

THE DIAPASON

DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, SEPTEMBER 1, 1916.

Number Ten.

PHONOGRAPH RECORDS OF ORGAN A SUCCESS

DIFFICULTY IS OVERCOME

Estey Company's Instrument Used in Making Victor Output—Richard Keys Biggs Plays for Making of Records.

The making of highly successful phonographic records of organ playing is announced by the Estey Organ Company and as a consequence there has been placed on the market this month the Chopin Funeral March as performed by Richard Keys Biggs, the well-known organist of St. Luke's Church, Brooklyn, besides hymns and other organ numbers. These are Victor records and it is claimed for the makers that they have "conquered the king of instruments."

This success is all the more noteworthy when the difficulties are considered. An organ does not yield readily to recording, because it is not a compact instrument, and the longest and deepest toned pipes may stand far from the all-important horn, or vice versa, while the most delicate stops may be outside the recording range. Moreover, the tones are mostly lost in the organ chamber and vaulted roof of any large building, and cannot be imprisoned.

After several years' search for an instrument which would as far as possible avoid these failings, one has been found which entirely meets the conditions. This organ is in the New York studio of the Estey Organ Company, and was designed as a chamber organ. All the required tone material is present and the physical conditions are favorable. The instrument is entirely enclosed in two sound-proof chambers. From these the tone can issue only through two square tone openings, about six feet in size. Thus the recording machine will catch the full effect of the organ if it can be connected to the tone openings.

The Estey and Victor experts have secured the conveyance of all the organ's tones through specially constructed resonators, controlled by delicate shutters that qualify it as desired.

The "Hallelujah Chorus" was one of the first series of records, and was played from the Estey solo automatic roll. By this means the parts are "filled out," so that the record is full and brilliant, and all the solo effects that would be obtained by an organist are faithfully indicated.

Among the other effective records which have been made are well-known hymn tunes so rendered that they can be used to accompany singing. The organ is the ideal instrument for this purpose, and the records faithfully represent its leading quality.

CITY ORGAN FOR PORTLAND.

Ordinance Authorizing Advertising for Bids Passed in Oregon.

What will be one of the largest organs on the Pacific coast will be installed in the public auditorium at Portland, Oregon. This was decided by the council when an ordinance recommended by Commissioner Baker was passed authorizing the city auditor to advertise for proposals for construction and installation of the instrument.

No specifications have been prepared for the organ, each bidder being asked to provide plans with his bid. The reason for this is that each organ manufacturer is expected to try to outdo the other in the type of organ that will best be suited to the auditorium.

The cost of the instrument will approximate \$25,000.

CHARLES M. COURBOIN, CONCERT ORGANIST.



HE HAS GIVEN 220 RECITALS

Gatty Sellars Finishes His Fifth Tour of the United States.

Gatty Sellars, the well-known English organist and composer, has completed a fifth tour of this country, giving 220 recitals in seven months. Mr. Sellars played in New York state, Ohio, Pennsylvania, West Virginia, Maryland and other parts of the East. Among other numbers he featured his new composition "An Evening Idyll," recently published by J. Fischer & Bro., New York, who now are issuing his "Overture Fantastique" and "Fancies" for organ and orchestra.

On a previous tour Mr. Sellars played 500 recitals, so that he has completed over 1,500 recitals during his visits to this country in the last five years.

At the outbreak of the war Mr. Sellars was playing for the Welte-Mignon Recording Company at Freiburg, Germany, and completed his contract for them in New York City. His manager-in-advance on his recent tour was Capt. J. McClure Belows, formerly of the United States Navy, and a well-known music critic.

Will Play at Springfield, Mass.

Charles M. Courboin of Syracuse has been engaged for a series of three recitals on the Springfield, Mass., city organ Oct. 18, Nov. 14 and Dec. 12, with another one likely Sept. 21. These recitals are the consequence of Mr. Courboin's masterly playing at the N. A. O. convention.

Victor Vaughn Lytle, organist of the First Presbyterian church of Erie, Pa., has played 137 compositions at his fortnightly Sunday afternoon recitals in the last season. Of these compositions eighty-seven were played from memory. Mr. Lytle has issued a list of the works played, classified by composers.

MR. EDDY TO TOUR COUNTRY

Famous Organist to Make Trans-continental Recital Trip.

Announcement is made that during the months of January, February and March, 1917, Clarence Eddy will make a trans-continental tour of the United States, when he will be available for organ recitals and the opening of new organs. Engagements are being booked and applications are coming in rapidly. Mr. Eddy is still making his home at 2107a California street, San Francisco, but he belongs to the whole United States, or rather, the whole organ world, and can hardly be identified with one locality.

Dedicated by Charles N. Boyd.

Charles N. Boyd of Pittsburgh gave the opening recital on the Hinners organ in the Stealey Heights M. E. church, at Clarksburg, W. Va., Aug. 1. The program follows: "Praeludium," Renner; "O Haupt voll Blut und Wunden" and "In Dulci Jubilo," Bach; "Aus meines Herzens Grunde" and "Nun Danket alle Gott," Karg-Elert; "Cantilena," Hailing; Study for a Single Soft Stop, Goodhart; "At Evening," Kinder; "Funeral March and Hymn of the Seraphs," Guilman; "Spring Song," Lemare; March for a Church Festival, Best.

Mrs. Odile Goddard Frost Dead.

Mrs. Odile Goddard Frost, a well-known organist of Chicago and the wife of Philip Prescott Frost, author, of Evanston, died at the Evanston hospital in August. Mrs. Frost had been ill for some months and recently had to undergo an operation. She had been an instructor in organ and piano since her graduation from the Northwestern University school of music in 1909. Mrs. Frost was born in Evanston twenty-eight years ago, the daughter of the Rev. and Mrs. Marcellus E. Goddard.

RECITALS AND PAPERS MARK BIG CONVENTION

N. A. O. MEETING SUCCESS

Declared the Largest Gathering of Organists on Record—Programs Admirably Chosen—Brook Is Re-elected.

The ninth annual convention of the National Association of Organists, held at Springfield, Mass., during the first four days of August, is declared to have been the largest gathering of organists ever assembled in this country. The exact number could not be ascertained, as not all registered. But it was estimated that nearly 300 were in attendance, coming from as far west as Colorado and as far south as Florida.

The recital programs were admirably chosen, were dignified in character and satisfied and delighted the exacting musical audiences. Masterful interpretations were rendered by Edward F. Laubin, Richard Keys Biggs, Mrs. Kate Elizabeth Fox, Percy Chase Miller, Charles M. Courboin, Clifford Demarest, Dr. Francis Hemington and Ernest R. Kroeger, the last-named giving an exposition of original works, in which he was most ably assisted by Miss Ada Allen Chadwick, violinist; Arthur T. Turner, baritone, and John A. O'Shea, organist.

Addresses were delivered by Dr. George Ashdown Audsley, Henry S. Fry, William D. Armstrong, John Hermann Loud and Homer N. Bartlett.

A special feature of one of the business meetings was the adoption of a resolution to be sent to President Wilson which read as follows:

"Springfield, Mass., Aug. 3, 1916.—Hon. Woodrow Wilson, President, Washington, D. C. Dear Sir: The National Association of Organists, in regular convention assembled, in the municipal building of Springfield, Mass., this third day of August, 1916, respectfully submits the following resolution:

"That this association affirms and approves the retention of the 'Star-Spangled Banner' as the one and only national anthem of the United States of America.

"ARTHUR SCOTT BROOK, President."

It was stated that attempts have been made from time to time to replace the "Star-Spangled Banner" with other airs, and the National Association of Organists was glad of the opportunity to confirm, and to assist in re-establishing the dignified anthem which some have endeavored to replace with compositions more or less meretricious.

Plans were formulated for enlarging the Console, the official journal of the association, and an advisory committee was appointed, consisting of Reginald Ley McAll, Miles P.A. Martin and Herbert Stavelly Sammond.

A review was made of the recommendations, so far as they have been formulated, of the joint committee of the A. G. O. and the N. A. O. on standardization of the console. Great advantage accrued to the meeting through the kindness of the Estey Organ Company, which provided a console with adjustable parts, and M. P. Möller, who built a pedal board to the new measurements proposed to be adopted by the joint committee.

During the last year the membership of the association has doubled. New councils were formed in Illinois, Wisconsin and Mississippi.

Arthur Scott Brook was re-elected president. There seemed to be no doubt in the minds of the nominating committee that his work of upbuilding the N. A. O. should continue. Four vice-presidents were elected to office—Homer N. Bartlett of New York City, W. D. Armstrong of Al-

ton, Ill., Arthur H. Turner of Springfield, Mass., and Charles A. Sheldon of Atlanta, Ga. Members of the executive committee for the ensuing year were elected as follows: Frederick Schlieder, Dr. George Ashdown Audsley, Chester H. Beebe, Clifford Demarest, Mrs. Kate Elizabeth Fox, Dr. Francis Hemington, Herman B. Keese, Rolfe F. Maitland, Reginald Ley McAll, Thomas Moxon, John A. O'Shea, Dr. Smith N. Penfield, Alfred Pennington, Dr. A. Madeley Richardson, Herbert Stavelly Sammond, Dr. John McE. Ward, Walter N. Waters and Dr. William A. Wolf. Miles P.A. Martin of New York was elected secretary and Reginald Church of Passaic, N. J., was re-elected treasurer.

Invitations were received from Philadelphia, New York, Buffalo, San Francisco, Baltimore, Cincinnati, Chicago, Asbury Park, Annapolis and New Haven for the next convention. Springfield, Mass., however, was chosen by an almost unanimous vote.

