

THE DIAPASON



DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, AUGUST 1, 1916

Number Nine

ORGANS IN CINCINNATI BY MATHERS COMPANY

OHIO CITY ORDERS AT HOME.

List of Instruments Under Construction for Churches Includes a Large Three-Manual for St. Francis de Sales.

Most encouraging progress is being made by the Alfred Mathers Church Organ Company in the Cincinnati field. This concern is building a number of organs for its home city—a fact which without doubt is one of the best advertisements a builder can boast. Among the churches for which the Mathers Company is at work are:

St. Francis de Sales, Catholic, Walnut Hills.

Church of the Epiphany, Episcopal, Walnut Hills.

St. Mark's Catholic, Evanston.

First Unitarian, Avondale.

First Holland Reformed.

The organ for St. Francis de Sales church is a large three-manual, the specifications of which are as follows:

Open Diapason, 16 ft.
Major Diapason, 8 ft.
Second Open Diapason, 8 ft.
Viol d'Gamba, 8 ft.
Keraulophon, 8 ft.
Doppel Flöte, 8 ft.
Night Horn, 4 ft.
Octave, 4 ft.
Wald Flöte, 2 ft.
Quint, 2 1/2 ft.
Mixture, 3 rank.
Cornet, 3 rank.
Trumpet, 8 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Violin Diapason, 8 ft.
Principal, 8 ft.
Salicional, 8 ft.
Aeoline, 8 ft.
Viol d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Gedeckt, 8 ft.
Flute Harmonic, 4 ft.
Octave, 4 ft.
Flautina, 2 ft.
Dolce Cornet, 3 rks.
Vox Humana, 8 ft.
Orchestral Oboe, 8 ft.
Contra Fagotto, 16 ft.

CHOIR ORGAN.

Geigen Principal, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Fucara, 4 ft.
Rohr Flöte, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.

PEDAL ORGAN.

Principal, 16 ft.
Sub Bass, 16 ft.
Resultant, 32 ft.
Contra Fagotto, 16 ft.
Violoncello, 8 ft.
Lieblich Gedeckt, 16 ft.
Principal, 8 ft.

The action is to be electro-pneumatic throughout, with generator.

For the First Congregational Unitarian church, Avondale, the scheme of stops is as follows:

GREAT ORGAN.

First Open Diapason, 8 ft.
Second Open Diapason, 8 ft.
Gamba, 8 ft.
Gedeckt, 8 ft.
Melodia, 8 ft.
Octave, 4 ft.
Dolcissimo, 8 ft.
Suabe Flute, 4 ft.
Tuba, 8 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Salicional, 8 ft.
Viol d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Aeoline, 8 ft.
Unda Maris, 8 ft.
Flute Harmonic, 4 ft.
Vox Humana, 8 ft.
Orchestral Oboe, 8 ft.
Cornocean, 8 ft.

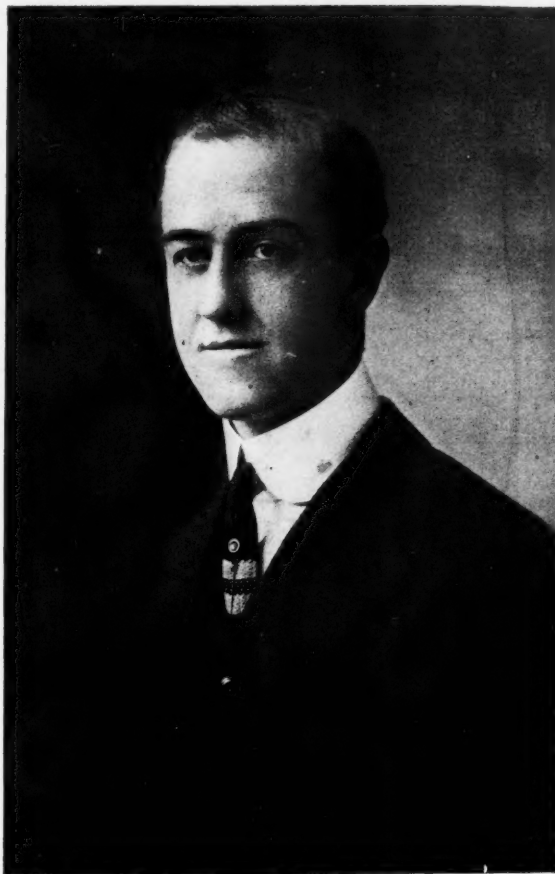
PEDAL ORGAN.

Bourdon, 16 ft.
Lieblich Bourdon, 16 ft.
Violoncello, 8 ft.

Repertory of Arthur Davis.

A handsome and valuable booklet just received by The Diapason is entitled "The Repertory of One Hundred Organ Recitals at Christ Church Cathedral, St. Louis, by Arthur Davis." The list is arranged both by composers and by style of work, and it reflects the comprehensiveness and the catholicity of Mr. Davis' selections for the cathedral recitals, which have become one of the leading musical features of St. Louis.

W. LYNNWOOD FARNAM, BOSTON ORGANIST.



BOSTON ORGANIST TO FORE

W. Lynnwood Farnam of Emmanuel Church Enhancing Fame.

W. Lynnwood Farnam, though comparatively new to the conservative and scholarly organ center of Boston, and though a man young in years, is heard in recitals with great frequency and his performances receive the most favorable criticism. He is the organist of Emmanuel church.

Mr. Farnam was born at Sutton, Quebec, Jan. 13, 1885. His childhood was spent at Dunham, Quebec. His teachers in pianoforte until 1900 were successively his mother, Miss M. L. Jackson and George W. Cornish (the latter two at Dunham Ladies' College). In 1900 he won the Montreal scholarship donated by Lord Strathcona and Lord Mount Stephen, which gave him four years of study at the Royal College of Music, London. Here his teachers were Franklin Taylor and Herbert Sharpe for pianoforte and Dr. James Higgs, F. A. Sewell and W. S. Hoyte for organ. Mr. Farnam is an associate of the Royal College of Music, 1903 (pianoforte playing) and an Associate Royal College of Organists, 1904 (organ and kindred subjects). His first organ appointments were St. James' Methodist church, Montreal, 1904-1905, and St. James the Apostle, Montreal, 1905-1908. He was organist and choirmaster of Christ Church Cathedral, Montreal, from October, 1908, to August, 1913. His appointment as organist and choirmaster of Emmanuel church, Boston, took place in September, 1913.

E. S. Ender on Tour.

Edmund Sereno Ender, the well-known organist and vocal teacher of Minneapolis, is on an extended tour, but this time it is not a recital but a motor tour. He is driving his automobile through to the east and expects to attend the National Association of Organists convention at Springfield. He will be away two months.

ORGAN FIRM INCORPORATES

L. D. Morris Company of Chicago Takes Out Papers in Illinois.

The L. D. Morris Organ Company is the name of a new corporation under the laws of Illinois to which The Diapason extends a welcome. The headquarters of the company are in Chicago and the president is L. D. Morris and the secretary George A. Hallwachs. The capitalization is \$10,000.

The incorporation of what was formerly the partnership of L. D. Morris & Co. is a step toward the enlargement of the business and especially of greater activity in the construction end. Mr. Morris is too well known to organists and organ builders, especially in Chicago and the territory tributary to this city, to need an introduction. His reputation has been made by years of conscientious and painstaking work—the kind of work which cannot but win recognition.

GREAT NEW ORGAN IN AFRICA

Alfred Hollins Opens Johannesburg Town Hall Instrument.

The new organ erected by Norman & Beard in the town hall at Johannesburg, South Africa, was opened on March 4 by Alfred Hollins, the Musical Times reports. The Johannesburg Star says that the brilliant recitalist was at his best and that a packed house gave him an enthusiastic reception. Mr. Hollins' leading numbers were Mendelssohn's first Sonata, the F major Toccata of Bach, and the "William Tell" Overture. He also played two pieces of his own, written for the occasion, effectively using the glockenspiel and carillons, and he improvised in masterly manner. The instrument contains ninety-seven stops, with a bewildering array of accessories, among which are percussion instruments—bass drum, side-drum (both with "tap" and "roll" actions), and triangle. The organ cost \$65,000.

ALL IS IN READINESS FOR N. A. O. CONVENTION

FINE PROGRAM IS PREPARED

Recitals and Practical Discussions to Mark the Ninth Annual Meeting, Opening Aug. 1 at Springfield, Mass.

Everything is in readiness for the opening of the ninth annual convention of the National Association of Organists and the meeting will be called to order at the municipal auditorium in Springfield, Mass., Tuesday, Aug. 1. A preliminary rally is slated for July 31 at 8 p. m. in the Hotel Kimball, convention headquarters.

Every prospect pleases, so far as the convention is concerned, as those in attendance at Springfield last year will testify. The program is most practical and comprehensive. The great municipal auditorium is again at the disposal of the organists, with its magnificent four-manual organ, built by the J. W. Steere & Son Company. This is one of the notable municipal organs of the world. Not least of the city's attractions is the beautiful Hotel Kimball, the headquarters for the organists.

The convention program as completed and received from President Arthur Scott Brook is as follows:

TUESDAY, AUGUST 1.

10 a. m.—Mahogany Room. Opening Exercises: Convention called to order by President Arthur Scott Brook. Addresses of Welcome, by Frank E. Stacy, Mayor of Springfield, and Charles W. Winslow, secretary Convention Bureau, Springfield Board of Trade. Address in response, The president's annual address. Appointment of committee on nominations.

2 p. m.—Mahogany Room. Address: "Important Questions on the Tonal Appointment of the Organ." George Ashdown Audsley, LL. D., author of "The Art of Organ Building."

4:30 p. m.—Auditorium. Organ Recital by Edward F. Laubin, organist of Asylum Hill Congregational church, Hartford, Conn.

8 p. m.—Auditorium. Organ recital by Richard Keys Biggs, organist of St. Luke's church, Brooklyn.

9:45 p. m.—Mahogany Room. General reception, members and friends.

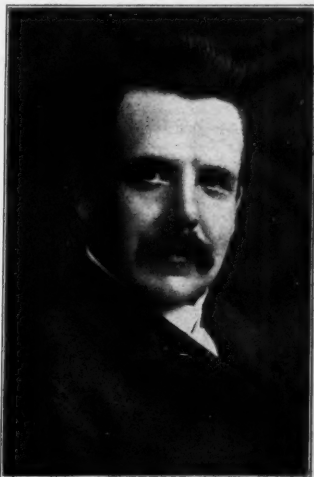
WEDNESDAY, AUG. 2.

9:30 a. m.—Auditorium (on the stage).

Address, "The Use of the Organ in the Church Service," with demonstrations, Henry S. Fry, organist of St. Clement's church, Philadelphia.

11 a. m.—Auditorium (on the stage).

Address, "Desirable Changes in the Mu-



ARTHUR SCOTT BROOK.

sical Settings of Anthems and Canticles." William D. Armstrong, director of the School of Music, Alton, Ill.

2 p. m.—Mahogany Room. Annual Business Meeting.

4:30 p. m.—Auditorium. Organ recital by Mrs. Kate Elizabeth Fox, F. A. G. O., organist of the Church of the Redeemer, Morristown, N. J.

8 p. m.—Auditorium. Organ recital by Percy Chase Miller, A. A. G. O., organist of Grace church, Mount Airy, Philadelphia, and representative at the convention of the Organ Players' Club of Philadelphia.

THURSDAY, AUG. 3.

9:30 a. m.—The morning will be devoted to social exercises.

2 p. m.—Mahogany Room. Address,

"Registration and the Art of Expression in Organ Playing," John Hermann Loud, F. A. G. O., organist of the Park Street church, Boston.

