College Hill Presbyterian church of Cincinnati on Sunday evening, April 30, when the following program was rendered: Carillon in C, Faulkes; "Ase's Death," Grieg; "To a Wild Rose," MacDowell; "Mignon," Thomas; Introduction to third act of "Lohengrin," Wagner.

Richard Keys Biggs, Brooklyn—In a recital at St. Luke's church May 16 Mr. Biggs, the new organist of this church, played these numbers: Sonata in A minor, Borowski; Finale from Second Act of "Madam Butterfly," Puccini; Scherzo, Dethier; Prelude to "Lohengrin," Wagner; Prize Song from "Die Meistersinger," Wagner; Andante recitative from First Sonata, Mendelssohn; Pastorale, Vrebljad; Fantasia in C minor, Bach; "In the Morning," Grieg; "Marche Russe," Schminke.

Dr. George Whitfield Andrews—The professor of organ and composition in the Oberlin Conservatory of Music gave the dedicatory recital on the Mary Ketcham Nearing memorial organ at the First Congregational church of Toledo May 22. Dr. Andrews' program was as follows: Fantasia and Fugue in G minor, Bach; Canon in B minor, Schumann; Largo ("New World" Symphony), Dvorak; Sonata in C minor, No. 5, Gullmant; "Good Friday Spell," Wagner; Prelude to "Lohengrin," Wagner; "Dreams," Wagner; "Love Song" (Indian Suite), MacDowell; "Con Grazia," G. W. Andrews; Prelude and Fugue on B-A-C-H, Liszt.

Walter Heaton, Reading, Pa.—At his thirty-sixth recital in the Memorial Church of the Holy Cross May 1 Mr. Heaton played: Sonata in B minor (No. 5), Mendelssohn; "Persian" Suite, R. S. Stoughton; "Allegretto Pastorale," J. E. West; "The Magic Harp (Pedal Study), J. A. Meale; Serenade, Thome; "Le Carillon," Rebikoff; "Song of Sicily," Frontini; "Koboldstänze," Dvorak; "Dreamland," Heaton; "Hungary" (From Foreign Lands), Moszkowski.

Roland Diggle, Los Angeles—Dr. Diggle played as follows at St. John's church, Los Angeles:

May 7—Vorspiel, "Lohengrin," Wagner; "Chanson Passionnee," Dunn; "Chanson d'Ele," Lemare; "Chant Negre," Kramer; Serenata in A, Wolstenholme; Cantata in D flat, Macfarlane; "Hymnus," Truette; Fantasia on "Duke Street," Kinder; Meditation, Mousorgsky.

May 14—Overture in E flat, Faulkes; "Priere du Matin," Lacey; Romance in G, R. Goss Custard; "Variation de Concert," Bonnet; Madrigal, Lemare; "Song of Happiness," Diggle; Lullaby, Macfarlane; Prelude and Fugue in C, Bach; Vesper Hymn, Truette.

Sibley G. Pease, Los Angeles, Cal.—At

his monthly musical service in the Westlake Methodist church April 30 Mr. Pease played the following organ selections, including one of his own compositions: Anniversary March, Sibley G. Pease; Largo (from the "New World" Symphony), Dvorak; Nocturne, Ferrata.

Charles M. Courboin, Syracuse, N. Y.—Mr. Courboin appeared in joint recital April 4 with Frank Ormsby, tenor, at the First Baptist church. Mr. Courboin's selections were: Sonata in D minor, No. 6, Mendelssohn; Aria in A, Bach; Allegretto, B minor, Gullmant; transcription of Chopin's Etude in C sharp minor, Courboin; Finale in B flat major, Cesar Franck. He was enthusiastically encored, giving the Allegretto, Wolstenholme, and Dance of the Fairy, Tschalkowsky, as his encores.

Playing at the First Methodist church, Herkimer, N. Y., May 22, Mr. Courboin gave: Concerto, Op. 7, No. 14, Handel; Andante from First Sonata, Mally; Scherzo Cantabile, Lefebure-Wely; Flauto, Delibes; "Serenade," Svendsen; Owen; Toccata and Fugue in D minor, Bach; "Abendlied," Schumann; Allegretto, Gullmant; March from "Tannhauser," Wagner.

Miss Alice R. Deal, Chicago—In a post-ludial recital at the Leavitt Street Congregational church May 28 Miss Deal played: Chromatic Fantasia, Thiele; Air in D, Bach; Prelude, G minor, Bach; Allegretto in B minor, Gullmant; Fantasia Symphonique, Rossseter G. Cole.

Victor Vaughn Lytle, Erie, Pa.—The organist of the First Presbyterian church announces the following Sunday vesper programs on May 28 and June 4:

May 28—Prelude and Fugue in C minor, Mendelssohn; Romance, Svendsen; "Will of the Wisp," Nevin; Nuptial March in E, Faulkes; Intermezzo, Callaerts; Finale of Sonata No. 1, Gullmant.

June 4—Prelude, Sonata 6, Rheinberger; "Im Garten," Goldmark; Scherzo, Hofmann; four sketches, "Morning Song," "Abendlied," "Adoration" and "Evening Offering," V. V. Lytle; Prelude and Larghetto from Suite "L'Arlesienne," Bizet; "Marche Solennelle," Tombelle.

Frank A. McCarrell, Harrisburg, Pa.—Mr. McCarrell gave a recital at the First Presbyterian church of Steelton, Pa., May 2, when he played: Fantasia in C major, Tours; "At Twilight," C. W. Stebbins; Chorale Prelude, "O Haupt voll Blut und Wunden," and Toccata and Fugue in D minor, Bach; Largo, Handel; Spring Song, Hollins; Communion in G, Batiste; "Jubilate Deo," Silver.

Frederick W. Mueller, formerly organist of the First Baptist church of Minneapolis, has been appointed organist and choir-master of Calvary Baptist church of the same city.

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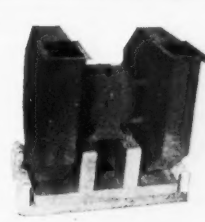
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(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 424 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 15th of the month will be answered in the succeeding issue.)

Playing With the Orchestra.

(Continued.)

By a judicious use of organ stops the "movie" organist can supply the missing instruments in an orchestra, enhance the value of the music and thereby make himself more valuable. Except in the larger cities, moving picture theaters do not have orchestras larger than six or seven pieces, as a rule, and managements like to cut down to the smallest number of pieces to reduce expenses during the summer. Thus, during the last season, we had only piano, violin, cello, drums and organ, whereas during the winter a cornet, flute and clarinet were added. Seven or eight pieces (sometimes the cornet is omitted in picture work) make a very practical working force. Few theaters have a harp or saxophone.

We were especially insistent when the Regent organ was being planned to include a harp and a 16-foot saxophone, the latter two octaves in compass. Therefore last summer "we" were exceedingly busy in playing the various "missing" parts. On marches the organ played cornet solos in the treble; on airs like "Yankee Doodle" and "The Girl I Left Behind Me" the piccolo and drums were used; in comic opera selections use was made of the clarinet, flute and harp, as well as soft wood-wind in accompaniment; in quieter numbers like Rubinstein's Romance and Saint-Saens' "My Heart at Thy Sweet Voice," the saxophone used as solo was very gratifying, and in a composition called "The Bride's Prayer," by Strobl (Carl Fischer), which, by the way, is an excellent composition which we term "quiet dramatic" and suitable for strongly dramatic scenes, an ethereal combination was obtained by use of the vox humana with couplers, while the orchestra (strings only) played tremolo and pianissimo, which not only enhanced the picture but brought praise from the patrons.

