

THE DIAPASON

DEVOTED TO THE ORGAN

Eighth Year.

CHICAGO, JANUARY 1, 1917.

Number Two.

CLARENCE EDDY GOES ON BIG RECITAL TOUR

MANY DATES FOR JANUARY

Starting with Concert at Portland, Oregon, He Will Travel Toward Chicago and Is to Be Heard in Many Cities.

Clarence Eddy, his activity increasing with each new year, begins 1917 with a transcontinental recital tour and has booked engagements in many cities. Mr. Eddy goes north first from his home in San Francisco and gives a recital at Portland, Ore. His January schedule includes the following dates:

Jan. 2—Portland, Ore., Columbia theater.

Jan. 4—Spokane, Wash., Clemmer theater.

Jan. 8—Redfield, S. D., Congregational church.

Jan. 9—Pierre, S. D., First M. E. church.

Jan. 11—Cherokee, Iowa, Presbyterian church.

Jan. 12—Fort Dodge, Iowa, First M. E. church.

Jan. 15—St. Louis, Mo., Westminster Presbyterian church.

Jan. 17—Hastings, Neb., First Presbyterian church.

Jan. 18—St. Joseph, Mo., Orpheum theater.

Jan. 22—Madison, Wis., First Presbyterian church.

Jan. 23—Chicago—St. Paul's Evangelical Lutheran church.

Jan. 24—Oregon, Ill., Presbyterian church.

Jan. 25—De Kalb, Ill., First Evangelical Lutheran church.

Jan. 29—Paris, Ill., Catholic church.

Jan. 31—Ripon, Wis., Ripon college.

At the First Presbyterian church of Oakland, Cal., of which he is the organist, Mr. Eddy gave his seventh recital Dec. 21, playing: Overture to "Euryanthe," Weber; Russian Boatmen's Song, Anon; "Song of the Chrysanthemum," Bonnet; Scherzo in G minor, Bossi; Fantasia in D flat, Saint-Saens; "An Arcadian Sketch" (new), Stoughton; Chromatic Fantasia, Thiele.

DR. STEWART IS RETAINED

John D. Spreckels Makes Offer to San Diego Authorities.

John D. Spreckels has offered to retain Dr. Humphrey J. Stewart at the Spreckels music pavilion of the San Diego Exposition for another year. The park board members are enthusiastic over the offer of Mr. Spreckels.

When Mr. Spreckels gave the city the only out-of-door organ in the world, it was his idea to make it free to all who cared to hear it. The exposition and its admittance fee would not allow this for two years, and during 1917 his dream of good music for all the people at no cost to them will be realized for the first time since the organ was built.

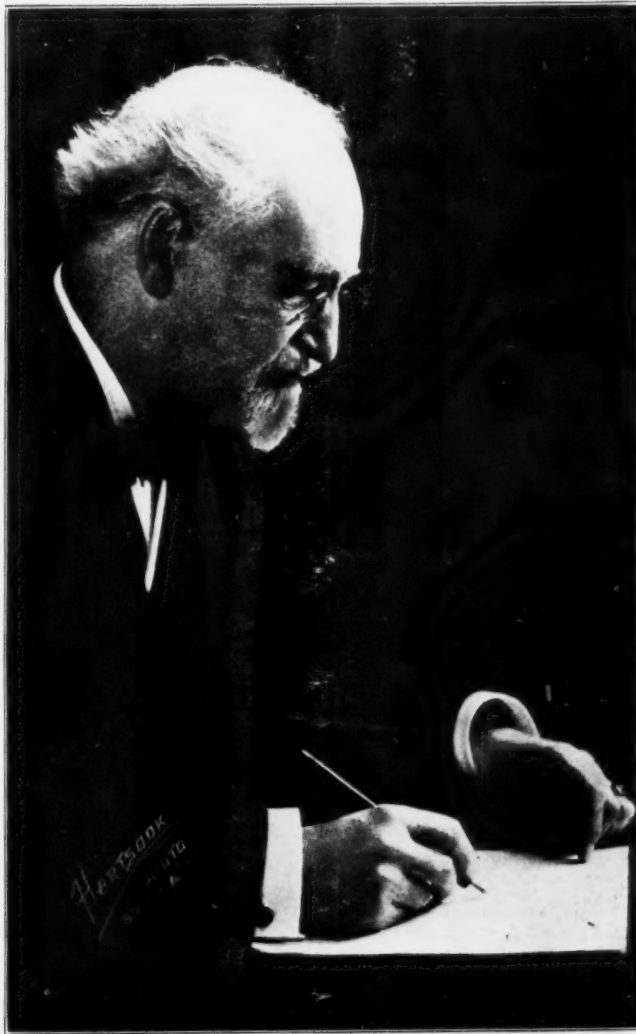
Estey Office in Chicago.

The Estey Organ Company has established a Chicago office and sales department for the middle west with Fred E. Freers in charge. A repair department will be maintained for the installation and care of Estey organs in this section. The new office has closed a contract with the First Congregational church of Peru, Ill., for a two-manual tubular-pneumatic action organ.

Opened By H. L. Vibbard.

The organ built by the Barnes & Buhl Company for the Methodist church of Warsaw, N. Y., was dedicated Dec. 14. H. L. Vibbard, professor of organ at Syracuse University, gave the concert. The organ cost \$2,400, of which Andrew Carnegie contributed \$1,000.

CLARENCE EDDY, WHO BEGINS LATEST CONCERT TOUR.



SERIOUS PLAYING IN THEATER

William Fox's Policy Bars Waltzes and Other "Stunts" on Organs.

M. P. Müller reports the completion of his fourteenth organ contract for William Fox, in the New Terminal theater, at Newark, N. J. This instrument, like the others, is a three-manual arranged partly on the stage and partly in the house in such a manner that either section is a complete two-manual organ.

The Fox policy in exhibiting pictures is generally considered very advanced musically. His larger theaters each have an orchestra of twenty or thirty men under competent conductors, and the organists are men of high attainments. On his staff of more than twenty organists are six men who have held important cathedral positions in Europe or England and the other players are without exception men who have held important posts as church or concert players.

It is interesting to note that in William Fox theaters the organists are expected to play in a "legitimate" manner. Waltzes and two-steps on the organ are taboo. The player is expected to exploit the dignity and grandeur of his instrument in the serious and subjective parts of the picture. This is on the theory that the organ has its greatest usefulness not as an imitator of the orchestra but as a foil or contrast to it.

In these theaters the organists are not encouraged to thunder on their instruments and are under strong injunction as to heavy pedal work. Quiet and unobtrusive melody is the desideratum and anything calculated to detract attention from the picture is discouraged.

TO OPEN GREAT YALE ORGAN

Instrument of 163 Stops Will Be Dedicated in January.

The Newberry Organ, in Woolsey Hall, at Yale, which has been in process of reconstruction and enlargement since last March, will be dedicated early in January. The finished organ will have 163 stops, as shown by the complete description published some time ago by The Diapason.

The original organ, constructed when Woolsey Hall was built in 1903, and the rebuilding have been made possible by two gifts of \$25,000 each by members of the Newberry family. The recent gift has been made by Truman H. Newberry, '85 S., John S. Newberry, 1906, and their sister, Mrs. Helen N. Joy.

The series of recitals to be given upon the new organ will be the twenty-first annual series at the university by Professor Harry B. Jepson. The series of recitals which have been given each year without a break were started by Professor Jepson on the organ in Battell Chapel in 1896-7.

The action, wind chest and reservoirs of the organ are entirely new and it will have more than twice the number of stops of the old one. The case and the arrangements of the front pipes have not been changed, so that the appearance from the outside remains the same, with the exception that the old console has been moved from its location at the back of the stage against the case, and an entirely new console is placed on the floor of the auditorium in front of the stage.

The J. W. Steere & Son Organ Company of Springfield, Mass., are the builders of the Woolsey organ.

BIG HUTCHINGS WORK FOR EAST AND WEST

FOUR-MANUAL AT ST. PAUL

Specifications of Instrument to Stand in Masonic Temple—Another for Church of New Jerusalem, Newtonville, Mass.

Following is the specification of an organ to be built by the Hutchings company for the Masonic Temple at St. Paul, of four manuals:

GREAT ORGAN.

1. Diapason, 16 ft.
2. First Diapason, 8 ft.
3. Second Diapason, 8 ft.
4. Gross Flöte, 8 ft.
5. Gamba, 8 ft.
6. Gemshorn, 8 ft.
7. Octave, 4 ft.
8. Wald Flöte, 4 ft.
9. Mixture, 3 rks.
10. Tuba (enclosed in separate box), 8 ft.

SWELL ORGAN.

11. Bourdon, 16 ft.
12. Diapason, 8 ft.
13. Gedeckt, 8 ft.
14. Viole d'Orchestre, 8 ft.
15. Saliçional, 8 ft.
16. Aeoline, 8 ft.
17. Voix Celeste, 8 ft.
18. Traverser Flute, 4 ft.
19. Violina, 4 ft.
20. Flautino, 2 ft.
21. Sole Mixture, 3 rks.
22. Oboe, 8 ft.
23. Cornopean, 8 ft.
24. French Horn, 8 ft. (interchangeable with choir).
25. Vox Humana, 8 ft.
26. Cathedral Chimes, Tremolo.

CHOIR ORGAN.

27. Geigen Principal, 8 ft.
28. Concert Flute, 8 ft.
29. Dulciana, 8 ft.
30. Quintadena, 8 ft.
31. Unda Maris, 8 ft.
32. Fugara Maris, 4 ft.
33. Rohr Flöte, 4 ft.
34. Clarinet, 8 ft.
35. Orchestral Oboe, 8 ft.
36. French Horn, 8 ft.
37. Cathedral Chimes, Tremolo.

SOLO ORGAN (Duplex).

38. Diapason, 8 ft.
39. Gross Flöte, 8 ft.
40. Gamba, 8 ft.
41. Wald Flöte, 4 ft.
42. Tuba, 8 ft.

ECHO ORGAN.

43. Muted Viol, 8 ft.
44. Charibel Flute, 8 ft.
45. Flute Celeste, 8 ft.
46. Flute d'Amour, 4 ft.
47. Vox Humana, 8 ft.
48. Cathedral Chimes, Tremolo.

PEDAL ORGAN (Augmented).

49. Diapason (Gross Flöte extension), 16 ft.
50. Viols, 16 ft.
51. Contra Bass (from No. 1), 16 ft.
52. Bourdon, 16 ft.
53. Lieblich Gedeckt (from No. 13), 16 ft.
54. Echo Bourdon, 16 ft.
55. Flauto Dolce (from No. 52), 8 ft.
56. Violoncello (from No. 50), 8 ft.
57. Trombone, 16 ft.
58. Tromba (from No. 57), 8 ft.

The specifications of an organ built by the Hutchings company for the Church of the New Jerusalem, Newtonville, Mass., also of four manuals, is as follows:

GREAT ORGAN.

1. Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Gross Flöte, 8 ft.
4. Viela da Gamba, 8 ft.
5. Octave, 4 ft.
6. Flute Harmonique, 4 ft.
7. Twelfth, 2 2/3 ft.
8. Fifteenth, 2 ft.
9. Trumpet, 8 ft.

SWELL ORGAN.

10. Bourdon, 16 ft.
11. Horn Diapason, 8 ft.
12. Gedeckt, 8 ft.
13. Viole d'Orchestre, 8 ft.
14. Voix Celeste, 8 ft.
15. Aeoline, 8 ft.
16. Saliçional, 8 ft.
17. Traverser Flute, 4 ft.
18. Violina, 4 ft.
19. Flautino, 2 ft.
20. Cornet, 3 rks.
21. Cornopean, 8 ft.
22. Oboe, 8 ft.
23. Tremolo.

CHOIR ORGAN.

24. Melodia, 8 ft.
25. Dulciana, 8 ft.
26. Flute d'Amour, 4 ft.
27. Clarinet, 8 ft.
28. Tremolo.

ECHO ORGAN.

29. Lieblich Bourdon, 16 ft.
30. Muted Viol, 8 ft.
31. Gedeckt, 8 ft.
32. Unda Maris, 8 ft.
33. Lieblich Flute, 4 ft.
34. Cor Anglais, 8 ft.
35. Vox Humana, 8 ft.

- 34. Cathedral Chimes Tremolo.
- 35. PEDAL ORGAN (Augmented).
- 36. Resonant Bass, 32 ft.
- 37. Open Diapason, 16 ft.
- 38. Quint, 10 1/2 ft.
- 39. Bourdon, 16 ft.
- 40. Lieblich Bourdon (from No. 10), 16 ft.
- 41. Bass Flute (from No. 36), 8 ft.
- 42. Gedeckt (from No. 38), 8 ft.

The Hutchings Organ Company has closed one of the most successful years it has ever known. Among the three and four-manual organ contracts which were received in 1916 are those for the following:

First Presbyterian church Hastings, Neb.—Three-manual.

Goucher College, Baltimore, Md.—Three-manual.

Church of the New Jerusalem, Newtonville, Mass.—Four-manual.

First Universalist church, North Attleboro, Mass.—Three-manual.

Central Baptist church, New York City.—Three-manual and echo.

First Presbyterian Church, York, Pa.—Four-manual.

Grace Episcopal church, Orange, N. J.—Four-manual (rebuild).

Masonic Temple, St. Paul, Minn.—Four-manual.

Residence of A. T. Ringling, Oak Ridge, N. J.—Three-manual with player.

St. John's Episcopal church, Helena, Ark.—Three-manual.

Grace M. E. church, St. Johnsbury, Vt.—Three-manual.

Besides these there were a number of two-manuals, among which were one for Clifton Chapel (Reformed), Weehawken, N. J., and another for St. Luke's Episcopal church, Catskill, N. Y., and three two-manual theatrical organs—one at Pawtucket, R. I., one at Waltham, and one at Brockton, Mass.

CHANGE IN STEERE COMPANY

Reorganization Takes Over Affairs of the Large Organ Firm.

A reorganization of the J. W. Steere & Son Company of Springfield, Mass., which has been building some of the largest organs in the United States and is one of the oldest concerns in the country, is under way.

It has been decided to organize a new concern under the same firm name, to take over the liabilities as well as assets of the present company, and to provide increased working capital to enable the company to handle its business successfully.

The new company is being backed by a large number of the most successful and prominent business men of Springfield, several of whom will serve on the new board of directors and whose names would carry weight in any business enterprise.

The steps being taken are expected to enable the company to take care of a very much larger amount of business than it has been able to do heretofore.

WORKS DEDICATED TO CARL

Great Symphony by Vierne of Paris One of New Compositions.

Several important organ compositions have been written for and dedicated recently to Dr. William C. Carl, who will bring them forward early in the New Year at his New York concerts and on recital tours. A new symphony by Louis Vierne, the noted organist of Notre Dame, Paris, is perhaps the largest and most important work published since the European war began. It is in four movements, and without doubt the most attractive and scholarly work M. Vierne has yet done. The symphony is in the press and will soon be out. Another large work is a sonata for organ by Mortimer Wilson, the American composer, and it is also published at this time. Arthur Hartmann's "Priere à Notre Dame," Harvey B. Gaul's "April," and Ralph Kinder's "Aphrodite" have just been issued by the publishers and are important additions to recital lists. Still another is Ferrata's Romanza, from his "Modern Suite."

Dr. Carl is having a busy concert season and meeting with unusual success wherever he has appeared. The bookings for the new year are large.

L. D. MORRIS COMPANY FINISHES TWO ORGANS

WORK IN CHICAGO CHURCHES

Middelschulte Gives Dedicatory Concerts in First Lutheran Church and Ralph W. Ermeling Plays in Oak Park.