C. H. Bullis Called to New Field.

The music school which was started two years ago as a department of the state normal school at Milwaukee, with W. Otto Miessner as director, has grown to the extent that another instructor in theory is to be added to the faculty. Carleton Henry Bullis, head of the departments of theory and organ at Albion College Conservatory, Albion, Mich., has been called to the new post. By this move Mr. Bullis returns to his home town, where he was formerly identified with musical circles as organist and choir director in several Milwaukee churches. He is a graduate of the Milwaukee Normal School and of the Wisconsin Conservatory of Music, where he studied organ under Wilhelm Middelschulte of Chicago. Later he attended Northwestern University at Evanston, studying theory in the School of Music with his regular course in the College of Liberal Arts, subsequently going to Albion to take up the work which he is now leaving. Albion has secured Otto Hirschler to succeed Mr. Bullis.

Skilton at Peterboro.

Charles S. Skilton, organist at the University of Kansas, is spending the summer in the MacDowell colony at Peterboro, N. H., engaged in the composition of organ music. Mr. Skilton's "Indian Dances" for string quartet were played last year by the Zoellner quartet on its coast-to-coast tour in nearly 200 concerts and before upwards of 80,000 people. They were also played at the MacDowell festival in Peterboro this summer. Other musicians at Peterboro are Rossetter G. Cole, Edgar Stillman Kelley, Arthur Nevin and Lewis M. Isaacs.

Kansas Organ Remodeled.

The three-manual organ in Fraser hall at the University of Kansas is being remodeled this summer by James Day of Kansas City, Mo. New wiring and additional octave couplers will be installed.

LEMARE AT SCHOOL ORGAN.

Heard at Van Nuys, Cal., which Has Beautiful Instrument.

The progressive citizens of Van Nuys, a handsome section of Los Angeles, Cal., have provided their new high school auditorium with a beautiful, modern electro-pneumatic organ which was installed the latter part of last year by the California Organ Company. Since that time the instrument has been in constant use for recitals and practice purposes. A large class was formed among the pupils for the purpose of availing themselves of the opportunity for study on this instrument and numerous recitals were given in the auditorium, which is used for all important gatherings of the community.

One of the most prominent occasions was Bach's Great A minor Prelude and Fugue, which was followed by two transcriptions of Mr. Lemare's—one from Dubois' "La Farandole" Suite ("Sylvine"), and the other the well-known Minuet by Boccherini. The bold and brilliant treatment of the Mendelssohn Sixth Sonata was one of the greatest pleasures of the evening. Mr. Lemare favored his audience with a group of his own compositions—Lullaby, Rondo Capriccio and the Andantino in D flat. A theme for improvisation was presented by a pupil of the school and the scholarly development which followed was a marvelous exhibition of Mr. Lemare's gift in this work. The program closed with the Hollins Concert Overture in C major.

Sheldon Back From Trip.

Charles A. Sheldon Jr., the Atlanta City organist, has returned from an extended trip to New York and other eastern cities in the interest of his organ work, and has resumed the municipal recitals on the auditorium organ Sunday afternoon at 4 o'clock. Mr. Sheldon's trip was both in the nature of a vacation and for study of some of the big organs in New York and elsewhere.

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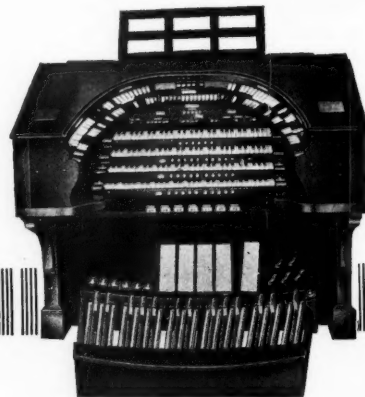
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- * For contents see Novello's Organ Catalogue
- 2 vols. Batiste's Offertories, Nos. 1-45 (Ashdown), cloth.
- 2 vols. selected Cecilia Bks. (about 20) (Augener), 1/2 leather.
- 1 vol. Lemmens' Organ School, Westbrook's Arr., 1/2 leather.
- 1 vol. Morandi's Offertories, Best's Arr., Smart Org. Wks., 1/2 leather.
- 1 vol. Dubois Toccata, Wks. by Smart, H. W. Nicholl, 1/2 leather.
- 1 vol. Best's Arr. (mostly vol. 1), Smart's Andantes, 1/2 leather.
- 1 vol. Guilman's Pieces, etc., 1/2 leather.

Publishers' prices range from \$3 to \$10 per vol. Will be sold at uniform price of \$2 per vol., purchaser to pay expressage from New York.

Mr. S. E. Gruenstein, Editor of "The Diapason," has kindly consented to receive remittances and will order the books to be sent forward.

**MUSIC THE LIFE WORK
OF ALBERT J. HOLDEN**

CAREER OF LATE VETERAN

**Was an Organist from the Age of 20
Until He was 70—Compositions
Made Him Famous—Fought
in the Civil War.**

Albert J. Holden, for many years organist and choirmaster in New York churches, who died at his daughter's residence in Long Meadow, Mass., July 16, as noted in the August issue of The Diapason, was born Aug. 17, 1841, at Boston, and was of English and French colonial ancestry. He attended the old Brimmer school, Boston, before the removal of his family to New York. On the outbreak of the civil war he enlisted and was promoted to first lieutenant and adjutant of the Ninety-sixth New York Volunteers and served through the Peninsular campaign.

Mr. Holden's life work was music. He played the organ in church before he was 20 and retired as organist of the Church of the Messiah when almost 70. He was organist of the Church of the Divine Paternity for sixteen years, during Dr. E. H. Chapin's pastorate; and for eighteen years was organist of the Church of the Puritans. During this period he had under his direction some of New York's most noted church vocalists, among whom were Miss Emma Abbott and Miss Emma Thursby.

As a composer of church and masonic music he is widely known, the circulation of his publications having passed the million mark some years ago. His solo setting of "Nearer, My God, to Thee," his mixed quartet, "The Mellow Eve," and his books of masonic songs are perhaps his most used works.

Mr. Holden was well known throughout the piano business and was connected at different times with Needham & Sons, William A. Pond & Co., the B. Shoninger Company, Chickering & Sons, and finally Weber and the Aeolian Company, with whom he remained until his retirement. He was a founder of the American Guild of Organists, a life member of Crescent Lodge, F. & A. M., a member of Lafayette Post, G. A. R., the New England Society of New York, and other organizations.

Mr. Holden married Henrietta V. Chambers Feb. 8, 1863, and is survived by his widow, a daughter, Mrs. William C. Lucas, of Longmeadow, Mass., and three sons, one of whom is a well known tenor and musician, one a mining engineer and professor at the University of Wisconsin, and one in business in New York.

Mr. Holden was greatly beloved by a wide circle of friends for his sympathy, tact, humor and rare sweetness of spirit.

H. H. Vogelpohl & Sons of New Ulm, Minn. have erected an organ in the Academy of Our Lady of Good Counsel at Mankato Minn.

TOUR BY BOSTON ORGANIST.

**Raymond C. Robinson, F. A. G. O.,
Combines Vacation with Recitals.**

Raymond C. Robinson, F. A. G. O., organist of the Central Congregational church of Boston, has returned to that city after a tour of the continent on which he gave a number of recitals, including one at the auditorium in Chautauqua, N. Y. The trip was a combination vacation and recital tour and proved highly enjoyable to Mr. Robinson. Among other places at which he played are the First Methodist church of Watertown, S. D., the Congregational churches of Redfield and Rapid City, S. D., the Presbyterian church of Missoula, Mont., and the Methodist church of Delta, Colo. His selections included: "Ave Maria," Arcadelt-Liszt; Fantasia and Fugue in G minor, Bach; Fugue in D minor, Bach; "Priere a Notre-Dame" ("Suite Gothique"), Boellmann; "Hosannah!," Dubois; Nocturne, Ferrata; Chorale in A minor, Cesar Franck; "In the Morning," ("Peer Gynt" Suite), Grieg; "To the Spring," Grieg; Caprice in B flat, Guilman; Grand Chorus in E flat, Guilman; Piece in G, Guilman; "Marche Religieuse," Guilman; Finale (Sonata I), Guilman; "In the Twilight," Harker; "Evening Harmonies," Karg-Elert; "Evening Rest," Loeschhorn; Adagio in E, Merkel; Hymn Offertory, "Softly Now the Light of Day," Reynolds; Finale (Symphony 1), Vierne; Allegro (Symphony 6), Widor; Adagio (Symphony 6), Widor; Toccata (Symphony 5), Widor.

NEW ORGAN HARP PATENTED

**John B. Kohler of Chicago Invents
Improvement for Organ.**

John B. Kohler, president of the Kohler-Liebich Company of Chicago, manufacturers of organ harps, cathedral chimes and organ accessories in bell effects, was granted a patent July 25—No. 1,192,324—on an organ harp, the features of which are the improved suspension of the resonant bars and the application of the resonator thereto. This ingenious invention will give to the organ builder, it is announced, an instrument which reproduces the musical tones of the harp in all of its richness and volume.

The Tellers-Sommerhof Company of Erie, Pa., has completed an organ for St. Peter's Cathedral at Erie.

Robert Andrew Sherrard, organist of the First Presbyterian Church at Johnstown, Pa., left July 28 for Chambersburg, Pa., where he attended a family reunion at the home of his mother. He spent a week camping in the Blue Ridge Mountains near Chambersburg, followed by a week's stay in Baltimore. Aug. 2 he was back in Johnstown to take up his duties at the church. During his absence Mrs. H. R. Jaques had charge of the organ.

THE SABBATH-BREAKER.

[From the Richmond (Va.) Dispatch.]
If all those who break the law were to be given the same courtesy in advance of their arrest or trial as that accorded Ernest H. Cosby last night, the officers would have a very pleasant life of it, and law-breakers "should worry."

Mr. Cosby, organist for All Saints' Episcopal church, last night was accused of the crime of playing the pipe-organ on Sunday for a salary. Captain R. B. Sowell of the Second Police station called Mr. Cosby on the telephone and informed him that, acting under orders from Mayor Ainslie, he would have to place Mr. Cosby under arrest some time within the next few days.