4:30 p. m.—Auditorium. Organ recital by Charles M. Courboin, organist of the First Baptist church, Syracuse, N. Y.

8 p. m.—Auditorium. Organ recital by Clifford Demarest, F. A. G. O., organist of the Church of the Messiah, New York City, and representative at the convention of the American Guild of Organists, assisted (at the piano) by Alexander Russell, organist at the Wanamaker Auditorium, New York City.

FRIDAY, AUG. 4.

9:30 a. m.—Auditorium (on the stage). Review of the recommendations of the joint committee of the A. G. O. and the N. A. O. on uniformity of console, conducted by Clifford Demarest, chairman of the committee.

11 a. m.—Mahogany Room. Address, "The General Education of the Organist," by Homer N. Bartlett, composer and organist of New York City.

2 p. m.—Mahogany Room. Report of nomination committee and election of officers.

4 p. m.—Auditorium. Exposition of original works by Ernest Kroeger, A. G. O., director of the Kroeger School of Music, St. Louis, assisted by John O'Shea of Boston, organist; Miss Ada Allen Chadwick of Springfield, violinist, and Arthur H. Turner of Springfield, baritone.

8 p. m.—Auditorium. Organ recital by Dr. Francis Hemington, organist of the Church of the Epiphany, Chicago, and of Zion Temple, Chicago.

10 p. m.—Assembly of members and friends at supper, and formal closing of the convention.

Exhibits of organ and choir music are to be made by Arthur P. Schmidt, the White-Smith Company, Edwin Ashmall, and the Oliver Ditson Company.

Directed by Kate Elizabeth Fox.

Mrs. Kate Elizabeth Fox directed a splendid concert by the choir of the Church of the Redeemer at the Y. M. C. A. of Morristown, N. J., June 14. The finished a capella singing was a special feature of the evening. The choir was assisted by Miss Frances Christmas, violoncellist, and Henry G. Miller, basso, in the following program: Choruses, Spring Song, Piusanti; "O'er the Meadow," Smith. Violoncello Solos, "Kol Nidrei," Bruch; Gavotte, Martini. Choruses, "Daybreak," Fanning; Barcarolle, Offenbach. Songs, "The Lute Player," Altitzen; "The Trumpeter," Dix; "Farewell in the Desert," Adams. Chorus, "The Long Day Closes," Sullivan. Violoncello Solos, Cantilena, Gottermann; Scherzo, Van Goens; "Herbstblume," Popper. Choruses, "Weary Wind of the West," Elgar; "As Torrents in Summer," Elgar. Songs, "The Lowland," Branscombe; "When You Come Home," Squire; "Haste to the Fair," Russell. Chorus, "The Lost Chord," Sullivan.

Summer Recitals Draw Crowds.

Ernest H. Artz is playing at the First Baptist church in Reading, Pa. Music is made a feature in this church and he is giving recitals every first and third Sunday of the month. Although the hot weather is very much against such a proceeding, he has found that it is the best incentive to bring people to the evening service. Since he began these recitals the attendance at the evening service has been better than any summer heretofore. The program July 16 was: "A Pastoral Suite," Demarest; "Chanson Triste," Tschaiakowsky; Festival March, Teilman.

DEDICATES PILCHER ORGAN

Arthur Davis of St. Louis Presides at Trenton, Mo., Church.

The new Pilcher organ installed at the First Baptist church, Trenton, Mo., was dedicated June 27 by Arthur Davis of Christ Church Cathedral, St. Louis, Mo., with the following program: Grand Offertoire, St. Cecile, No. 2, Batiste; "In the Twilight," Harker; "Will o' the Wisp," G. B. Nevin; "Chanson de Joie," Hailing; Fanfare, Lemmens; Meditation, Sturges; Humoresque, Dvorak; March from "Tannhäuser," Wagner; Grand Choer in A, Davis; Intermezzo, Davis; "Chant Seraphique," Frysinger; Allegro Vivace, Morandi; Fantasia on "My Old Kentucky Home," Lord; Sunset, Demarest; Capriccio, Callaerts; Overture to "William Tell," Rossini. The specification of the organ is as follows:

GREAT ORGAN.

- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Gamba, 8 ft.
- Gross Flöte, 8 ft.
- Dulciana, 8 ft.
- Octave, 4 ft.
- Flute d'Amour, 4 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Flute Harmonic, 4 ft.
- Viollna, 4 ft.
- Solo Cornet, 3 rks.
- Piccolo, 2 ft.
- Oboe, 8 ft.
- Cornopean, 8 ft.

ECHO ORGAN.

- Vox Celeste, 8 ft.
- Viole Angelica, 8 ft.
- Salicional, 8 ft.

PEDAL ORGAN.

- Sub Bass, 16 ft.
- Bourdon, 16 ft.
- Flute, 8 ft.

WANTED—Good, experienced voicer for metal flue pipes. Address OMA, care of The Diapason.

WANTED — FIRST-CLASS organ salesman to handle high-grade instruments. Excellent proposition for the right man. Address SALES, in care of THE DIAPASON.

WILL EXCHANGE FOR one set open diapason pipes, one single-cylinder Cadillac runabout in good mechanical order, and good tires. Address Cadillac, care of THE DIAPASON.

SALESMEN WANTED — A high-class experienced pipe organ salesman for central territory, also one for Pacific coast territory. If you are the right party telegraph immediately S. H. Creager, La Salle Hotel, Chicago, for interview, or after that write The California Organ Company, Los Angeles. See "ad" in this paper. THE CALIFORNIA ORGAN COMPANY, Hollingsworth Building, Los Angeles.

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TO CHURCHES, ORGANISTS and Trustees—Organ builder, with thirty-five years of experience with tracker and modern organ building, formerly working with big organ firms to their full satisfaction, desires to take orders for tuning, repairs, or rebuilding. Absolutely correct and expert work done and in your own town. Lowest rates by contract or by day. Many references. For particulars write to K, care of The Diapason.

WANTED—CHEST AND console mechanics. State previous experience, and address Western New York, care The Diapason, Chicago.

First Class Flue Voicer

Quick and reliable man, long experience, would like to change his position. Address

"VOICER," care The Diapason

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Good all-round Organ Builders and Metal Pipe Makers. Apply

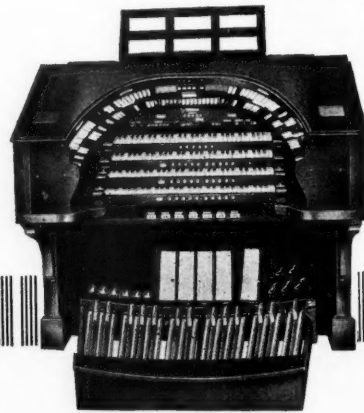
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Nineteen stops.
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WURLITZER

WANTED

A first class pipe organ salesman, headquarters Chicago. Experience and satisfactory references required.

ESTEY ORGAN COMPANY
BRATTLEBORO, VT.

**HOME OF DR. MIXSELL
HAS LARGE NEW ORGAN**

CONTAINS MANY FEATURES

California Organ Company Completes Three-Manual in Residence of Physician, Recitalist and Composer.

The California Organ Company of Van Nuys, Cal., has just completed a three-manual chamber organ for Dr. Raymond Mixsell and has installed it in the music room of his home at Pasadena.

Dr. Mixsell is known not only as a prominent physician and talented composer, but for his delightful recitals, given under the auspices of the Southern California chapter of the American Guild of Organists, in whose affairs he takes a prominent part. Dr. Mixsell's home is in the heart of the beautiful Orange Grove avenue district.

The organ is contained in two chambers specially constructed of concrete and cement, and these chambers are rendered sound and heat-proof by the use of eel-grass quilting placed just beneath the plastering which lines the interior. The chambers are side by side—one for the great and pedal organs and one for the swell organ. There are no swell boxes, but the shutters are placed in the front of each organ chamber so that the entire instrument is enclosed.

The stops on the choir manual with the exception of the cathedral chimes are entirely borrowed by duplex action from the great and swell organs. The three reed stops are borrowed from the swell, and the dulciana, quintadena and clarabella from the great. When reeds and flues are used on the choir manual in combination it is possible to make either one predominate because of the fact that they are contained in different swell chambers. By the use of the choir manual it is possible to contrast any solo stop with any other stop on the organ.

The chamber organ is notable for the fact that nearly all of the stops are composed of pipes of large scale; especially to be mentioned are the pedal bourdon and violone, which are of the largest scale, the diapasons, the cornopean and orchestral oboe, the viola da gamba and the gross flöte. Because of the skillful voicing the tone produced is not overpoweringly loud, but rich in quality.

The combination pistons are unusually large and there are three for each manual and three for the pedals. The combination action does not move the stop knobs, but a small indicator set in the stop jambs shows at a glance just which piston is in operation. When a piston is pressed, whatever stop knobs are drawn do not move but are immediately canceled and the stops operated by the piston that has been pressed come into operation. When the zero piston is pressed, whatever stops have been actuated by any piston of that manual are shut off and whatever stop knobs

are already drawn come into operation. The combination action is set by means of small electrical sliding contacts which can be readily moved by the point of a pencil. These sliding contacts are in two drawers placed just below the stop jambs at each side of the console.

By means of piston couplers the pedal pistons can be coupled at will to any or all of the three sets of manual pistons. There is also a general piston coupler by which all pistons of like number may be coupled. Another feature is a locking pedal by which all intermanual couplers can be disconnected from the crescendo pedal. Each manual is furnished with a unison release. The action is individual valve electro-pneumatic throughout the organ and the console is detached.

Following are the specifications:

GREAT ORGAN.

- Open Diapason, 8 ft.
- Viola da Gamba, 8 ft.
- Dulciana, 8 ft.
- Quintadena, 8 ft.
- Gross Flöte, 8 ft.
- Clarabella, 8 ft.
- Flute Harmonic, 4 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Aeoline, 8 ft.
- Vox Celeste, 8 ft.
- Salicional, 8 ft.
- Stopped Diapason, 8 ft.
- Flauto Traverso, 4 ft.
- Cornopean, 8 ft.
- Orchestral Oboe, 8 ft.
- Vox Humana, 8 ft.
- Tremolo.

CHOIR ORGAN.

- Dulciana (from No. 3), 8 ft.
- Quintadena (from No. 4), 8 ft.
- Clarabella (from No. 6), 8 ft.
- Cornopean (from swell), 8 ft.
- Orchestral Oboe (from swell), 8 ft.
- Vox Humana (from swell), 8 ft.
- Cathedral Chimes (twenty tubes).
- Tremolo.
- Chimes Damper.

PEDAL ORGAN.

- Violone, 16 ft.
- Bourdon, 16 ft.
- Resonant Bass, 32 ft.
- Lieblich Gedeckt, 16 ft.
- Flute, 8 ft.

John Denues to Baltimore.

John Denues, who has resigned as organist at St. John's Protestant Episcopal church, York, Pa., to become organist and choir leader of Grace and St. Peter's Protestant Episcopal church of Baltimore, will assume his new duties Oct. 1. Professor Denues has held his post with St. John's during the last twenty-one years. He will succeed his former instructor, Frederick W. Wolff, who has served the congregation for more than thirty years. In addition Professor Denues has been selected as supervisor of music in the public schools of the city of Baltimore. He expects to move his family to Baltimore by Sept. 1.

Takes Milwaukee Position.

Miss Mildred Behrens of Sheboygan, Wis., assumed her duties Sunday, July 16, as organist at St. Paul's cathedral, in Milwaukee, to succeed the Rev. Carlton Story, who resigned as assistant priest and cathedral organist to go to Ripon. When Grafton hall is opened next fall Miss Behrens will become a member of the faculty of that school. For three years she had been organist in Grace Episcopal church at Sheboygan.

NEW WORK BY FRYSSINGER

Composer Tells of Inspiration—Composition to Appear Soon.