The activity of the L. D. Morris Organ Company of Chicago, which is making an aggressive campaign for its share of the organs constructed for Chicago and vicinity, is shown by the dedication of two instruments built by Mr. Morris in Chicago and suburbs this winter. One of the organs is that in the First Lutheran church, Fullerton avenue and Ballou street, which was heard by audiences which crowded the church when Wilhelm Middelschulte gave two recitals on the evenings of Dec. 14 and 15. In addition to these concerts, the organist of the church, Frederick P. Johnson, gave a recital especially for the children of the congregation Dec. 16.

This organ is a comprehensive two-manual with electro-pneumatic action. The specification is as follows:

- GREAT ORGAN.
 - 1. Open Diapason, 8 ft.
 - 2. Gamba, 8 ft.
 - 3. Dulciana, 8 ft.
 - 4. Melodia, 8 ft.
 - 5. Octave, 4 ft.
 - 6. Flute d'Amour, 4 ft.
- SWELL ORGAN.
 - 7. Bourdon, 16 ft.
 - 8. Open Diapason, 8 ft.
 - 9. Salicional, 8 ft.
 - 10. Aeoline, 8 ft.
 - 11. Vox Celeste, 8 ft.
 - 12. Stopped Diapason, 8 ft.
 - 13. Harmonic Flute, 4 ft.
 - 14. Oboe (Reed), 8 ft.
 - 15. Harmonic Piccolo, 2 ft.
 - 16. Vox Humana (Reed), 8 ft.
- Tremolo.
- PEDAL ORGAN.
 - 17. Bourdon, 16 ft.
 - 18. Lieblich Gedeckt (from No. 7), 8 ft.
 - 19. Flute (18 notes from No. 17), 8 ft.

Mr. Middelschulte gave the following program on the first night: Toccata and Fugue, D minor, Bach; Pastorale and Finale, Guilman; Allegro Contabile, Widor; Allegretto, Mendelssohn; Finale (from Organ Concerto), Rheinberger.

The handling of the problem presented in this church and the power and variety shown by the finished instrument were taken by organists present at the opening concert to reflect great credit on Mr. Morris. The action of the organ is quick in response. The console is detached. The powerful open diapason and the quality of the vox humana attracted special attention.

Ralph W. Ermeling of Central church gave the recital on the Morris organ in the First Church of the Evangelical Association at Oak Park Nov. 2. The scheme of this organ is as follows:

- GREAT ORGAN.
 - 1. Open Diapason, 8 ft.
 - 2. Dulciana, 8 ft.
 - 3. Melodia, 8 ft.
 - 4. Flute d'Amour, 4 ft.
- SWELL ORGAN.
 - 5. Violin Diapason, 8 ft.
 - 6. Salicional, 8 ft.
 - 7. Stopped Diapason, 8 ft.
 - 8. Flute Harmonic, 4 ft.
 - 9. Aeoline, 8 ft.
 - 10. Oboe, 8 ft.
 - 11. Vox Celeste, 8 ft.
- Tremolo.
- PEDAL ORGAN.
 - 12. Bourdon, 16 ft.
 - 13. Lieblich Gedeckt, 16 ft.

Mr. Ermeling gave this program: Suite Gothique, Boellmann; Cantabile, Franck; "Will o' the Wisp," Nevin; "Jerusalem, the Golden," Spark; "Le Cygne," Saint-Saens; Romance, Gillette; "Caprice Heroique" and "Lied des Chrysanthemes," Bonnet; Midsummer Caprice, Johnston; "Allegro Giubilante," Federlein.

Mr. Morris has installed a new three-manual console in the First Church of Christ, Scientist, Chicago, and overhauled the organ. These are the most important jobs undertaken since the incorporation of the L. D. Morris Company in July, 1916.



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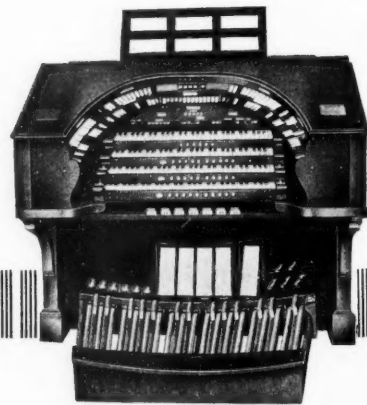
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WURLITZER



WILLIAM E. ZEUCH JOINS THE SKINNER COMPANY IS MADE VICE PRESIDENT

Well-Known Chicago Organist and Connected with Æolian Company Will Be Aid of Famous Boston Builder.

William E. Zeuch of Chicago has been elected vice president of the Ernest M. Skinner Company of Boston and is to take an active part in the promotion of the sale of the famous organs made by the eastern firm. Mr. Zeuch is to devote his time principally to the business end of the firm, giving Mr. Skinner more time to devote himself to the artistic side.

Mr. Zeuch, it is announced, expects to make his headquarters in the west, but word comes from Boston that he has been invited to become organist of the noted South Congregational church in that city. At present he is organist of the First Congregational church of Oak Park, one of the largest churches in Chicago or suburbs and for many years famous for its music. For several years Mr. Zeuch has been associated with the Æolian Company in its organ department, which builds organs exclusively for homes, and has been the aid of Ernst Schmidt, head of the Æolian organ department in the Chicago territory. As a consequence he has long combined salesmanship with his musical activities. As an organist Mr. Zeuch has been in the front rank in Chicago and the west for many years. He has held several of the best church positions and has been in demand for recitals. Mr. Zeuch studied under Dr. Peter C. Lutkin of Evanston and then under Guilman in Paris.

The Ernest M. Skinner Company is making a specialty of its house organs and is branching out in that field extensively.

OPENED BY ARTHUR DAVIS

Enthusiastic Audience Hears New Estey Organ at St. Louis.

Arthur Davis, organist and master of the choristers of Christ Church cathedral, St. Louis, met an enthusiastic reception at his dedicatory recital on the Estey organ recently installed in the Church of the Society of Practical Christianity, St. Louis, Dec. 7. At the conclusion of the recital Mr. Davis had to return from the vestry to acknowledge the plaudits of the audience, who showed no desire to wend their way homeward. The program was as follows: Festival Prelude, "Ein feste Burg," Faulkes; "In the Twilight," Harker; "Will o' the Wisp," Nevin; "Allegro Giubilante," Federlein; "Meditation," Sturges; Scherzo, Dethier; Concert Overture, Hollins; "Suite Joyeuse" (dedicated to Arthur Davis), Diggie; "Secret d'Amour," Klein; "In Paradisum," Dubois; Allegro Vivace, Morandi; "The Trailing Arbutus," Arthur Davis; "Les Sylphes," Arthur Davis; "Holy Night," Buck; Grand March, from "Tannhäuser," Wagner.

RALPH KINDER'S RECITALS

Plays at Philadelphia, Princeton and Other Places in December.

Ralph Kinder of Philadelphia has been heard in recital in a number of cities within the last month. Dec. 12 he played in the Second Presbyterian church of Princeton, N. J., giving the following program: "Marche Russe," Schminke; "Evening Song," Goss-Custard; Toccata and Fugue in D minor, Bach; Andante con moto, Mendelssohn; Funeral March of a Marionette, Gounod; Minuet, Beethoven; Scherzo, Dethier; Berceuse in C, Kinder; Toccata in D, Kinder.

Dec. 14 Mr. Kinder gave the public concert at Drexel Institute, Philadelphia, on which occasion he played: Concertante in C major, Handel; Persian Suite, Stoughton; "In the Afterglow," S. Tudor Strang; Scherzo, Dethier; "Aphrodite" (new), Ralph Kinder; "Exsultemus" (new), Kinder. The inaugural concert on a two-manual mÖller organ in the Conshohocken, Pa., Methodist church was given Dec. 21 by Mr. Kinder with the following program: "Marche Russe," Schminke; Christmas Pastorale on "Silent Night, Holy Night," F. F. Harker; Fantasia on "Adeste Fideles," Dethier; "Homoreske," Dvorak; "Will o' the Wisp," G. B. Nevin; Largo, Handel; Caprice, Kinder; "In Moonlight," Kinder; "Exsultemus," Kinder.



MISS LOUISE SAILER.

As the youngest organist who ever passed the entrance examination, Miss Louise Sailer has been admitted to membership in the American Organ Players' Club of Philadelphia. Miss Sailer, who is 17 years old, is a pupil of Henry S. Fry, organist of St. Clement's Protestant Episcopal church. When only 15 she gave a recital before the National Convention of Organists at Ocean Grove, N. J., winning special praise for her interpretations of Bach compositions. The young artist began her studies with Mr. Fry at the age of 14 years.

CONCERTS FOR CINCINNATI

First of Twenty Recitals by Herbert Sisson in Music Hall.

A movement was launched Dec. 9 which will add another feature to the musical life of Cincinnati. The first of a series of twenty organ recitals was given on the great organ in Music Hall by Herbert Sisson.

These recitals are planned to be in the nature of municipal events, as the entrance fee is only nominal and in no way commensurate with the cost. Many prominent admirers of organ music have undertaken to support these concerts, which will take place every Saturday afternoon, beginning at 4 o'clock and lasting for about an hour.

Mr. Sisson's program was devoted to compositions which displayed the instrument to great advantage. It opened with three movements from the fifth sonata of Guilman. The charming "Autumn Sketch," by Brewer, and a series of variations by William Faulkes were delightful numbers. The Intermezzo of Callaerts was one of exquisite refinement, while the "Eventide" of Gaul was pleasing. A stirring performance of Elgar's "Pomp and Circumstance" march closed the program.

Hook & Hastings Organ Opened.

Following is the specification of a Hook & Hastings organ dedicated at the First Baptist church of Whitman, Mass., on Christmas Sunday:

- GREAT.
- Open Diapason, 8 ft.
- Melodia, 8 ft.
- Dulciana, 8 ft.
- Viola di Gamba, 8 ft.
- Flute Octave, 4 ft.
- SWELL.
- Gedeckt, 8 ft.
- Diapason, 8 ft.
- Aeoline, 8 ft.
- Vox Celeste, 8 ft.
- Viola, 8 ft.
- Flute Harmonique, 4 ft.
- Oboe, 8 ft.
- Tremolo.

- PEDAL.
- Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Flute, 8 ft.

A detached console is provided. The action is tubular pneumatic.

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Richard Keys Biggs, Brooklyn.—Mr. Biggs played on the Skinner organ over which Alban W. Cooper presides in St. James' Church at New London, Conn., Dec. 5, and gave a program which included the following: Second Suite (dedicated to Mr. Biggs); James H. Rogers; "Sunset Meditation, Richard K. Biggs; Scherzo, Gaston M. Dethier; Fantasia in C minor, Bach; "Marche Nocturne," MacMaster; "Sakuntala Overture, Goldmark; "The Garden of Iram," Stouffton; Meditation, Ralph Kinder; "Liebestod" ("Tristan"), Wagner; "Ride of the Valkyries" ("Die Walkure"), Wagner.

In a recital at the Harvard club of Boston, Dec. 3, Mr. Biggs played: Sonata in G minor, Plutti; "The Garden of Iram," Stouffton; Fantasia in C minor, Bach; Scherzo, Dethier; "Liebestod" from "Tristan," Wagner; Magic Fire from "Die Walkure," Wagner; "Forest Murmurs" from "Siegfried," Wagner; "Sakuntala Overture, Goldmark.

At St. Luke's church in Brooklyn Mr. Biggs played as follows, Dec. 7: "Sakuntala" Overture, Goldmark; "Clair de Lune," Karg-Elert; "The Garden of Iram," Stouffton; Fantasia in C minor, Bach; Contemplation, Friml; Allegro from Sonata in G minor, Plutti; Meditation, Kinder; "Forest Murmurs" from "Siegfried," Wagner; Scherzo, Dethier.

At his Boston concert Mr. Biggs played before about 800 people in a packed hall. He gives high praise to the sixty-eight-stop organ in the Harvard club which was built by Kimball, Smallman & Frazee.

David McK. Williams, New York City.—In his first series of recitals in Advent at the Church of the Holy Communion, Sixth avenue and Twentieth street, Mr. Williams' offerings have been:

Nov. 23—Prelude in C, Bach; Sonata in A minor, Felix Borowski; "Vision," Trygve Torjussen; Chorale, Paul Fauchet; Scherzo, Horatio Parker; Prelude, Fugue and Variation, Cesar Franck; Arioso, James H. Rogers; Finale, Edward S. Barnes.

Nov. 30—Toccata and Fugue in D minor, Bach; Idyll, from Sonata, Op. 165, Rheinberger; Fifth Sonata, Gullmatt; Evening Song, E. C. Bairstone.

Dec. 7—Solemn Melody, H. Walford Davies; First Symphony, Macquaire; Prelude and Fugue in E, Bach; Nocturne, Russell King Miller; Epilogue, Russell King Miller; Serenade, Ludwig Zerkerwitz; Chromatic Fantasy, Louis Thiele.

Dec. 14—Prelude and Fugue in C, Bach; Third Symphony, Miss F. Adams; Adagio from Sonata in A minor, Mark Andrews; "Ronde Francaise," Leon Boellmann; Andante Religioso, Francis Thome; Finale, Cesar Franck.

Clarence Dickinson, New York.—Mr. Dickinson played the following program at his recital on the municipal organ at Springfield, Mass., Nov. 22: Concert Overture in C, Hollins; "Dudley Buck," Arkadell-Liszt; Toccata, Le Froid de Breux; Fantasia and Fugue on Bach, Liszt; Adagio, Beethoven; Valse from Symphony 5, Tschakowsky; Solemn Procession, Strauss; "Angelus," Massenet; Berceuse, Dickinson; Norwegian Rhapsody, Sinding.

Edward Kreiser, Kansas City, Mo.—Mr. Kreiser gave a concert at the First Christian church at Lathrop, Mo., Dec. 1, playing: Grand March ("Lenore" Symphony), Raff; "Moonlight" (Nocturnette), d'Evry; Menuetto in A, Boccherini; "Holy Night," Dudley Buck; Concert Variations on "Old Folks at Home," Dudley Buck; "The Tragedy of a Tin Soldier," Nevin; "A Desert Song," E. H. Sheppard; Concert Caprice, Edward Kreiser; "Even-song," Edward F. Johnston; Fantasia on themes from Wagner's "Tannhauser," Edward Kreiser.

At the Independence Boulevard church of Kansas City Mr. Kreiser's 214th recital, on Dec. 10, brought out these offerings: Double Theme Varie, Samuel Rousseau; Tenth Concerto, Handel; "The Magic Harp," J. A. Meale; Grand March, ("Lenore" Symphony), J. Raff; piano-Capriccio Brillante, Op. 22, Mendelssohn (Miss Gwynne; orchestra parts on the organ by Mr. Kreiser).

Nov. 26 Mr. Kreiser played as follows: Bournee in B minor, Bach; Prelude, Louis Nicolas Clerambault; Toccata, Bossi; "A Desert Song," Ernest H. Sheppard; "In Moonlight" (requested), Ralph Kinder; "Astarte" (An Intermezzo), Albert Milidenberg; "Valse Triste" and Symphonic Poem, "Finlandia," Sibelius.

T. J. Palmer, A. R. C. O., Toronto.—Fifty-five programs have been given thus far by Mr. Palmer in his popular recitals Saturday afternoon at the Metropolitan church. His most recent programs were:

Dec. 2—Fugue (G minor), Bach; Fantasia, Guiraud; Fantasia on Themes from "Faust," Edry; "La Voix des Cloches, Legmi; Finale (Symphony No. 2), Widor.