Captain Sowell called later and asked Mr. Cosby, would he, after the services on Sunday morning, step around and see a magistrate and be recognized for his appearance in police court "any time it suits your convenience to be tried," explained the officer.

Mr. Cosby was obdurate, saying that he would not submit to arrest unless the paid members of the choir, forty-five in number, the rector and the sexton were included in the "raid." Afterward he consented and announced that he would find it convenient to be tried on next Wednesday morning at 9:30 o'clock.

This case will establish the status of all church organists in Richmond who receive a salary for their art. "Most pleasant hour I ever spent in my life," said Mr. Cosby, when asked how it felt to be "pinched."

Frank Van Dusen, of the Eighth Church of Christ, Scientist, in Chicago, has been passing his vacation in Denver and Colorado Springs. Wilhelm Middelschulte and Walter Spry are playing for him in his absence. Mr. Van Dusen is touring the mountains daily by automobile. From Denver he goes to Glacier Park, Mont.

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- Triumphal March... T. Tertius Noble
- Night John W. Worth
- Humoreske Frank E. Ward
- Elevation Gustav Mehner
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- Arr. by T. T. Noble
- Adagio Matthew Camidge
- Arr. by T. T. Noble
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Some Recital Programs

William C. Young, Philadelphia.—In playing at the Methodist church of Philadelphia, Pa., Aug. 12, Mr. Young gave the following program: Offertoire in D, St. Cecilia; *Batiste*; Allegretto in B minor, Gullmánt; Largo, Handel; *Canzonetta*, Hollander; Concert Fantasia, Stewart; "Cortege Nuptiale," Rogers; Fugue in G minor, Bach; Wedding March (from Suite), Ferrata.

Edward Kreiser, Kansas City, Mo.—Mr. Kreiser dedicated the organ in the First Presbyterian church of Nevada, Mo., July 13, and the following evening played an opening recital in the Methodist church of Eldorado, Kan. His program at Nevada was as follows: "Cuckoo and Nightingale" Concerto, Handel; "Moonlight" (Nocturnette), d'Evry; Menuetto in A, Boccherini; Fugue in G major, Bach; "Tragedy of a Tin Soldier," G. B. Nevin; Concert Caprice, Kreiser; "Evensong," Easthope Martin; Fantasia on Themes from Wagner's "Tannhäuser," Kreiser.

Eric DeLamarter, Chicago.—At the Fourth Presbyterian church on Thursday, Aug. 24, Mr. DeLamarter gave the following program: Concert Overture, Hollins; Chorale, "Sleepers, Wake!" Bach; Sonata in B flat major, Mendelssohn; Slumber Song, Horatio Parker; Scherzo, Dudley Buck; "Christmas in Sicily," Pietro Yon; Finale (Symphony), Widor.

J. Lawrence Erb, Urbana, Ill.—In his 53d recital at the University of Illinois Auditorium, July 18, Mr. Erb played as follows: Prelude and Fugue in C minor, Mendelssohn; "Evening Rest," Rheinberger; Intermezzo in B flat minor, Callaerts; "Liebeslied," Harker; Festal Song in D, West; *Canzonetta* in A flat, Brewer; Andante Cantabile from String Quartet, Tschalkowsky; Coronation March from "The Prophet," Meyerbeer.

On Aug. 3 Mr. Erb's concert was made up of these offerings: Sonata No. 6 in E, Capocci; "Resignation," Diggle; "Pilgrim's Chorus" from "Tannhäuser," Wagner; Communion in G, *Batiste*; Grand Chorus in March Form, Gullmánt; Andantino in D flat, Lemare; Largo from Fifth Symphony, Dvorak; Postlude in E flat, Erb.

Nathan I. Reinhart, Atlantic City, N. J.—At the First M. E. Church these numbers have been given by the organist, Mr. Reinhart, during the month of August: Toccata in G, Dubois; "Pilgrim's Chorus," Wagner; Sonata No. 6, Mendelssohn; Fugue in G minor, Bach;

Meditation, Callaerts; "Sunset and Evening Bells," Macfarlane; "By the Sea," Schubert; "March Pontificale," Lemmens; "At Evening," Kinder.

Richard Diggle, Los Angeles.—Dr. Diggle played at the Spreckels music pavilion at the San Diego Exposition Aug. 9 at 4 o'clock, at which time the following selections were rendered: Concert Overture, No. 2, P. J. Mansfield; "Diálogo Romantique," A. Meale; Lullaby, W. C. Macfarlane; "Jubilate Deo," A. J. Silver; Meditation from "Thais," Massenet, suite for organ, Diggle; Largo, Dvorak; Finale, Rogers.

Pearl Emley, Lawrence, Kan.—The University of Kansas organist gave the following program in Fraser Hall on June 29: Suite in G minor, Rogers; Minuet, Beethoven; Pilgrims' Chorus from "Tannhäuser," Wagner; "Reverie Dramatique," and Pastorale, Vodorinski; Toccata in F, Crawford; Berceuse, Dickinson; "Marche Militaire," Gounod.

Alfred E. Whitehead, Sherbrooke, Quebec.—Mr. Whitehead gave the following programs at St. Peter's church last month:

Aug. 13—Marche Triomphale, "Nun Danket," Karg-Elert; "A Child's Dream," Bonnet; "Moment Musical," Pachulski; "Marche Funebre et Chant Seraphique," Gullmánt.

Aug. 27—Finale from Second Suite, Boellmann; Canzone on "What God Does," Karg-Elert; "Finlandia," Sibelius; Epilogue, Healey Willan.

Henry Bethuel Vincent, Chautauqua, N. Y.—Mr. Vincent dedicated a two-manual organ built by M. P. Möller in the First Swedish Mission church of Jamestown, N. Y., July 26, and in so doing presented the following program: March from "Tannhäuser," Wagner; Reverie, Baldwin; Variations on an American Air, Flagler; "Oratoire," Vincent; Poem Symphonique, "Dance of Death," Saint-Saens; "Memories," St. Clair; "March of the Toys," Herbert; Prelude in C sharp minor, Rachmaninoff; Minuet, Beethoven; Overture to "William Tell," Rossini.

Edwin H. Lemare.—Mr. Lemare gave a recital at Clune's Auditorium at Los Angeles Aug. 13 under the auspices of the Southern California chapter of the American Guild of Organists and the Musicians' Club of Los Angeles. Mr. Lemare gave the following selections: Toccata and Fugue in D minor, Lemare; Sylvine (from "La Farandole" Suite), Dubois; "Elfentanz," Bernard Johnson; Sonata No. 1, Mendelssohn; "Sposallizio," Liszt; Intermezzo (first time), Golden State, Lemare; Scherzo Fugue, Lemare; "Chant du Bonheur," Lemare; Improvisation; Concert Overture in C minor, Hollins.

Recital Programs at N. A. O. Meeting

EDWARD F. LAUBIN.

Sonata, A minor, Borowski. Scherzo, B minor, Macfarlane. "Lamentation," Gullmánt. "Menuett l'Arlesienne," Bizet. Coronation March, Svendsen. Finale, from Symphony Pathétique, Tschalkowsky. "Sunset," Lemare. Recitative, Aria and Chorale, Armstrong. "Liebestod," Wagner. Overture to "William Tell," Rossini.

RICHARD KEY BIGGS.

Second Suite, Rogers. Fantasia in C minor, Bach. Scherzo, Dethier. Adagio from the Third Sonata, Gullmánt. "Chant de Printemps," Bonnet. Pastorale, Vrethblad. Prelude and Fugue in C minor, Bach. Marche Nocturne, MacMaster. "Liebestod" ("Tristan and Isolde"), Wagner. "Forest Murmurs" ("Siegfried"), Wagner. Magic Fire (Die Walküre), Wagner. "Ride of the Valkyrie" (Die Walküre), Wagner.

MRS. KATE ELIZABETH FOX.

Allegro, (Sixth Symphony), Charles Marie Widor. Spring Song, "From the South," Edwin H. Lemare. Fantasia and Fugue in G minor, J. S. Bach. Caprice in B flat, Gullmánt. "Cantique d'Amour," S. Tudor Strang. "An Elizabethan Idyl," T. Tertius Noble. "Evensong," Edward F. Johnston. Sonata in C minor, Julius Reubke.

CHARLES M. COURBOIN.

Toccata and Fugue in D minor, Bach. Andante from the First Sonata, Mailly. Allegretto, G minor, DeBoeck. Allegro, first movement from the Sixth Symphony, Widor. Andante Cantabile from "Grand Piece Symphonique," Cesar Franck. Pastorale, G minor, Widor. Military March, Schubert. Concerto, D minor, Op. 7, No. 14 (Ad-

agio, with pedal cadenza, Scherzo, Allegro con spirito), Handel. "Abendlied" (arranged by C. M. Courboin), Schumann. Scherzo Cantabile, Lefebure-Wely. "Marche Heroique," Saint-Saens.

PERCY CHASE MILLER.

Suite in F, Arcangelo Corelli. Scherzo, Stanley T. Reiff. "Trois Impressions," Sigfrid Karg-Elert. Meditation-Elegie, Felix Borowski. Humoresque, Frank E. Ward. "Aïe de Mariage," Theodore Dubois.

CLIFFORD DEMAREST.

Sixth Symphony (two movements), Widor. Scherzo in F, H. Hofmann. Tone Poem, "Finlandia," Sibelius. Prelude on "Amsterdam," (MS.), Demarest. Sorrow and Joy (MS.), Demarest. Aria in D. Fantasia for organ and piano (Alexander Russel at the piano), (MS.), Demarest.

ERNST RICHARD KROEGER.