An interesting article, or rather an interview with that congenial and talented American composer, J. Frank Frysinger, known to every organist in North America, appeared in the Hanover (Pa.) Evening Sun of July 1. He says:

"How did I come to write my 'Gethsemane,' which touched you as a work destined to become a classic? The critics and fellow musicians tell me they look for a minor theme in it, not for the note of triumph which I interpret as the ultimate triumph which must of necessity come up out of intense agony. I agree that there abounds a note of sadness and intense passion, yet our Saviour in His hour of need secured help and comfort from His Father, God.

"As to its production: I thought about it for three long years. I read all that the Bible tells concerning it



J. FRANK FRYSSINGER.

and I prayed about it. Last spring, like a flash, the inspiration came and 'Gethsemane' became a reality. I made a rough sketch of it, as an artist in painting might do, and then developed and shaded where, in my estimation, a passage here and a passage there might be bettered to perfect my ideal of what the work in part or as a whole should be. No inspiration, however, tells how to set to music a theme, however great. The rudiments of harmony and counterpoint must be learned, developed and thoroughly mastered, so that they may serve the musical carpenter as keen edge tools of true steel."

"Gethsemane," the new composition referred to, is soon to appear in the Fischer Edition series of organ music. Mr. Frysinger has been trying it out on audiences from Lincoln, Neb., to York, Pa., where he is passing the summer. "Gethsemane" made a deep impression wherever he played it.

TWO CONSOLES; ONE IS THAT OF GRAND PIANO

NEW FEATURE IN BIG ORGAN

American Master Organ Company Building a Four-Manual Orchestral Instrument for Theater at Butte, Mont.

A contract has just been awarded the American Master Organ Company for the construction of a \$25,000 orchestral organ for the Silver Bow Amusement Company of Butte, Mont. The theater in which this instrument is to be installed is in process of construction and is to be completed in November of the present year. It is one of a number of large motion picture houses which have resulted from the enterprising efforts of Jensen & Von Herberg of Seattle, Wash., who have extensive interests in the Silver Bow Amusement Company of Montana.

The organ planned for this theater is distinctly of an orchestral type. It will have two consoles, one being an organ console of four manuals and pedals, and the other a grand piano console with two manuals and pedals. A Kranich & Bach grand piano is to be used for the piano console. An interesting feature of this instrument is that it can be played from both consoles simultaneously without interference in the registrations employed by the two players.

At the beginning of this year the American Master Organ Company moved its plant from Warsaw, N. Y., to Paterson, N. J., and increased its facilities extensively. Since making this move it has won a number of contracts, among which are several for instruments of the legitimate church organ type. It has also designed a concert organ for the auditorium of the high school at Paterson, N. J., which is to be installed in the fall.

AUSTIN ORGAN FOR CHICAGO

Four-Manual for Fifth Church of Christ, Scientist, Ordered.

Calvin Brown, formerly of Cleveland, but now representative of the Austin Company in Chicago, is making his new home at 1309 Albion avenue and in the first month of his stay has closed several important deals, two being for Chicago churches. These contracts provide for organs as follows:

Fifth Church of Christ, Scientist, Chicago, four-manual.

North Hill M. E., Akron, Ohio, two-manual.

Jewish Temple, Toledo, Ohio, two-manual.

St. Gabriel's Catholic church, Chicago, two-manual.

Homer P. Whitford Re-engaged.

Homer P. Whitford, F. A. G. O., has been re-engaged for next year as organist and choirmaster at the First Presbyterian church of Shelbyville, Ind., at a substantial increase in salary.

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- Chant d'Amour
- Romance
- A Shepherd's Tale
- Scherzando (Dragon Flies)
- Souvenir

THEO. PRESSER CO.

- Nocturne
- A Memory
- Chanson de Matin

WHITE - SMITH CO.

- Grand Choeur Dialogue
- Toccatina (The Rippling Brook)

PLAYED BY R. K. Biggs, E. A. Kraft, Arthur Davis, Roland Diggie, Hamlin Hunt, Henry Fry, Rollo Maitland, Edward Kreiser, Chas. Sheldon, Samuel Baldwin, Harry Vibbard, Alfred Pennington, etc.



John Doane, Chicago—Mr. Doane, whose recitals have been a most agreeable and valuable addition to the splendid musical advantages of Evanston, gave the first faculty recital of the Northwestern University School of Music in Fisk Hall, on the fine three-manual Casavant organ, June 29. His selections were the following: Festal Prelude, Gaston M. Dethier; "Harmonies du Soir," Siefert Karg-Elert; Gavotte, G. Debat-Ponsan; Prelude and Fugue in D major, Bach; Sonata in D minor, Mendelssohn; "Feuerzauber" from "Die Walkure," Wagner-Rogers; Romance in D flat, Jean Sibelius; "Fantaisie Symphonique," Rossetter G. Cole.

Miss Jennie M. Carroll, Philadelphia—In connection with the 25th anniversary services of the Gloria Dei (Old Swedes) church on June 25 Miss Carroll gave a recital at 3 p. m. She was assisted by Rollo F. Maitland, the organist, who on this occasion, however, gave violin solos, and by Albert L. Tasker, tenor. The program follows: Concert Fantasia, Stewart; tenor solo, "The Publican," Van de Waters; Nocturne, Fauré; "Lamentation," Guilman (played in memory of the Rev. Snyder B. Simes); violin solo, "Le Déluge," Saint-Saens; Toccata, Federlein; tenor solo, with violin obligato, "Agnus Dei," Bizet.

William C. Young, Philadelphia—At an inaugural concert on a two-manual organ built by Reuben Midner & Son of Brooklyn for the Presbyterian church of Glen Olden, Pa., Mr. Young played as follows: Wedding March (from Suite), Ferrata; "Mountain Idyl," Schminke; Fantasia on "Juke Street," Kinder; "Hymn Celeste," Friml; Cantilena, Gaston; Guilman; "Narcissus," Ethelbert Nevin; "Burlesca e Melodia," Ralph L. Baldwin; Fantasia on "Webb," Burnap; Festal March, Calkin.

Charles A. Sheldon, Jr., Atlanta, Ga.—Summer weather in the south has not deterred the Atlanta city organist from giving excellent concerts every Sunday as usual, nor has it materially reduced the size of the audiences. The most recent programs at the Auditorium have been as follows:

June 25—Marche Nuptiale, Louis Ganne; Intermezzo, Dethier; Barcarolle from "Tales of Hoffman," Offenbach; "The Lost Chord," Sullivan; No. 2 from "Woodland Fairies," Sheldon; Offertory in D minor, Batiste; Minuet in D, Mozart; Overture to "William Tell," Rossini.

July 2—Overture to "Stradella," Flotow; "Will o' the Wisp," Gordon B. Nevin; Minuet in A, Boccherini; "The Last Hope," Gottschalk; Berceuse from "Jocelyn," Godard; "Dance of the Hours" from "La Gioconda," Ponchielli; American Fantasy, Diggle.

July 9—Grand March from "Aida," Verdi; "Morning" from "Peer Gynt Suite," Grieg; Finale in D minor, H. Alexander; Matthews; Song without Words from "Woodland Fairies Suite," No. 3, Sheldon; Largo from "New World" Symphony, Dvorak; "Memories," Floyd J. St. Clair; "At Evening," Buck; "Marche Nuptiale," Louis Ganne.

July 16—Concert Overture in C minor, Hollins; "Hearts and Flowers," Tremani (arranged by Mr. Sheldon); "An Evening Idyl," Gatty Sellars; "Rustic March," Andrew J. Boex; Finale to the Second Act of "Madam Butterfly," Puccini; Sonata No. 4, First Movement, Mendelssohn.

H. B. Vincent, Chautauqua, N. Y.—Mr. Vincent gave his first organ recital of the season Friday, June 30, at 11 o'clock. The following program was rendered: Overture ("Martha"), Flotow; Berceuse, St. Clair; Prelude ("Norway"), Foerster; Four Dream Pictures, Lemont; Bridal Music ("Lohengrin"), Wagner.

Frederick Stanley Smith, Hagerstown, Md.—Mr. Smith played the following numbers at the new Academy Theater during the month of July: National Hymn, W. T. Best; Overture to "Stradella," Buck-Flotow; "Entrée de Cortège" and "Benediction Nuptiale" from "Messe de Mariage," Dubois; Meditation from "Thais," Massenet; Andantino, Lemare; "Zampa" Overture, Herold; Intermezzo in D flat, Hollins; "Chanson de Joie," Diggle; "Aïa Marcia," Orlando A. Mansfield; Romance in C, Maxson; Allegretto, Wolstenholme; Festival March, Kinder; Elegy in G, Lemare; "Burlesca e Melodia," Baldwin; March from Organ Suite, James H. Rogers; Cantilena in D, H. A. Matthews; "The Tragedy of a Tin Soldier," Nevin; "Marchetta," Dubois; Intermezzo, Callaerts; "Marche Triomphale," Dubois; Concert Overture, Faulkes.

Johanna Ruedlinger, Minneapolis—Miss Ruedlinger, a pupil of Stanley R. Avery, played the following program at her recital in St. Mark's church, Minneapolis, Monday evening, July 10: Sonata in A minor (First Movement), Mark Andrews; Communion and Marche Religieuse, Gigout; Symphony 5 (Second, Fourth and Fifth Movements), Widor; "Traume," Wagner; Prelude and Fugue in A minor, Bach; Pastorale, Wachs; Andantino in G minor, Franck; "In Paradisum" and "Alleluia," Dubois.

Alfred E. Whitehead, Sherbrooke, Quebec—In his July recitals at St. Peter's church Mr. Whitehead has played:

July 5—March from "Athalie," Mendelssohn; Chorale Prelude, A. Riese; Breaks into Bloom, Brahms; Cantilena in A minor, Salome; Introduction and Passa-

aglia, Roger.
July 23—Andante and Allegro, F. E. Bache; "Chant sans Paroles," Bonnet; Prelude in C sharp minor, Bachmaninoff; Fugue (short) in E minor, Bach; Toccata from Fifth Symphony, Widor.

Both of the foregoing recitals were played entirely from memory.
George Dick, a pupil of Mr. Whitehead, gave the recital July 16, playing: March in G, Smart; "Harmonies du Soir," Karg-Elert; Andantino, Lemare; Great G minor Fugue, Bach.

Charles M. Courboin, Syracuse, N. Y.—Mr. Courboin will give the following program on the great Steere organ in the municipal auditorium at Springfield, Mass., Aug. 3, before the convention of the National Association of Organists: Toccata and Fugue in D minor, Bach; Andante from First Sonata, Maily; Allegretto, G major, De Boeck; Allegro, first movement from Sixth Sonata, Widor (dedicated to Mr. Courboin); Andante Cantabile from "Grand Piece Symphonique," Cesar Franck; Pastorale, G major, Widor; Military March, Schubert; Concerto, D minor, Handel; "Abendlied," Schumann; Scherzo Cantabile, Lefebvre-Wely; "Marche Heroique," Saint-Saens.

Maurice Longhurst, Asheville, N. C.—Mr. Longhurst, who is a graduate of the Leipzig Conservatory of Music and a Fellow of the Royal College of Organists (London), is attracting great attention with his concerts daily at Grove Park Inn, the magnificent resort hotel on Sunset Mountain. Mr. Longhurst plays to discriminating audiences and his selections are of the highest merit despite the popular flavor necessary in such performances. Among his Sunday programs recently have been the following:

June 4—Afternoon: "March de la Riene, Ascher; Meditation, J. Frank Frysinger; Variations on the Air "Harmonious Blacksmith," Handel; Fifth Nocturne, Lebach; Study for Pedals Alone (No. 1), Henry Dunham; Fantasia "Lohengrin," Wagner. Evening: Overture "Stradella," Flotow; "The Last Hope," Gottschalk; Study for Pedals Alone (No. 2), Henry Dunham; Variations on a Southern Air, J. E. W. Lord; Chorus of Angels, Scotson Clark; "Humoreske," Dvorak; "The Storm," Wiegand.