Again, in marches it is possible to play a counter melody, usually in the bass staff, which, when played by a full orchestra, is given to the trombone part. As this instrument seldom appears in picture theaters of the average size, the organist by use of the tuba can supply a satisfactory substitute.

As an example of a still different effect to be obtained, we will take "Afterglow," by Cobb (Jacobs), an orchestra "noveau" (so-called) It is a very ordinary composition—nothing startling about it—but pleasing to a great many people, and the organist should never forget he is trying to please all tastes. We used this work (orchestra and organ) on "Salvation Joan," the Vitagraph film with Edna May in the title role, in the following manner: All instruments very staccato and pianissimo, while the organ combination was viol d'orchestre, viol celeste and vox humana (also played in similar style).

The scenes on which this composition was used were near the end of reel 6, where Joan and Bill (and others) tiptoe mysteriously up and down the hall and where the foreign spy and his accomplices attempt to steal the plans and later blow open the safe, and are caught in the act. At the struggle the entire orchestra changed to legato, playing chords tremolo and fortissimo, and immediately thereafter came the closing piece. Many a time it appears that a composition does not amount to much, but by dexterous use of the work the whole style of the piece can be changed and made to fit exceedingly well.

The organist, when playing with his orchestra, should never play too loud and obscure the other instruments,

but, rather, give them just the right "support."

MUSICAL SETTING FOR THE DANISH DRAMA "THE BONDMAN" (Book by Hall Caine). Fox Film. William Farnum, star.

Reel 1—Dances Nos. 1 and 3 from Jöller, Op. 17, by Grieg (each twice) until (2) "If I accept," "Norway," by Edwards, until (3) Stephen and Rachel in hut "In the Morning," by Grieg.

Reel 2—(4) Continue above (play twice) until (5) Rachel and newborn son. Folk song, F sharp minor, Op. 12, by Grieg (twice) until (6) "Water! Water!" "Chanson Matinale" by Becker (play B flat part twice, agitato) until (7) Next morning, Eliza, Kelley, "Springtime Sketch," Brewer.

Reel 3—(8) Continue above until (9) "I'm hungry, daddy," Andante in E, by Beryon, until (10) "My God," etc. "Contemplation," by Hope, until (11) Stephen bathes Sunlocks in water. Waltz, C sharp minor, by Chopin, until (12) "You have enough children," "Merry Meeting," by Jensen (twice to end of reel).

Reel 4—(13) Title: "Iceland after twenty years." "To Spring," by Grieg, and Romanza (C minor), H. A. Matthews, until (14) Ebb of life, death, etc. "Evening" (Sonata) "Anthique," Beethoven, until (15) Sunlocks seeks office. Allegretto in C, Gade, to end of reel.

Reel 5—(16) Title: Sunlocks President of Republic. Song: "I love thee," by Grieg until (17) Iceland, a month later. Norwegian Bridal Procession, by Grieg, until (18) Jason enters. "Chant Celeste," by J. S. Matthews until (19) Jorgensen's return. "Agitato," by Langey, until (20) Sunlocks condemned to sulphur mines. "Byssinge Songe," by E. Smith.

Reel 6—(21) Continue above (twice) until (22) Remove him to Isle of Grimsey. Adagio (Sonata) "Anthique," Beethoven, until (23) "Fear not, I'll return," "Consolation," Mendelssohn, until (24) "At sunrise," Jason shot. "Ase's Death," by Grieg, to end.

MUSICAL SETTING FOR THE ARMY DRAMA "THE WALL BETWEEN." Metro Film. Francis X. Bushman and Beverly Bayne, stars.

Reel 1—(1) "Yankee Doodle" (piccolo and drums) and patriotic airs until (2) John Kendall. March: "Girl in the Baroque," by Mann, and "Stars and Stripes Forever," by Sousa, until (3) Aids approaches. "Bingo," College Song (once). (4) "Mia Carabelle" Waltz by McKee to end of reel.

Reel 2—(5) Title: "Dad, this is Kendall," "Badinage," by Herbert, until (6) "At the Country Club that eve," "Tom Jones" (two-step) by Schroeder, until (7) "He's only a common Sergeant," Serenade by Drdla, (twice) until (8) "This fellow will not," etc. "Summer Nights" by Roberts to end of reel.

Reel 3—(9) Selection: "All for the Ladies," by Robyn, until (10) "He's nothing but a common thief," "On Wings of Love," by Bendix, until (11) "Some prisoners have escaped," Agitato No. 3, by Langey until (12) Kendall surrenders. Romance (Op. 61 No. 2), W. G. Smith, to end of reel.

Reel 4—(13) K. relieved of department. "Fascination," by Tobani, until (14) "Orders to proceed," March, "America First," by Losey (p) until (15) "I'd like to steal Kendall," etc. Chorus of Song: "Garden of Dreams," by Kummer (twice) until (16) Off to the front "Girl I Left Behind Me" (once) and "America I Love You," by Leslie, until (17) "Look! They're driving in outposts." Overture: "To Arms," by F. Clement (Agitato and ff).

Reel 5—(18) Continue above until (19) end of the battle. March "Cradle of Liberty," by Joy, until (20) Edith on awn alone. Song: "I Like Your Way," by Max Witt (twice) until (21) John and Edith meet. Song: "I'd Like to Have a Little Girl Like You," by Robyn. (Play chorus twice) to end.

TIPS FOR NEW FEATURES RELEASED DURING THE LAST MONTH.

"A Wife's Sacrifice," with Robert Manoll, Genevieve Hamper and Stuart Holmes in the cast is a very dramatic film. On Reel 2 we used Chaminade's "Call rüe" where the little Italian girl dances in the street, and on Reel 3 played "Autumn," by the same composer, "Album Leaf," by Wagner, "Cavatina," by Raff, and Melody in C, by West, are suitable for other reels.

"Slender," another Fox film, with Ertha Kalich in the leading role, is even more strongly dramatic than the preceding. On Reel 1 we used "Berceuse," by Jommod, waltz, gavotte; Reel 2: "At Evening," by Sellars, and Adagio (Sonata) by Borowski. Reels 3 and 4, numbers like "L'Adieu," by Favarger, and "Asthore" (song) by Ascher. Reels 5 and 6: "Butterflies," by Hueter, "Cavatina," by Raff, "Meditation" ("Thais"), Jassenot, and "Memory's Hour," Silver. "Salvation Joan," a Vitagraph film with Edna May and Vitagraph stars, is an excellent story, well acted, although we confess to a feeling of disappointment in Miss May's screen portrayal of the part. In Reel 1: Selection, "Mlle. Modiste," by Herbert; Reel 2: Salvation Army hymn, Agitato, "Le Doux Revenir," by Leschevitzky; "Valse June," by Baxter; Reel 3: "Rhodora," by De Vaux; Reel 4: "Stolen Moments," by Friedeman; "Love in a Garden," by Henryon; Reel 5: "Romance," by J. Becker, and Gavotte, by Scharwenka; Reel 6: "Souvenir," by Gillette; Reverie, by Saint-Saens; "Afterglow," by Cobb; Reel 7: Bee Song, Reinhardt.