[A program consisting entirely of compositions by the recitalist.] Organ solos: (a) Introduction and Fugue in C minor; (b) "Scene Orientale" in D minor; (c) Invocation in A flat; "Marche Pittoresque" in D flat—John O'Shea. Sonata for violin and piano in F sharp minor op. 32—(a) Allegro Energico; (b) Andante; (c) Allegretto—Miss Ada Chadwick and Mr. Kroeger. Song cycle, "Memory," for baritone, (poems by Elizabeth K. Reynolds); 1. "Gray Skies and Leafless Trees"; 2. "Bird Notes Are Hushed"; 3. "Olemlor! Our Joy Art Thou, and Pain"; 4. "Life! Thou Art Fair"; 5. "A Stretch of Burning Sand"; 6. "Life! Thou Art Fair"; 7. "What Mocks the Garish Light of Summer Day?"; 8. "What Mocks the Garish Light but Solitude?"; 9. "Could I in Crowded Street or Way Remote?"—Arthur H. Turner, baritone, accompanied by Mr. Kroeger. Piano solos—(a) Prelude and Fugue in B flat minor; (b) "Egeria"; (c) Canon from suite, Op. 33; (d) Romanze, from 12 Concert Etudes; (e) "Vision"; (f) "Eifenreigen" (Dance of the Elves)—E. R. Kroeger.

DR. FRANCIS HEMINGTON.

"Concert Overture" in C major, Alfred Hollins. Marche, "Moonlight," S. Karg-Elert. Sonata in F minor, Mendelssohn. Berceuse, Kinder. Toccata and Fugue in D minor, Bach. Fantasia on Scotch national airs and folk songs, W. C. Macfarlane. "Summer Sketches," Lemare. Toccata from Gothic Suite, Boellmann.

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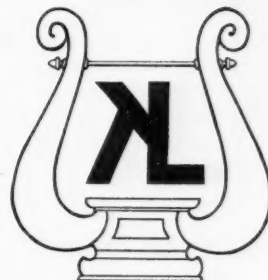
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(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 424 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 15th of the month will be answered in the succeeding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

NOTE—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 (Continued).

Then there is another class of films like Selig's "The Rosary," in which the song is sung three times, and the character of the first reel again is Irish. At the river scene in Ireland, first reel, we played "Where the River Shannon Flows" and Metro's "Always in the Way," using the song of the same name. In the World Film "Trilby" (with Clara Kimball Young and Wilton Lackaye) the song "Ben Bolt" is the desired number.

To illustrate this subject in detail we give the following setting for the Norwegian Drama "Thelma," a remarkable Fox film of unusual interest, Vivian Martin appearing in the title role:

Reel 1—(1) "To Spring" (P) by Grieg until (2) "Sigurd and Avar" "In the Hall of the Mountain King" (Acc), Grieg (once) (3) "Anitra's Dance" (acc) by Grieg (once) until (4) "I am Olaf Gullmar" "In the Morning" (O. S.) by Grieg.

Reel 2—Continue above until (5) "Give me back child of dead" Berceuse (acc) by Gabriel-Marie (once), and (6) "Norwegian Folk Song" (acc) by Borch (once), (7) "In the Garden" (O. S.) by Goldmark (twice) (agitato at title: "I hate you") until (8) "Where is my father?" Finale from Sonata I. (O. S.), by Gullmunt.

Reel 3—Continue above until (9) "Thelma, dear, not a word" "Dreams" from "Tristan" (Acc) by Wagner until (10) Lady Winsleigh, Passion Flower Waltz (acc) by Zulueta and (11) "Amorous" (acc) by R. Berger until (12) "Honor us with song of Norway" "I love Thee" (acc) by Grieg.

Reel 4—Finish above (once) and play (13) Romance (O. S.) by Tours until (14) "Violet Vere" (Ballet), Ballet No. 6 from "Faust" (P) by Gounod and (15) Sir Philip denies, etc. "Bridal Song" (O. S.) by Jensen until (17) Broken-hearted Thelma, "Siegmund's Love Song" from "Walküre" (acc) by Wagner.

Reel 5—Continue above until (18) Olaf feels touch of Death, "Wotan's Farewell and Magic Fire" (O. S.) by Wagner (arr. by Lemont) until (19) "Forget Land of Mockery" Repeat song "I love Thee" by Grieg to end.

The most classical enthusiast cannot complain of this setting, since it gives opportunity to play masterpieces, mostly from the Scandinavian composers. The four numbers by Grieg establish the Norwegian atmosphere at once. In the second reel, beginning with the title "Where Is My Father?" there is a long agitato, and here the famous Gullmunt movement can be used very appropriately. Continuing with Wagner's "Dreams" we come to a decided change in the atmosphere at the title "Lady Winsleigh," etc. Here the frivolity of modern society is framed by Zulueta's Passion Flower Waltz. We remember hearing a musician who is a good organist and composer say recently that "it is a pity for a 'movie' organist to be obliged to play such cheap music." We recommend his perusal of "Thelma," but presume he would immediately point to this waltz as an example.

There are some musicians who are ultra-classical, believing that organists should play nothing but the big masterpieces. This is possible at times, but the best settings are those which include a great variety, because there is always the fact to remember that audiences are composed of patrons who like all kinds of music, and our experience has been that those who prefer the ultra-classical compositions are in the minority. Besides, in the present instance the other good works are accentuated by inserting this light waltz and the ballets.

Ballets 6 and 5 from "Faust" are next, and then follows an opportunity to play a very effective number, Jensen's "Bridal Song," and finally the "Walküre" music as Olaf sees the vision beckoning him to death. Care should be taken here to go at once

to the "Magic Fire" music on the first scene of the burning ship and continue it until the boat is burned.

There are a number of passing sleighing scenes (see April number) in the last reel. We advise against the use of sleigh bells here because of the strong pathetic theme which is predominant, of Olaf's death.

MUSICAL SETTING FOR THE FAMOUS ENGLISH DRAMA "EAST LYNNE," Fox Film. Theda Bara and Stuart Holmes, Stars.

Reel 1—(1) Selection from "Dolly Dollars" (acc) by Herbert until (2) Isabel and Levison near piano. Song, "Then You'll Remember Me" (Bohemian Girl) (P) by Balfe (twice) and (3) Nocturne (P) by Karganoff.

Reel 2—Continue above until (4) "Loan Gun to Saunders" "The Last Good-bye" (acc) by Moretti (agitato at fight) (twice) until (5) "You're no longer my son." "At Twilight" (O. S.) by Fry-singer.

Reel 3—Continue above until (6) the call of a mother's heart, "Lugging" (acc) by Bendix until (7) "That evening." "Twilight" (P) by Ayer until (8) "Hide in Summer-house." Romance (P) by Rubinstein.

Reel 4—Continue above twice and play (9) "Exhale" (acc) by L. Mann (title) and (10) Nocturne (acc) by Krzyzanowski to end of reel.

Reel 5—Carlyle reads letter (11) "The Bride's Prayer" (acc) by Strobi (twice) until (12) Barbara and Carlyle at piano. Play last eight measures of song "Remember Me" by Balfe and return to (13) "Bride's Prayer" until (14) Levison arrested. "Werner's Parting Song" (acc) by Nessler to end.

MUSICAL SETTING FOR THE AMERICAN DRAMA: "DESTINY'S TOY," Famous Players Film. Louise Huff, Star.

Reel 1—(1) Extracts, "La Colombe" (O. S.) by Gounod until (2) "Night Draw Her Curtains" (shipwreck), "Angelus" (acc), by Massenet (surf dashing on rocks) until (3) And Joe Thanked God "The Fawn" (P.) by Schiller, sleigh bells on winter scenes and pp. at vision of dead wife to end of reel. Last scene, Joe and Nan go to cabin.

Reel 2—(4) "Stephanie Gavotte" (P.) by Czibulka until (5) One Sunday, "Shepherd's Song" (P.) by Schulhoff (twice). Trills on flutes as Nan listens to birds and pp. as Joe dies. Title: "And one day" (6) Nan arrives in private car. "Pirouette" (acc.) by Finck.

Reel 3—Continue above (at title "Destiny led its toy," play in mysterious style) until (7) Butler sees burglar, Agitato Nos. 2 and 10 (acc.) by Langey (teach twice) until (8) Police put gang in autos. Berceuse (O. S.) by Delbruck.

Reel 4—Continue above (three scenes) until (9) "As months pass." "In Autumn" (P.) by MacDowell until (10) June time, "Radnase" (P.) by Herbert to end of reel.

Reel 5—Title: "That eve." (Convict escapes) (11) "Mysterioso" (acc.) by Lake or improvise in same style until (12) Robert and father. "Evening Chimes" (acc.) by Robinson until (13) Nan goes down steps. Agitato No. 4 by Lake (struggle) until (14) Doctor arrives. "The Caress" (acc.) by Lemont to end.

MUSICAL SETTING FOR THE GREEK MYTHOLOGICAL FILM "DIANA," Pluragraph Special Film. Baroness DeWitz as Diana and Paul Swan as Apollo.

Reel 1—(1) "Dance of the Nymphs" (P.) by Rotsch and (2) Mimi (13) Mimus. Ballet No. 2 (acc.) by Luigini until (3) Rival wives of Jupiter, Ballet No. 3 (acc.) by Luigini. Play first twenty-two measures until (4) Apollo in chariot. Poco Animato twenty-third measure until (5) "What is your wish?" Begin at Letter D on page 11 until (6) Diana's farewell. Andante Ballet 4 (acc.) by Luigini until (7) "Court of Cadmus Ballet" No. 1 (acc.) by Luigini. At title "Sing ode to Bacchus" go to beginning of Ballet 1.

Reel 2—(8) Diana in the moon. Improvise mysterioso until (9) arrow turns to flowers. "Dance of the Fireflies" (P.) by Brackett (E minor part on "Pan, God of Shepherds") until (10) Aetion awakes. "Second Pas des Ampleurs" (P.) by Chaminade until (11) Bubble and Scarf Dances. "Scarf Dance" (P.) by Chaminade until (12) Aetion follows. "Callirhoe" (P.) by Chaminade.