June 11—Afternoon: March in B flat, glass; Meditation from "Thais," Massenet; Selection, "Il Trovatore," Verdi; Minuet, Paderewski; "Laudate Dominum," Sheldon. Evening: Overture, "Bohemian Girl," Balfe; "The Swan," Saint-Saens; Fantasia, Gounod-Eddy; Extemporization; "Liebestraum," Liszt; Nocturne in E flat, Chopin; "The Storm," Wiegand.

June 18—Afternoon: Triumphant March, Frederic Archer; "Song of Happiness," Roland Diggle; Selection from "Tannhäuser," Wagner; Rustic Dance and "Thanksgiving," Deering. Evening: Introduction to "Flying Dutchman," Wagner; "Hymn a Saint Cecile," Gounod; Potpourri, "Lucia di Lammermoor," Donizetti; Nocturne, Mendelssohn; Extemporization; "Pilgrim's Song of Hope," Batiste; "The Storm," Wiegand.

J. Lawrence Erb, Urbana, Ill.—Among Mr. Erb's most recent Sunday afternoon recitals in the University of Illinois Auditorium have been the following:

June 4—First Sonata, A minor, Borowski; Chorale, "Wachet Auf, Ruft Uns die Stimme," Bach; "Romance sans Paroles" and offertoire, Deshayes; Sonata, No. 4, in D minor, Guilman; Adagio Sostenuto (Sonata quasi una Fantasia), Beethoven; Adagio, Bizet; Anniversary March, Op. 10, Erb.
June 27—"Paeon Heroique," Diggle; "The Question," and "The Answer," Wolstenholme; Andantino in G minor, Franck; Grand Chorus in B flat, Dubois; Communion in A minor, Batiste; Andante Cantabile, from Fifth Symphony, Tschalkowsky; Allegro con brio from First Sonata, A minor, Borowski.

Arthur E. James, Everett, Wash.—At an anniversary concert at the First Baptist church Mr. James took part as follows: "Marche Militaire," Gounod; "Will o' the Wisp," G. B. Nevin; Berceuse, A. E. James; piano and pipe organ duet, "Kammenoi Ostrow," Rubinstein (piano, Gladys Bowen); Gavotte, Handel; Fantasia, "My Old Kentucky Home," J. E. W. Lord.

Joseph Clair Beebe, New Britain, Conn.—In a recital at the Orient Congregational church July 18 Mr. Beebe played these selections: "Ritardion" (Old Dance), Lull; Legend, Federlein; Elizabethan Idyl, Noble; "Paeon Heroique," Diggle; Largo, Handel; Serenade, Schubert; "Kammenoi Ostrow," Rubinstein; "Evensong," Johnston; Caprice, Sheldon; "Cavalry Trot," Rubinstein.

C. G. Steinhardt, Peoria, Ill.—Mr. Steinhardt, a pupil of Franklin Stead, director of the Peoria Musical College, gave the following program at the college: Sonata, No. 1, Borowski; Fantasia and Fugue, G minor (The greater), Bach; "Song of Sorrow" and "Will o' the Wisp," Gordon Balch Nevin; Humoreske, Ward; "En Route" (Scherzo), Vincent; "Finlandia," Sibelius.

Carl Rupprecht, Chicago—At St. Luke's Lutheran church, Chicago, where he is the organist, Mr. Rupprecht gave the following program June 11: Prelude Heroic, Faulkes; Fugue in D, Guilman; Springtime Sketch, Brewer; Meditation

Serieuse, Rupprecht; Fantasia No. 5, Merkel; Symphony, No. 5, Widor; Romanza, Richmond; Intermezzo, Rogers; "Finlandia," Sibelius; Variations de Concert, Bonnet. He also played at the dedication of the Austin organ in the Lutheran church at Winona, Minn., and rendered the following numbers at the two recitals preceding the services: Prelude Heroic, Faulkes; Sonata No. 6, Mendelssohn; Meditation Serieuse, Rupprecht; Springtime Sketch, Brewer; Variations de Concert, Bonnet; Concert Overture, Hollins; Caprice in B flat, Guilman; "Evensong," Johnston; "The Holy Night," Buck; "Pomp and Circumstance," Elgar.

Miss Grace Darnell, Paterson, N. J.—Miss Darnell played as follows at the Market Street Methodist church June 24: Prelude Heroic, Faulkes; "Legende," Cadman; Toccata and Fugue, Bach;

Sonata No. 6, Rheinberger; Cantabile, Demarest; Toccata, Fleuret.

Reginald Martin, Santa Barbara, Cal.—Mr. Martin recently gave the following program at the Congregational church: Overture, "Ruy Blas," Mendelssohn; Andante in D, Hollins; Prelude to "Lohengrin," Wagner; Andante (Fifth Symphony), Tschalkowsky; Caprice, Wolstenholme; Polonaise, Chopin; Berceuse, R. W. Martin; Military March, "Pomp and Circumstance," Elgar.

Ernest D. Leach, Chattanooga, Tenn.—Mr. Leach gave a recital July 7 in the Highland Park (Tenn.) Methodist church. His selections were: Third Organ Sonata, Mendelssohn; Spring Song, Hollins; March in G, Smart; "Death of Ase," Grieg; Allegretto in B minor, Guilman; Fanfare, Lemmens; Andantino in D flat, Lemare; Nocturne, Miller; Canzonetta, Ludebuehl; "Marche Militaire," Gounod.

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By Wesley Ray Burroughs

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

NOTE—Beginning this month the following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:

O. S. = Organ Solo copy (three staves)
P. = Piano solo copy.
Acc. = Piano Accompaniment part for Orchestra.

Atmosphere.

Many organists and orchestra leaders make the mistake of arranging a selection, or other bright opening number, for the first reel of their feature, and playing it regardless of whether it fits or not. One of these leaders told us that he believed that the first reel should have inspiring music and open brilliantly, and we know that he carried out his ideas by putting on an overture, ballet number or opera selection on his first reel.

The idea of opening up brilliantly is correct, but this should be done with the house lighted, and playing the opening number with full orchestra and organ. Then the orchestra should drop out silently, and the organ continue alone, gradually diminishing and modulating into the key of the opening number; the lights fade and the picture is on the screen! The play has begun. By adopting this very effective way of beginning a performance, the organ should play the first reel and part of the second.

This gentleman would have found himself in hot water on "The World's Great Snare" had he followed his custom, because immediately the first half of the first reel is death-bed scenes!

We have found that in the majority of feature films somewhere in the first two reels is an opening for a characteristic piece which will at once establish the local color; that is, atmosphere. Wherever possible this should be done in the first reel—not later than the first half of the second reel, at any rate. In "Sweet Kitty Bellairs" (see setting elsewhere) the local atmosphere is Irish and to play any other class of music is to give this picture a misfit. In "Bella Donna," "The Carpet from Bagdad" and "Salambo," the Oriental atmosphere of the films demands that such numbers predominate. Of course, to play five reels of one class of music exclusively would be very bad, but by inserting a waltz, gavotte and other variety of pieces, always playing characteristic pieces where the scenes call for them, one gives the audience a well-balanced musical program, and yet is faithful to the local atmosphere.

In "Bella Donna" (March issue) at title, "Harbor at Alexandria," Luigini's Egyptian Ballet is a number which gives the desired flavor; in Selig's "Carpet from Bagdad" the street scenes in Cairo suggest to us that excellent number "A Stroll Thro' Cairo" (Jacobs); in "Poor Little Pippina" (May issue) the willfulness of Mary Pickford brings to mind "Naughty Marietta" (Herbert); in "Out of the Drifts," the Swiss locale reminds us of the "William Tell" Overture, Herbert's Tyrolean Song and "Pretty Edelweiss" by Lehar; in "David Garrick" (July issue) there is absolutely no excuse for any other music than Gounod's duet from "Romeo and Juliet."

MUSICAL SETTING FOR THE IRISH DRAMA "SWEET KITTY BELLAIRS."

Lasky Film. Mae Murray, Star.

Reel 1—(1) Improvise two short numbers: A Fanfare as Capt. Villiers and a short Gavotte as Kitty appears until (2) "The Picture," Ireland, etc. Selection of Irish airs, "The Emerald Isle" (acc.) by Langley, as follows: (a) "Come Back to Erin" (Title "The Picture"), (b) "The Red Lark" (P. 4). (c) "Philadelphia" (Alla Marcia) (Title: Barracks of Fifty-first). (d) "Killarney" (once) (Page 9). (e) "Harp Thro Tara's Halls" (Page 14), until (3) Title: "Here's a Letter." Miss Antique (acc.) by Trinkhaus.

Reel 2—(4) Continue above until (5) "Take This Letter." "Humoresque" (P.) by Dvorak, until (6) "Madam, I suggest watch husband." Bouree in G (P), third Cello Suite, by Bach, until (7) "Will

officer come forward?" L'Caressante (P.) by Strelzki (once), and (8) Selection, "The Duchess of Dantzic" (acc.), by Caryll.

Reel 3—(9) Continue above (pp. at title: "Waiting"), until (10) "Come, we'll call on Verney." Selection, "Tales of Hoffman" (acc.), by Offenbach (Ascher Ed. See July article). Omit the Barcarolle; play twice through.

Reel 4—(11) Continue selection until (12) Afternoon of next day. Gavotte (acc.), by Saint-George, until (13) "Rooms ablaze with scandal." Minuet (P.) by Boccherini, until (14) "Our plan worked." Nocturne (O. S.), by Dethier, to end of reel.

Reel 5—(15) "I must make Verney think," etc. Romance (P.) by Davidoff; (16) "Your wife never," etc. "Gizue Bretonne" (P.) by Bachman, until (17) Regiment approaches. March, "The British Grenadier" (acc.) Old English (publication in Shakespeare songs, by Schirmer). Begin march pp and gradually crescendo to ff, then diminish until (18) "Gentlemen, my wife," etc. Song, "Garney O'Flynn," by Herbert, to end. (This song is in vocal score of "Babes in Toyland.")

MUSICAL SETTING FOR THE RUSSIAN DRAMA, "THE SUSPECT"

(from the play "THE SILVER SHELL").

Vitagraph Film. Anita Stewart, Star. Reel 1—(1) Russian Serenade (P.), Op. 56, No. 3, by Damm (twice), until (2) Seven years later. Russian Romance (P.), Op. 55, No. 1, by Damm, until (3) Karatoff the butcher. Russian National Anthem (Ditson), until (4) Close-up of carriage. Agitato No. 1 (acc.), by Minuet, until (5) "Where is my son?" Nocturne (P.), by Karganoff.

Reel 2—(6) Continue above (twice), until (7) Sophie encourages Paul. "The Orchid" (acc.), by Andreeff, and "Bluettes," by Drigo, both from Russian Waltz Suite (Ditson), to end of reel.

Reel 3—(8) Title, "The Touch of Motherhood." "Reve Angelique" (O. S.), by Rubinstein, until (9) "You are lying!" Allegro, Festival Overture (acc.), by M. Carl, to end of reel (last title: "He is alive"). (Sleigh bells on sleighing scenes.)

Reel 4—(10) Slavic Dance E minor (acc.), by Dvorak, until (11) Five years later. Gavotte in D (P), Hiller, until (12) A dispatch-bearer. Russian Romance (P), Op. 56, No. 2, by Damm, until (13) Mouroff adopts Paul. "Intermezzo Russe" (acc.), by Franke.