"The Eternal Grind," a Famous Players' film, with Mary Pickford, is a comedy drama. On reel 1 "Nedda" waltz by Harteg to open with, and again at beginning of Reel 3 (snow scenes) to use

"In Wintertime," by McKee, are the only necessary cues. The rest of the five reels can be fitted with pieces like "Legend of a Rose," by Reynard; "Evensong," by Martin, and to close (at the end of Reel 5), a bright gavotte.

QUESTIONS AND ANSWERS.

M. P. L., Asheville, N. C.—To our knowledge there are no arrangements of the grand operas published for organ on three staves, but we use the piano book containing selections from the operas published by Emil Ascher, 1155 Broadway, New York. These are issued in two volumes and have all melodies cued in in treble staff, and the necessary pedal notes can be easily played by putting in notes of the dominant, sub-dominant and tonic to the value of eighths, quarter, dotted quarter and half notes. We suggest you try Joseph W. Stern, G. Ricordi, Chappell & Co., all New York publishers of orchestra music, and Sam Fox Company, of Cleveland, Ohio, for waltzes. Some excellent numbers are the "Nedda" Waltz by Gabriel Harteg (Ricordi), "Lysistrata," "Wedding Dance" and "Quoted Love," all by Paul Lincke (Stern); "Rose in the Bud" by Forster (Chappell), and "Valse Elaine" and "Valse June" (S. Fox). Nevin's Toccata is published by the Gamble Hinged Music Company of Chicago.

R. G. M.—"March of the Bersaglieri" by Eilenberg, "Marche Nuziale" (wedding) by M. E. Bossi, Op. 110, No. 4, and two Italian airs, Garibaldi's Hymn and Italian National March—the last two published by Ditson—are excellent marches for Italian army scenes. Ditson also publishes "National Airs of All Countries" (with words) in one volume. This is a very useful book to have.

C. R. E.—We shall treat the subject in a special article in this department soon.

New Cantata by J. W. Clokey.

On Sunday, April 23, the Miami University Glee Club gave a sacred concert at the Central Church of Christ, Lima, Ohio. In connection with the program, Joseph W. Clokey played the following organ numbers: "Marche Religieuse," Guilmant; "A Springtime Sketch," Brewer; "Benedictione Nuptiale," Frysinger; Grand Choeur in A, Kinder; "The Answer," Wolstenholme; "Marche Militaire," Shelley. On Sunday, June 4, in connection with the annual sacred concert, given commencement week, Mr. Clokey's cantata, "Isaiah LV," will be given its premiere performance by the university orchestra and chorus. It is scored for soli, chorus, orchestra and organ, and will be given with the complete instrumentation.

Harold Vincent Milligan, F. A. G. O.

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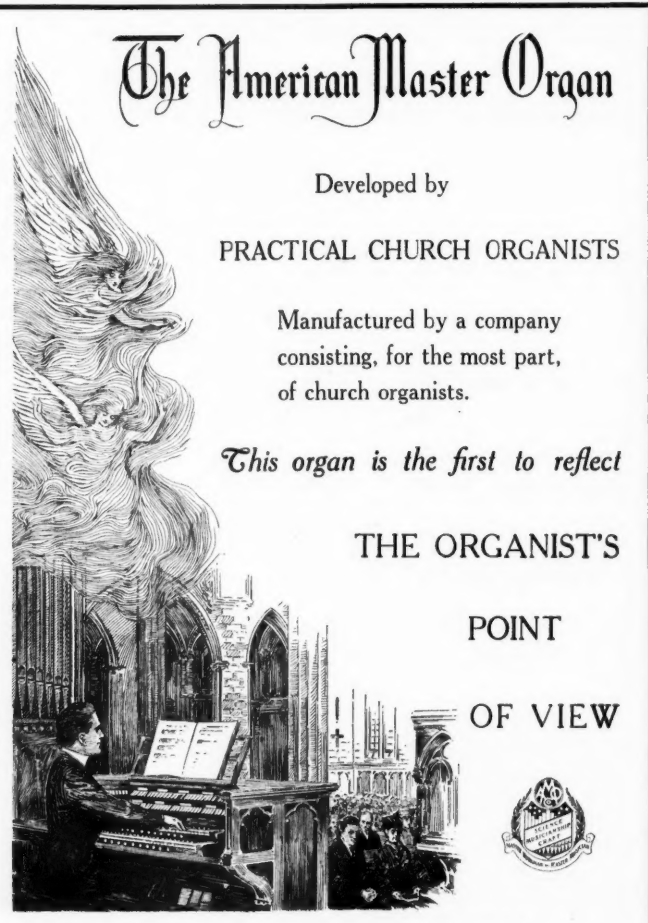
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Riemenschneider Plays Work Dedicated to Him—Audience Big.

At the last vesper recital of the season by Albert Riemenschneider at Baldwin-Wallace College, Berea, Ohio, Sunday, May 14, Gottfried H. Federlein's "Allegro Giubilante," which has just come from the press of J. Fischer & Bro., was the novelty. The work, which is dedicated to Mr. Riemenschneider, is a composition of exalted sentiment and is a valuable addition to organ literature. Another work which was well received was the excellent Sonata in E flat minor, Op. 65, by Horatio Parker. It was the seventh sonata or suite by an American composer which Mr. Riemenschneider presented this season at the college, the others being: Suite,

Bartlett; Persian and Egyptian Suites, Stoughton; Second Suite, Rogers; Sonata, Ralph Baldwin; Suite, Arthur Foote.

Two numbers by Oscar Schminke evoked much applause and made an impression by means of their novel effects.

The vesper recitals have been unusually well attended and an idea of the general interest which has been aroused can be gained when it is stated that more than 200 people came from Cleveland, fourteen miles away, on the interurban cars and in automobiles to attend the last recital.

The full program was as follows: "Allegro Giubilante," Federlein; Sonata (four movements), Parker; "Last Hope," Gottschalk-Gaul; Etude for pedals alone, de Bricqueville; "Mountain Idyl" and "Marche Russe," Schminke.

School Work of J. H. Francis.

Besides special musical services every month at St. John's church and many other duties, J. Henry Francis of Charleston, W. Va., is doing something new all the time with his public school work. His high school orchestra and chorus gave Gilbert & Sullivan's "Princess Ida" May 12. At the annual concert of the high school chorus Mr. Francis' part song, "The Danube River," was on the program. April 14 he gave Mendelssohn's music at the presentation of "Midsummer Night's Dream" by the Charleston high school.

Miss Cramp Goes to New York.

Miss Carrie M. Cramp, F. A. G. O., has given up her work as supervisor of music in the schools of Hanover, Pa., and as organist of St. Mark's Lutheran church to enter musical work in the high schools of New York City. She may now be addressed at the Studio Club on Sixty-second street.

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On Organ Playing

Hints to Young Organists

By ARTHUR PAGE, F. R. C. O. Cloth, 60c, net.

The secondary title is "Hints to Young Organists," but no organist, however experienced, will fail to benefit by a perusal of the contents of the volume. The following are the subjects dealt with:—Touch, Fingering, probable faults and difficulties, Voluntaries, Complete Method for Pedal Scales, and Arpeggios, and, in addition, under the heading of "Church Music," are a number of valuable hints on accompanying the several parts of Divine Service.