Reel 3—Continue above until (13) Diana and nymphs flee. "Air de Ballet" (P.) by Chaminade until (14) Exultation. "In the Arbor" (acc.) by Gruenwald (from Suite "Anthony and Cleopatra") until (15) Fine art poses. Solo dance (same suite) third movement to end.

Answers to Correspondents.

"E. O."—There is such an agency as you mention. We are replying to you by personal letter. We advise you to make a visit to the companies mentioned in our letter as the need for good photo-play organists is increasing.

B. H. Buffalo, N. Y.—The Triangle Film Company released "Aloha Oe," a Hawaiian drama, some months ago with Enid Markey as star. We did not see this film. W. A. Quincke & Co. of Los Angeles, Cal., import and make a specialty of Hawaiian music. We suggest you write them.

Miss S. G. L. Erie, Pa.—We have a setting of a northern drama, and have been trying to find space for two months, but because of its length, eight reels, have been unable to do so. There is an "Esquimo Suite," "Esquimo Lullaby," "The Dog Train," "An Esquimo Wed-

ding," and "Playful Polar Bears," by George Trinkhaus, published by Witmark. Also a piano number, "Boreas," a northern idyl, by the same composer and publisher.

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"SOHRE LA PLAZA" ("On the Plaza"), by Rollinson.—A new Spanish number which we have used on "The Taramula" (see October issue). A brilliant dance on which castanets and tambourine can be used.

"LA CORYPHÉE" by Hosmer.—A fine Air de Ballet for scenes of bright character. It has a special organ part. "THE CARESS" and "TO MY VALENTINE" by Lemont.—Two excellent pieces for general use. See Reel 5 of "Destiny's Toy," in this issue. These two pieces are from a set of piano pieces.

"SONG OF THE VOLGA BOATMEN," arranged by Fiala.—An arrangement for strings and piano including first and second violins, viola, cello, bass and piano of the celebrated Russian air, which is excellent for Russian scenes of quiet character.

"SALOME," by William Lorraine, an old favorite Oriental intermezzo now re-issued.

ITALIAN ROYAL MARCH, by Gabetti, and GARIBALDI MARCH, by Costa.—Two rousing Italian national marches, which are useful for the Animated Weekly scenes.

Goes to Detroit Church.

Abraham Butler, Jr., organist and choirmaster of Emmanuel Reformed church, Rochester, N. Y., has announced that he has accepted the position of organist and choirmaster of the Episcopal Church of the Messiah, Detroit, Mich., and will take up his new duties there Sept. 1. Mr. Butler received his training in St. Agnes' chapel, Trinity parish, New York City, and for several years was organist and choirmaster of St. James' Episcopal church at Rochester.

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Dr. Carl is now filling an engagement at the San Diego exposition and will return to New York the latter part of September.

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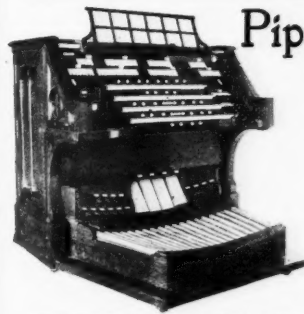
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CHICAGO, SEPTEMBER 1, 1916.

POSSIBILITIES OF RECORDS.

In the announcement printed elsewhere in this issue that organ records have been made successfully for the phonograph there is more importance, in the opinion of The Diapason, than in any other piece of news received for some time. It has always been a subject of curiosity to us that the organ has not been used, and used freely, by the record makers, and often when we have been subjected to listening to Harry Lauder or worse on somebody's Victrola we have wondered why even so unopular a thing as a good organ piece by one of our best organists and on one of our largest American organs would not possibly be more interesting. No doubt it was our own fault that we did not get the truth, but the latter seems to be that it is hard to reproduce the organ's sounds properly. Happily this drawback is being overcome.

Naturally we expect the performances of our great organists soon to become more familiar through the process of "canning," and thus their fame will grow. But that is only one phase. The reproduction of hymns should resurrect the good old custom of hymn singing in the home. In the long ago ante-automobile days the whole family would gather around the piano and sing the old songs of the church on a Sunday afternoon. It was inspiring to hear and inspiring to the singers, and it made a knowledge of the classics of hymnology a part of the child's education. Indirectly it made also for better church singing.

Then came the pianola and other labor-saving musical devices and the average girl or boy now is so busy with other amusements that piano-playing by hand is almost a lost art except among the professionals. When a hymn is played it is usually so badly interpreted that the act becomes a sacrilege. But with records of the best hymns, played well and showing their full beauty as brought out on a powerful instrument, we hope that in many homes they will displace at least some of the ragtime. The mechanical age has indeed been a blessing to art from the standpoint of the organist.

Raise Money for School Organ.

As the result of two years of effort, through the medium of a series of course entertainments the students of the William Penn High School for Girls at Philadelphia have realized \$3,256 toward the \$10,000 pipe organ fund they are trying to raise. Plans for next year have been set in motion. At the last meeting of the board of education the students were given permission to charge admission for another series of entertainments, and it is hoped to raise at least \$9,000 within the next three years. All of this, however, will not go toward purchasing the organ.

CARL MUELLER'S NEW WORK

Becomes Organist of Grand Avenue Congregational, Milwaukee.

Carl F. Mueller goes to the Grand Avenue Congregational church of Milwaukee Sept. 1. He has been organist of the Pilgrim church of the same denomination. The Grand Avenue church is one of the leading ones of the city and state, the well-known Dr. C. H. Beale occupying the pulpit. Mr. Mueller will have a large three-manual Kimball organ at his command, at which such prominent organists as Clarence Shepard and Harry Schenut formerly presided. A vested choir of fifty and a choral club of 150 voices are under the direction of W. Otto Miessner, head of the music department of the state normal school. Mr. Mueller will devote his entire time to work at the church, which, besides musical, will also be of a clerical and social nature.

Mr. Frysinger at Chautauqua.

Speaking of the first of J. Frank Frysinger's recitals at Chautauqua, N. Y., the Chautauquan Daily on July 5 said:

The first organ recital by a visiting organist was given in the Amphitheater yesterday afternoon by Frank Frysinger of Lincoln, Neb. The program was one of great excellence and of decided interest and it was rendered with the skill of the artist on the organ, one who knows the technical possibilities of the instrument and also feels the musicianly spirit of his selections. He opened his program with the Handel-like Sonata of Wolstenholme, Mr. Frysinger's own teacher, and he played it with fine spirit and appreciation. The Mozart Minuet, arranged by himself, was given with the utmost daintiness and Schubert's "By the Sea" was also played with feeling and breadth. Much technical skill was displayed in the Bach Fugue and the American Fantasy was done with brilliancy. The Scherzo by Haydn was given with delicacy and grace and the Kinder number "At Evening" was sweet and ingratiating. Mr. Frysinger is as good a composer as he is a performer and his own two works which completed the program were the most pleasing selections he gave. The Toccata was brilliant and impressive and "Eventide" was unquestionably the gem of the afternoon. This has a lovely melody and he played it with a variety of registration and an exquisite understanding that made the audience appreciate the motto fully, "Hold Thou Thy cross before my closing eyes."

As the World Views It.

(Howard L. Rann in the Fulton (Ky.) Leader.)

The pipe organ is a mammoth music box which is run by wind. Other things are necessary in order to produce a good effect, but when the wind falls off the organist is as helpless as a three-masted sloop in a dead calm.

The pipe organ is superior to the reed organ because it costs more and has to be played with the feet. There are any number of people who can sit down to a reed organ and bring forth music which can be recognized as such by listeners with a trained ear, but agile pipe organists with swivel ankle joints and perfect equilibrium are harder to secure than a front seat at a free show. It takes years to make a good organist, and it also takes several years to accustom the congregation to the change.

The pipe organ has a divine mission, as it soothes the breast of the listener and prepares him for what is coming in the form of a sermon. After a hard-working vestryman has listened to several numbers on a pipe organ which is suffering from some internal malady, followed up by some stirring anthem which skillfully avoids any contact with the accompaniment, he will welcome a sermon on the missionary movement in southwest Africa with a sigh of relief. Upon some people the pipe organ has such a soothing effect that they will fall asleep bolt upright before the sermon has run forty-five minutes, waking up with a dislocating jerk when the organ assaults the closing hymn.

The pipe organ consists of several hundred wood and metal pipes which are concealed from the congregation by a false front and the feet of the organist. These pipes need tuning every day or two and as they get it every third year they sometimes refuse to cog, produce a weird sound of unfiled harmony, very similar to a male quartet with the quints. This does not annoy anybody in the congregation who likes music in a raw and unstrained state, followed up by some stirring anthem which skillfully avoids any contact with the accompaniment, he will welcome a sermon on the missionary movement in southwest Africa with a sigh of relief. Upon some people the pipe organ has such a soothing effect that they will fall asleep bolt upright before the sermon has run forty-five minutes, waking up with a dislocating jerk when the organ assaults the closing hymn.

Pipe organs are also subject to spells of despondency, and at times will not utter a word, making it necessary to drag an upright piano from the basement by its hind legs. Once in a while some high-pitched pipe will decide to sing a solo, and many a long, tortuous prayer meeting has been ruined by this interruption. Despite these drawbacks, every church wants a pipe organ, and without one is as unfinished as a bungalow without a bath tub.



Harold Vincent Milligan is the composer of a sacred song recently published by G. Schirmer which reflects great credit on the work of this active and talented organist. Those familiar with Mr. Milligan's thoughtful and thorough reviews of new music in The Diapason realize that anything mediocre would not be put out by him if he practices even in a small measure what he preaches. His "Hear My Prayer," the words of which are from the Sixty-first Psalm, and which is written for medium voice, has dignity and real religious form. Following a strong moderate movement there is a reposeful andante tranquillo that forms a beautiful setting for the scriptural words. The accompaniment for this part, with strings in the swell and a choir flute for the left hand, is artistically written and registered. Mr. Milligan's thorough conception of what church music should be—and often is not—is well demonstrated by his work.