Reel 5—(14) Finish above (once), and play (15) "The Faun" (acc.) Russian Waltz Suite (Ditson), by Andreeff, and (16) "Valse Russe," E minor (acc.), by Tchakoff, until (17) "Report in Paris" (M. and nephew). "A Hunting Scene" (acc.), by Bucalossi (pages 2 and 3, pp at Karatoff and Stanhope close-up), until (18) Sophie and Stanhope alone (vision). "Sunset" (O. S.), by Demarest.

Reel 6—(19) Continue above (once) and play (20) "June" ("The Seasons") (acc.), by Tchaikowsky, until (21) "He is son of Karatoff!" Agitato No. 5, by Lake, until (22) Paul's assassin shot. "Dawn of Hope" (acc.), by Casella, until (23) The duties of his heredity. Russian National Anthem, ff at first, gradually diminish to pp at close.

NEW YORK, PAST AND PRESENT.

Vitagraph Film. One Reel. Joseph Kilgour (as George Washington), Star.

(At titles indicated begin selections given):

1. Father Knickerbocker introduces—Opening chords.
2. New York scenes—Concert waltz.
3. In 1621 Indians sold Manhattan—Indian Dance (Tom-Tom).
4. "They bowled and danced" (Dutch)—Dutch dance.
5. Fraunces Tavern, New York—Minuet, Boccherini.
6. St. Paul's Church, and Trinity Church—Improvise; use chimes.
7. Famous men buried here—Improvise; use chimes.
8. Van Courtlandt Manor—Minuet, Beethoven.
9. Jumel Mansion, Washington's headquarters—"Yankee Doodle."
10. As they danced—Minuet.
11. Grant's Tomb—"Marching Thro' Georgia."
12. Broadway at noon hour—A popular two-step.
13. View of Woolworth and other buildings—Concert waltz.

ANSWERS TO CORRESPONDENTS.

H. G. F., Buffalo, N. Y.—The pieces marked "songs" in the settings we usually play from the vocal copy, although sometimes from the accompaniment, as many of these are arranged for orchestra.

"J. C."—We call attention to some new music issued for use with organ in this issue. A specially written organ part is included in most of the numbers.

Geo. Koehl, Utica, N. Y.—Arrange your music in a cover in the order in which the show is going to be run; if the feature is first, place that music, followed by music for the weekly comedy and whatever other films you have.

W. E. N., New York City.—In Nicode's Suite for Orchestra, "From the South," there is a movement, "In the Tavern," which goes well on scenes you mention.

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Russian Suite de Bal, by R. Gruenwald. This is an exceptionally fine number for the photo-drama, suitable for Russian scenes of bright character. A brilliant three-four movement is followed by a charming two-four for oboe solo. Then a Mazurka, an andante for strings and flute, closing with a D minor Allegro.

Russian Waltz Suite, by Drigo and Andreeff.

"The Orchid," "Bluettes" and "The

Faun" are three melodious and very satisfying numbers appropriate for Russian dances, or can be played for general use.

"The Orchid" is a gem. "By Moonlight" (Serenade), by T. H. Rollinson.

"Evening Chimes," by Rollinson. Two excellent general numbers, the first of which suggests use on moonlight and water scenes (alla Barcarolle) and the second a quiet idyl in which chimes and orchestra bells can be effectively inserted.

"La Comedienne," by L. Hosmer. A very brilliant number which can be used on comedies and scenic work.

"On to Plattsburg March," by Lowe. A rousing patriotic march which will be appreciated by those looking for new marches for use on scenes of "preparedness" in the Animated Weeklies. Published both for piano solo and orchestra.

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Bugle Call Fox-Trot, by Blake and Morgan.

An excellent number for military dramas where dancing scenes occur.

Intermezzo, "Shades of Night," by Friedland.

An easy and melodious piece for general use. Either trombone in orchestra or tuba on organ can be used in the B flat part. Four measures occur frequently where we suggest use of chimes.

PUBLISHED BY J. FISCHER & BRO., NEW YORK.

"Dainty Butterfly," "Nanette Waltz," by M. Loesch.

An exceedingly dainty gavotte and a good waltz contained in the above double number.

"The Flower of Chivalry," "A Frolic of Color," by Sudds.

Another double number, the first a colonial minuet and the second a characteristic dance.

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PRaises FROM ARCHBISHOP

**Wirsching Receives Letter of Com-
mendation from Mundelein.**

Philipp Wirsching, the well-known organ builder of Salem, Ohio, has received a letter from Archbishop Mundelein of Chicago which is naturally a source of great satisfaction to him. The prelate writes:

"Dear Mr. Wirsching:—I can simply say that the organ that you built for me in Brooklyn was one of the finest instruments I have ever heard. There is no need of me going into detail regarding its construction or its tone qualities. My organist, Professor Merx, has done all of that in his communication to you. I can simply add, that in all transactions you were entirely satisfactory, and particularly the work done by Mr. Eugene Binder was very painstaking, and evidently intended to try and produce as perfect an instrument as possible. "If you build any organs for any of

my churches here in Chicago, I am quite sure that your work will be quite as satisfactory for them as it has been for me. Respectfully yours, G. W. Mundelein, Archbishop."

Record of Indianapolis Man.

F. J. Boerger of the Sacred Heart church at Indianapolis has just finished his thirty-first year as organist. Besides being on the bench every Sunday all these years (except three months when he was in Europe in 1891) Mr. Boerger has taught school, generally nine and ten months of every year. He has opened many new organs in Indianapolis and plays four services every Sunday, and often five.

D. L. Yount, the organ builder of Greensburg, Pa., whose right hand was injured when removing the pipe organ of the First Presbyterian church, as a result of which blood poisoning followed, is able to be around again and his hand is getting better.

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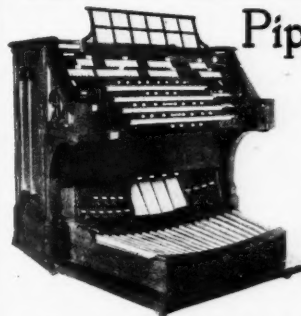
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S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, AUGUST 1, 1916.

BACH IN THE "MOVIES"

At last we have it. Bach is introduced to the "movies"—or vice versa. It was not necessary to be the son of a prophet to predict it, but some men might not have believed the prediction. Now enters our capable moving-picture editor and prescribes the third cello suite for use in reel 2 of the Irish drama "Sweet Kitty Bellairs."

The day of condemning the use of the organ for the moving-picture show is fast passing. There is no use in looking down on the man who plays for the picture theater, for he often has a much larger organ at his command and—what is very much to the point—a much better salary than the church organist. Instead of permitting the theater to lower the standard of the organist the proper development is generally taking place and the organist is uplifting the music of the "movie" drama and the taste of its clientele. Mr. Burroughs, whose church experience was extensive before he began to play for the pictures and whose excellent department in The Diapason each month should be an eye-opener to every organist not yet closely acquainted with the modern photographic drama, is doing his share to point the way to a constantly higher class of organ music in the theater. The manager who is wise realizes as well as anyone the necessity of having a good organ and a first-rate organist, instead of the cheap attraction of the earlier day. Go to any of the leading houses in New York, Chicago or any other city and you will soon become aware of this.

It may sound like a discord to have Bach appear to enhance the performance of an Irish drama, but the harmony after all proves true. The picture theater organist has come to stay and we are glad he is not leaving Bach behind in his travels abroad organistically.

WELCOME TO THE N. A. O.

It hardly seems as if this were the ninth annual convention of the National Association of Organists, but the program just received and published on another page of The Diapason tells the story. So we are very glad to welcome this ninth gathering of the musicians who make up this association.

The N. A. O. is a thing that lives and moves. It is young and has the vigor of youth. It also has hardiness, for it has met vicissitudes and refused to be undermined by them. Its infantile ills seem well overcome and big things lie before it.

This convention is a boon to organists who can attend it and we can point to the program as a sufficient proof to anyone of the value of the organization. It is not a long-winded affair, but there is meat in every hour of the few days of the assemblage. For instance, to see and

hear so noted a man in the realm of organ construction as George Ashdown Audley is alone enough to repay a considerable journey. Then there is the address, with demonstrations, by Henry S. Fry on the use of the organ in church service. There is hardly an organist who, if he will search his heart, will not admit that he can still learn something about the great art of church playing. Besides which there is the console discussion and an address by Homer N. Bartlett on the general education of the organist. And this is mentioning only about half. There is a recital list that will surely be a feast by itself. Mr. Demarest, Mr. Kroeger, Mr. Biggs, Dr. Hemington, Mr. Courboin, Mr. Percy Chase Miller, Mrs. Fox—representing many sections and styles.

When with this is taken into consideration the opportunity to meet men and women such as attend these gatherings, we have indeed a great privilege extended to many more, we fear, than will take advantage of it. Mr. Brook, Mr. Martin and their aids deserve a word of strong commendation for their efforts in arranging this convention.

DEATH OF WILHELM SAUER

Word has been received from Germany of the death of Wilhelm Sauer, the famous organ builder of Frankfurt on the Oder, who passed away in that city on April 9 in his 86th year. In addition to bearing the honor of being the royal organ builder, Mr. Sauer was for years known to organists in all parts of the world for his art. He founded his firm in 1857 and conducted it and won his high reputation through its achievements. His activity continued until six years ago, when because of his age he turned over the business to his partner, Paul Walcker.

WALTER KELLER HONORED

Walter Keller, the Chicago organist and all-around musician, who has just retired as dean of the Illinois chapter, A. G. O., has been honored by De Paul University of Chicago, which at its recent commencement conferred the degree of Doctor of Music on him. Mr. Keller has completed thirteen years of service as organist at St. Vincent's Roman Catholic church, one of the largest and most prominent churches in the archdiocese of Chicago and one in which great emphasis is laid on the music.

Dr. Keller, though not a Catholic, but the son of a German Methodist minister, has endeared himself and made himself valuable to this church by his ability as a musician as much as by his character and personal attributes. It speaks well for the broadness of a great church, as well as for the catholic musicianship of the men in question, that at least three of the leading organists of Catholic churches in Chicago are Protestants, and that all of them have served long and in a most distinguished way the parishes which pride themselves on their services.

Diggle as Exposition Organist.

Dr. Roland Diggle, the Los Angeles organist and composer, will be the organist at the Panama-California International exposition, San Diego, from Aug. 7 to 12. Mr. Diggle's "American Fantasy," which was published last month, seems to be the right thing at the right time and has already appeared on the programs of the leading organists in all parts of the country. Two new works to be published early in September are "Suite Joyeuse" and "Nocturne."

Dr. Carl on Pacific Coast.

Dr. William C. Carl is spending several weeks in the Rockies and now goes to California as the guest of Dr. H. J. Stewart to attend the "High Jinks" of the Bohemian club under the Redwoods. Dr. Carl will remain at the camp until the close and then will fill an engagement to play the outdoor organ at the San Diego exposition, returning to New York the latter part of September for the reopening of the Guilman Organ School.



BY HAROLD V. MILLIGAN.

"EGYPTIAN SUITE," by R. S. Stoughton, published by White-Smith Music Publishing Company, New York.

It is now, lo, these many years since a company of Javanese musicians visited Paris and with the exotic charm of their unfamiliar music stimulated the imagination of the youthful Debussy, from that time he has merged a historical importance they would not otherwise have possessed, for Debussy has proved himself to be the most potentially suggestive composer of his generation, typifying in his work the musical tendencies of his day. The strain of Orientalism in his music he has merged with other characteristics, but it is so pronounced that any composer experimenting in Eastern coloring soon falls upon what may be called the Debussy idiom. Other composers, to be sure, have piped the same strain, notably Granville Bantock and Cyril Scott in England, but Debussy remains the personification, the arch-type or standard.