Dec. 9—Toccata and Fugue (D minor), Bach; "The Rosary" and "Narcissus," E. Nevin; Concert Variations on a Theme by Handel, Lux; "Reve Angelique," Rubinstein; Toccata (Symphony No. 5), Widor.

Dec. 16—Christmas music: "Christmas," Gaston M. Dethier; "Christmas in Sicily," P. A. Yon; "The Magi Kings" (Christmas Cycle), Otto Malling.

Dec. 23—Christmas music: A Christmas Fantasy (of old English Carols), W. T. Best; Two Variations on Noel

("Puer Nobis Nascentur"), Gullmatt; March of the Three Wise Men," Dubois; Evening Bells and Cradle Song, Macfarlane; "Christmas" (by request), Dethier.

Samuel A. Baldwin, New York.—December programs at the College of the City of New York included the following:

Dec. 13—Magnificat in D minor, Lemaigne; Largo from "New York" Symphony, Dvorak; Toccata and Fugue in C major, Bach; Elevation in G major, Edith Lang; Scherzoso, Rogers; Funeral March and Song of the Seraphs, Gullmatt; "Tannhauser," Wagner; "Ride of the Valkyries," Wagner.

The composition by Miss Lang is the first by a woman to be played at Mr. Baldwin's recitals. Miss Lang is an organist of Watertown, Mass.

Dec. 17—Pastoral Sonata, Rheinberger; Largo, Handel; Fantasia and Fugue in G minor, Bach; Adagio from Sonata, Op. 27, No. 2, Beethoven; "March of the Magi," Dubois; "Chant de Noel," Pachelbel; Serenade, Schubert; "Finlandia," Sibelius.

Dec. 20—"Grand Choeur," Halling; "Hora Mystica," Bossi; Prelude and Fugue in E minor, Bach; Idyl No. 3, Alan Gray; Pastoral Symphony from the "Messiah," Handel; Prelude in C sharp minor, Rachmaninoff; "Ave Maria," Schubert; First Symphony, Macquaire.

Palmer Christian, Chicago.—Mr. Christian gave the weekly recital at the Fourth Presbyterian church Dec. 21. His selections were: Chorale, Fauchet; "En Bateau," Debussy; Rondo Capriccio, Lemare; Offertoire, Cellier; Variations on an Ancient Christmas Carol, Dethier; Musette, Bossi; Intermezzo, Hollins; Fugue on a Trumpet Fanfare, Lemmens.

John McE. Ward, Philadelphia.—Advent recitals at St. Mark's Lutheran church by Dr. Ward were marked by the playing of the following: Prelude to "Lohengrin," Wagner; Prayer to the Virgin, Massenet; Coronation March, Tschakowsky; Berceuse, Hoffman; "Solitude," Godard; "Lamentation," Gullmatt; Grand Choeur in D, Gullmatt; Prayer, Gullmatt; Prigo Song, Wagner; Wrightson; Variations on "Austrian Hymn" (MS.), Ward; "Reve Angelique," Rubinstein; "Noel," Noelsch; "Holy Night," Buck; Religious March, Gullmatt; Sketch a la Minuet, Reiff; Fantasy on an Evening Hymn, Wagner; Revery, Lucas; Nuptial March, MacMaster.

Kate Elizabeth Fox, Morristown, N. J.—Elmwood Musical Hall, Buffalo, on Sunday, Dec. 10, Kate Elizabeth Fox gave the following program before a large audience: Toccata and Fugue in D minor, Bach; Intermezzo, Hollins; Scherzo, Becker; "Finlandia," Sibelius; Meditation, Kinder; Allegro from Sixth Symphony, Widor; "Evensong," Martin; "Christmas in Sicily," Yon; Theme and Finale in A flat, Thiele.

Francis A. Mackay, Chicago.—One of the features of the elaborate Christmas music under Mr. Mackay's direction at the Church of the Redeemer, Blackstone avenue and Fifty-sixth street, was a twilight recital Dec. 31 at which he played: Prologue, Rogers; Romanze, Sibelius; Nocturne, Bonnet; "In Memoriam" and "Will o' the Wisp," Nevin; Berceuse, Dickinson.

Edwin Arthur Kraft, Cleveland.—At Trinity cathedral Dec. 11 Mr. Kraft played this program: Concert Overture in D minor, Matthews; Andante Cantabile, Tschakowsky; Fire Magic from "Die Walkure," Wagner; Prelude to "Die Meistersinger," Wagner; Pavanne, Bernard Johnson; Festal Postlude, Oscar E. Schminke; Fugue in D major, Gullmatt; Andante Cantabile, Dethier; March from "Tannhauser," Wagner.

Mr. Kraft gave a recital Nov. 30 at the Central Methodist church of Detroit at which he played: "Grand Choeur," Halling; Minuet in C minor from "L'Arlesienne," Bizet; Andante Cantabile from Fifth Symphony, Tschakowsky; "The Magic Harp" (Pedal Etude), Meale; Overture to "The Merry Wives of Windsor," Nicolai; Scherzo, Dethier; Overture to "Tannhauser," Wagner; Caprice ("The Brook"), Dethier; Fountain Revery, Percy J. E. Fletcher; Festival Toccata, Fletcher; "The Last Hope," Gottschalk; "Ride of the Valkyries," Wagner.

Lily Wadhams Moline.—The organist at the First Church of Christ, Scientist, Oak Park, Ill., played the following program Dec. 5: Fanfare, Lemmens; Dickinson; "Aldie With," Berceuse; L. W. Moline; Grand Choeur in E flat, Gullmatt.

James Clayton Warhurst, Philadelphia.—Selections played during November by Mr. Warhurst at Gethsemane Baptist church included:

Nov. 5—Triumph Song, Diggle; Berceuse, Spinney; Postlude in G, Hosmer; Gothic Suite, Boellmann; Preludio from Sonata in C minor, Gullmatt.

Nov. 12—Prelude in F, Mauro; Serenade, Schubert; March in E flat, Liszt; Offertoire in E, Fumagalli; "In Moonlight," Kinder; Romance in E flat, Grey; "Cantique d'Amour," Strang; Finale in E flat, Gullmatt.

Nov. 19—Prelude in F, Jackson; Largo, Handel; Triumphal March, Wachs; Offertoire in A flat, Read; Melody, Marshall; Minuetto, Tours; "Consolation,"

Mendelssohn; Folk Song, Nicode. Nov. 26—Andante in E flat, Wely; Offertoire in F sharp minor, Murray; Psalme XII, Marcello; Grand Choeur in D, Renaud; "Pilgrims' Chorus," from "Tannhauser," Wagner; "Russian Romance, Hoffman; "Hymn of Nuns," Wely; "Jubilate Deo," Silver; Spring Song, Hollins; March in F, Wallis; Prelude from First Organ Suite, Borowski.

Joseph K. Dustin, Gloucester, Mass.—In a recital at the Independent Christian church, Nov. 28, Mr. Dustin played: Fugue in G minor (the greater), Bach; "Twilight," Charles Hueter; Persian Suite, R. S. Stoughton; Meditation (with chimes), Everett E. Truette; Toccata in A flat, Adolph Hesse; "Astarte" (an Intermezzo), Albert Milidenberg; Pastorale, "Moonlight" (with chimes), and Toccata in D, Ralph Kinder.

Roland Diggle, Mus. D., Los Angeles, Cal.—Dr. Diggle played as follows at St. John's Episcopal Church: Dec. 10—"Kammenoi Ostrow," Rubinstein; Prelude in C, Bach; Romance in E flat, Gliere; "The Mist," Gaul; Melodie in D, Gliere; "At Twilight," Diggle.

Dec. 17—"The Trailing Arbutus," Arthur Davis; Fantasia, "Veni Emmanuel," Harris; Cantilene, H. A. Wheelod; "Pastorale Religieuse," A. W. Kramer; Prayer (Second Sonata), R. I. Becker; Prelude in G, Mendelssohn; "Suite Joyeuse," Diggle; Nocturne, Diggle.

Charles M. Courboin.—In his Sunday evening recitals the last month the Syracuse organist has offered the following numbers:

Nov. 26—Allegro, F minor; Allegro cantabile; Toccata, F major, from Fifth symphony, Widor.

Dec. 3—Toccata, D major, Callaerts; Spinning Song, Mendelssohn; Prelude, E major, from the oratorio "The Deluge," Salmi; Saens.

Dec. 10—Sonata, No. 6, D minor, Mendelssohn; Pastorale, G major, Widor. Andante, B major, Cesar Franck.

Dec. 17—Grand March from "Tannhauser," Wagner; "The Spinner," Raff; "March of the Magi Kings," Dubois.

Charles Heinroth, Pittsburgh.—Mr. Heinroth gave a Wagner program which follows at Carnegie Institute Dec. 9: Prelude to "Lohengrin," "Prigo Song" from "Die Meistersinger," Overture to "Der Fliegende Hollander," "Vorspiel" and "Liebestod" from "Tristan and Isolde"; "Waldweben" from "Siegfried"; Funeral March from "Die Götterdämmerung"; "Ride of the Valkyries" from "Die Walkure."

Caspar P. Koch, Pittsburgh.—The recital in the North Side Carnegie Hall Dec. 9 at 4 p. m. was marked by this program: Prelude, Bridal Procession and Introduction to Third Act, "Lohengrin," Wagner; Larghetto from Clarinet Quintet, Mozart; Töne Foen, "Finlandia," Sibelius; Rakoczy March, Hungarian.

Percival Owen, Indianapolis.—In a recital in the Roberts Park Methodist church Dec. 6 Mr. Owen played: Toccata and Fugue in D minor, Bach; "Derriere a Notre Dame" and "Finale, Boellmann; Toccata, d'Evry; "LeCygne," Saint-Saens; Caprice, Kinder; Finale from "First Organ Sonata in D minor," Gullmatt.

William C. Young, Philadelphia.—The following organ music was played at the twenty-minute recitals during December in the Central North Broad Street Presbyterian church by Mr. Young: Grand Choeur in D, Gullmatt; "The Magic Harp," Meale; Cantilene in D, Wheelod; Communion in F, Grison; Nuptial Postlude, Gullmatt; Canzonetta, Frysinger; Offertoire in flat, Salome; "Spring Song from the South," Lemare; "Marche Religieuse," Gullmatt; Minuet in G of Beethoven; Christmas March, Merkel; "Evening Bells and Cradle Song," Macfarlane; "Reve Angelique," Rubinstein; Nicolai; "Sunset," Lemare; Offertory on Two Christmas Hymns, Gullmatt.

Gordon Graham, Cincinnati.—A recital of British compositions was played at Grace church, Avondale, Dec. 3, the selections presented being: Prelude in F, S. S. Wesley; Andantino in D flat, Lemare; Andante Grazioso, Henry Smart; Triumphal March, Alfred Hollins.

Cheston L. Heath, Norwalk, Ohio.—In a recital Nov. 6 at St. Paul's Episcopal church the selections were: Grand Choeur, Halling; Melody in E, Rachmaninoff; Overture to "Merry Wives of Windsor," "Sunset," Lemare; Fanfare, Lemmens; Toccata in G, Dubois; "Prigo Song," Nov. 26 in Grace church at Sandusky Mr. Heath played: Grand Choeur, Halling; Minuet in C minor from "L'Arlesienne," Bizet; "Beer Gymn," Suite, Grieg; Toccata in G, Saint-Saens.

Powell Weaver, Kansas City, Mo.—Mr. Weaver gave this program at his noon recital in the Grand Avenue Temple Nov. 23: Chorale and Variations, Mendelssohn; "Am Meer," Schubert; "Chacone," Durand; "Evensong," Johnston; "The Answer," Wolstenholme; Fanfare, Lemmens; "To a Wild Rose," MacDowell; "To a Water Lily," MacDowell; "Grand March from Aida," Verdi.

Peter Le Seur, Erie, Pa.—Professor Le Seur of the Erie Conservatory of Music gave a recital in St. Joseph's church at

Oil City, Pa., Dec. 14, playing these selections: March from "Aida," Verdi; Sonata in D minor, Mendelssohn; Gavotte from "Mignon," Thomas; Berceuse, Delbruck; Allegro Maestoso from the "Flute Concerto," Link; "Supplication," Frysinger; Introduction to Act 3, "Lohengrin," Wagner; Chorus of Angels, Clark; "Scene Pastorale," Lott; "Alla Marcia," Ferrali; "Adoration," Borowski; Sketch, "Forget-me-not," Macbeth; Finale in D, Lemmens.

George Henry Day, F. A. G. O., Youngstown, Ohio.—Mr. Day's Sunday evening programs for December at St. John's church follow:

Dec. 3—Chifford, Demarest; "Sunrise," "Rustic Dance," "Sunset," "Thanksgiving."

Dec. 10—Felix Mendelssohn; "War March of the Priests," "Consolation," Spring Song, Sonata 1.

Dec. 17—P. Tschakowsky; Andante Cantabile (Symphony 5), "Chant Sans Paroles," Slav March.

Dec. 24—John H. Maunders; Cantata, "Bethlehem."

Dec. 31—Handel; First Concerto, Largo, "Hallelujah Chorus."

Minor C. Baldwin.—Dr. Baldwin gave this program at the Second Presbyterian church, Delhi, N. Y., Nov. 27: Grand Toccata (with pedal solos), Bach; Reverie, Baldwin; Pilgrims' Chorus from "Tannhauser," Wagner; Consolation, Baldwin; Scherzo, Bossi; Adagio, Bach; Intermezzo from "Magic Flute," Mozart; Menuet, Haydn; Intermezzo, Rossini; "Semiramide," Rossini; "Hallelujah Chorus," Handel.

William W. Carruth, Oakland, Cal.—In an "hour of music" at The Abbey Nov. 25 Mr. Carruth took a prominent part and played these compositions: Sonata, Borowski; Intermezzo, Dethier; Scherzo in G minor, Bossi. With violin and violoncello assistance he gave these trios: Larghetto from Quintet, Mozart; Song without Words, Mendelssohn; "Liebesgarten," Schumann; Menuet, Mozart, and Valse, Tschakowsky.

W. Andrew McNellis, Chillicothe, Ohio.—Mr. McNellis played the following at the First Universal church of Columbus, Ohio, Nov. 17: Fugue in E flat (St. Ann's), Bach; "Autumn," (MS.) Hermann Ebeling (dedicated to Mr. McNellis); "Marche Funebre et Chant Seraphique," A. Gullmatt; "Scenes from Marionette Life," Stone; "At Twilight," Stebbins; Scherzo, Macfarlane; Barcarolle, Wolstenholme; Gavotte, Merkel; Toccata, Faulkes.

L. L. Renwick, Detroit, Mich.—The new organ in St. Andrew's Presbyterian church of Windsor, Ont., was played Dec. 14 by Mr. Renwick, who gave the following selections: Concerto, Felton; Serenade, Widor; Marche-Nocturne, MacMaster; "Song of Adoration," Stoughton; Spring Day, Kinder; Suite, "Scenes from Marionette Life," Stone; "At Twilight," Stebbins; Scherzo, Macfarlane; Barcarolle, Wolstenholme; Gavotte, Merkel; Toccata, Faulkes.

Edward C. Hall, Butte, Mont.—At the First Baptist church of Butte Mr. Hall, on Dec. 3, played the following program: Fantasy on the National airs of the Allies, Pearce; Suite, "Christmas Tide" (new), Welles; Christmas Pastoral, Harber; Processional March, Leprovost. On Dec. 24 he played: Christmas Pastoral ("Herald Angels"), Dinelli; "March of the Magi Kings," Dubois; "The Holy Night," Buck; "Home, Sweet Home," Buck; Pastoral (First Sonata), Gullmatt; "Hallelujah Chorus," Handel.