S. E. G.

"TANTUM ERGO," in A flat, by Camille Saint-Saens.

"TANTUM ERGO," in E flat, by Father Verdussen.

"REGINA COELI," in B flat, by Luigi Bordese.

"AVE REGINA," in A flat, by M. A. Melvil.

"O SALUTARIS," by M. A. Melvil.

"SALVE REGINA," by M. A. Melvil.

"LAUDA SION," by A. Mine.

"ECCE SACERDOS," by Francois Riga.

"HAEC DIES," by Francois Riga.

Published by Oliver Ditson Company, Boston.

Several new numbers have just appeared in the music for the Catholic church, published by the Oliver Ditson Company. Probably the most notable among them is Saint-Saens' "Tantum Ergo," which is also published with the English words "Hark, What Mean These Holy Voices." There is also a good "Tantum Ergo" by Verdussen and a "Regina Coeli" by Bordese, and two interesting numbers by Francois Riga—music not difficult to sing yet of considerable value. The numbers by Melvil and Mine are extremely easy and suitable for volunteer choirs. The last named is for three parts and the others are for four.

"LORD I AM NOT WORTHY," sacred solo by Harvey B. Gaul, published by the White-Smith Music Publishing Company, Boston.

The tenor air from Mr. Gaul's cantata "By Faith Alone" is now published separately as a single number. This cantata was reviewed in these columns at the time of its publication several months ago, and at that time we spoke of this air as one of the best things in the work, and eminently suitable for use as a separate number.

Move by Thomas Stokes.

Thomas Stokes, organist and pianist, has resigned his position at the Reformed Church, Little Falls, N. J., to accept an engagement as organist at the Second Presbyterian church of Paterson, N. J. Mr. Stokes has served as organist at Little Falls for over three years and his resignation has been accepted with much regret by the church and many admirers of his excellent work. His new position is one of the largest and most prominent churches of Paterson and opens to Mr. Stokes a greater field of work in his teaching and accompanying line.

Arthur Henry Messiter Dead.

Arthur Henry Messiter, who retired in 1897 after being organist and choir-master of Trinity church for thirty-one years, died July 2 in New York at his home, 20 Hamilton terrace, in his eighty-third year. He was born in Frome, Somersetshire, England, and received his early education from private tutors. He received the honorary degree of Doctor of Music from St. Stephen's College at Anandale, N. Y. Mr. Messiter was the author of several works on music, among which were "History of the Choir and Music of Trinity Church," which was published in 1907. He married Margaret Gladdis, daughter of Jacob Bergen Gladdis of Jersey City, in 1871.

SELLS 28 IN FOUR MONTHS

Organ Contract Record by Möller's Philadelphia Agent.

From March 1 to the last of June, Louis Luberoff, Philadelphia representative of M. P. Möller, turned in twenty-eight signed and accepted contracts for organs, ranging from one to three manuals. Personally Mr. Luberoff closed twenty-five contracts. This record is considered exceptional and The Diapason would be glad to hear of any records that approach or exceed this.

Among Mr. Luberoff's sales are these:

- Heidelberg Union church, Saegersville, Pa.
- St. John's Vindish Lutheran, South Bethlehem, Pa.
- St. John's Lutheran, Belleville, Pa.
- Mount Salem M. E., Wilmington, Del.
- Bethel A. M. E., Harrisburg, Pa.
- Pilgrim English Lutheran, Buffalo, Grand Theater, Lancaster, Pa.
- Grand Theater, Harrisburg, Pa.
- First Presbyterian, Williamstown, N. J.
- Jordan Reformed church, Walberts, Pa.
- St. Paul's Lutheran, Allentown, Pa.
- Zion Lutheran, Turbotville, Pa.
- St. Joseph's Catholic, Hazelton, Pa.
- Connie Mack Theater, Philadelphia.
- Todd House Company, Youngstown, Ohio
- United Presbyterian church, Rochester, N. Y.
- First M. E., Ripley, N. Y.
- Reformed Church, East Petersburg, Pa.
- Garretford Baptist, Drexel Hill, Pa.
- First M. E., Conshohocken, Pa.
- Pilgrim English Lutheran, Buffalo.
- Messiah Lutheran, Harrisburg, Pa.
- Linden Street Baptist, Camden, N. J.
- Bethel Congregational, Nanticoke, Pa.
- First M. E., Nanticoke, Pa.
- Palace Theater, Olean, N. Y.
- St. James' Episcopal, Watkins, N. Y.
- Majestic Theater, Grove City, Pa.

Tribute to Dr. Clemens.

[From Cleveland Topics.]

Cleveland music lovers and those interested in the city's musical development noted with much satisfaction the distinction conferred upon one of its musicians, whose efforts and inspiring influence have largely contributed to the musical growth of this city. In conferring the degree of Doctor of Music on Charles E. Clemens, Western Reserve University has voiced a universe appreciation of his work and has added to its list of dignitaries a man of international reputation and one eminently calculated to add honor to its institution.

Coming to this country many years ago, with a high and well-established reputation, both in England and Germany, which would have more than justified him in having recourse to the usually employed methods of wide advertisement, Mr. Clemens preferred to take his place quietly in the community and to let his work speak for itself. Upon becoming organist at St. Paul's Episcopal Church, shortly after his arrival in this country, he instituted the first series of organ recitals ever given in Cleveland, and demonstrated to the public that the organ could be made a vital and interesting factor in musical life, apart from its function as an accompaniment to church services. It is not too much to say that these notable recitals gave the first impetus to organ playing on a broad scale in this city. W. R. U. was not slow to recognize his capabilities and secured his services as head of a department for the study of the scientific branches of music, and it was in connection with this position that he instituted the Sunday vesper recitals at the Florence Harkness Memorial chapel, the first recitals of this kind to be offered to the Cleveland public. These vesper recitals, now transferred to the large Presbyterian church on the outskirts of the college campus, with its magnificent organ and other facilities, enjoy a marked and unvarying popularity and have been, and are, an invaluable asset in the cultivation of an appreciation of good organ music. * * * As a man he commands the love and reverence of all who come in contact with him. It is the hope of his friends that he may long carry on his good work and aid in the upbuilding of music of the highest type in this city.

Work of Wisconsin Factory.

Encouraging progress is being made by the Wisconsin Pipe Organ Factory at Schleisingerville, Wis. Among the contracts on hand are:

Three-manual electro-pneumatic for the new chapel of St. Joseph's Convent at Milwaukee.

Two-manual for St. John's church at Winfield, Ill.

Anthems of Edward Bairstow

By ALFRED E. WHITEHEAD

One of the most interesting figures among the younger English church musicians is Edward Bairstow, who followed T. Tertius Noble as organist at York Minster. He was born forty-two years ago at Huddersfield, the birthplace of Dr. Peace (late of St. George's Hall, Liverpool), Sir Walter Parratt and Dr. Charles Wood. A decided talent for music was evinced quite early, with the result that he studied with Arthur Page of Nottingham, John Farmer of Harrow and lastly Sir Frederick Bridge at Westminster.

His first appointment came in 1894, at All Saints', Norfolk Square, London. In 1899 he went to Wigan Parish church, and his next post, in 1906, was at Leeds Parish church, with which the great Samuel Sebastian Wesley was so long associated. Here he found one of the largest and best-equipped choirs in England, fully competent to deal with the finest music, such as Brahms' "Requiem," Bach's "St. Matthew" Passion, as well as the classic anthems and services of the English Cathedral school. When, in 1913, drawn by the glamor of the new world, Tertius Noble resigned his appointment at York Minster, Bairstow was offered and accepted the vacant post. Here, in what is perhaps the most important church appointment in provincial England, he exerts a wide influence as organist, choral and orchestral conductor and composer.

The chief purpose of this short article is to bring to the notice of American organists the church music of this really notable composer. The anthem form seems to have been the favorite vehicle of expression of Bairstow, for his short list of compositions includes a number of fine examples of this essentially English form, placing the composer well to the fore among living contributors to church music. The first of these, "Blessed Be Thou," was written for the reopening of the organ at Wigan, soon after the young composer's appointment there. A lengthy, solid and virile work, it is notable chiefly for its exceedingly beautiful middle section, beginning with the words, "King of Kings, whose praise unceasing." This was published in 1901, and though not so representative of the composer as some of his late productions, is nevertheless sufficiently meritorious to warrant a frequent performance.

The next year saw the production of two of Bairstow's most popular pieces—the carol-anthem, "Come, Ye Gentiles," a deftly-penned little anthem, which, by the way, owes something to Coleridge-Taylor—an influence which cannot be detected in anything else by Bairstow—and "Save Us, Lord." This little work is surely one of the most beautiful ever written for English choirs. The voice parts are fluent and easily sung, the harmonies are thoroughly modern and yet unstrained, and the accompaniment is so judiciously and effectively laid out that the anthem must be hailed as a little masterpiece that will be heard often.

Next in the chronological list—there are no opus numbers—comes "The Promise Which Was Made Unto the Fathers," an Easter anthem, and one of the finest of the series. A masterly introduction, containing some material which reappears later, and which, like certain other sections in the anthems, suggests that Bairstow must be a masterly improviser, leads into a solid and effective chorus. The climax at the words, "He raised up Jesus again," will not be easily forgotten. The short middle section of this anthem is one of the freshest and most charming movements this composer has given us.

"The Earth Has Grown Old" is a Christmas carol of slight importance; a charming accompaniment is its chief feature. Bairstow takes great pains with the writing of his accompaniments and has given us many fine specimens of this important branch of choral composition.

"Know Ye Not" (Easter) and "God, Who at Sundry Times and Places" (Christmas) are not likely to become popular, but present some attractive features, chief among which are the trio for boys in the former and the interesting presentation of the well-known words, "Angels, From the Realms of Glory," in the latter.