The organ, standing, as it does, strangely aloof from the main current of the music of the day, has so far not been much affected by the cult. Among the few essays into the Eastern field Mr. Stoughton's recent "Egyptian Suite" is notably successful. He now follows it with an "Egyptian Suite" in four movements. We may next expect, I suppose, an "Arabian Suite" and a "Chinese Suite," but it is to be hoped that his unquestioned success in this line will not lead him into mannerisms from which he will later find it hard to escape.

The four pieces composing the "Egyptian Suite" are called "Pyramids," "The Nile," "The Song of the Priestesses" and "Rameses II." The writing shows an advance over that of the "Persian Suite." He paints now with a freer stroke, a more vigorous brush; he seems to be surer of himself, more confident of his meter.

"Pyramids" is marked "Largo mystico," and in this the Debussy influence is the most marked, perhaps because of the appearance of the so-called whole-tone scale, but also in the manner of handling short, disconnected phrases. "The Nile" opens with an introduction, achieving atmosphere by short chromatic phrases and successions of empty fifths. The principal theme is a melody for 8-foot flute accompanied by a rippling figure on the strings; there is also a contrasting middle section. The third movement is called "The Song of the Priestesses," while the suite ends with "Rameses II.," in which a vigorous martial theme is contrasted with a dance rhythm that may bring forth a smiling reminiscence of "The Streets of Cairo," of unohy memory.

It is significant of the increased importance of the organ as a concert instrument that a publisher can be found for music of this type, the use of which is necessarily restricted to recital programs.

"LA BRUME" ("THE MIST"), by Harvey B. Gaul, published by the H. W. Gray Company, New York.

"This little piece might be described as a study in discords," but that description might well be essentially melodic character. Its "discords" are of that melting, softening kind with which modern composers love to blur the sharp outlines of their harmony. Technically they are "discords," actually they are delicate shades and tints blending with the cardinal divisions of the spectrum of color. The first melody is given to solo flute accompanied by gently undulating harmony; the canonical character of the middle section is skillfully contrived and the whole composition is distinctly above the average.

"TRAVELER'S HYMN," by G. Waring Eubank, published by the H. W. Gray Company, New York.

Mr. Stebbins has written an unusually good sacred solo for medium voice, simple in outline, yet expressive and far from hackneyed, thoroughly grateful to the voice and of musical interest.

"AMERICAN FANTASY," by Roland Diggle, published by the White-Smith Music Publishing Company, New York.

To make an American holiday, Mr. Diggle has taken the tune variously known as "Heil dir Im Siegeskranz," "God Save the King" and "America" and subjected its phrases to numerous ingenious permutations and combinations, harmonic, contrapuntal and dynamic.

"HEAR, O THOU SHEPHERD OF ISRAEL," by Gottfried H. Federlein. "MAGNIFICAT AND NUNC DIMITTIS," by Walter Henry Hall.

"SING, O Hallelujah, THIS BLESSED MORN," by Benjamin Lombard. "THE GLORY OF JEHOVAH IS RISEN," by T. J. Lindorff.

"LORD OF ALL BEING," by Mark Andrews.

"SUN OF MY SOUL," by Mark Andrews.

Published by the H. W. Gray Company, New York. The H. W. Gray Company publications this month include Gottfried H. Federlein's "Hear, O Thou Shepherd of Israel" which means gold medal in the annual contest under the auspices of the American Guild of Organists. It

is a well-written anthem for tenor solo and chorus, containing effective contrasts of alternating dramatic and lyric passages. The opening tenor solo is of recitative character and the solo voice later appears as an obligato with the chorus; there is a splendid dramatic climax after a fugue exposition, and the anthem ends with a repetition of the first main theme. Clomson prize-winners have not always proved to be of great practical value, but this one gives every indication of being an effective and useful number.

There is also a revised edition of Walter Henry Hall's admirable "Magnificat and Nunc Dimittis," and a good though somewhat conventional chorus anthem in Lindorff's "The Glory of Jehovah." Lombard's "Sing, O Hallelujah, This Blessed Morn," seems a trifle strained in its effort to avoid the commonplace. Not so Mark Andrews' "Sun of My Soul" and "Lord of All Being," which are frankly tuneful pieces of the type commonly known as "hymn anthems." Both have solos for low voice, that in "Sun of My Soul" being adapted especially for alto and that in "Lord of All Being" for bass. Both are suitable for quartet and are unusually good examples of the simpler forms of church music.

"THE LORD IS MY SHEPHERD," by Edward Broome.

"HEAR O LORD," by Alfred Wooler. "WHO IS LIKE UNTO THEE?" by Charles P. Scott.

"THE DEEM IN B FLAT," by F. Flaxington Harker. Published by Oliver Ditson Company, Boston.

The Ditson anthems this month belong to the less difficult grade of music, adaptable to volunteer choirs and choruses. Probably the most interesting is Charles P. Scott's "Who is Like unto Thee?," containing some effort at dramatic effect, with solo for baritone and a duet for soprano and tenor. These anthems, with other Ditson publications, are published with a weird-looking clef for the tenor voice; it is not as terrifying as it looks, as the notes are to be read as in the usual "G" or soprano clef. It is evidently a survival and adaptation of the movable "C" clef, though this seems hardly necessary. We do not remember ever having encountered it anywhere outside these publications; perhaps it is to be known as "the Ditson clef."

"EASTER MELODY," by Homer N. Bartlett, published by G. Schirmer, New York.

On reaching his Opus 268 Mr. Bartlett still has plenty of melody to draw on and abundant skill in presenting his ideas. The most striking feature of this piece is its tunefulness, presented with considerable variety, ending with full organ, *in tutta forza*. It is a bright, cheerful melody, suitable for any festive occasion.

SKILTON PUPILS GRADUATE

Four Give Recitals on Finishing University of Kansas Course.

Four students were graduated this year from the organ department of the University of Kansas at Lawrence, the director of which is Charles Sanford Skilton, F. A. G. O. The students were Karl Krueger, Philip Stevens, Mary Jarvis and Hazel Longbaugh.

Mr. Krueger's graduating recital was given in January, when he also received the degree of Master of Arts. He went immediately to New York City, where he was the successful one of several hundred candidates for the position of organist and choirmaster at St. Ann-on-the-Heights, where he succeeded Richard Keys Biggs.

The following programs were rendered, the other recitals being in May:

By Kari Krueger—"Cuckoo and Nightingale" Concerto, Handel; "Claire de Lune," Karg-Elert; First Organ Sonata, Guilman; Gavotte from "Mignon," Thomas; Pastorale, Cesar Franck; Toccata from Fifth Symphony, Widor.

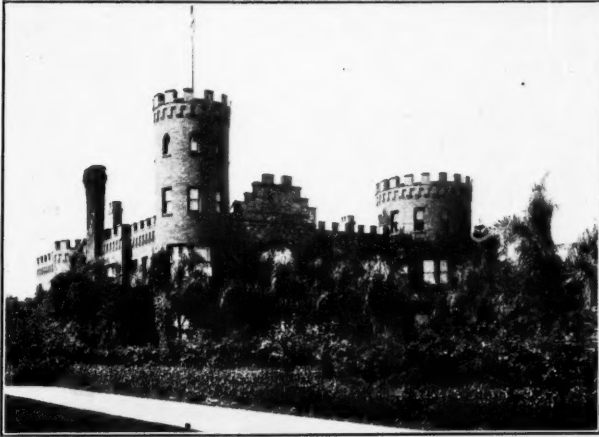
By Philip Stevens—Fugue in E flat, Bach; Canon in B minor, Schumann; Fifth Organ Sonata, Guilman; Overture to "Der Freischütz," Weber-Federlein; Prelude to "The Blessed Damozel," Debussy; "Will of the Wisp," Gordon Nevin; Toccata, Ralph Kinder.

By Mary Jarvis—Prelude in B minor, Bach; Andantino, Cesar Franck; Second Sonata, Mendelssohn; "Tragedy of a Tin Soldier," Gordon Nevin; Toccata, Maully.

By Hazel Longbaugh—Toccata and Fugue in D minor, Bach; Third Sonata, Guilman; Meditation, Frysinger; Gothic Suite, Boellmann.

Work of Ralph W. Ermeling.

Ralph W. Ermeling, who has been organist of Central church, Dr. Gun-saulus' congregation in the Chicago Auditorium, since the resignation of Allen W. Bogen, who went to the First Presbyterian church of Evans-ton, is making a fine record there despite the handicap of a magnificent organ chronically in imperfect condition. Mr. Ermeling, who is a doubly-talented artist, being an architect when he is not playing the organ, is in an enviable position in his association with a choir and a pastor whose musical standard is so well known.



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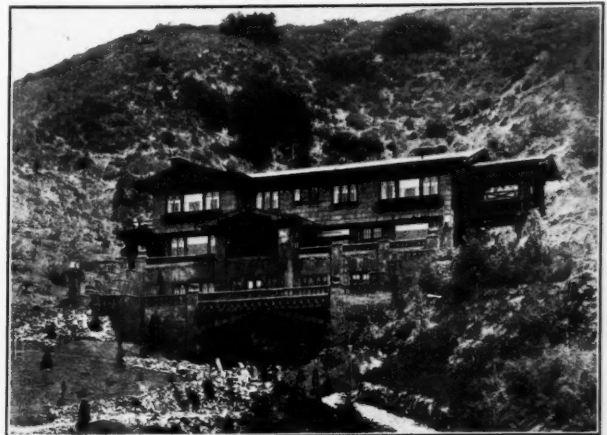
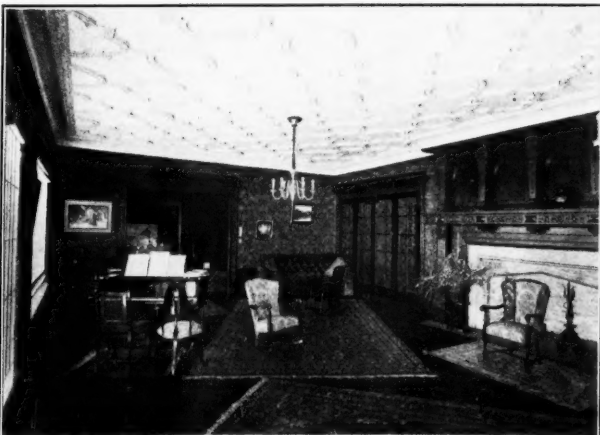
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Other recent contracts with the Schantz factory are for the Christian church, Chardon, Ohio; the Lutheran church, Jewell, Ohio; the Lutheran Church, Attica, Ohio; the Lutheran church, Shippensville, Pa.; and the Reformed church of Orrville, Ohio.

ALLEN W. BOGEN ON A TOUR

Chicago Man Plays Four Weeks in Los Angeles—Concerts on Way.

Allen W. Bogen, the Chicago organist, has just completed a four weeks' engagement at Tally's theater in Los Angeles, where there is a fine organ and an audience that appreciates good music.

On his trip west with Mrs. Bogen, Mr. Bogen played at the Alhambra theater in Ogden, Utah, four days, and gave a recital at the Catholic cathedral in Denver to a packed house.

Percy G. Robbins at Fort Wayne.

Percy G. Robbins has been appointed organist of the large Orpheum theater at Fort Wayne, Ind. Mr. Robbins was born in London, England, and took up the study of music at the age of 5 years. He entered the Royal Conservatory of Music at Leipzig when a young man, graduating in 1905 in both organ and pianoforte courses. He began his professional career securing the coveted position of assistant organist to Sir George Martin in St. Paul's Cathedral, London. A year later he sailed for America to fulfill an engagement as musical director for the Joseph Sheehan Opera company.