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A Monthly Journal Devoted to the Organ

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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

Payment for subscriptions may be made in coin, stamps, money order or draft on New York or Chicago. If checks on local banks not in reserve cities are sent 10 cents must be added for exchange.

CHICAGO, JUNE 1, 1916.

"HARMONY" BREWER'S MOTTO

It was a deserved and a remarkable tribute that was paid John Hyatt Brewer, the Brooklyn organist, by the people of the Lafayette Avenue Presbyterian church on his thirty-fifth anniversary there, as recorded in the news columns of The Diapason this month. In reading the review of his service by Mr. Brewer in the church record we find that in conclusion, after telling of the pastors with whom he served, Mr. Brewer says:

"My term of office covers these thirty-five years: Ten with Dr. Cuyler, fourteen with Dr. Gregg, eight with Dr. McAfee and the last three with Dr. Albertson. With these four pastors I have had the most cordial and uplifting relations; with the officers of the church, the music committee and the congregation a friendly and harmonious association, and from the choir, both quartet and chorus, a hearty co-operation and loyalty, so that I can well apply the one word 'harmony' to the long period I have been organist of this blessed historic church."

This is the motto every organist should adopt—"Harmony" not only in musical performance, but in every relation between pastor and organist. No other way is churchlike or even worldly-wise. The average pastor will respond to the organist who shows his willingness to co-operate. And to those who seem to find such co-operation impossible let us say that their credit will be doubled by their ability to get along with an unreasonable occupant of the pulpit.

Mr. Brewer has been long honored as a composer; his fame is widespread as an organist; but the greatest praise accorded to him is that of such a man as Dr. David Gregg, who returned to his old pulpit to pay tribute to his former organist—his devotion and value to the church.

FIVE HUNDRED RECITALS.

The book of programs by Professor Samuel A. Baldwin at the College of the City of New York for 1915-1916 contains copies of sixty-one annotated programs of recitals, numbers 440-500, given by Mr. Baldwin, together with a classified list of 750 compositions played at the recitals and the specifications of the organ. A charge, 25 cents, is made this year to cover cost of publication and distribution. Any profits will be devoted to the public work of the department of music. Copies can be obtained from the College of the City of New York, Convent avenue and One Hundred and Thirty-ninth street, New York City. The Diapason has made mention of the value of these scholarly programs in past years and of the value of the notes accompanying them.

Five hundred public organ recitals have been given in the Great Hall of the College of the City of New York by Mr. Baldwin, head of the department of music, on Sunday and Wed-

nesday afternoon, beginning with the opening of the organ on Feb. 11, 1908. In these recitals the Great Hall and its organ are dedicated to the service of the city. To quote from the volume of programs:

"Though the educational side has been kept uppermost, and the great masterpieces of organ composition have been frequently heard, the programs have been constructed with the idea of interesting the many thousands that attend these recitals. The programs for 1915-1916 contain 505 numbers and 271 different compositions, ninety of which were given for the first time at these recitals. During the 500 recitals there have been 3,742 performances of 750 different works, embracing every school of organ composition, as well as many transcriptions for the instrument."

N. J. Corey is the editor of a handsome monthly publication, Art and Artists, "a brochure of aesthetics," whose initial number has just been issued at Detroit. Mr. Corey shows that his ability as an organist is no more marked than his talent as a newspaper man. One of the features of Art and Artists is the official program of the Detroit Orchestral Association, of which Mr. Corey is secretary and a member of the executive committee.

LINE FROM A "KNOCKER."

Editor of The Diapason, Chicago. Dear sir: With great interest I have followed your symposium on the most popular anthems by American composers and have been somewhat surprised at the comparatively small response from organists. This I can account for by only three conjectures, viz.:

1. What an eminent authority has called "the proverbial tiredness of some of our greatest organists." This may account for much, including some of the playing one hears.

2. Lack of interest in the subject; in other words, they are perfectly contented with the anthems they already know and are not interested in learning about any new ones, nor are they sufficiently interested in good music to pass on their knowledge and experience to brother organists.

3. Perhaps they don't know a good anthem when they see or hear one.

Yours truly,
KNOCKER.

Tribute to Retiring Organist.

A remarkable tribute was paid to Vernor Henshie, organist of the First Christian church, Springfield, Ill., Sunday evening, April 30. Mr. Henshie has been organist of this church six years, and the Sunday evening was devoted to a concert in his honor. The church was filled, over 900 being present. Mr. Henshie goes to the Pilgrim Congregational church at St. Louis and will have the largest organ in the city at his command—a fifty-stop Kilgen. As the organ prelude at the service in his honor, Mr. Henshie played Clarence Eddy's variations on the "Old Hundredth." His postlude was Handel's Second Concerto. The anthems and solos were sung by the choirs of the First Christian church, the First Presbyterian, the First Methodist and the Second Presbyterian.

Pearson Goes to Hood College.

Henry Ward Pearson, who has been director of the school of music at Sullins College, Bristol, Va., has accepted the position of director of music of Hood College, at Frederick, Md. Mr. Pearson gave a vesper recital at Hood College April 9 and made an excellent impression on those who heard him. He will enter upon his new work in September. Mr. Pearson will pass the summer at Brasher Falls, N. Y.

Dunkley Takes New Post.

Ferdinand Dunkley has resigned his position as organist and director of the First M. E. church, Seattle, to accept the position of organist of the First Church of Christ, Scientist, in the same city. Mr. Dunkley assumes his new duties on June 1.



BY HAROLD V. MILLIGAN.

"Hochzeitsmarsch" (Wedding March).

"Trauermarsch" (Funeral March)

"Weihnachts-Pastorale" (Christmas Pastorale).

By Fritz Reuter; published by the composer.

Three organ pieces written with the musicianly skill to be expected from the professor of music in Dr. Martin Luther College at New Ulm, Minn. The "Wedding March" makes use in the "trio" section of the German hymn, "Harre, meine Seele," accompanied by smoothly flowing counterpoint, while the "Christmas Pastorale" introduces in a similar manner the familiar "Stille Nacht, Heilige Nacht," and also the chorale "Vom Himmel hoch." All three pieces are in the best organ style and are thoroughly praiseworthy.

"Far from My Heavenly Home," anthem for mixed voices, by Howard Brockway; published by the H. W. Gray Company, New York.

Mr. Brockway is one of that small band of composers the quality of whose production greatly exceeds its quantity. His writing is always distinctively musicianly, the work of a skillful and discriminating craftsman. There is much of harmonic interest in this anthem; it is written with a nice sense of word values and achieves a fine climax at the beginning of the last verse, with the return of the original motif, "God of my life, be near." Unfortunately it cannot be said that the composer has displayed as keen an appreciation and understanding of the organ in the writing of the accompaniment to the voices, which is composed entirely of reiterated chords, a successful device on the piano, but not especially happy on the organ. The harmony throughout the composition is essentially modern in its treatment of dissonances; there are one or two places that stretch a point in this respect, even on the piano, while on the organ, with its greater sustaining power, they are positively hair-raising.

"The Lord Is My Shepherd," duet for contralto and tenor, by Lewis M. Isaacs; published by the H. W. Gray Company, New York.