Thomas Moss, Port Deposit, Md.—The following "All-American" program was played at Memorial hall, Sunday, Nov. 19: Concert Overture, Matthews; Cantilene, Rogers; Scherzando, Gillette; Dialogue and Prayer, First Sonata, Becker; "Grand Choeur," Kinder; Scotch Fantasia, Macfarlane; Canzona, Frysinger; Finale, Humphrey.

Sunday, Dec. 3, Mr. Moss played: Allegro Vivace, Symphony 5, Widor; Adagio, Symphony 6, Widor; Capriccio, Faulkes; Fantasia on Christmas Carols, Faulkes; Largo, "New World Symphony," Dvorak; Overture Fantastique, Sellars; Night Song, Kramer; Midsummer Caprice, Johnston; "Finlandia," Sibelius.

Carl F. Mueller, Milwaukee.—Mr. Mueller gave a vespere recital as follows at the Grand Avenue Congregational church Nov. 26: First Sonata in G minor, Rene L. Becker; Passacaglia in C minor, J. S. Bach; Egyptian Suite, R. S. Stoughton.

Roger P. Conklin, Oyster Bay, N. Y.—The following program was played Dec. 10 at the First Presbyterian church: "Allegro Giubilante," Gottfried H. Federlein; Meditation ("Thais"), Massenet; Toccata in D minor, Gordon B. Nevin; "An Evening Idyl," Gatty Sellars; Minuet, Boccherini; "Jubilate Amen," Ralph Kinder.

Harrison D. Le Baron, A. A. G. O., Oxford, Ohio.—The organist of the Western College has played the following programs:

Dec. 1, at the College Hill Presbyterian Church, Cincinnati—"Cantique de Matin," Claussmann; Fugue in E flat ("St. Ann's"), Bach; "Gethsemane," Malling; "Pastorale Religieuse," Kramer; Melody and Intermezzo, Parker; "The Mist," Gaul; "Flat Lux," Dubois; Choral Symphony, Widor; "Lamentation," Gullmatt;

Oriental Sketch No. 3, Bird; "Christmas in Sicily," Yon; "Pavane," Grison; "Finale, Symphony," Vierne...

Edwin H. Lemare.—At the first of three recitals in the Masonic Temple at San Francisco the distinguished English organist played: Toccata and Fugue in D minor, Bach; "Sylvine" (from "La Farandole" Suite), Dubois; Scherzo in F, Hoffman; prelude to third act and bridal march, "Lohengrin" (by request); Wagner; "Rondo Capriccio" (a study in accents), Scherzo Fugue and "Chant du Bonheur," Lemare; Improvisation; Concert Overture in C minor, Hollins.

Will C. Macfarlane.—The Portland, Maine, city organist gave the inaugural recital on the Austin organ in the First Presbyterian church of Troy, N. Y., Nov. 23. His program was: Concert Overture in C, Hollins; Berceuse, Kinder; Spring Song, Macfarlane; Fugue in A minor, Bach; "Kamennoi Ostrow," Rubinstein; Scotch Fantasia, Macfarlane; "Evening Bells and Cradle Songs," Macfarlane; Final, Sonata in C minor (Psalm 94), Reubke; Largo, Handel; overture, "Tannhäuser," Wagner; Improvisation; Storm Fantasia, Macfarlane.

Frederick C. Mayer, West Point, N. Y.—The first recital of this season was given in the cadet chapel at West Point by Mr. Mayer Dec. 3. The following is the program: "Nun Danket alle Gott," Karg-Elert; "Clair de Lune," Karg-Elert; Serenade, Rachmaninoff; "Evansons," Johnson; "Echo Bells," Brewer; "Isolde's Liebestod," Wagner; "La Fille aux Cheveux de Lin," Debussy; "Le Petit Berger," Debussy; "Christmas in Sicily," Handel; "Frümling," Strauss; "Finlandia," (Tone Poem), Sibelius.

Carl Paige Wood, Northfield, Minn.—Professor Wood gave a recital in the Skinner Memorial chapel Nov. 30 and played: "Nun Danket alle Gott," Karg-Elert; "Clair de Lune," Karg-Elert; Serenade, Rachmaninoff; "Evansons," Johnson; "Echo Bells," Brewer; "Isolde's Liebestod," Wagner; "La Fille aux Cheveux de Lin," Debussy; "Le Petit Berger," Debussy; "Christmas in Sicily," Handel; "Frümling," Strauss; "Finlandia," (Tone Poem), Sibelius.

At a community vesper service Dec. 17 his selections were: Prelude and Christmas Pastoral, Manney; "Christmas Missette," Mally; "The Birth of Christ," Malling; "Shepherds' Song," Karg-Elert; "Ave Maria," Carlisle; "March of the Magi Kings," Dubois; "Noel," Dubois.

Charles S. Skilton, Lawrence, Kan.—At the University of Kansas Mr. Skilton produced his new composition, a Legend, composed last summer at MacDowell colony at Peterboro, as part of the following program: Nov. 23—Toccata in A major, Bach; Allegro Cantabile from Fifth Symphony, Widor; Festival Prelude on "Ein feste Burg," Faulkes; Legend (new), Skilton; "The Nightingale and the Rose," Saint-Saens; Rhapsody, Rossseter G. Cole; Gavotte, Martini; Concert Etude, Yon.

Ernest H. Sheppard, Laurel, Miss.—Mr. Sheppard continues to draw crowded houses to his monthly recitals in St. John's Episcopal church. His latest program, given Dec. 20, is as follows: Pastoral Sonata (First Movement), Rheinberger; Caprice in B minor, Heilmann; "The Shepherd" in the Field, Malling; "Allegro Giubilante," Federlein; Pastoral Symphony ("Messiah"), Handel; "Christmas in Sicily," Yon; Cantilene in A flat, Hollins; Toccata in G, Dubois.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—Professor Erb gave the recitals in the University of Illinois Auditorium Dec. 3 and 17. His programs were as follows:

Dec. 3—"Paeon," Matthews; Nocturne in A flat, Stoughton; Reverie from Algerian Suite, Saint-Saens; Pilgrims' Chorus from "Tannhäuser," Wagner; Andantino in D flat, Chauvet; Largo from Fifth Symphony, Dvorak; Pastoral in F sharp minor, Faulkes; Grand Chorus in G, Faulkes; Nocturnette ("Moonlight"), d'Evry; Coronation March from "The Prophet," Meyerbeer.

Dec. 17—Sixth Sonata in B minor, Guilman; "An Autumn Sketch," Brewer; "Shepherds in the Field," Malling; "The Holy Night," Buck; "Noel Ecossais," Guilman; March of the Magi, Dubois.

Miss Edna A. Treat, Urbana, Ill.—Miss Treat gave the recital in the University of Illinois Auditorium, Dec. 10, playing as follows: Fugue in G minor, Bach; Pastoral in E, Franck; Sonata No. 2, in C minor, Mendelssohn; Melody and Intermezzo, Parker; Scherzo, Gigout; Romanza, and Finale in B flat, Wolstenholme.

F. A. Moure, Toronto.—Mr. Moure is giving his fifth series of recitals in Convocation hall at the University of Toronto on the seventy-six stop Casavant organ. The most recent programs include these:

Nov. 14—Kieff Processional, Moussorgsky; Prelude to "The Deluge," Saint-Saens; Sonata in D minor, No. 11, Rheinberger; Berceuse, Ilinsky; Finale in B flat, Wolstenholme.

Nov. 28—Toccata and Fugue in D minor, Bach; "La Nuit," Karg-Elert; Sonata 7, Guilman; Barcarolle from "Tales of Hoffmann," Offenbach; Imperial March, Elgar.

Dec. 12—First Movement of Third Sonata, Mendelssohn; Chorale Improvisation, "By the Waters of Babylon," Karg-Elert; Cantilene, Pierre; Scherzo, Bossi; "Fantasie Polonoise," Nowowiejski; "Noel Languedogien," Guilman; "Finlandia," Sibelius.

James T. Quarles, Ithaca, N. Y.—Mr. Quarles continues his Cornell University recitals, given alternately in Bailey Hall and Sage chapel. November programs were:

Nov. 9—Toccata and Fugue, D minor, Bach; Fantasia in E flat, Saint-Saens; "Ave Maria," Bossi; "The Angelus," Massenet; March and Chorus from "Tannhäuser," Wagner.

Nov. 15—Concerto in D minor, Handel;

Andante con Moto from Symphony in A (Italian), Mendelssohn; Irish Tune from County Kerry, anonymous; Toccata, Crawford; Berceuse from "Jocelyn," Godard; Funeral March of a Marionette, Gounod.

Nov. 23—"Grand Choeur Dialogue," Gigout; "Les Sylphes," Arthur Davis; Introduction and Passacaglia (by request), Reger; Intermezzo from "Cavalleria Rusticana," Mascagni; "Angelus du Soir," Bonnet; "Finlandia," Sibelius.

William Stansfield, Mus. B., F. A. G. O., Washington, D. C.—The following nine twilight recitals were played in the First Congregational church, by Mr. Stansfield: Oct. 2—Allegro, "Cuckoo and Nightingale" Concerto, Handel; "In the Twilight" Harker; Spring Song, Mendelssohn; Persian Suite, Stoughton; Minuet, Stansfield; "Marche Slav," Tschaiowsky.

Oct. 9—Pastoral Suite, Demarest; "Song of Sorrow," Nevin; Concert Variations, Bonnet; Gavotte, Lemare; "Clair de Lune," Karg-Elert; "The Magic Harp," Meale; Fantasia on themes from "Tannhäuser," Morgan.

Oct. 16—Fugue, Pastoral Sonata, Rheinberger; "Chanson du Soir," Becker; Suite No. 1, Borowski; Fantasia on "Old Kentucky Home," Lord; Berceuse, Wheelton; "Christmas in Sicily," Yon; Overture "William Tell," Rossini.

Oct. 23—Concert Overture, Fricker; "In Summer," Stebbins; "Songers, A Day in Venice," Nevin; Variations on Jerusalem, the Golden," Dearnaley; "The Swan of Tironela," Sibelius; Scherzo in G minor, Callaerts; Storm Fantasia, Lemmens.

Oct. 30—Fugue, Finale, Ninety-fourth Psalm Sonata, Reubke; "Evensong," Johnson; Caprice, Cadman; Funeral March and Hymn of Seraphs, Guilman; Allegro Vivace in C, Stansfield; Berceuse "Jocelyn," Godard; March, "Oriental Sketch," Bird; Three Dances, Henry VIII, German.

Nov. 6—"Messe de Mariage," Dubois; "Variations Poetique," on an original theme, Eaglefield Hull; "To a Wild Rose," MacDowell; Fugue a la Gigue, Bach; Prelude in C sharp minor, Rachmaninoff; Fantasia on Scotch Airs, Macfarlane.

Nov. 13—"Marche Triomphale," "Nun Danket," Karg-Elert; "The Curfew," Horsman; Scherzo, Fifth Sonata, Guilman; Overture, "Meistersinger," Wagner; "Kamennoi Ostrow," Rubinstein; "Elfenfantz," Bernard Johnson; Fantasia on the Vesper Hymn, Turpin.

Nov. 20—Concert Overture in E flat, Faulkes; "The Answer," Wolstenholme; Toccata in E, Bartlett; Desert Song, Sheppard; "A Springtime Sketch, Brewster; "Nachtstück" in F, Schumann; "Original March of a Marionette, Gounod; Finale, Symphony No. 1, in D, Vierne.

Nov. 27—Request program: Fantasia and Fugue in G minor, Bach; Andantino in D flat, Lemare; Overture, "William Tell," Rossini; Allegro Vivace in C, Stansfield; Spring Song, Mendelssohn; Magic Fire Music, "Die Walküre," and Introduction to Third Act and Wedding Music, "Lohengrin," Wagner.

Alfred Pennington, Scranton, Pa.—Mr. Pennington, organist of Immanuel church, gave a recital of Christmas evening at which he played: Sonata in B minor (No. 1), Mendelssohn; Prelude and Fugue in D minor, Bach; "Morceau de Concert" (Prelude, Theme, Variations and Finale), Guilman; "Cantique d'Amour," Lemare; "Messe de Mariage," Dubois; Paraphrase on the Christmas Carol, "O Little Town of Bethlehem," Faulke; Pastoral, from Second Organ Symphony, Widor; March and Chorus from "Tannhäuser," Wagner.

Robert G. Jones, Muscatine, Iowa.—Mr. Jones gave the first of a series of monthly recitals in Trinity Episcopal church Dec. 10. The proceeds are devoted to the Welfare Association of the city. The organ selections played were: Elevation in E, Saint-Saens; Sonata Brevis (First Movement), Ashmall; "Trailing Arbutus," Davis; "Chant Sans Paroles," Frysinger; "Recluse and Fugue in G minor, Bach; "A Desert Song," Sheppard; "Song of Sorrow," Nevin; "Exsultemus," Kinder.

Henry S. Fry, Philadelphia.—In his vesper recitals at St. Clement's church Mr. Fry recently has played:

Dec. 3.—Fantasia, C minor, Bach; "Benediction Nuptiale," Hollins; "Thanksgiving" (from Pastoral Suite), Clifford Demarest; Pastoral, Faulkes.

Dec. 10.—Prelude and Fugue, C minor, Bach; Elegy, Lemare; "Borghini's Dream," Grieg; Melody in F (requested), Rubinstein; Adagio (from Concerto in G minor), Matthew Camidge.

Dec. 17.—Andante Cantabile (from String Quartet), Tschaiowsky; Variations on Chorale, "Wer nur den lieben Gott lässt walten," C. H. Rink; Fountain Revery, Percy E. Fletcher.

Frederick Maxson, Philadelphia.—At Drexel institute an organ recital by Frederick Maxson, with the following program was played Nov. 14 at 3:15 p. m.: Concert Overture, C minor, Hollins; "Evensong," Easthope Martin; Introduction and Allegro (First Sonata), Guilman; Minuet, Beethoven; "Allegro Giubilante," Federlein; Madrigal, Maxson; Overture to "Zampa" (Requested), Herold.

Herman F. Siewert, Kalamazoo, Mich.—Mr. Siewert gave the following short recitals preceding the evening services at the First Congregational church during December:

Dec. 3.—"Dreams," Wagner; Toccata in D, Bach; "Evensong," Johnston.

Dec. 10.—Toccata in D, Matthews; "From the Southland," Gaul.

Dec. 17.—"Tragedy of a Tin Soldier," Nevin; Caprice in B flat, Guilman.

Dec. 24.—Suite, "Christmastide," Weiss; "March of the Magi Kings," Dubois.

George Walsh, Sacramento, Cal.—In a recital on the new organ in the T. & D. theater Mr. Walsh presented the following offerings: "Pilgrims' Chorus" from "Tannhäuser," Wagner; "Humoresque," Dvorak; "Narcissus" and "The Rosary," Nevin; medley of popular songs arranged

by George Walsh; Barcarolle from "Love Tales of Hoffman," Offenbach; "Entracte," "Gavotte de Mignon," Thomas; selection, "Madam Butterfly," Puccini; selection, "Martha," Flotow; march, "On Guard," Frank Wrigley.