Mrs. Gertrude Davis, organist at the Epworth Memorial church, Cleveland, was married recently to J. Powell Jones, director of the choir of the same church and supervisor of music in the Cleveland schools. Mrs. Jones is also accompanist of the Harmonic Club, of which Mr. Jones is director.

The Organist and Choirmaster

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The Organ as a Solo Instrument

By BERNARD JOHNSON

From The Musical Times, London

That the organ as a solo instrument for purely concert purposes has come to stay is an incontrovertible fact, however regrettable this may appear to those organists who hold the view that the organ should be regarded simply and solely as an aid to the worship. One has only to look around at the number of large instruments which have been erected in concert halls during the last few years in order to realize how strong a hold the movement has succeeded in establishing in this country.

The Ideal Organ.

Without entering too closely into details, it may be stated broadly that an instrument of some sixty speaking stops, provided that tonal balance and color be well thought out, should be sufficiently large for all practical requirements. Essential points are that there should be plenty of diapason tone because: (1) The instrument will in all likelihood be required for use in combination with an orchestra on occasions, and (2) the ideal concert program must always include specimens of the best polyphonic music, which is by no means the property only of the church player, and which demands diapason tone.

Extraordinary prejudices still exist in some quarters against the inclusion of sub and super-octave couplers, against the balanced swell pedal and against the employment of such orchestral devices as tympani, etc. Space does not permit of a full discussion of these interesting questions, but taking the three points in the order mentioned, I would merely say that sub and super-octaves are not employed primarily to add to the ensemble in forte passages, but are of enormous help in orchestral transcriptions; that I have never yet heard an argument in favor of the barbarous old pump-handle swell as opposed to the balanced swell which could be regarded as at all convincing, and that on logical grounds, if you include the orchestral oboe, orchestral flute, etc., why not the tympani? The argument that instruments of percussion are capable of being put to vulgar use really does not apply, for there are players who use the piccolo vulgarly, and yet one finds the piccolo stop included even in the staidest specification.

On Programs.

It has been already stated that no concert program can be considered completely good unless what is known as pure organ music be fully represented. This point should be insisted on because, if the polyphonic style be totally missing, a player loses an opportunity of securing what is the great desideratum in program-building—variety—and this quite apart from artistic considerations. But here is precisely where a concert program has the advantage over a church recital program—that a far wider field is open to the player from the very nature of the circumstances under which the music is heard. There is much excellent light music for the organ which can and should be played in concert halls, and it seems to me to be every bit as inartistic to confine oneself to any one style in a concert hall as it is for a church player to introduce light, secular music into a church program. My quarrel would be just as sharp with a man who gave a program consisting entirely of orchestral arrangements and "pretties" as with one who fed his audience on a diet of Bach and Rheinberger undiluted.

Not long ago I was present at a church organ opening and listened to four Bach fugues in succession; a fifth was set down to follow, but I joined the stream of disappointed parishioners flowing westward. Turning to questions of key contrast, here is another example of how not to do things. A recent program given by a recitalist of some considerable experience

began as follows: Sonata in E flat minor, Rheinberger; Allegretto in E flat, Volstenholme; "St. Anne" Fugue, Bach. Here the items killed each other by reason of want of contrast as regards key. By the time the Bach fugue was begun the ear was sick of the very sound of E flat, with the result that the fugue, though ably played, not only missed its effect, but became a veritable torture of monotony. The aim all along must be for variety—variety of tonal color (how seldom does a player let us hear the diapasons on the great organ uncoupled!), variety in the treatment of the pedal (there are players who never spare us the boom of the 16-foot all through a program), variety of style, key, speed, strength of tone, etc. It is only by taking most careful thought of all these considerations that a program "comes out" well.

On "Arrangements."

Here one is treading on highly controversial ground, but before coming to grips with the subject let me make good one broad argument if I can. An old and valued friend, a church organist and a purist in every sense, condemned arrangements root and branch in the course of a recent conversation. I asked him what music he used on the frequent occasions of marriages and deaths among his congregation; he was bound to admit that "O rest in the Lord," the two funeral and wedding marches, and the usual music trotted out on these occasions were every one of them arrangements. So that the principle has long been admitted, and has indeed been carried into practice even among church organists. Upon what logical grounds, therefore, can the objection to arrangements rest—as such?

The art of the modern builder has made possible a fairly adequate presentation of many great masterpieces which could not even have been attempted on the organ twenty years ago. Upon what grounds should the player refuse to follow where the builder leads? Let it not be thought that the contention is that an arrangement can be anything but, in fact, an arrangement; the very word implies compromise. But I do most emphatically contend that in the many towns and cities where the opportunity of hearing an orchestra occurs very seldom the city organ can become a great educational medium if used intelligently in this direction. At Nottingham we have gone even a step farther; we are fortunate in having several very excellent concert pianoforte players here, and performances of no fewer than twelve of the great pianoforte concertos have been heard, the organ filling in the orchestral accompaniment. These works would never have been heard at all in their original form. It should be remembered too that, after all, the literature for the organ is extremely limited, and when a man has to play frequently in the same town, if all arrangements were to be eschewed he would be hard pressed for a repertoire.

It is like plowing the sands to attempt to lay down a line of demarcation beyond which one should not go in the direction of the lighter literature now at our disposal for concert purposes. A man's own good taste (I had almost written good breeding) must decide that question. But I trust that enough has been said to indicate the lines upon which those of us who are in charge of large concert organs are working, and I suggest that the time has come when the art of the concert-player should definitely be accorded a "place in the sun," and should be regarded as separate and distinct from that of his church brother. Then, and then only, we shall be spared the spectacle of the church musician playing light and trivial voluntaries and the equally distressing sight of the concert-player conscientiously grinding out unrelieved Bach and Rheinberger to empty benches.

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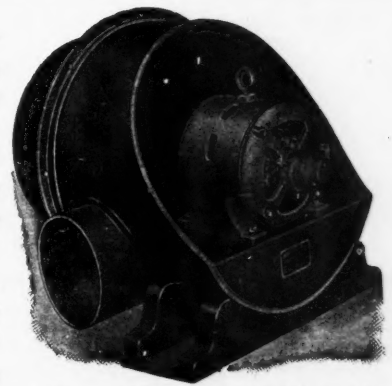
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Grace Episcopal Church, Avondale,
at its regular meeting on January
25, 1916.

RESOLVED, THAT the Vestry,
on behalf of the Rector, Choirmas-
ter and Congregation of Grace
Episcopal Church, Avondale, tender
to the Alfred Mathers Church Or-
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tions of the Congregation, as well
as the promises of the Alfred
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Mr. Alfred Mathers in fulfilling this
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ably to our satisfaction.

Very sincerely yours,

(Signed) STUART R. MILLER,
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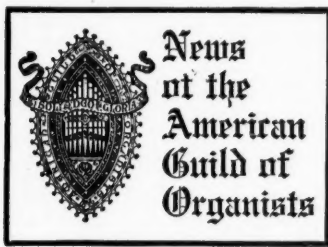
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RECITALS

MACON, GA.



News of the American Guild of Organists

Headquarters.

At a meeting of the council of the American Guild of Organists held at New York Monday morning, June 26, the following, reported by the examination committee as having passed the examinations, were elected to the guild:

FELLOWS.

Hoppe Leroy Baumgartner, Mus. B., Savannah, Ga.
 Conrad E. Forsberg, Erie, Pa.
 Ezra Harold Geer, A. M., Mus. B., Vassar College, Poughkeepsie, N. Y.
 Herbert John Jenny, Lexington, Ky.
 Walter Keller, Mus. Doc., Chicago.
 Daniel Joseph Murphy, Scranton, Pa.
 Hugh McKinnon, New York.
 Wilson T. Moog, Mus. B., Northampton, Mass.
 Miles P'Anson Martin, New York.
 Nellie Odell Rowe, Wooster, Ohio.
 Charles Sanford Skilton, B. A., Lawrence, Kan.
 Mrs. Edith R. Smith, Redlands, Cal.
 Mrs. Estelle D. Swift, Berkeley, Cal.
 Carl Paige Wood, Vassar College, Poughkeepsie, N. Y.

ASSOCIATES.

Albert O. Anderson, Rochester, Minn.
 Beecher Aldrich, New York.
 Miss Rena Isobel Bisbee, A. E., Watertown, Mass.
 Alfred R. Boyce, Brooklyn, N. Y.
 Edward Shippen Barnes, New York.
 Russel P. Broughton, Oberlin, Ohio.
 Clifton C. Brainerd, M. A., Hartford, Conn.
 Rev. H. C. Briggs, Brooklyn.
 R. Miles Beard, Detroit, Mich.
 Miss Dora Connor, Toronto, Ont.
 Miss Kate Marion Chapin, Auburndale, Mass.
 Howard A. Cuttingham, Cranford, N. J.
 Sidney C. Durst, Cincinnati.
 Frank J. Doorley, Sidney, Ohio.
 C. W. Dieckmann, Decatur, Ga.
 Miss Ethel Davis, Mus. B., Marshall, Mo.
 William R. Davis, Millbrook, N. Y.
 Karl H. Eschman, A. M., Dennison University, Granville, Ohio.
 Roy S. Greenough, New York State School for the Blind, Batavia, N. Y.
 Hugo P. Goodwin, Chicago.
 Clifford Fowler Green, Pawtucket, R. I.
 Miss Bertha St. John Graves, Boston.
 George Gansz, Philadelphia.
 C. Arthur Hackney, Unionville, Conn.
 Miss Violet Hernandez, Waltham, Mass.
 Walter Edward Howe, Norfolk, Va.
 Charles E. Hall, Brooklyn, N. Y.
 Miss Jeanette Hart Howe, Natick, Mass.
 Miss Dorothy Hutchins, Toledo, Ohio.
 Llewellyn Jones, Scranton, Pa.
 Wesley Kriebel Kuhnle, Los Angeles.
 Oliver H. Kleinschmidt, St. Louis.
 Charles H. Lawrence, Sac City, Iowa.
 Miss Emilie Leschke, Hartford, Conn.
 Thomas H. Larimore, St. Paul.
 Miss Pearl I. Malsfaey, Los Angeles.
 Miss Ruth Muzzy, San Francisco.
 E. Willis Pritchard, Owego, N. Y.
 Miss Laura Bell Parkin, Youngstown, Ohio.
 Homer F. Rebert, Franklin and Marshall Academy, Lancaster, Pa.
 J. Alfred Schehl, Cincinnati.
 Miss Edith Elgar Sackett, Highwood, N. J.
 Richard G. Stock, Jersey City.
 Mrs. Blanche M. Sencindiver, Catonsville, Md.
 Adolph Steuterman, New York.
 Mrs. J. L. Van Name, Mariner's Harbor, N. Y.
 John Boynton Wilson, B. A., Washington.

COLLEAGUES.

Miss Alice Concklin, Los Gatos, Cal.
 C. A. Fitzgerald, Santa Clara, Cal.
 W. B. Kennedy, San Jose, Cal.
 Miss Ruth M. Kinney, San Jose, Cal.
 Miss Emma E. Fuller, San Jose, Cal.
 Ross B. King, San Jose, Cal.
 Miss Myrtle L. Shafer, San Jose, Cal.
 Miss Lucy Valpey, San Jose, Cal.
 Miss Grace H. Boutelle, Minneapolis.
 Leopold G. Bruenner, St. Paul.
 Mrs. Marion A. Dunn, Minneapolis.
 Mrs. Anna B. Whitaker, Hamilton, Ohio.
 Mrs. Mabel W. Bennett, Melrose, Mass.
 Mrs. Blanche T. Brock, Dorchester, Mass.
 Miss Louise A. Cutler, Roslindale, Boston.
 James Goodon, Santa Barbara, Cal.
 Mrs. Ivan Walty, Richmond, Va.
 Miss Olive Oakley, Toronto, Ont.
 A. R. Wood, Toronto, Ont.
 Stanley W. Van Wart, Brooklyn.