Good duets are rare, especially those adapted for church use. Mr. Isaacs has contributed to this small library a composition of unusual originality and effectiveness. Like that of Howard Brockway, his name is one that appears only too seldom in publisher's lists. He was a pupil of MacDowell and he, too, is a modernist in feeling, although far from an extremist; his music always has a freshness and charm that betoken spontaneity, and yet it is worked out with discriminating care and taste. In addition to being written for an unusual combination of voices (contralto and tenor), "The Lord Is My Shepherd" is unusual in form: the entire psalm is given first to the contralto as a solo, after which the tenor enters with the original theme in a new key. The voices do not sing together until the concluding section, ending in a splendid climax, especially effective for the tenor. The unhackneyed character of the music is refreshing and there are many little touches that constantly provide melodic, harmonic and rhythmic interest.

"Church and University Hymns," edited by Edward John Smith, assisted by Alexander S. Gibson and Arthur H. Ryder; published by the Boston Music Company, Boston.

The compilers of this volume have employed a most ingenious method in presenting the hymns harmonized in three different manners—for mixed voices, for men's voices and for women's voices. It might be

feared that this triple harmonization would present an appearance of terrifying complexity to the average congregation, but such is not the case and a little familiarity with the plan, as explained in the preface, will make the volume of unusual practicability. As a matter of fact, the plan of supplementary harmonization, so far from restricting the book to a special field of usefulness, leaves intact its suitability for use by mixed voices in church, as well as affording opportunity for optional use with the other combinations of voices. The customary four-part mixed voice harmony is presented in large type, giving the hymn a comfortably familiar look, while the supplementary harmony is printed just above in smaller type. The congregation, whether of mixed voices, men's voices or women's voices, may sing the melody from the mixed-voice score in the usual way; those persons in the congregation who desire to sing the harmony, however, may do so, following the directions given for performance by the respective kind of choir employed. For male voices the melody is always given to the first bass (keeping it always, for greater usefulness, in the middle range of the voice), while for women's voices the melody appears in the second soprano.

The book contains 227 hymns, harmonized in this manner (quite a formidable task for the editors), numerous chants, special prayers for college use, an ample "Psalter" for responsive reading and indices in several forms. The theory of the work is founded on actual experience and it has been tested by practical use before publication, the editor, Mr. Smith, being the organist of the Amasa Stone Memorial Chapel of Western Reserve University; the volume also contains an introduction by Dr. Charles F. Thwing, president of Western Reserve University.

Many of the best of the old, well-tried hymns and tunes appear, and there are many new tunes composed especially for this book. There are also hymns and tunes representative of colleges and universities such as Harvard, Yale, Oxford, Eton, etc., as it was the intention to make, primarily, though not wholly, a college book. In the words of Dr. Thwing, "it has been the endeavor of the author to give a hymnal which should have the spirit, the enthusiasm, the deep questioning, the hopefulness and the general sense of life, intellectual and emotional, which belong to college students."

"The Appreciation of Music, Great Modern Composers," by Daniel Gregory Mason, published by the H. W. Gray Company, New York.

Readers of the New Music Review are familiar with the sketches by Mr. Mason, which first appeared in that periodical. They are now gathered in a book which may be regarded as a sequel to "The Appreciation of Music," which Mr. Mason produced several years ago in collaboration with Thomas Whitney Surette. That volume carried the study of music from the early times up to the death of Beethoven (1827). The present one takes it up there and carries it through the most important of the romantic composers and the composers of program music, down to the present day, ending with studies of the two most widely accepted living composers, Strauss and Debussy.

Although intended primarily for the student and the amateur, these studies should be of great value to the professional musician as well. They are not unduly technical, the point of view being always that of the listener; the characteristics of the various composers discussed are pointed out as they may be noticed by an attentive layman, the only technical skill required for proper understanding of the book being in the rendition and interpretation of the examples given for analysis.

Mr. Mason is without question one of the most authoritative, illuminating and entertaining writers on music in this country and he is an important factor in bringing about that undoubted advancement in musical culture in America that is becoming

[Continued on page 11.]

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- Flute d'Amour, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Tremulant.

PEDAL ORGAN (Augmented).

- Open Diapason, 16 ft.
- Viola (Violoncello ext.), 16 ft.
- Bourdon, 16 ft.
- Gedeckt (from swell), 16 ft.
- Gross Flöte, 8 ft.
- Flauto Dolce, 8 ft.
- Special Austin patent canceler bars were placed over each group of stop keys.

Obtains Contracts for Möller.

The following contracts for M. P. Möller have been obtained by Louis Luberoff in the last month:

Grand theater, Lancaster, Pa., three manuals.

St. John's Union church, Mount Aetna, Pa., one manual.

Grand theater, Harrisburg, Pa., changed from a two-manual to a three-manual.

First Presbyterian church, Williamstown, N. J., two manuals.

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REVIEWS OF NEW MUSIC.

[Continued from page 8.]

more and more evident every year. To use his own words, "During the past few years the study of the appreciation of music has passed the experimental stage and taken rank as an accepted part of a liberal education. Signs are not wanting that it is already affecting beneficially the standards of musical taste current among us. In the measure that it can do so, it will inevitably contribute not only to the reception, but to the production, of good music by Americans. It is the author's hope that this book may contribute its mite toward this ever to be desired end."

"Art Thou Weary, Art Thou Languid," anthem for mixed voices, by J. Truman Wolcott, published by Theodore Presser Company, Philadelphia.

Mr. Wolcott has made a melodious setting of the familiar hymn, employing tenor and baritone solos and a tenor and contralto duet, in addition to the chorus parts, which are not difficult and quite within the possibilities of the average choir.

"God That Madest Earth and Heaven," by T. Frederick H. Candlyn.

"They Shall Reign Forever," by Bishop J. H. Darlington.

The Lord's Prayer and Offertory Sentence, by E. Stanley Seder.

"Through the Day Thy Love Has Spared Us," by H. A. Chambers.

"Out of the Deep," by J. Christopher Marks.

Published by the H. W. Gray Company.

Mr. Candlyn's setting of "God That Madest Earth and Heaven" is easily the best anthem of the month, possessing a distinction that sets it apart from the multitude. It is not overly difficult, but will more than repay a little study. The part-writing is exquisitely worked out and there is constant harmonic interest and variety; the organ accompaniment is especially noteworthy. The same publisher puts forth two good anthems in Bishop Darlington's "They Shall Reign Forever," which would have been good even if it hadn't been written by a bishop, and "Through the Day Thy Love Has Spared Us," by H. A. Chambers, the latter from the English house of Novello, of which the Gray company is the American representative. They are both good examples of the English school. There is also a setting, for quartet or chorus, of the Lord's Prayer, with a brief offertory sentence for unaccompanied voices, and a four-part arrangement of Dr. Marks' popular "Out of the Deep," formerly issued as a solo.

"Hear My Cry, O God" and "Lord, Hear My Voice," by Gordon Balch Nevin.

"The Day Is Gently Sinking," by Patty Stair.

"Awake My Soul," by Henry Leslie.

Published by White-Smith Music Publishing Company, Boston.

Melodious anthems, easy to sing and easy to assimilate, are always in demand, a demand that is worthily supplied in these pieces. Mr. Gordon Nevin, who has won distinction as a composer for the organ, has now entered a field in which his father, George B. Nevin, has been notably successful. Leslie's "Awake, My Soul," which is a trio for soprano, alto and tenor, is rather trite, which characteristic will be, after all, a virtue rather than a defect to most ears.