Francis S. DeWire, Jamestown, N. Y.—At an Elks' memorial service at the Winter Garden theater Dec. 3 Mr. DeWire gave a recital as follows: "Grand Choeur," Guilman; Largo ("New World" Symphony), Dvorak; Meditation ("Thais"), Massenet; "Marche Funebre" (Death of a Marionette), Gounod; Elizabeth's Prayer ("Tannhäuser"), Wagner; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "In Paradisum," Dubois.

Walter Wismar, St. Louis, Mo.—Mr. Wismar gave his eighth public recital at Holy Cross church Dec. 10, the church choir and school children assisting. Every number was a Christmas number. The program: "O Sanctissima," Bassford; "In Dulci Jubilo," Berceuse; "Schlaf Wohl, Du Himmelsknebe, Du," Guilman; Fantasy on "Stille Nacht," Thomas; "A Christmas Fantasy," "Antioch," Norris; "The Christmas Tree," Weiss.

There was an attendance of 800.

N. A. Nichols, Beverly, Mass.—Mr. Nichols, organist of St. Mary's Star of the Sea church, gave a program at St. Mary's cathedral, Fall River, Dec. 10, which included: Prelude in E minor, Bach; Largo in G, Handel; Andantino in G, Handel; Irish Fantasia, Wolstenholme; Meditation, Mally; Marche Solennelle, Mally; Funeral March, Chopin; Reverie, Atherton; Romance in C, Maxson; Elevation, Rousseau; Silver Trumpets March, Viviani.

Frederic B. Steven, Oberlin, Ohio.—The associate professor of organ at the Oberlin Conservatory of Music gave the following recital in Finney Memorial Chapel: "Trois Pieces pour Orgue" ("Fantasie," "Cantabile" and "Piece Heroique"), Cesar Franck; Poem for Violin, Zdenko Fibich; Theme from Op. 23 for cello, arranged for organ, L. Boellmann; Variations de Concert, Joseph Bonnet; Scherzino, Giuseppe Ferrata; "La Brume" (dedicated to William Treat Upton), Harvey B. Gaul; Finale from First Symphony, Louis Vierne.

Charles A. Sheldon, Jr., Atlanta, Ga.—Recent programs at the municipal free recitals Sunday afternoons in the Auditorium Armory have been:

Dec. 3.—Bridal Song, Goldmark; "A Dream," J. C. Bartlett; Overture to "Don Giovanni," Mozart; "In the Forest," Durand; Reverie in D flat, Floyd J. St. Clair; Caprice in B flat, Guilman; Fugue in E flat major, Bach.

Dec. 10.—Festal March (new), Stoughton; Gavotte, Debat-Ponsan; "Goodby," Tosti; Meditation, Federlein; Moderato from Sonata No. 4, in A minor, Rheinberger; Shepherd's Song, Ada Weigle Power; Scherzo, Hoffmann.

Miss Belle Andriessen, New Brighton, Pa.—At Trinity Lutheran church Dec. 24

Miss Andriessen played: Christmas Pastoral, Flaxington Harker; Pastoral Symphony, Handel; "March of the Magi Kings," Dubois; "Hallelujah Chorus," Handel; Triumphal March, Buck.

John Knowles Weaver, Tulsa, Okla.—Mr. Weaver gave a recital at Henry Kendall College Sunday afternoon, Dec. 17, as follows: Prelude and Fugue in B flat, Bach; Grand Chorus, MacMaster; "Scotch Idylls," Ralston; "The Rippling Brook," Gillette; "The Tragedy of a Tin Soldier," Nevin; "Lead, Kindly Light," West; Festal March, Ashmall.

Judson Waldo Mather, Seattle.—Mr. Mather played at the reopening of the Kimball organ in the First Baptist church of Everett, Wash., Dec. 6. The organ has been enlarged through the addition of an oboe, a clarinet and a set of Deagan chimes. Mr. Mather played as follows: Overture to "Euryanthe," Weber; "Adoratio Vox Angelica," Dubois; Fantasia on Church Chimes, Harris; Nocturne in A major (new), Dethier; "Christmas in Sicily," Yon; Serenade, Schubert-Lemare; "A Midsummer Caprice," Johnston; "Marche Funebre et Chant Seraphique," Guilman; "Pomp and Circumstance," Elgar.

William H. Jones, Norfolk, Va.—Mr. Jones, dean of the Virginia chapter A. G. O., played as follows Dec. 5 at the First Presbyterian church: Concert Overture in C minor, Hollins; "Reve Angeliue," Rubinstein; Minuetto, Gigout; Pastoral, Recitativo et Corale, Karg-Elert; Suite Gothique, Boellmann; Prelude in C sharp minor, Rachmaninoff; "Rococo," Palmgren; Larghetto, Faulkes; "Marche Aux Flambeaux," Guilman.

Frederick N. Shackley celebrated his twentieth anniversary as organist of the Church of the Ascension in Boston Dec. 12, with a special musical service. The Diapason for Feb. 1 will have an account of this notable service.

N. Strong Gilbert, the organist of Parkersburg, W. Va., directed the Central Symphony orchestra in a sacred concert Dec. 24 at the Auditorium.

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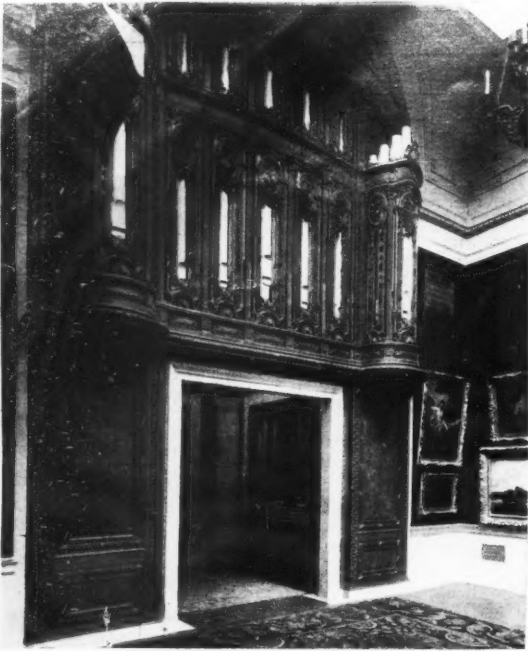
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NEW ANTHEMS by CHARLES P. SCOTT SING UNTO THE LORD...12 O LORD, HOW EXCELLENT...12 MY SPIRIT LONGS FOR THEE...12 NEW ANTHEMS by JOHN E. WEST GOD IS OUR HOPE AND STRENGTH...12 THOU WILT KEEP HIM IN PERFECT PEACE...12 REJOICE IN THE LORD...12 SING WE MERRILY UNTO GOD...12

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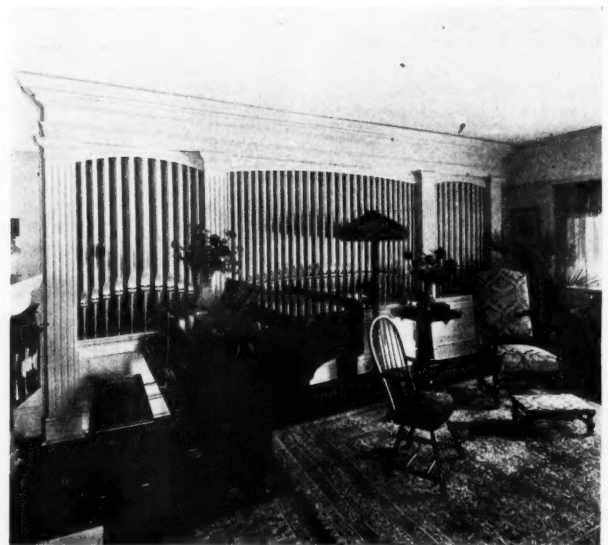
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COE COLLEGE'S ORDER GOES TO FELGEMAKER TO HAVE BIG THREE-MANUAL

College at Cedar Rapids, Iowa, Makes Contract with Builder at Erie, Pa., for Chapel Instrument with Echo.

Coe College at Cedar Rapids, Iowa, has placed a contract with the A. B. Felgemaker Company of Erie, Pa., for a large three-manual and echo organ to be installed in its chapel. The instrument will have electro-pneumatic action and all the features of modern convenience common to Felgemaker organs. Following is the specification:

GREAT ORGAN.

- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Gemshorn, 8 ft.
- Grosse Floete, 8 ft.
- Viol d'Gamba, 8 ft.
- Octave, 4 ft.
- Tuba, 8 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Salicional, 8 ft.
- Aeoline, 8 ft.
- Flute Harmonique, 4 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.

CHOIR ORGAN.

- English Open Diapason, 8 ft.
- Dulciana, 8 ft.
- Melodia, 8 ft.
- Viola, 8 ft.
- Flute d'Amour, 4 ft.
- Clarinete, 8 ft.
- Harp Celeste (harp enclosed in box of swell organ, but is played from great and choir manuals).

PEDAL ORGAN (Augmented).

- Open Diapason, 16 ft.
 - Bourdon, 16 ft.
 - Lieblich Gedeckt, 16 ft.
 - Flute, 8 ft.
 - Violoncello, 8 ft.
- ECHO ORGAN (Played from Great).**
- Echo Flute, 8 ft.
 - Viol d'Amour, 8 ft.
 - Unda Maris, 8 ft.
 - Vox Humana, 8 ft.
 - Cathedral Chimes.
 - Bourdon, 16 ft. (enclosed with the other stops).

GIFT FOR SUMNER SALTER Musical Services to Williams College Recognized at Recital.

In recognition of his musical services to Williams College during the last eleven years, friends of Sumner Salter presented him with a gold purse at the annual Christmas organ recital in Grace Hall, Dec. 13. Professor Morton made the presentation in behalf of the donors.

The numbers which Mr. Salter chose for his program were all full of the spirit of the season. Opening with the familiar fantasy "O Sanctissima", by the German composer Lutz, Mr. Salter played a series of Christmas selections, mostly by modern organists. Perhaps the best received number of the program was the "Ave Maria", by Arkadelt. "Christmas in Sicily", by Pietro Alessandro Yon, the contemporary Italian-American composer, portrayed vividly the joyous Christmas spirit of the gay peasants of the island.

At his recital Dec. 6 Mr. Salter played: Passacaglia in B flat, Frescobaldi; Adagio from Symphony No. 1, Vienne; Sonata I, in A, Borowski; "An Arcadian Sketch," Stoughton; "Minster Bells," Wheelton; Toccata from Symphony 5, Widor.

A CASAVANT FOR WILMETTE

Opening of Three-Manual Organ by John Doane Set for Jan. 16.

A new three-manual organ in the Congregational church of Wilmette, Ill., built by Casavant Brothers, will be opened Jan. 16 with a recital by John Doane of Evanston.

A large four-manual Casavant was opened in December at Rochester, N. Y., in the First Church of Christ, Scientist, John A. Bell of Pittsburgh officiating. The firm is erecting a large four-manual in the Fifth Church of Christ, Scientist, Minneapolis, to be finished soon after the first of the year. It is also building a duplicate of the organ in Fisk Hall at Evanston for Abraham Lincoln Center, Chicago.

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THEATER ORGAN IS LARGE

Instrument According to Specifications by Arthur H. J. Searle of the Madison, Who Will Preside Over It.

Hillgreen, Lane & Co. of Alliance, Ohio, have under construction one of the largest theater organs in the United States. The specifications of this instrument were drafted by Arthur H. J. Searle of Detroit, in co-operation with the builders, and Mr. Searle is to preside at the organ when it is completed. The following scheme contains virtually no duplexed stops and presents a large variety and a wealth of power:

GREAT ORGAN.

- Double Open Diapason, 16 ft.
- Major Diapason, 8 ft.
- Minor Diapason, 8 ft.
- Gamba, 8 ft.
- Gamba Celeste, 8 ft.
- Dulciana, 8 ft.
- Doppel Floete, 8 ft.
- Grosse Floete, 8 ft.
- Octave, 4 ft.
- Harmonic Flute, 4 ft.
- Tuba Mirabilis, 8 ft.
- Tuba Clarion, 4 ft.
- Tuba Profunda, 16 ft.
- Xylophone.

SWELL ORGAN.

- Contra Gamba, 16 ft.
- Open Diapason, 8 ft.
- Viol d'Orchestre, 8 ft.
- Viol Celeste, 8 ft.
- Salicional, 8 ft.
- Hohl Floete, 8 ft.
- Rohr Floete, 4 ft.
- Contra Fagotta, 16 ft.
- Oboe, 8 ft.
- French Horn, 8 ft.
- Vox Humana, 8 ft.

ORCHESTRAL ORGAN.

- Geigen Principal, 8 ft.
- Viola, 8 ft.
- Unda Maris, 8 ft.
- Concert Flute, 8 ft.
- Dolce, 8 ft.
- Quintadena, 8 ft.
- Flute d'Amour, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Orchestral Oboe, 8 ft.
- Harp.

ANTIPHONAL ORGAN.

- Diapason, 8 ft.
- Erzähler, 8 ft.

- Vox Angelica, 8 ft.
- Gedeckt, 8 ft.
- Wald Floete, 4 ft.
- Cor Anglais, 8 ft.
- Vox Humana, 8 ft.
- Cathedral Chimes.

PEDAL ORGAN (Augmented).

- Resultant, 32 ft.
- Double Open Diapason, 16 ft.
- Violone, 16 ft.
- Bourdon, 16 ft.
- Grosse Floete, 8 ft.
- Cello, 8 ft.
- Contra Fagotta, 16 ft.
- Tuba Profunda, 16 ft.
- Tromba, 8 ft.

Hillgreen, Lane & Co. are installing an organ in the blue lodge rooms of the Masonic Temple at Grand Rapids, Mich., in which building they already have a large three-manual organ. John A. Bell of Pittsburgh gave the opening recital Dec. 15 on an organ constructed by the Alliance firm in the Methodist church of Wellsburg, Va.

SERIES IN BELLEVILLE, ILL.

G. Herman Beck Draws Large Audiences with Organ Recitals.

Belleville, Ill., is enjoying its first series of organ recitals, and the people are showing their approval. G. Herman Beck, organist of the Lutheran Zion church, is the musician who is educating the people. At the first recital there was a fair attendance, but the second drew a large crowd. Judging from the many expressions of appreciation, these recitals can be made a permanent feature. Mr. Beck, who is a former pupil of James T. Quarles, now of Cornell University, played the first recital Nov. 19 and the second Dec. 17. The organ programs were:

Nov. 19—Sonata 6 (First movement), Rheinberger; "O Welt, ich muss dich lassen," Reger; Fantasie, Volckmar; Wedding March, Reuter; Scherzo, Becker; Cantile Nuptiale, Dubois; Fanfare, Lemmens.

Dec. 17—"Iubilare Deo," Silver; "O Sanctissima," Seifert; Shepherds' Song, Merkel; "Alle Himmelsheere Singen," Seitz; "The Holy Night," Buck; "March of the Magi Kings," Dubois; Christmas Musette, Mailly; "The Christmas Tree," C. A. Weiss.

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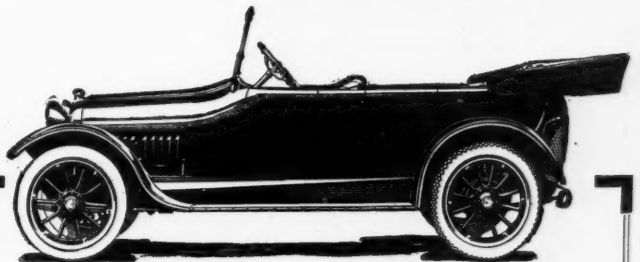
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(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 424 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 15th of the month will be answered in the succeeding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

The Last Reel.