Probably the best of Bairstow's anthems, and it surely must be one of the greatest of all time, is "If the Lord Had Not Helped Me." The wonderful words from the Ninety-fourth Psalm have here been given a most effective setting, and one which cannot fail to be given a high place in the permanent choral literature of the church. The present writer will not attempt to enumerate its many beauties, but cannot resist drawing attention to the serious, rather Brahmsish introduction, the noble use of the men's

voices in the opening choral section and the exquisite employment of the upper parts at "Thy Mercy Hath Held Me Up." Choirmasters who care for serious music of lofty aim and who have forces capable of dealing with difficult compositions can be cordially invited to get a sample copy of this work.

"Sing Ye to the Lord" (Easter) should be popular. A broad and finely conceived opening section is followed by a movement which develops one of the most attractive tunes Bairstow has written. This anthem is not very difficult, by the way.

In the last two anthems by Bairstow, "Of the Father's Love Begotten" (Christmas), and "Blessed City, Heavenly Salem," the composer has used with fine effect two old melodies. He has elsewhere, particularly in his fine organ music, exemplified a fondness for plain-sons.

Bairstow has not produced much in the way of settings of the Canticles as yet, but the little he has given us is so fine and so thoroughly representative of him at his best, that we trust he may find time to give us a number of complete services.

An early "Benedicite" strikes us as being a little strained. It is difficult, that is, for this type of music, and perhaps a little too elaborately planned; it could be "hit off" only by an exceptionally fine choir.

The Evening Service in D is wholly delightful, revealing many fresh, unhackneyed touches deftly presented by a master hand. It will be noticed what strikingly effective use throughout the "Magnificat" is made of the opening choral figure. This is only one of the many examples of contrapuntal facility, felicitously employed, which may be found in Bairstow's output. The anthem, "Blessed City, Heavenly Salem," mentioned above, is a veritable contrapuntal tour-de-force.

The only other service Bairstow has given us—Communion Service, also in D—is even more notable than its companion, the evening service. From the first note of the Kyrie to the last of the "Gloria in Excelsis" one realizes that here we have a master mind and a sure hand, and a sincere seeker after high and exalted things. Whoever hopes to meet a new, a really new Kyrie? Yet here is one, and a Sanctus and a Benedictus Qui Venit and an Agnus Dei—all of the rarest beauty. In the present writer's opinion the gem of the work is the Benedictus—of the first water, fully comparable with such notable music as Noble's Gloria in the Nunc Dimittis in A minor, his Benedictus in F, and certain portions of Stanford's Service in B flat—all of them oases in the dreary desert of liturgical music.

Bairstow told me that he is of the opinion this Communion service is the only one extant in which the left-motif device is used. The present writer fully believes that this claim is well founded, but must also confess that only the exceedingly adept observer will detect this use of the device. For instance, the composer claims that the ground bass which is so finely worked into the texture of the Sanctus is a derivative from the phrase or motif associated with God the Father (see the Credo); and it is, too, but very few people will notice the fact. Whether the derivation is far-fetched or not, however, the music is what matters, and it is wholly satisfying. In the Gloria the allusions to—in some cases development of—the three motives first presented in the Credo, and typifying God the Father, God the Son, and God the Holy Ghost, may be unearthed after some delving, and so ingenious is their workmanship that they will repay close study. But, device or no device, the music is good—nay, much more than that—for its own sake, and must be accorded the highest praise.

Frank Steere Goes East.

Frank Steere of the erecting staff of the Austin Company passed through Chicago in August on his way from the far west to the east. After having placed the rebuilt mammoth instrument in the Tabernacle at Salt Lake City and other organs he hastened to the other side of the continent to erect the organ the Austin Company has built for Wesleyan College at Middletown, Conn. Although The Diapason has not gathered records and statistics on the subject, it feels safe in saying that Mr Steere has assembled more large organs in the recent past than any other man in his line.

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**NEW MOLLER ORGAN IS
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IS OPENED BY J. E. W. LORD

Three-Manual in Galloway Memorial Methodist Church at Jackson Heard by Audience of More Than a Thousand People.

J. E. W. Lord, the well-known organist and composer now living in the south, gave the inaugural recital on a three-manual organ built by M. P. Möller for the Galloway Memorial Methodist church at Jackson, Miss. The recital was given July 18. The edifice is one of the largest in the southern states and an audience of more than 1,000 people heard the program.

Mr. Lord's selections were as follows: "Marche Nuptiale," Rene L. Becker; Choral Song and Fugue, S. S. Wesley; Bridal Song, from Wedding Symphony, Goldmark; "Salut d'Amour," Elgar; Epilogue, Roland Diggie; "Echo Bells," Brewer; Transcription of "Calvary," Rodney-Lord; "Chant Seraphique," Frysinger; "Eventide," Frysinger; "Hallelujah Chorus" from "The Messiah," Handel.

Following is the scheme of stops of the organ:

GREAT ORGAN.

- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Melodia, 8 ft.
- Doppel Floete, 8 ft.
- Octave, 4 ft.
- Flute d'Amour, 4 ft.
- Tabla, 8 ft.

SWELL ORGAN.

- Bourdon, Treble, 16 ft.
- Bourdon, Bass, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Sallcional, 8 ft.
- Vox Celeste, 8 ft.
- Aeolina, 8 ft.
- Flute Harmonique, 8 ft.
- Oboe, 8 ft.
- Vox Humana (in separate box), 8 ft.

CHOIR ORGAN.

- Orchestral Strings, 8 ft.
- Dulciana, 8 ft.
- Stopped Diapason, 8 ft.
- Sallcional, 8 ft.
- Flute Harmonique, 4 ft.

PEDAL ORGAN.

- Double Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedeckt (from No. 8), 16 ft.
- Bass Flute (from No. 23), 8 ft.
- Violoncello (from No. 18), 8 ft.

The organ is said to be the largest in Mississippi. It was sold and installed by R. J. Lilley of Memphis.



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Henry Willis & Sons, the famous English organ builders, have completed the entire reconstruction of the organ in St. Michael's College, Tenbury, England. This organ was originally built by Willis in 1878 and had been used daily since that time with virtually no change. The work has been carried out under the direction of Dr. G. R. Sinclair, organist of Hereford cathedral, who has acted throughout as adviser to the college. The following is the specification of the organ as it now stands:

PEDAL ORGAN (12 stops).

1. Contra Bourdon, 32 ft.
2. Open Wood, 16 ft.
3. Open Metal, 16 ft.
4. Violone, 16 ft.
5. Bourdon, 16 ft.
6. Quint, 10 2/3 ft.
7. Principal, 8 ft.
8. Violoncello, 8 ft.
9. Fifteenth, 4 ft.
10. Mixture, 5 rks.
11. Ophicleide (heavy pressure), 16 ft.
12. Clarion (heavy pressure), 8 ft.

CHOIR ORGAN (9 stops).

13. Viola da Gamba, 8 ft.
14. Dulciana, 8 ft.
15. Claribel Flute, 8 ft.
16. Lieblich Gedeckt, 8 ft.
17. Gemshorn, 4 ft.
18. Flauto Traverso, 4 ft.
19. Lieblich Flöte, 4 ft.
20. Piccolo, 2 ft.
21. Corno di Bassetto, 8 ft.

GREAT ORGAN (15 stops).

22. Double Open Diapason, 16 ft.
23. Bourdon, 16 ft.
24. Open Diapason No. 1, 8 ft.
25. Open Diapason No. 2, 8 ft.
26. Stopped Diapason, 8 ft.
27. Claribel Flute, 8 ft.
28. Quint, 5 1/2 ft.
29. Principal, 4 ft.
30. Flute Harmonique, 4 ft.
31. Twelfth, 2 1/2 ft.
32. Fifteenth, 2 ft.
33. Mixture, 2 rks.

34. Furniture, 3 rks.
 35. Tromba (heavy pressure), 8 ft.
 36. Clarion (heavy pressure), 4 ft.
- SWELL ORGAN (13 stops and Tremulant).**

37. Lieblich Bourdon, 16 ft.
 38. Open Diapason, 8 ft.
 39. Lieblich Gedeckt, 8 ft.
 40. Saliicional, 8 ft.
 41. Voix Celeste, 8 ft.
 42. Geigen Principal, 4 ft.
 43. Flageolet, 2 ft.
 44. Mixture, 5 rks.
 45. Contra Fagotto, 16 ft.
 46. Cornopean, 8 ft.
 47. Hautboy, 8 ft.
 48. Vox Humana, 8 ft.
 49. Clarion, 4 ft.
 50. Tremulant.
- SOLO ORGAN (6 stops and Tremulant).** (Entirely enclosed in separate swell-box.)
51. Gamba, 8 ft.
 52. Flute Harmonique, 8 ft.
 53. Concert Flute, 8 ft.
 54. Clarinet, 8 ft.
 55. Orchestral Oboe, 8 ft.
 56. Tremulant.
 57. Tuba (heavy pressure), 8 ft.

A peculiar feature in this day is the fact that this organ is blown by hand, but this will continue only until suitable power can be introduced in the college buildings.

Wheatley Obtains Directorship.

Ernest Wheatley, the noted English organist, has been appointed director of music at St. Agnes' School, Belleville, Ont., by the new board of governors. The school is one of the largest Anglican educational institutions, and is noted for its musical activity. Professor Wheatley is a bachelor of music and an associate of the Royal College of Organists, having held the lectureship in music at New College, Harrowgate—one of the affiliated colleges of Cambridge University. He is eminently fitted for the sphere of work he is entering. The Canadian press pronounce him to be one of the leading recitalists in Canada. He expects to tour the eastern provinces this season.

Concerts by Minor C. Baldwin.

Dr. Minor C. Baldwin of Steinway Hall, New York, gave recitals at Bethlehem, N. H., July 28 and July 30. He played at Gorham, N. H., July 31, at Waterbury, Vt., Aug. 3, and at Whitefield, N. H., Aug. 4 and 6.