"Peace, Perfect Peace," by W. Berwald.

"Prayer of Thanksgiving," by E. Kremser.

Published by the Oliver Ditson Company, Boston.

"God That Madest Earth and Heaven," by Le Roy M. Rile; published by the H. W. Gray Company.

Sacred music for men's voices is not common in non-liturgical churches, but can be made very effective. These three numbers for men's chorus or quartet are worthy

the attention of choirmasters who have that combination available. "The Prayer of Thanksgiving," which is a setting of an old Netherlands folksong, requires an accompaniment, while the other two are for voices a capella.

"Sometimes a Light Surprises," by Leslie F. Watson; published by the composer, Richmond, Va.

A very pleasing anthem by the dean of the Virginia chapter of the A. G. O. Mr. Watson has not unduly striven after bizarre or dramatic effect, but has sought to clothe the well-loved words in an appropriate melody of beauty and dignity, and in this he has been very successful. The melody is sung first by soprano solo, then by contralto solo, and finally by soprano, with the chorus obligato.

Evanston Music Festival.

Last Monday evening the Chicago North Shore Music Festival opened its 1916 series of concerts in the Northwestern University Gymnasium Building, Evanston. The opening night Berlioz's "Damnation of Faust" was sung by the Festival Chorus of 600 singers with Pasquale Amato, baritone, singing the Mephistopheles role; Burton Thatcher, bass the Brander role; Mabel Sharp Herdieu, soprano, the role of Marguerite, and Morgan Kingston, tenor, the Faust role. The entire Chicago Symphony Orchestra played the accompaniments and Dr. Peter C. Lutkin wielded the baton over the combined forces. Tuesday is termed "Artists' Night" and Helen Stanley, soprano, and Mischa Elman, the violinist, with the assistance of the Chicago Symphony orchestra, gave the program. Thursday night, May 1, will be presented the one great modern choral writing of the week, Wolf-Ferrari's "The New Life." Miss Alice Nielsen, soprano; Clarence Whitehill, baritone, and Arne Oldberg will be the soloists. Saturday afternoon at 2:15 the customary children's concert will be given, with Miss Edith Mason, soprano, of the Metropolitan Opera; Reed Miller, tenor, and the children's chorus of 1,500 voices furnishing the program. The first part of the afternoon will be a Shakespeare commemoration. Saturday night is termed "Operatic Night" and the program will be given by Miss Anna Case, soprano, of the Metropolitan Opera Company; Emilio De Gogorza, baritone; the festival chorus of 600 singers and the Chicago Symphony Orchestra, with Mr. Stock and Mr. Lutkin conducting.

Fleer Devotes Time to Theater.

F. William Fleer of Pittsburgh is devoting his entire time to moving-picture work, having resigned as organist of the Second Presbyterian church May 1 to devote all his attention to the duties at the Pitt theater, where religious meetings are held on Sunday and photo-plays are presented six days a week.

Besides the large Hope-Jones unit orchestra there is an orchestra of twenty-two pieces. A large part of the Pitt theater's popularity is attributed to the invariably high quality of its music.

Orchestral Work by Dr. Rogers.

A new orchestral work by Dr. Frederic Rogers was heard for the first time at the annual spring music festival at Hutchinson, Kan., and was played by the Philharmonic Society Orchestra of New York City, conducted by the composer. The work is entitled "Concertstück in D minor," and is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, four horns, three trombones, tuba, tympani, harp and the usual strings.

Organs by Mathers Company.

The Alfred Mathers Church Organ Company of Cincinnati has closed a contract for a two-manual electric organ at the Masonic Temple, Price Hill, Cincinnati. A two-manual organ at the First Holland Reformed church is being installed by the Mathers Company.

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- 10—Consolation, - - - Baldwin .60
- 11—King Dream and His Love,
Gruber, - - - .75
- 12—Adoration, Lemmens, - .75
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- 14—Prelude, Weber, - - .40
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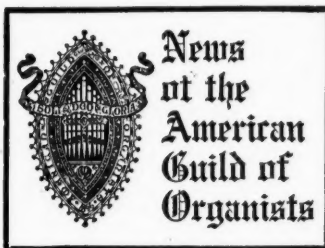
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RECITALS

MACON, GA.



**News
at the
American
Guild of
Organists**

Headquarters.

At the annual meeting of the guild, held at the Hotel McAlpin May 15, the following officers were elected:

Warden—Walter C. Gale, A. G. O.
Sub-warden—S. Lewis Elmer, A. G. O.

General secretary—Lawrence J. Munson, A. G. O.

General treasurer—Victor Baier, Mus. Doc., A. G. O.

General registrar—Albert Reeves Norton, A. G. O.

Librarian—Mark Andrews, F. A. G. O.

Auditors—Clement R. Gale, A. G. O.; Hermon B. Keese, A. A. G. O.

Chaplain—The Rev. W. T. Manning, S. T. D.

The warden presented the Clemson gold medal and a check from the H. W. Gray Company to Gottfried H. Federlein as the winner of the Clemson prize anthem for 1915-16.

The report of the general secretary, H. V. Milligan, was happily worded. The general treasurer, Dr. Victor Baier, reported all bills paid and over \$2,000 in the treasury. Warren R. Hedden, chairman of the examination committee, reported sixty-eight applicants for the examination in June, and said that he expected additions that might swell the number to 100.

The retiring warden, J. Warren Andrews, made a felicitous address, offering a number of suggestions for improving the work and influence of the guild. Upon motion of John Hyatt Brewer, a rising vote of thanks was extended to Mr. Andrews for most excellent results in the increase of the membership of the guild, for the enlarging of its power and accomplishment, and the continued good feeling within the various chapters.

Northern California.

The first of a series of five organ recitals was given at the First Presbyterian church of Oakland, Cal., Sunday afternoon, May 7, by Clarence Eddy, under the auspices of the Northern California chapter. There was a large audience, which by reason of its wrapt attention gave evidence of its interest in the program as well as the artist. The program contained one manuscript composition of superior merit in the Fourth Sonata in E flat, Op. 44, by Rene L. Becker, and two other new works by Stebbins and Schminke, both of which belonged to the more romantic or poetic school of organ literature. It was a program of distinct organ literature and did not contain any arrangements or improvisations.

Mr. Eddy's program in full was: Prelude and Fugue in B minor, Bach; Fantasia in D flat, Saint-Saens; Fourth Sonata in E flat, Op. 44, Rene L. Becker; "The Swan" (new), Charles Albert Stebbins; "Mountain Idyl" (new), Oscar E. Schminke; Concertsatz in E flat minor, Louis Thiele.

The other recitals were as follows: Sunday, May 14, at 3:30 p. m., at the First Congregational church, Oakland, Miss Virginia de Fremery; Tuesday, May 16, at 8 p. m., Grace Cathedral, San Francisco, Alfred J. Chaplin-Bayley, with Alexander Bevani, soloist; Sunday afternoon, May 21, at 3:30 o'clock, at the First Baptist church, Oakland, Miss Emma E. Muller; Sunday afternoon, May 28, at 3:30, at the First Baptist church, Oakland, Warren D. Allen.