In our articles on "Atmosphere" we called attention to the fact that in ninety-nine cases out of one hundred the locale is indicated either in the first or second reel and that only once so far (in "The Victory of Conscience") was there an exception. In this film it was transported to the final reel for the necessary local color.

Another outstanding fact is now evident in the great majority of feature films—that in the last half of the final reel, possibly only in the final few hundred feet, occurs the denouement of the story, whether it be a bright and happy ending, or whether it be a sad and tragic one. If the ending be happy, as it is usually, with the lovers re-united, etc., love songs according to the period in which the play is supposed to have occurred are required.

Thus, for instance, in the film "The Old Homestead," where Reuben returns, "Love's Old Sweet Song" by Molloy is almost mandatory, because it was composed, played and sung during the years that the story and play became so famous, and would serve to remind patrons of the older generation in the audience of this fact, and would give the exact blending of music and picture to the final love scenes. Similarly, for a picture of Spanish locale Trotter's Song "In Old Madrid" would perform the same service.

We are reminded in this connection that the modern "movie" organist must be constantly delving into the classics of the older music, as so many pictures are being produced now-a-days requiring these very pieces, and it seems that one cannot have too much of any one kind of music, whether it be colonial, Spanish, modern or the various other divisions.

Then, again, comes the question "What Shall I Play on Costume Pictures?"—pictures of the period of the French and English kings and of the colonies in the time of Washington? What can be better after the opportunity to play minuets, gavottes, etc., than to close such features with "Dost Thou Know" from "Mignon", by Thomas, or "Songs from Shakespeare's Time", arranged by Borch (Schirmer), or the many old-style long songs extant published by Novello (Gray), Schirmer and others. (To be continued.)

MUSICAL SETTING FOR THE RUSSIAN-AMERICAN DRAMA: "THE LIGHT AT DUSK." Lubin Film. Orrin Johnson, star.

Reel 1—(1) "Angelus" (acc) by Massenet (chimes as bell rings) until (2) Vladimir and Nataska in cabin. "Prelude" (O. S.) by Rachmaninoff (once) and (3) "Cossack Lullaby" (acc) (once) Jiraneck and (4) "Serenade" (O. S.) Gounod.
Reel 2—Continue above until (5) Forgotten: "Russian Romance" (P) Op. 56, No. 2, by Damm, until (6) Evolution of Mr. Krest. "Petite Serenade" (acc) by Hortcn until (7) After twenty years. "Springtime of Youth" Waltz (P) by Rolfe.
Reel 3—Continue above until (8) The pity of it. "Russian Romance" (P) Op. 56, No. 1, by Damm until (9) Two weddings. "Polish Dance" (P) by Scharwenka until (10) American wedding. "Before the Altar" (O. S.) by Lund until (11) Russians leave church. Repeat "Polish Dance" until (12) Good-by, Fatherland: "Cantique d'Amour" (O. S.) by Wendt until (13) In New York. "Melodie" (acc) by Friml.
Reel 4—Finish above and play (14) "Love's Greeting" (P) by Elgar until (15) A fortnight later. "Berceuse" (P) by Godard until (16) The light at dusk. "Prayer in A" (acc) Schubert.
Reel 5—Continue above (twice) and play (17) Song: "Holy City" by S. Adams (three verses. Scenes: Christ and the rich young ruler) and (18) "Largo" (O. S.) by Handel to end of reel.
Reel 6—(19) "Largo" (O. S.) by Chopin

(once) (scene: sunset) and (20) "Adagio," Pathétique Sonata (P) by Beethoven (twice) to end.

MUSICAL SETTING FOR THE FRANCO-ENGLISH DRAMA: "THE DARK SILENCE." World Film. Clara K. Young, Star.

Reel 1—(1) "Artist's Reverie" (acc) by Aubry until (2) Maison Eugene restaurant in Latin quarter. "Latin Quarter" (acc) by Mann. (Play this in one step rhythm) until (3) Thief of the night. Continue above in 4/4 (as written) and mysterious style until (4) Mildred sees thief. Improvise "Agitato" until (5) Their first meeting. "Romance" (O. S.) by Tours until (6) Lovers by brookside. "La Fuite des Rosses" (acc) by Berger.
Reel 2—Continue above until (7) Springtime. "In Springtime" (O. S.) by Kinder (Pages 4 and 5 as Derwent receives a letter) until (8) Half hour later. "Tale of Two Hearts" (acc) by Roberts (twice) to end of reel.
Reel 3—(9) Title. Aug. 5, 1914 (Declaration of War) "Marche: Le Regiment de Sambre et Meuse" (acc.) by Turlet (pp at title: Lord C.'s funeral) until (10) The following week. "Chanson Matinale" (O. S.) by Becker (agitato at struggle) until (11) Train to Madrid has gone. "Entracte La Colombe" (O. S.) by Gounod until (12) Somewhere in France. Repeat "Marche" by Turlet improvising (agitato) on battle scenes, or using "Overture (acc.) Phedre" by Massenet to end of reel.
Reel 4—(13) Interior of tent. "Album Leaf" (O. S.) by Dethier (twice) until (14) Yes! I will go. "Admiration" (P.) by Jackson (pp at "Once in France") until (15) Next day. "Pastorale" (O. S.) by Faulkes to end of reel.
Reel 5—(16) The fateful day. "On Wings of Love" (acc) by Bendix (once) and (17) "Heartsease" (P) by Moret (once) until (18) The Fourth Day. Song "Ashore" (acc) by Trotter to end.

MUSICAL SETTING FOR THE CANADIAN DRAMA: "THE END OF THE TRAIL." Fox Film. William Farnum, Star.

Reel 1—(1) "Call of the Woods" Waltz (acc) by Tyers or "Boreas" (acc) by Trinkhaus until (2) Father, who is that angel? "Snowflakes" (P) by Moore until (3) Adrienne and Father Le Jeune. "Contemplation" (acc) by Hope to end of reel.
Reel 2—(4) Interior cabin. "Nature's Adoration" (acc) by E. Brooks until (5) A week later. "Intermezzo" (O. S.) by Hollins (once) and (6) "Berceuse" (P) by Grieg (twice). (7) "Melody" (P) by Rubinstein.
Reel 3—Continue above until (8) Adrienne finishes story. "Serenade" (P) by Moszkowski until (9) What Adrienne didn't know. "Legende" (acc) by Friml and (10) "Woodland Murmurs" (P) by Wilson G. Smith to end of reel. (Last title: What I want I always take.)
Reel 4—(11) "Melody" (O. S.) by West and (12) "Nocturne" (O. S.) by Stoughton until (13) Adrienne falls by fireplace. "Esquimo Lullaby" (acc) by Trinkhaus (once) until (14) Adrienne by wall. "Agitato" (acc) by Andino until (15) Adrienne exhausted. "Song d'Amour" (P) by Sternberg.
Reel 5—Continue above until (16) Adrienne dies. "Meditation" (O. S.) by d'Ervy (twice) until (17) At last we meet. "Agitato No. 5" by Lake until (18) End of reel. "Indian Summer" (O. S.) by Brewer to end.

New Photo-Play Music.

Published by J. Fischer & Bro., New York City—

1. "In the Garden," by Goodwin.
2. "March of the Toys," by Schminke.
3. "Rococo," by Palmgren.

Three numbers of widely different character, the first being a romantic number relieved by a dramatic middle section; the second a descriptive march, and the third a very pleasing old-style dance.

4. "When Dusk Gathers Deep" and
5. "Oh! the Lifting Springtime," by Charles A. Stebbins.

Two very useful numbers for the "movie" organist. A dreamy, expressive melody suggestive of the gathering twilight and giving excellent opportunity for solo stops is characteristic of the first number, and the second is a pensive springtime idyl with a lilting, flowing accompaniment. Both can be used on quiet scenes, where the action is mild.

6. "Aphrodite," by Ralph Kinder.
- A singing cantabile in B flat relieved by 6-4 passages for flute or stopped diapason effects. A good general number.

Published by Oliver Ditson Co., Boston, Mass.—

1. "Berceuse" (Jocelyn), by Godard.
2. "A Dream" (Song) by J. C. Bartlett.

Two standard favorites arranged for organ.

(All of the above are organ solos.)
Published by White-Smith Company, Boston, Mass.—

1. "La Petite Coquette," by Charles Huertter.
2. "Badinage," Huertter.
3. "Shimmering Moonlight," Huertter.

Three numbers (piano solo) which are written in this composer's well-

known style. The "Coquette" is full of charming piquancy (staccato xylophone effects) and harmonic surprises; the "Badinage" a graceful allegretto grazioso, and the "Moonlight" a rippling barcarolle (called "Danse Melodique") which suggests to us the use of harp, etc.

Answers to Correspondents.

B. F., Buffalo, N. Y.—This reader asks why the short "Hints on Features" are not published every month. We give the settings for the best films, in our judgment, that we play during the month, and also the hints where there is space. Sometimes, too, the other films we play are "straight" comedy or drama throughout and, of course, easier to play.

J. J. M., Norfolk, Va.—We have repeatedly answered questions (see December issue) regarding agencies.

Several readers inquire if they can obtain from the editor of this department settings for features not given in this column. We play Fox, Vitagraph, Metro, Essanay, Selznick, Artercraft and some of the General Film Service. We will be glad to answer questions regarding any films we use if stamped envelope is enclosed.

ENLARGE SYRACUSE ORGAN

Casavants Will Increase Courboin's Instrument to 85 Stops.

The last month has been exceedingly busy with Charles M. Courboin, the Syracuse organist. Nov. 28 he gave a recital before the State School for the Blind at Batavia, N. Y. On Dec. 12 he gave the third of his series on the municipal organ in Springfield, Mass., playing: Sonata, No. 6, D minor, Mendelssohn; Chorale, No. 3, A minor, Andante Cantabile from "Grande Piece Symphonique," and "Piece Heroique," all by Cecar Franck; Handel's "Harmonious Blacksmith"; Gounod's "Sing, Smile, Slumber"; Pastoral, Widor; "Belgian Mother Song," Benoit, and the wedding music from "Feramors," Rubinstein.

The First Baptist Church of Syracuse, of which Mr. Courboin is or-

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ganist, voted on Dec. 13 to enlarge the present organ by the addition of ten stops, among which will be a tuba magna, tuba mirabilis, viol celeste, French horn, gross gamba, gross flöte and others. This will make the organ one of eighty-five speaking stops, with a large number of accessories, so that it will be the largest Casavant organ in the United States and the largest organ of any make in New York State outside of New York city, and will render it one of the great concert instruments of the country. In addition the church voted to install a practice organ of two manuals and twenty-one stops in the chapel. This small organ will be rented to Mr. Courboin's organ pupils and to others and, as there is no modern organ available in the city for practice purposes, it will be in use most of the time.

The organ department of the Etude for January is edited by Mr. Courboin. He has an excellent article on the "Art of Pedaling" and one on the necessity for relaxation in successful organ playing.

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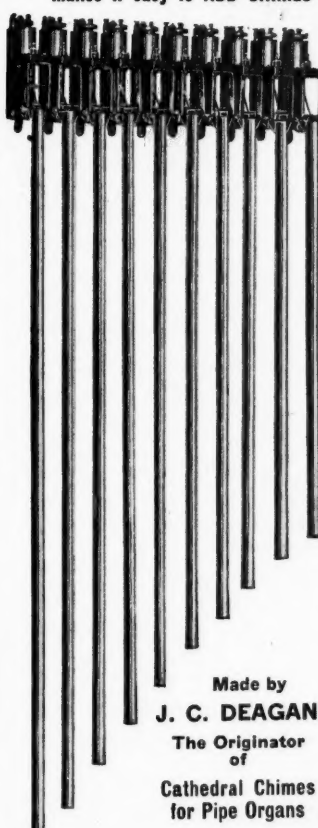
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THE DIAPASON

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

CHICAGO, JANUARY 1, 1917.

ANNOUNCEMENT

Because of conditions which have been arising one by one The Diapason has been compelled to increase its rate of subscription to 75 cents a year, and the new schedule will be in effect immediately.

It has been the aim of the publisher to give American organists a comprehensive, informative paper—one in which every department of work and development would find a place. The recitals played by the leading organists everywhere are featured in each issue, new organ music is carefully reviewed, the work of the moving-picture organist receives helpful attention, the organist is made acquainted thoroughly with the important advances in organ construction, and it is our aim to publish the specification of every large new organ erected. To do all this requires work and expense. It cannot be done without a loss at the present price. That is to say, the normal subscription deficit is not made up sufficiently by advertising under the new conditions. From all parts of the country has come the continued question for several years, "Why is your subscription price not doubled?" We held out as long as sound business judgment permitted it. The paper on which The Diapason is printed has doubled in price in the last half-year and nearly everything else that goes into the production of the publication has risen proportionately. Second-class mail rates now may be trebled for monthly magazines. We hope to be able to stop at the nominal 75-cent price, and ask for our subscribers' co-operation in making this possible by paying their subscriptions promptly on receipt of notice.

A NEW PENTECOST!

The editor's mail contains many interesting letters from all parts of the country and gives him a most attractive bird's-eye view of the organ world. To keep all these letters would be selfish. So we quote from one received within the last few days from a Boston organist the following paragraphs:

"I presume you have heard of the fine recital given at the Harvard club on Dec. 10 by Richard Keys Biggs of Brooklyn. The large hall was packed with an appreciative audience.

"Another notable occasion at which I was present recently was the recital by Charles M. Courboin at Springfield Dec. 12 on the splendid municipal organ built by the J. W. Steere & Son Organ Company. It was remarkable in many ways. You hardly would expect a miscellaneous audience to be very appreciative of such a stiff program, but it was so played and registered that the audience was held spell-bound to the finish and insisted upon an encore in the intermission and another at the close of the program. The first encore was

Händel's Largo with the chimes, because many had requested it. The final encore was the Belgian national hymn, followed by the 'Star-Spangled Banner.' On one side of the console was the flag of Belgium and on the other the Stars and Stripes. Mr. Courboin's entire program was played without notes. As you know the hall seats over four thousand people, and it was packed. Many were unable to obtain reserved seats for three days before the recital! As this was Mr. Courboin's third recital in Springfield, it shows that he certainly has made friends there."

Four thousand people packed into a hall for an organ recital—and the third by the same man on the same organ! Truly we are having a new Pentecost!

A VERSATILE ORGANIST.

Organists usually are versatile musicians, the majority of them playing the piano and leading choirs, but there are few who can boast the many lines of work of J. Henry Francis of Charleston, W. Va. Besides his work as organist Mr. Francis composes, is director of music in the public schools and leads a glee club and an orchestra. Now we are told he is director of the Beni-Kedem Temple band, which gave a concert under his leadership recently. But that isn't all. Mr. Francis lectured a few weeks ago at the Young Women's Christian Association, telling the story of "Aida," while the principal parts of the opera were given on the Victrola.

J. Fischer & Bro. of New York have issued a handsome and unique Christmas greeting which has been sent out among organists. The outside cover contains the season's greetings from the publishing firm. On the inside are three short organ compositions appropriate to Christmas. The first is "Christmas Morning," by J. Frank Frysinger; the second, "A Christmas Meditation," by Ralph Kinder, and the third, "Dies Sanctificatus," by Rene L. Becker.

Simon Fleischmann, the Buffalo lawyer and patron of the Elmwood Hall organ concerts, was made an honorary associate—not colleague—of the American Guild of Organists. The Diapason stated it both ways in its December issue.

A Poetic Subscriber.