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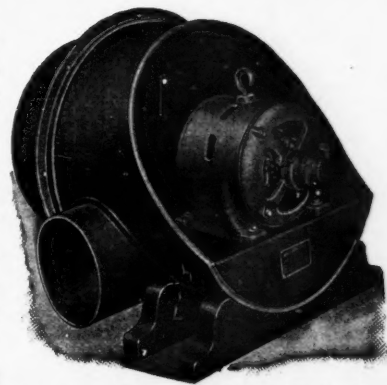
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Alfred Mathers Church Organ Company

* Cincinnati, O., Feb. 3, 1916.
The Alfred Mathers Church Organ Co., Worth St., Cincinnati, O.
Gentlemen: It gives me pleasure to transmit to you the following resolution passed by the Vestry of Grace Episcopal Church, Avondale, at its regular meeting on January 25, 1916.

RESOLVED, THAT the Vestry, on behalf of the Rector, Choirmaster and Congregation of Grace Episcopal Church, Avondale, tender to the Alfred Mathers Church Organ Company its appreciation of the new Electric, divided Cathedral organ recently installed, which has completely fulfilled the expectations of the Congregation, as well as the promises of the Alfred Mathers Company, which company has fully carried out its contract.

The uniform courtesy and liberal spirit manifested at all times by Mr. Alfred Mathers in fulfilling this contract has added very considerably to our satisfaction.

Very sincerely yours,
(Signed) STUART R. MILLER,
Secretary.

Here are some of our present organ contracts for CINCINNATI, alone:

St. Francis De Sales Roman Catholic Church, Walnut Hills.

Church of the Epiphany (Episcopal), Walnut Hills.

St. Mark's Roman Catholic, Evanston.

First Congregational Unitarian Church, Avondale.

First Holland Reformed Christian Church, Vine St.

Price Hill Masonic Lodge, Price Hill.

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5—Gavotte and Musette, Bach,	.60
6—Reverie, - - - Baldwin	.75
7—Meditation, - - - Baldwin	.50
8—At the Cloister Gate, - -	.40
9—Improvis. - - - Baldwin	.60
10—Consolation, - - - Baldwin	.60
11—King Dream and His Love,	.75
Gruber, - - -	.75
12—Adoration, Lemmens, - -	.60
13—Cradle Song, Gottschalk,	.60
14—Prelude, Weber, - -	.40
15—Intermezzo, Mozart, - -	.50

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RECITALS

MACON, GA.



News of the American Guild of Organists

Council Meeting.

At the council meeting Aug. 14 there were present Warden Andrews, Secretary Milligan and Messrs. Hedden, Wright, Buhrman, Keese, Martin, Norton and Williams. Sidney C. Durst and G. H. Fairclough were elected fellows, having successfully passed the examination.

William Fobes, St. Paul, Minn., and Miss Susan Boulware, San Jose, Cal., were elected colleagues.

The following committees were ratified by the council:

Executive—The warden, general secretary, general treasurer and Dr. J. H. Brewer, S. Whitney Coombs, Warren R. Hedden, Frank Wright.

Advisory—The past wardens. Examination—Warren R. Hedden, chairman; Mark Andrews, Clifford Demarest, Frank L. Sealey, J. W. Andrews, H. Brooks Day, Clement R. Gale, Frank Wright.

House—Frederick Schlieder, chairman; Hermon B. Keese, Albert Reeves Norton.

Publication—T. Scott Buhrman, chairman; Harold Vincent Milligan, L. J. Munson.

Public Meetings—H. Brooks Day, chairman; J. Christopher Marks, Clarence Dickinson.

Year Book—Lawrence J. Munson, chairman; T. Scott Buhrman, Harold Vincent Milligan, Miles Martin, David McK. Williams, Albert Reeves Norton.

Organ Recitals—S. Lewis Elmer, chairman, Dr. William C. Carl, Edward S. Barnes, Clarence Dickinson.

Legislative—Dr. John Hyatt Brewer, chairman; Warren R. Hedden, Frank Wright.

Convention—Clifford Demarest, chairman; T. Scott Buhrman, Miles Martin, Frederick Schlieder, J. Warren Andrews, C. Whitney Coombs, Albert R. Norton, R. Huntington Woodman.

Membership—T. Scott Buhrman, chairman; Harold Vincent Milligan, Albert Reeves Norton.

Console—Clifford Demarest, chairman; Dr. William C. Carl, Frank Wright.

Northern California.

Deep regret is felt by all connected with the Northern California chapter over the resignation from the secretaryship of Edgar L. Reinhold, who is leaving San Francisco to take up his residence in Phoenix, Ariz. The services rendered the chapter have been invaluable and Mr. Reinhold carries with him the best wishes of everyone.

THE ORGANIST.

The organist balanced his spine on the bench. And stretched out his limbs for their task; Then handfuls of beauty drew forth from the keys, Like perfume from Araby's flask.

Reverential the prelude, religious the tone Of the anthem he'd worked on so much; Each hymn the minister read from the desk Was played with affectionate touch.

For virtue went out of his warm finger tips, As they met the keys cold as a clod; The service he loved filled his sensitive soul; His playing was worshipping God.

He was voicing the thought of the reverent throng, He fondly believed in his heart, In half distinct vision, angelical hosts, He fancied, were bearing a part.

The sermon is ended, the last "amen" sung; The postlude takes up the glad theme Of the message the preacher his hearers has brought, Transcending mortality's dream.

The preacher stands smiling beside the church door, While groups linger by him to cheer His heart, as they tell "how inspiring" his thought, "How helpful"—words pleasant to hear.

The pews are all empty, the minister gone. The organist's melodies die; The glorious harmonies fade, still and dark Are the gallery, aisle, arches high.

In reverie musing the sexton he sees, Waiting near him to turn out the light, And saying "Nice music you gave us to-night! You must be tired sir, good night."

The organist buttoned his coat to his chin, Alone the way homeward he trod; But he whispered, upturning his face toward the stars, "For the sexton, I thank Thee, O God!" —Zion's Herald.

Gordon Balch Nevin on Trip.

Gordon Balch Nevin, the organist and composer, and his wife are on a motor trip from Cleveland, where Mr. Nevin is organist of the Second Presbyterian church, to visit George B. Nevin, the composer of church music, at Easton, Pa. The Clayton F. Summy Company of Chicago will soon issue Mr. Nevin's new number, "In Memoriam," an elegy for the organ.

Contracts for Mathers Company.

Among the late contracts awarded the Alfred Mathers Church Organ Company, Cincinnati, are the following:

Temple K. K. Bene Israel Auditorium, Avondale, Cincinnati, large electro-pneumatic divided organ.

New Lyceum Theater, Dayton, Ohio, two-manual electro-pneumatic organ with cathedral chimes. This will be one of the largest theater organs in Ohio.

A special course for the training of choirmasters has been established by the American Conservatory in Chicago under direction of Herbert Hyde, conductor of the Musical Art Society and organist of St. Peter's Episcopal church.

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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A divided electro-pneumatic organ is being completed by Reuben Midmer & Son of Brooklyn in the residence, Mercer Manor, of H. B. Owsley, Princeton, N. J. A self-player is attached to this instrument, which plays the melody on one manual and the accompaniment on the other. The case work of the organ is finished in white enamel with mahogany trim, while the detached console is in solid mahogany. Specifications are as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft.
2. Viola di Gamba, 8 ft.
3. Dolce, 8 ft.
4. Concert Flute, 8 ft.
5. Flute d'Amour, 4 ft.

All of great in box, except open diapason.

SWELL ORGAN.

6. Bourdon, 16 ft.
7. Violin Diapason, 8 ft.
8. Salicional, 8 ft.
9. Vox Celeste, 8 ft.
10. Lieblich Gedeckt, 8 ft.
11. Violina, 4 ft.
12. Oboe, 8 ft.
13. Vox Humana (in separate box), 8 ft.

PEDAL ORGAN.

14. Sub Bass, 16 ft.
15. Lieblich Gedeckt, 16 ft.
16. Flute, 8 ft.

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Music Teachers' Association.

Preparations for the Music Teachers' National Association convention, to be held in New York, Dec. 27-29, have been going on during the summer months. President J. Lawrence Erb has been completing plans for the standing committees, which are to follow up certain subjects in a systematic way. Those already at work are as follows:

Community Music—Chairman, Miss Kate Chittenden; Rossetter G. Cole, Waldo S. Pratt, William S. Benbow and Dean P. C. Lutkin.

Standardization—Chairman, Charles H. Farnsworth; Calvin B. Cady and Adolf Weidig.

Public School Music—Chairman, Ralph L. Baldwin; Francis L. York and D. A. Clippinger.

Miss Amy Graham of Buffalo will speak on "Music Study as a Basis for a General Education." Miss Alice Fletcher of New York and Washington is preparing a paper on the subject with which her name is so prominently connected—"The Music of the American Indian." H. W. Greene of New York, a former president of the association, is preparing a paper on the subject of voice teaching. Dean R. G. McCutchan of De Pauw University is preparing a paper on the result of an experiment in standardization being made in Indiana.

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A with infinite care paints a great picture;

B with labor-saving machinery makes chromos.

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.

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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.

B does a large business and makes much money.

The patrons of A enjoy the satisfaction a work of art always gives its possessor.

The patrons of B are happy in saving gasoline and are more or less indifferent to details.

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8 ft. Open Diapason	F°-44	44	
8 ft. Open Diapason	F°-44	45	
8 ft. Violin Diapason	C°-49	48	
8 ft. Geigen Principal	C°-49	50	} 1/5
8 ft. Dulciana	C°-49	55 & 56	
8 ft. Aeoline	C°-49	58	
8 ft. Celeste	C°-49	60	
8 ft. Special	C°-49	57	
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2 3/4 ft. Twelfth	CC-61	68	
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