The program presented by Miss de Fremery May 14 follows: Fanfare from Pontifical Sonata, Lemmens; Bourree from the Fire Music, Allegretto Giocoso from the Water Music, Handel; Little G minor Fugue, Bach; Pastorale, "Elves," Bonnet; Chorale and Finale from Roman Symphony, Widor; Adagio from

"Grand Piece Symphonique," Franck. Alfred J. Chaplin-Bayley, A. A. G. O., F. R. V. C. M., organist of Grace Cathedral, San Francisco, played: Largo e Maestoso and Allegro, First Sonata, Guilman; "In the Morning" and "Death of Ase" ("Peer Gynt"), Grieg; "Pomp and Circumstance" (Military March, No. 1), Elgar; "Evening Bells and Cradle Song," Macfarlane; Largo ("New World" Symphony), Dvorak; Symphonic Tone Poem, "Finlandia," Sibelius.

Miss Emma E. Muller, B. M., organist of St. Mary's church, San Jose, played at the First Baptist church, Oakland, as follows: Andante from the Fourth Concerto, Handel; Scherzo from the Sonata, Op. 95, Lemare; "Wir Wandelten Zusammen," Brahms-Lemare; Nuptial Benediction, Saint-Saens; March from "Montezuma," H. J. Stewart; Symphony, No. 5, in F minor, Widor.

At the termination of this series of recitals a new series will begin at once. The dates will be as follows:

June 4—At First Baptist church, Oakland, by Miss Myrtle Shafer, B. M., A. B., organist First M. E. Church, San Jose.

June 11—At First Presbyterian church, Oakland, by Miss Claire M. McClure.

June 18—At First Baptist church, Oakland, by William W. Carruth, Mus. Bac., A. A. G. O., organist Plymouth Congregational church, Oakland.

June 25—At First Congregational church, Oakland, by Miss Ruth Muzzy, Mus. Bac.

Illinois Chapter.

One of the most brilliant and one of the most scholarly recitals heard by the Chicago fraternity of organists in many moons was the exchange concert given by the representative of the Northern Ohio chapter, Charles E. Clemens, at St. James' Methodist church, May 8. Mr. Clemens' reputation as one of the veteran performers and teachers of Cleveland was well known, but the writer does not remember a recital by him in Chicago. The audience was small and the absentees missed much.

Mr. Clemens, who is the organist of the Euclid Avenue Presbyterian church of Cleveland, was the guest of the Illinois chapter at a dinner in St. James' church before the recital. Afterward he gave the program on the large four-manual Casavant organ over which Miss Tina Mac Haines presides. Mr. Clemens' playing of the Rheinberger B minor sonata and of Faulkes' Theme and Variations in A minor were especially appreciated and admired. His complete program was: Overture in D, William Faulkes; Theme with Variations, A minor, Faulkes; Intermezzo, Max Reger; Allegro in C minor (Trio Sonata), Bach; Sonata, B minor, Josef Rheinberger; Scherzo, Heinrich Hofmann; "Im Garten" ("Laendliche Hochzeit"), Carl Goldmark; "Lied," Chauvet; "Finlandia," Sibelius.

A festival service was held Thursday evening, May 25, at Emmanuel church in LaGrange. Mrs. Lily Wadhams Moline played her own Allegretto and Shelley's "Fanfare d'Orgue." Charles A. Stebbins' "In Summer" and a Chorus and March by Gleason, in manuscript, were played by Harrison M. Wild. Stanley Martin played Rogers' Sonata in E minor. The service was sung by the combined choirs of Grace church, Oak Park (Arthur R. Fraser, organist and choirmaster); the Church of the Redeemer, Chicago (Francis A. Mackay, organist and choirmaster), and Emmanuel church, LaGrange (Robert R. Birch, organist and choirmaster). The choral numbers included: "Unfold Ye Portals," Gounod; "Agnus Dei," J. H. Hopkins; "Hallelujah Chorus," Handel; and Magnificat and Nunc Dimittis in A flat, Mann.

Mrs. Fidelia B. Hamilton conducted a service for the benefit of the Red Cross under the auspices of the Illinois chapter at her church, the First Presbyterian of Woodstock, Ill., Apr. 130. A Mendelssohn program was presented and these selections were given: Allegro Maestoso e Vivace, from Second Organ Sonata; "Be Not Afraid," Chorus from "Elijah"; Spring Song, arranged for organ; Allegro

Con Brio, from Fourth Organ Sonata; "If with All Your Hearts Ye Truly Seek Me" (tenor solo from "Elijah"); Scherzo from Scotch Symphony for piano; "I Waited for the Lord" (soprano duet and sextet from "Lobgesang"), the choir; Allegretto from the Fourth Organ Sonata; "O Rest in the Lord" (mezzo-contralto solo from "Elijah").

New England.

Dean Walter J. Clemson of the New England chapter, American Guild of Organists, was unanimously re-elected to his sixth term at the last meeting.

Mr. Clemson came to this country from England in 1885 as organist and choirmaster of St. Thomas' Episcopal church in Taunton, Mass., later organizing its famous boy choir.

Dean Clemson is a fellow of the Guild of Church Musicians of London and is a member of the St. Botolph club, the Tavern club, the Harvard Musical Association and the Boat and Country club of Taunton.

Other chapter officers chosen were Benjamin L. Whelpley, subdean; John D. Buckingham, secretary, fourth term; Wilbur Hascall, treasurer, sixth term; Henry M. Dunham, Hamilton C. MacDougall and Arthur Foote, executive committee.

W. Lynnwood Farnam of Boston gave the forty-fifth recital under the auspices of the New England chapter at All Saints' church in Providence, R. I., May 22. His program follows:

Fantasia in E flat, Saint-Saens; Legende (E flat minor), Faulkes; Minuetto (B minor), Gigout; Prelude and Fugue in G major, Bach; Meditation (A major), Bairstow; Allegretto in A, Merkel; Chorale No. 3, in A minor, Cesar Franck; Allegro Vivace (from First Symphony), Vierne; "Ave Maria" (E major), Henselt; Theme, Variations and Finale (A flat), Thiele.

The sixty-seventh public service was held at Christ church, Fitchburg, May 24. The prelude, interlude and postlude were played by W. Lynnwood Farnam, organist of Emmanuel church, Boston. The service was accompanied by Herbert C. Peabody, organist and choirmaster of Christ church, Fitchburg.

The program was as follows: Prelude, Chorale in B minor, Paul Fauchet; Magnificat in C, Burdett; Nunc Dimittis in C, Burdett; Interlude (a) Meditation in A, Bairstow; (b) "Ave Maria" (E major), Henselt; Offertory Anthem, C. F. Manney; Anthem, "Hide Me Under the Shadow of Thy Wings," J. E. West; Postlude: Allegro vivace (from Fifth Symphony), Widor.

Pennsylvania Chapter.

The Pennsylvania chapter gave its thirty-seventh public service on

Tuesday evening, May 16, in the Memorial Church of St. Paul, Overbrook, Philadelphia. The choir of the church, under the direction of Rollo F. Maitland, sang Stainer's Evening Service in B flat and a cycle of anthems, as follows, covering the more important seasons of the church year:

Advent—"The Night Is Far Spent," Bruce Steane.

Christmas—"A Joyful Christmas Song," F. A. Gevaert.

Epiphany—"Three Kings Have Journeyed," Peter Cornelius.

Lent—"Is It Nothing to You" (from the "Crucifixion"), John Stainer.

Easter—"Behold, I Show You a Mystery," D. D. Wood.