Laurel, Miss., Dec. 10.—Dear Mr. Gruenstein: I am pleased to renew my subscription to The Diapason for another year. I enclose money order. Kindly accept the following little greeting:

"The Season's greeting here I send To you and to the Organist's Friend.

"PROSPERITY—my wish sincere, To both throughout the coming year."

Yours very truly,
ERNEST H. SHEPPARD.

Fresno City Organ Opened.

Fresno's \$5,000 pipe organ was dedicated Nov. 28 in the Auditorium of the California town before an audience of more than 3,000 people, and the organ was officially turned over to the residents of the city by Mayor Snow, who in a short speech declared that the Auditorium and the organ belonged to the city and that the residents should make use of them. Mayor Snow suggested municipal dances and concerts and said that the playgrounds department had been requested to submit a plan for supervised dances every one or two weeks in the Auditorium. The musical program was enjoyed by the crowds and it became necessary for Professor Irwin to render one or two encores before the audience was satisfied. The organ was constructed by the American Photo-Player Company of Berkeley under the supervision of E. A. Spencer.

Carl A. Weiss' "Christmastide Suite" has had a large sale and is being used by some of the prominent concert and church organists. Clarence Eddy will give a recital at St. Paul's church in Chicago Jan. 23 and his program will include this suite.

Guild's Weaknesses and Opportunities

Paper Read by Edmund Sereno Ender before the Minnesota Chapter of the A. G. O. at Its Latest Meeting

Minneapolis, Dec. 19, 1916.—Editor of The Diapason: In response to your request for a resume of the address which I made before the Minnesota chapter of the American Guild of Organists at the December meeting, I am sending you the following outline which will give to the readers of The Diapason some ideas and certain facts concerning the "PRESENT WEAKNESSES and POSSIBLE OPPORTUNITIES of the GUILD," which was my subject. At first I thought of re-writing my paper and generalizing my remarks in such a way as to have them apply especially to the guild at large, but on second thought I decided to keep to our local situation and members of other chapters could center their interest in such features as affect us all in common.
EDMUND SERENO ENDER.

Before considering the shortcomings of the organization, it may be well to go back over its history for a moment in order to refresh our minds with certain facts along its line of progress. The guild was started twenty years ago for the purpose of raising the standard of organ playing in this country. A system of examinations was established which has helped in a large measure, I believe, to stimulate a more thorough study among organists even though a large percentage of the members have not taken the examinations. Another purpose of the guild was to provide opportunity for meeting in a social way to discuss matters of interest to organists. That feature, too, has been a success. And that represents pretty much the history of the guild.

Now then, I should like to state briefly what I consider some of the weaknesses of the guild to be, and then discuss a little more fully the opportunities for helping the organist, which I believe are possible for the organization to develop.

First: It has no especial standing in the community. As an organization it has not the respect of similar organizations and its influence is not felt in the community and consequently it does not receive the warmest sympathy of the laity or their co-operation.

Second: It fails as a direct help to the organist individually.

Consider the various county medical associations—splendidly organized societies for the mutual protection of the profession and the public. The automobile clubs of the country not only are working to benefit the inhabitants of our land by good roads, but are protecting their members from unfair legislation.

I wonder how many of you read the letters of the incoming and retiring wardens. Mr. Gale speaks of the remarkable results which have been achieved in inspiring the organist to better attainments and bringing about a wider recognition of him as an artist in his community. That sounds nice and it is probably true, but no mention is made of the development of any means whereby the organist is helped personally. The chief progress of the guild, as the retiring warden sees it, lies in the fact that most all of the states now have chapters.

If it is impossible for the head office to start any new movement to affect the whole organization, can we not here in our own chapter make an attempt to study local conditions and formulate a workable plan which will serve our own needs?

Let us confine our further considerations to our own chapter. What shall we do to win for it the standing in the community which we desire it to have? First of all, we must get every well-known organist in our state into it. We must be able to show him that it is going to be of great benefit to him—not just a constant reminder that he must give increasingly better service to his community. That becomes less and less interesting when we consider how indifferent the community often is to his needs. We must find a way of arranging a respectable series of organ recitals and an occasional combined choir guild service. One or two really good outside organists should

be engaged. Then, perhaps, we could interest a few people to join us as subscribing members. By getting a few subscribing members it might be possible to offer prizes for organ playing or composition among our members. We might and really should maintain an office for our secretary wherein would be filed all sorts of data concerning our local chapter and its members. This office could be a bureau of information and would be most helpful. There should be a list of all the organists in the state (especially guild members) and their churches. An up-to-date record of vacancies should be kept. It ought, in the cities at least, to keep a list of organs which could be rented for practice and be ready to supply churches with substitutes or permanent organists at short notice. It should keep a list of the music in the libraries of the principal churches in order that exchanges could be facilitated. Bulletins on church music should be issued.

I realize that these things involve expense, but they represent some ways and means for helping the organist and no doubt would interest more people to come in as subscribing members and help in defraying the expense.

I have stated some of the ways in which, to my mind, the guild could be more effective. Some of the ideas I have obtained from other organists. Some suggestions came from people outside our profession. The solution of the problem, however, if there is to be any attempted, remains for you and I think that with concerted action we could make the Minnesota chapter the banner chapter of the guild by starting a movement which, I believe, would raise its standing in the community and be a help to every organist in the country.

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Number of Organs Installed in Last Six Weeks by Brooklyn Firm.

Reuben Midmer & Son of Brooklyn have made the following installations within the last six weeks:

Divided electric organ, two-manual, with harp, in St. Gregory's Catholic church, Brooklyn.

Two-manual organ in St. George's Catholic church, Brooklyn.

Two-manual in Bethel Presbyterian church, Philadelphia.

Two-manual in St. Rose's Catholic church, Haddon Heights, N. J.

The program of a recital given by Professor William C. Young of Philadelphia on the new organ in Bethel church there Dec. 7 was as follows: "Marche Pontificale," Lemmens; Christmas Pastoral, Merkel; "The Magic Harp," Meale; "Astarte," Mildeberg-Barnes; Cantilene, Wheelton; "Evensong," Easthope Martin; "The Holy Night," Dudley Buck; Toccata in D minor, Federlein.

Robert Wilson, for eleven years connected with Henry Pilcher's Sons at Louisville and later with the Austin Company, is now with the Bennett Organ Company at Rock Island, Ill. Mr. Wilson is well-known as an organ voicer, especially among organists in the south.

Dec. 10 the Medina, Ohio, First Methodist vested choir gave its annual vesper service under the leadership of John F. Beck, who is also the organist. The choir was assisted by Miss Mildred Engstler, soprano; Miss Jessie Pocock, soprano; Miss Irene Riddles, alto, and F. H. Hoelscher, tenor, of Baldwin-Wallace Conservatory, and Fred Bohley, baritone. The first part of the program was composed of selections by the choir and soloists, and for the second part selections from the "Elijah" were given.

At the Church of the Redeemer, Morristown, N. J., the Festival chorus, assisted by the church choir and four well-known soloists of New York, gave Mendelssohn's "Elijah" Tuesday evening, Dec. 12, under the direction of Kate Elizabeth Fox.

**DR. W. W. GILCHRIST
OF PHILADELPHIA DEAD**
NOTED ORGANIST - COMPOSER

**Figure in the Musical World, the
Founder of Societies and the
Writer of Many Anthems
Passes Away.**

Dr. William Wallace Gilchrist, an organist and composer of national reputation and a leading figure in the musical life of Philadelphia, died Dec. 20 of heart disease at the Easton Sanatorium, where he had gone from his home at Chestnut Hill.

Born Jan. 8, 1846, in Jersey City, Dr. Gilchrist was the son of a Canadian of Scottish extraction and a mother of Puritan stock. He came to Philadelphia when 9 years old and began his musical education at 19, under Professor H. A. Clarke of the University of Pennsylvania. Early in life his compositions attracted attention, and he became organist of St. Clement's Episcopal church.

About forty years ago Dr. Gilchrist founded the Mendelssohn club, and was its conductor. He also led many other choral societies in Philadelphia and Wilmington. Another organization he founded was the Philadelphia Symphony Orchestra, predecessor of the Philadelphia Orchestra.

As a composer Dr. Gilchrist attracted national attention in 1884, when he took the first prize of \$1,000 offered by the Cincinnati Festival Association with his setting of the Forty-sixth Psalm for chorus, solo and orchestra. The judges were Camille Saint-Saens, Carl Reinecke and Theodore Thomas. He was the author of about 300 songs, many anthems and cantatas and much chamber music. He received the doctor's degree from the University of Pennsylvania.

Dr. Gilchrist is survived by a widow, a daughter, Miss Anna Gilchrist, and three sons—Charles A. Gilchrist, Edmund Gilchrist and W. W. Gilchrist, Jr.

The Diapason has received from Dr. John McE. Ward of Philadelphia, who knew Dr. Gilchrist for thirty years, a copy of the Public Ledger of that city from which is quoted the following appreciation of Dr. Gilchrist's career:

"Since he was 9 years old his life had been built into the life of Philadelphia for the city's good, and when the lapse of time has cleared the perspective and enabled men to take the measure more correctly of the stature of great and little figures, Dr. Gilchrist will be found undoubtedly to have his lasting place in the former category. He began his musical studies under Professor H. A. Clarke,

who still continues his activities as a venerable and venerated member of the university faculty. His compositions soon made a stir in the musical world; he was appointed to the post of organist at St. Clement's and more than four decades ago he organized the Mendelssohn club and was the conductor to the end of his days.

"A remarkable fact about Dr. Gilchrist's creative productivity has been that he gave to his own time and to the future not merely several hundred songs and church anthems, cantatas and chamber music compositions, but works of importance and authority in the larger forms as well.

"In writing for voices or for instruments Dr. Gilchrist employed an idiom of classic distinction and elegance, in union with fertility of invention, a distinct gift for melody and spontaneous lyric feeling. His writing was never muddy or messy. He had a profound sense of the value of climax and of proportion. The architecture was always sound and solidly grounded in the appreciative knowledge of the patriarchs whom he revered. But his mind was always open to new truth and new impressions; he was eager to learn, and to the end his spirit like that of Goethe craved 'more light.'"

Faculty Recital in Florida.

A faculty recital was given on Thanksgiving evening by Ella Scoble Opperman, organist, and Marion Lee Johnson, violinist, at the Florida State College for Women. Miss Opperman devoted this program to modern composers, including Rene L. Becker, Auguste de Boeck, Richard Keys Biggs and Will C. Macfarlane. She also included numbers of Guilmant, with whom she studied in Paris. The organ selections were: Third Sonata, Op. 43, Rene L. Becker; Andante, E major, and Allegretto, G major, Auguste de Boeck; "Forest Murmurs," Wagner; "Sunset Meditation," Richard Keys Biggs; Invocation, B flat major, Guilmant; Scherzo, G minor, Will C. Macfarlane; March upon a Theme of Handel, Guilmant.

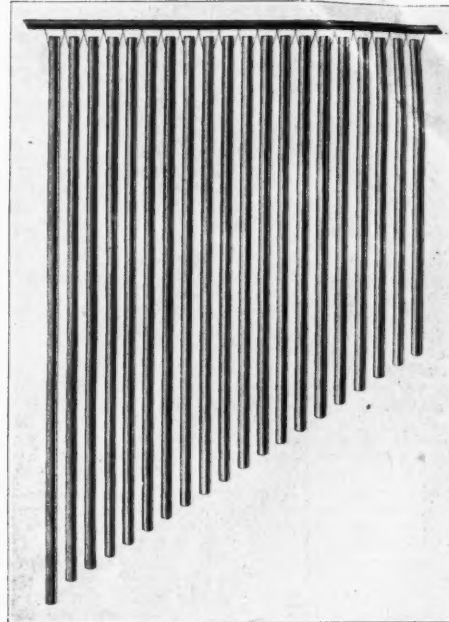
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Walter Wild, F. R. C. O., formerly of Kilmarnock, Scotland, orders his copy of The Diapason sent to New York City, where he is now organist of the Costello theater on Fort Washington avenue.

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BY HAROLD V. MILLIGAN.

Publishers of organ music seem suddenly to have conspired to close their accounts with the year 1916 in the most flourishing fashion, for your reviewer is confronted with a veritable embarrassment of riches. Whether or not this indicates a guilty conscience on the part of the publishers for their misdeeds in the past and good resolutions (in regard to quality, if not to quantity) as to the future I cannot say, but the fact remains that in the two years during which this department has taken note of the output by American publishers of music for organ and choir, there have never before been issued in one month so many organ compositions by American composers of such a high standard of excellence as those which have come to our desk this month.

This may be mere coincidence, or it may be a straw pointing out the blowing of the wind in the direction of better taste and a higher standard of culture in this field of art; we are not going to express an opinion on this interesting question, nor are we going to moralize on the situation; but as long as our composers are capable of turning out such work as this, we refuse to be pessimistic in regard to either the present or the future. Our only regret is that with so many good things to enumerate, we cannot go as much into detail in regard to some of them as we would like to go. It is a large task that confronts us, but after wishing you all the happiest and most successful of new years, we plunge in!

"Sonata Prima," by Pietro Yon. "Elegie," "Idylle," "Morceau de Concert," "Cantilene" and "Fantasia in F minor," by Reginald Goss-Custard.

"Solemn Prelude," by Edward Shippen Barnes.

Three Transcriptions by Sumner Salter—"Le Cygne," by Saint-Saens; "Berceuse" (from "Jocelyn"), by Godard; "Adagio Pathétique," by Godard.

Published by G. Schirmer, Inc., New York.

A new composition by Pietro Yon, the brilliant young organist of St. Francis Xavier, New York City, is always an interesting event. The publication of his first sonata for the organ, upon which it was known he was working, has been awaited with pleasant anticipation, and now that it is here its appearance elicits more than a word of amazement and admiration—amazement over the difficulty of the task that Mr. Yon set himself and admiration for the extraordinarily successful way in which he has accomplished it. It is not a composition that yields up all its beauties at the first reading, but the most cursory examination could not fail to reveal the superior workmanship and high aims of its author.

From the point of view of the technique of writing, it is a brilliant "tour de force." It is in four movements, "Allegro con spirito impetuoso," "Adagio," "Minuetto" and "Tema e Variazioni"; not only are these four movements built upon one principal theme, but throughout them all the composer has confined himself strictly to three parts! This in itself is a "stunt" of which few of our composers are capable, but the amazing thing about it is that the music is fresh, varied and interesting as music, without regard to its construction.

The original and principal theme, upon which each of the movements is founded, is subjected to the utmost possible variation of form and rhythm, serving as material for such widely contrasted moods as the "Allegro con spirito impetuoso" and the "Adagio," yet through it all never losing its identity. All of the four movements are set in the same key (E major), but are worked out with such harmonic freedom that there is no feeling of monotony. Young composers who are inclined to over-load

their harmonic structure should study this sonata carefully and emulate as far as possible Mr. Yon's economy of means. To subject oneself to the rigorous discipline of writing in this manner is to gain a greater freedom and a richer vocabulary.

There is, of course, a certain archaic contrapuntal flavor to much of the sonata, due to strict adherence to three parts, but this, instead of detracting, actually adds to its charm. In the more or less hurried examination given it, the reviewer admired especially the first two movements, although the theme and variations contain many beautiful passages, particularly the fourth variation, for pedal alone, fortissimo, and the fifth and last variation, in which the theme, which one might think had been exhausted of further possibilities, is made the subject of a stunning fugue. Altogether this is a composition which we are proud to add to our library and to which we expect to return with renewed interest and delight.