Those present at the meeting of the council were: Warden Andrews, Dr. Baier, Messrs. Milligan, Buhrman, Coombs, Demarest, Hedden and Schlieder. The examination committee chairman, Mr. Hedden, reported ninety-one candidates examined in nineteen examination centers. Miles I. A. Martin was elected to fill the un-

expired term of Philip James, whose resignation from the council was accepted with regrets. David McK. Williams was elected to fill the unexpired term of Clement R. Gale. The Rev. Dr. Charles S. Hutchinson, Philadelphia; Mrs. Stearns and Messrs. Berry and Wilson of Cincinnati were elected honorary associates. T. Scott Buhrman was added to the console committee.

Minnesota Chapter.

The Minnesota chapter had a very pleasant and profitable year during the season of 1915-1916. Six regular meetings were held and seven recitals were given under the auspices of the guild.

At present the membership stands at forty-four. The meetings have been helpful to the members and have resulted in a feeling of comradeship which will lead to a still closer union of interests in the future.

The visit of Warden J. Warren Andrews gave a new impetus to the chapter and his recital was heard with intense interest by a large audience. He brought many new ideas with reference to furthering the work of the guild.

Mention must also be made of the delightful recital of Feb. 24, given in St. Mark's church, composed entirely of compositions for voice and organ by the organist, Stanley R. Avery. A large audience was present and the greatest interest was manifested, many afterward congratulating Mr. Avery on the compositions as well as the work done by his choir. More recitals of this character would help to elevate the organ and choir in the eyes of the laity.

The season closed with a delightful picnic at the summer home of Mrs. H. W. Crandell, at White Bear Lake, not far from St. Paul. All who were present had a splendid time, the only regret being the absence of those who could not arrange to join in the festivities.

Western New York.

The annual meeting of the Western New York chapter, headquarters of which is in Rochester, was held June 28 at the home of Dr. and Mrs. O. M. Myers, in Pittsford. Members and guests were entertained at dinner. Officers were elected as follows: Dean, Walter Henry Carter; sub-dean, Norman Nairn; secretary, Mrs. Wallace Miller; treasurer, Miss Lucy McMillan; registrar, Miss Gertrude Miller; auditors, I. J. Perduyn and Elmer Fisher; members of executive committee, Mrs. Jeannette C. Fuller, Miss Alice C. Wysard and George E. Fisher, all of Rochester. Executive committee members who hold over are Miss Louise Newman, Fred C. Lee and Elliott C. Irvin of Rochester, William Irving Lyon of Batavia, George Parker of Syracuse and Emil Keuchen of Buffalo.

Plans for next season include a series of recitals by out-of-town organists and the usual number of guild church services, while local organists will give recitals in various towns in western New York.

ALBERT J. HOLDEN IS DEAD

Veteran Composer and Organist Passes Away in Massachusetts.

Albert J. Holden, a founder of the American Guild of Organists and one of the veteran composers and organists of the United States, died July 16 at Longmeadow, Mass. News of his passing was received by The Diapason just before going to press from Warden J. Warren Andrews of the guild. Mr. Holden formerly was organist of the Church of the Divine Paternity in New York City, where Mr. Andrews plays.

Mr. Holden was one of the early American composers and his anthems are still used in churches the land over. His greatest popularity was attained about twenty-five years ago. Pond and the John Church Company are the publishers of many of his works. His compositions are melodious and of pronounced merit, especially as music for church worship. Mr. Holden was greatly beloved by all who knew him because of his cheery disposition and sincere friendliness.

SINGERS!

How's your repertoire? This is a good time to be selecting new songs for next winter. Good numbers are not easy to find. The following list of songs by J. Henry Francis ought to be of use to you. Every one is practical; and, at the same time, eminently fitted for any Church Service.

- Come to the Lord (Sop. or Ten.) .50
- Jesus, Thy Boundless Love (M. Sop. or L. Bar.) .50
- God Has Been Merciful to Me (M. Sop.) .50
- Jesus, the Very Tho't of Thee (Med.) .50
- Father, Whate'er of Earthly Bliss (Sop. or Ten.) .30
- He Leadeth Me (Sop. or Ten.) .50

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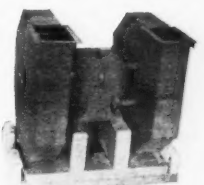
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Organists especially will be interested in knowing that in connection with his bureau there will be a special department for church work. Mr. Morgan will keep in close touch with about two thousand churches in and near New York. Not only will he supply organists, conductors and soloists, but he will begin a series of monthly church concerts, under his direct management. In connection with his work he will publish every month the Musical Handbook. Organists with actual experience in the motion picture field are sought by Mr. Morgan.

AUSTIN FOR JOHNSTOWN, N. Y.

Work Begun on Three-Manual Organ—Deal Closed by Fowler.

The Austin Organ Company has begun work on a three-manual organ for the First Methodist Episcopal church of Johnstown, N. Y. Elisha Fowler, the Boston representative, obtained the contract. Following is the specification:

GREAT ORGAN.

- Bourdon, 16 ft.
- Open Diapason (40 scale), 8 ft.
- Flauto Major (Pedal ext.), 8 ft.
- Violoncello, 8 ft.
- Octave, 4 ft.
- Wald Flute, 4 ft.
- Harmonic Tuba, 8 ft.
- Chimes, twenty-five notes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft.
- Open Diapason (Scale 43, leathered), 8 ft.
- Rohr Flöte, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Echo Salicional, 8 ft.
- Harmonic Flute, 4 ft.
- Quintadena (soft), 8 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana (Special chest and tremulant), 8 ft.
- Tremulant.

CHOIR ORGAN.

- Geigen Principal, 8 ft.
- Concert Flute, 8 ft.
- Unda Maris, 8 ft.
- Dulciana, 8 ft.
- Flute d'Amour, 4 ft.

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- Bourdon (from Great), 16 ft.
- Gedeckt (from Swell), 16 ft.
- Gross Flöte, 8 ft.
- Flauto Dolce, 8 ft.
- Tuba Profunda (Tuba ext.), 16 ft.

DR. STEWART WRITES PLAY

California Organist Will Direct Performance Before Club.

Dr. Humphrey J. Stewart, official San Diego Exposition organist, left that city July 19 with John D. Spreckels on the yacht Venetia for San Francisco, where he will direct the final rehearsals of the Bohemian club's grove play, "Gold," which will be produced by the club members in their natural theater on the Russian river Aug. 12.

Frederick Myrtle, formerly with a San Francisco newspaper, wrote the libretto for the play and Dr. Stewart wrote the music.

"Gold" deals with the coming of the Spaniards to the Pacific coast. It consists of a prologue and a play. The prologue is mythical and deals with the fantastic people who lived on the coast before the coming of the Spaniards.

The play will be given on the natural stage of the Bohemian Club camp, ninety miles from San Francisco, in one of the most beautiful groves of trees in the northern part of the state. Dr. Stewart will direct the special symphony orchestra of sixty pieces.

Played by Miss Effie Munson.

At a series of "twilight services" held at the Central Presbyterian church, Zanesville, Ohio, the organist, Miss Effie Munson, presented the following organ numbers: "A Memory," Stebbins; Offertory, Lynes; "At Evening," Buck; "Sunset Meditation," Biggs; Nocturne, Stoughton; "Forest Vespers," Johnston; Prayer, from "Gothic Suite," Boellmann; Meditation, Lucas; "In the Twilight," Harker.

FESTIVAL OF CHOIRS IS HELD

Conducted by S. W. Sears in Philadelphia—Recital by P. C. Miller.

At the Northeast choir festival, held in St. Luke's church at Philadelphia June 29, a recital was given by Percy Chase Miller of Grace church, Mount Airy, in which he played: Allegretto in F sharp minor, Guilmant; Canzona in B flat, Wolstenholme; Humoreske in B minor, Frank E. Ward; Scherzo in G minor, Will C. Macfarlane; Chant Pastorale in C minor, Dubois; "Alleluia" in E flat, Dubois.

S. Wesley Sears of St. James' church conducted the service and it

was played by Harold S. M. Balsley.

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The Builder, a publication at Hagerstown, Md., in reviewing the advantages of that city, contains this interesting paragraph:

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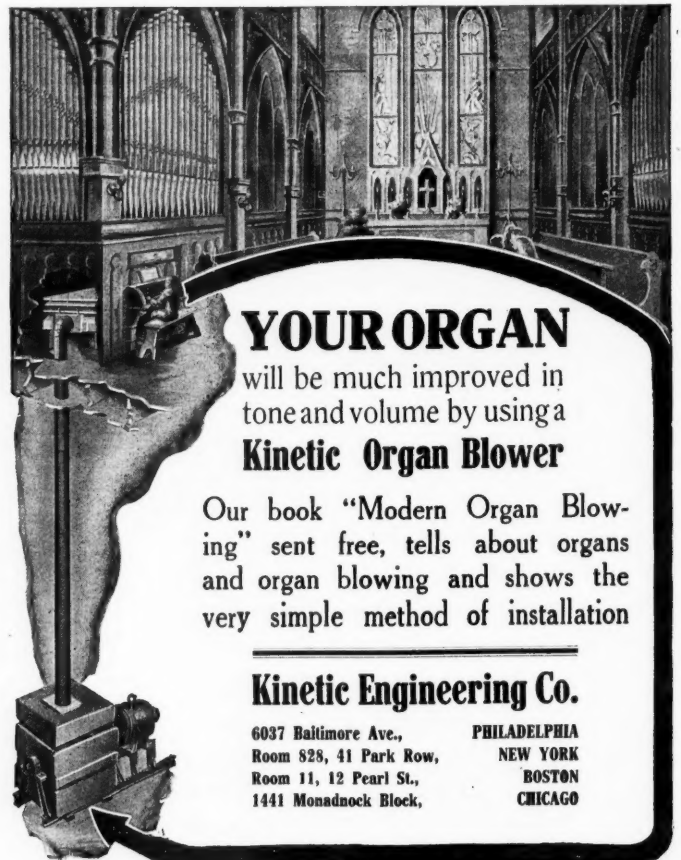
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A composes great operas and dies in poverty;

B writes ragtime and rides in a limousine.

A creates a marble that makes him immortal;

B deals heavily in plaster of Paris.

A builds a Mason & Hamlin or a Steinway;

B doesn't build much of anything, in large quantities, and marks it with your name if you say so.

A and B never collaborate.

B is not a conspicuous exponent of artistic creation in any field of endeavor, except in the advertisements.

To claim to deliver an artistic production at a price that prohibits the quality claimed is an ancient bait.

A finds satisfaction in his work and the profits of a limited output.

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8 ft. Violin Diapason	C°-49	48	
8 ft. Geigen Principal	C°-49	50	
8 ft. Dulciana	C°-49 55 & 56	1/5	
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8 ft. Celeste	C°-49		60
8 ft. Special	C°-49	57	
For all kinds of string tones.		60	
Marked when ordered.		62	
		64	
8 ft. Quintadena	CC-61	Reg. Lower 12 zinc.	
4 ft. Octave	CC-61	58 Lower 5 zinc.	
4 ft. Fugara	CC-61	65 Lower 5 zinc.	
4 ft. Har. Flute	CC-61	No. 3 Lower 8 zinc.	
4 ft. Gemshorn	CC-61	Reg. Lower 5 zinc.	
2 3/4 ft. Twelfth	CC-61	68	
2 ft. Fifteenth	CC-61	70	
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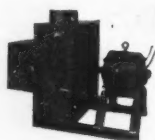
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