George Alexander A. West, dean of the chapter, played the organ prelude, Pastorale, Recitative and Chorale, by Sigfrid Karg-Elert and Uelma Clarke Smith played the finale from Vierne's First Symphony for the organ postlude. This was the concluding service of the season's series.

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SHAKESPEARE AND MUSIC.

Subject of Interesting Lecture-Recital by James T. Quarles.

James T. Quarles, the Cornell University organist, gave an interesting lecture-recital at Sage chapel April 24 in commemoration of the 300th anniversary of the death of Shakespeare. The subject was "Shakespeare and Music." The selections presented were:

"Greensleeves," Ancient Melody.
"Scellenger's Round," Ancient Melody.

"Willow, Willow," from "Othello," Ancient Melody.

"Where the Bee Sucks," from "The Tempest," Robert Johnson.

"O Mistress Mine," from "Twelfth Night," Ancient Melody.

"It Was a Lover and His Lass," from "As You Like It," Thomas Morley.

"Blow, Blow, Thou Winter Wind," from "As You Like It," Thomas Augustine Arne.

"She Never Told Her Love," from "Twelfth Night," Haydn.

"Hark, Hark, the Lark," from "Cymbeline," Schubert.

Nocturne, from the music to "A Midsummer Night's Dream," Mendelssohn.

"O Mistress Mine," from "Twelfth Night," Samuel Coleridge-Taylor.

"Shepherd's Dance," from incidental music to "Henry VIII," Edward German.

"Ave Maria," from "Othello," Verdi.

Fantasia-Overture, "Romeo and Juliet," Tschaiakowsky.

At his recital in Bailey Hall May 5 Mr. Quarles played: Concert Overture in C minor, Alfred Hollins; Gavotte, Old French; Venetian Love Song, "Buona Notte" (Good Night) and "From a Day in Venice," Op. 23, Ethelbert Nevin; Fantasia-Overture, "Romeo and Juliet," Tschaiakowsky.

Dedicates Lake Bluff Organ.

Mrs. Katherine Howard Ward gave a dedicatory concert on the two-manual organ built by the A. B. Felgmaker Company for the Methodist church of Lake Bluff, Ill., May 1. The organ, a memorial to Mrs. J. H. Howard, is a two-manual with electric action and every modern accessory. LaMotte Wells, Chicago representative of the Felgmaker Company, takes just pride in the success of this instrument so far as tone and mechanical excellence are concerned.

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Six Cantatas Presented During Season at Philadelphia Church.

The following cantatas have been given in St. Mark's Lutheran church, Philadelphia, during the last winter under the direction of Dr. John McE. Ward, the organist:

"Eli," Sir Michael Costa.

"Gallia," Gounod.

"Messiah" (Christmas portion), George F. Handel.

"Message from the Cross," Will C. Macfarlane.

"Holy City," Gaul.

"Redemption," Gounod.

Dr. Ward also played the following organ numbers during April and May: "Solitude," Godard; Allegretto, B minor, Guilman; "The Question," Wolstenholme; Finale, B flat, Wolstenholme; March, "Lenore," Symphony, Raff; Epilogue, Roland Diggie; Festive March, N. H. Allen; Fugue, G minor, Fugue in C, Fugue in D minor and Fugue in E, Bach; Sketch a la Minuet, Stanley T. Reiff.

Clokey's Pupils in Recital.

On Monday afternoon, May 15, Joseph W. Clokey presented several of his first year pupils in a short program at Miami University, Oxford, Ohio. The following numbers were played: Sonata No. 2, C minor, Guilman—Miss Alice Feeney. "Vision," Rheinberger—Miss Elise Butz. Adagio in A flat, Volckmar—Miss Bertha Kelz. Intermezzo, Rogers, and Grand Chorus in D, Spence—Miss Etta Voigt. Festival March in D, Faulkes—Miss Alice Feeney. Miss Ellen Finley sang two of Mr. Clokey's songs—"Lullaby" and "Sleepyland." They are from a group of songs, the poems by James Whitcomb Riley.

N. Strong Gilbert, a member of the A. G. O., is doing much for the musical life of Parkersburg, W. Va., where one of his leading activities is to conduct the Central Symphony Orchestra. The orchestra gave concerts at the Y. M. C. A. auditorium May 4 and 7 before large audiences.

New York Organist in Iowa.

Mrs. Gertrude Elizabeth McKellar, F. A. G. O., has been appointed organist of the First Presbyterian church, Burlington, Iowa. At a home talent recital given by the Burlington Musical club in the First Congregational church on the evening of April 24 Mrs. McKellar played the following organ numbers: Toccata and Fugue in D minor, Bach; "At the Altar," John Lund; Berceuse, Delbruck; Toccata from Sixth Symphony, Widor. Mrs. McKellar is a graduate of Dr. Carl's Guilman Organ School and is in Burlington as a result of business connections which Mr. Mc-

Kellar has recently made. They came from New York City.

Ender's Choir Gives Concerts.

The choir of Gethsemane church, Minneapolis, Edmund Sereno Ender, organist and choirmaster, went to Anoka, Minn., on May 23 and gave a sacred concert. The works presented were: Mendelssohn's "Hear My Prayer," Gounod's "Gallia," Buck's Festival Te Deum in E flat, Martin's "Ho! Every One," and Brackett's "Softly Now the Light of Day," for men's voices. On May 25 the same choir gave a secular concert in Minneapolis, presenting works by Sullivan, Elgar, Pinsuti and Cowan.

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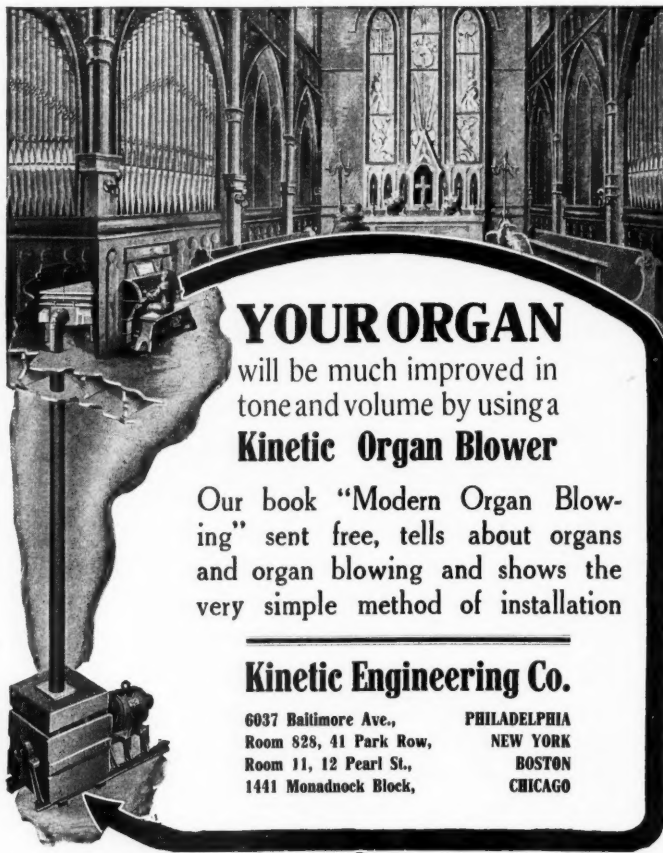
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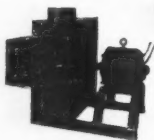
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