The five compositions by Reginald Goss-Custard, which are published separately, make a group of more than ordinary value. This English musician, when he is at home is the organist of St. Margaret's, London, in the shadow of Westminster Abbey; he made a most favorable impression as a recital organist when he was in America a few months ago for a short visit, just prior to taking his place in the British army, where he now is. These compositions are the first original works we have ever seen from his pen (although he has had considerable success as a transcriber and editor), and they are marked by much charm and originality.

The "Morceau de Concert" is in the form of a scherzo and is a sparkling piece requiring from the performer delicacy as well as bravura; the "Idylle" is a most delectable bit, full of sweetness and light; a spirit of tender melancholy broods over the "Elegie," the "Cantilene" is graceful and winsome to a degree and the "Fantasia in F minor" is an elaborate composition in which the variety and interest are well sustained up to the imposing "full organ" ending.

The compositions throughout show a mature and sensitive musical feeling, combined with a mastery of the means of expression. They not only indicate a thorough understanding of the technical resources of the organ, but are imbued with the spirit of the instrument, the real "anima organae." We cannot claim Mr. Goss-Custard as an American composer, but we can and do welcome him into the repertoire of the American organist, and we hope that he will escape the perils of war and that his relations with an American publisher and public, so auspiciously begun, may continue for many years to come.

Edward Shippen Barnes has been recognized as one of the most notable of the younger composers. In addition to a number of piano pieces, his writing has been almost exclusively for organ and choir and he possesses unquestioned talents for this line of work; he has had an exceptional schooling and his work is full of promise, with a distinct leaning, especially in his feeling for the organ, to the style of Vierne and the younger French composers of the day. His "Solemn Prelude," just issued, is a worthy addition to his lengthening list of organ pieces and should add measurably to his reputation. It is an ideal service prelude and will be welcomed by those organists who are seeking music of the highest order for their service lists. The thematic material is well handled and the composition offers a great variety of effect to the skillful organist. The theme with which the piece opens, in high, sustained harmonies for the swell strings, is ultimately built into a majestic climax. This "Solemn Prelude" should find a permanent place in American organ literature.

In addition to these original works for the organ, the house of Schirmer publishes this month three transcriptions by Sumner Salter, two of them of familiar pieces, already of great popularity among organists—Saint-Saens' serene "Swan" and the melo-

dious Berceuse from Godard's "Jocelyn." Professor Salter has also transcribed an "Adagio Pathétique" by Godard, which he has made into an excellent organ piece, being concerned chiefly with the exposition of a 'cello-like melody.

"An Ocean Rhapsody," by Frank E. Ward.

"Elevation in G major," by Edith Lang.

Published by the H. W. Gray Company, New York.

The H. W. Gray Company publish two pieces quite up to the high standard maintained by that house. Mr. Ward's "Ocean Rhapsody" was written originally for orchestra and is now published in an arrangement for organ, violin, cello and harp (the last-named instrument "ad libitum"), truly a small orchestra! It is difficult to judge accurately the real value of this composition, as the parts for the different instruments are published separately and the reviewer must needs have four pairs of eyes to read them all at once. Not being equipped thus generously by Nature, he did the best he could with one pair (slightly damaged) and, placing the four different pieces on the music-rack, he succeeded in putting them together sufficiently well to be able to announce, with due solemnity, that it is a most excellent composition and to be recommended to all organists who are able to get together the requisite number of instruments.

We suspect the "Elevation in G major" by Miss Lang of being a transcription, although nothing is said to indicate whether it was originally written for the organ. At any rate, it is an interesting composition, and somewhat out of the beaten track of organ pieces; the first part is an "Andante espressivo" melody for the oboe and the middle section is quite Gregorian in style, indicated to be played "senza misura," beginning softly and demanding full organ in an effectively built crescendo; the original theme, on its last appearance, is treated canonically and the piece ends pianissimo.

"Where Dusk Gathers Deep" and "Oh, the Lifting Springtime," by Charles Albert Stebbins.

"Aphrodite," by Ralph Kinder. Published by J. Fischer & Bro., New York.

"Fisher Edition" has come to mean something in the organ world, for this firm has paid special attention to the American composer for the organ. Its catalogue contains many of the most interesting pieces published in recent years and in it appeared for the first time the names of several composers whose work would not otherwise have been brought before the public and whose subsequent writing has more than justified the judgment of Messrs. Fischer & Bro. The three new pieces bearing their name are by Charles Albert Stebbins and Ralph Kinder, two composers well established in popular approval.

Mr. Stebbins, of whose good works (especially "In Summer") we have had occasion to speak before, is always happy in his titles, which are a little more than mere names. Both the two new pieces are well described by their titles—"Where Dusk Gathers Deep" is a pensive little piece with a 'cello-like melody; "Oh, the Lifting Springtime" is a truly delightful spring song. It is dedicated to Samuel A. Baldwin, professor of music at the College of the City of New York, whose organ recitals, attended by thousands, are among the musical institutions of New York City, and the composer calls attention to the fact that the principal theme of the composition is composed of the "musical letters" in Professor Baldwin's name—A, E, A, B, A, D. Pieces written around a motto or theme derived in this manner are usually dry and pedantic in the extreme, but there is nothing in this music to indicate that it was anything but the most spontaneous inspiration. The principal melody is fresh and lilting, and the middle section, "dreamily, as if heard from afar," is a beautiful foil to it. The writing of both pieces shows touches of that freshness and individuality that distinguish their composer.

Ralph Kinder's "Aphrodite" is a

graceful melody with a simple accompaniment and a sustained middle section. We recommend that organists contemplating placing it on their service program first take the precaution to change the name!

"Meditation a Sainte Clotilde," by Philip James.

"Pastorale in A minor," by Adolph M. Foerster.

"Meditation in A flat," by Gottfried Federlein.

"Melodie in D" and "Romance in E flat," by Reinhold Gliere.

"A Dream," by J. C. Bartlett.

Published by the Oliver Ditson Company, Boston.

The most notable of the Ditson publications of the month is undoubtedly Philip James' "Meditation a Sainte Clotilde," which is an organ piece of striking originality. As may be inferred from its title, it is distinctly Franckian in spirit and manner (Cesar Franck was for many years organist of the Church of Sainte Clotilde in Paris). One of the principal themes of Franck's D minor Symphony is quoted several times during the course of the composition and is at one place combined cleverly with Mr. James' own principal subject. As in Edward Shippen Barnes' "Solemn Prelude," there are characteristics of the modern French school, including numerous unprepared dissonances that no doubt will shock the sensitive ears brought up on Barnby and Stainer. There is ample evidence of the harmonic freedom and vigor that characterize the writing of this distinguished young composer. Altogether we would hail the "Meditation a Sainte Clotilde" as a noteworthy addition to the organ music of the times.

There are from the same press two excellent compositions, a melodious "Meditation" by Gottfried Federlein, which has more variety than most "Meditations," and a characteristic and effective "Pastorale in A minor" by Adolph M. Foerster, exploiting the oboe and flutes in contrast to the strings. There are also three transcriptions, one by Gatty Sellars of Bartlett's popular song, "A Dream," and two by Harvey B. Gaul of pieces by Gliere. The latter two are charming in their delicacy and grace; they are extremely effective on the organ and will prove a welcome antidote to the ponderosity that afflicts much organ literature.

"Priere a Notre Dame," by Arthur Hartmann, published by Breitkopf & Haertel, New York.

A new-comer among composers for the organ is Arthur Hartmann, who is, however, well established as a violinist and composer in other forms. Mr. Hartmann is not hampered by preconceived ideas as to what constitutes organ music, and as a result there is freshness and originality about the piece; his harmonic sense is essentially chromatic and he has obtained a rhythmic subtlety in his second theme that is peculiarly adapted to the organ with its characteristic tendency toward blurring the rhythmic outline. The composition has been edited by Dr. William C. Carl (to whom it is dedicated) and is quite practical. It is to be hoped that Mr. Hartmann will try his hand again at organ work.

"Song Without Words," "Nocturne" and "Slumber Song," by William John Hall.

"Melodie Elegiaque," by Rene L. Becker.

Published by the Arthur P. Schmidt Company, Boston.

The three organ compositions by William John Hall are of elementary difficulty, but quite pleasing; they should be useful as teaching pieces. The "Melodie Elegiaque" by Becker is a well-developed melody for oboe, with a contrasting middle section for strings in four-part harmony. It is marked "Opus 2," and must be an early work that has not hitherto seen the light of publication.

"Music for Wedding Service," selected and edited by Dr. William C. Carl.

Published by the Boston Music Company, Boston.

The fourth volume of Dr. Carl's series of collections of organ music

for special occasions is devoted to music for the wedding service. Like all of his work, it displays evidences of his skill and industry as an editor, containing much new material and the names of many little-known composers. In addition to the inevitable "Lohengrin" and Mendelssohn marches, there are several other marches and processions suitable to the happy occasion. There is also a transcription of Wagner's "Dreams" and one of Barnby's "O Perfect Love," and numerous pieces (fourteen in all) of a bright and cheerful character for the pre-nuptial recital. These include Arensky's "At the Altar," "Orange Blossoms," by MacMaster, a "Benediction Nuptiale" and a "Marche Nuptiale," by Clement Loret, and others that will be new to the majority of organists. It is fully up to the standard of the preceding volumes of this eminently practical series of books, which, taken all together, will prove of immense value to busy organists.

"An Arcadian Sketch," by R. S. Stoughton.
"Pastorale Religieuse," by A. Walter Kramer.

Published by White-Smith Music Publishing Company, Boston.

Two other candidates for favor not to be overlooked in this extraordinary month are from the pens of R. S. Stoughton and A. Walter Kramer (again the younger generation knocking at the door). Mr. Stoughton has been especially successful in depicting oriental atmosphere and he seems to have located his "Arcadia" "somewhere east of Suez," for there is an oriental flavor to this "sketch." The two principal melodies are for oboe and clarinet. Mr. Kramer's "Pastorale" is not particularly "religieuse" except that he has made use in the middle section of a Gregorian "Pater Noster," into which he has woven his original pastoral theme.

RECITALS ARE EDUCATIONAL.

Douglas' Programs at Los Angeles Annotated by de Zielinski.

Ernest Douglas is giving a series of twelve recitals in St. Paul's Pro-cathedral at Los Angeles which not only are a great educational factor so far as the performances are concerned, but are made doubly so by the publication of a scholarly annotated program prepared by Jaroslaw de Zielinski. Mr. Douglas' recitals will continue through January. His December offerings are herewith presented:

Dec. 3.—Handel compositions: Overture; Chorus, "But the Waters," from "Israel in Egypt," transcribed by Ernest Douglas; Concerto No. 5, in F.

Dec. 10.—Mendelssohn works: Prelude in C minor, No. 1, of Three Preludes and Fugues; Sonata No. 2; Funeral March; War March of the Priests from "Athalia."

Dec. 17.—Prelude, Larghetto and Fugue, in C minor, Samuel Sebastian Wesley; Pastorale, No. 4, Cesar Franck; Canon in B minor, Robert Schumann; "Procession du Saint Sacrament," Charles Alexis Chauvet.

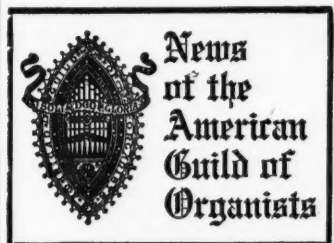
Denver Desires an Organ.

Denver is again trying to obtain a city organ. Twenty thousand dollars has been pledged and the Rotary club is engaged in raising an additional \$30,000. It will be recalled that a large organ was ordered by Denver, through its mayor, of the Ernest M. Skinner Company several years ago, but the contract was abrogated as the consequence of a political quarrel upon the retirement of the mayor who had headed the organ movement.

Directed by H. P. Whitford.

Garrett's "Harvest Cantata" was given Nov. 19 by the choir of the First Presbyterian church, Shelbyville, Ind., under the direction of Homer P. Whitford, F. A. G. O., organist and choirmaster.

The Ernest M. Skinner Company has completed the reconstruction of the three-manual organ in St. Paul's Episcopal church at Baltimore. It was used for the first time Dec. 10.



News of the American Guild of Organists

Southern Ohio.

At the invitation of the Southern Ohio chapter, Herbert E. Hyde, organist and choirmaster of St. Peter's Episcopal church, Chicago, and conductor of the Musical Art Society of Chicago, gave two fine recitals in Christ Church, Cincinnati, at noon and in the evening of Wednesday, Dec. 27. The programs were:

Noon Recital—"Caprice Heroique," Bonnet; Reverie, Bonnet; Cradle Song, Grieg; Chromatic Fantasia, Thiele; Sonata No. 1, Borowski; "Menuet a l'Antico," Seeboeck-Hyde; "Le Bonheur (MS.), Hyde.

Evening Recital—Praeludium (Sonata No. 14), Rheinberger; Three Small Preludes and Fugues (G minor, D minor, B flat major), Bach; Choral Song and Fugue, Wesley; Cantabile, Loret; Three Pieces, Chauvet; Andante Maestoso (Sonata No. 1), Salome; Allegro Risoluto (Sonata No. 1), Salome; Meditation and Toccata, d'Evry; "Lied des Chrysanthes," Bonnet; Prelude Pastoral (Second Suite), Boellmann; Andantino (Second Suite), Boellmann; Valse de Concert (MS.), Hyde.

Illinois Chapter.

Music—non-organ—and eloquence—non-organistic—held sway at the first dinner of the Illinois Chapter at the Kuntz-Remmler restaurant, Dec. 11. An unusually large attendance was drawn by the program extraordinarily arranged by Dean J. Lewis Browne and the interest never lagged.

The Very Rev. William J. McNamee of St. Patrick's Catholic church, a noted patron of church music among the Chicago clergy, delivered a brief address, and J. R. Hamilton, advertising counsel, dealt with the difficult problem of advertising the musical artist, his conclusion being that the musician must be dead a long time before he can make a living. An eloquent tribute to the organist was paid by Frank Comerford, Chicago attorney. The artists heard in an ensemble program were: Carl B. Hecker, violinist; Herman Felber, cellist; Miss Clara Louise Thurston, harpist; Herbert E. Hyde, piano, and Herbert Gould, basso-cantante. Mr. Gould had to repeat his "Panis Angelicus."

There was a service at Trinity Episcopal church, Michigan avenue and Twenty-sixth street, Sunday afternoon, Dec. 3, the organ numbers being played by members of the chapter as follows:

A Festival Prelude on Luther's Hymn, Faulkes; Andante in A minor, Borowski—Dr. Francis Hemington.

Second Symphonic Legend, Bonnet; Cossack Cradle Song, Matrazick—Hugo P. Goodwin.

Prelude and Fugue in B minor, Bach—Allen W. Bogen.

Choral Evensong was sung by the vested choir of Trinity, under the direction of Irving C. Hancock, organist and choirmaster. The choral numbers included: Magnificat and Nunc Dimittis in B flat, Stainer; Anthem, "Who Is Like Unto Thee," Sullivan.

Southern California.

The twenty-sixth public recital of the Southern California chapter was given Dec. 4 in All Saints' church at Pasadena. It is the custom of the chapter to meet once every season in Pasadena and these gatherings and programs always arouse much interest. The solo numbers were given by Albert F. Conant of San Diego, formerly organist of the Mother Christian Science church of Boston, and Archibald Sessions, for many years organist of Christ Episcopal church, Los Angeles, and now of the Westlake Christian Science church in that city. The full choir of All Saints' church sang two anthems under the

direction of Percy Shaul-Hallett, organist of the church and dean of the chapter. The program was as follows: Organ prelude, Andante in G, Henry Smart; processional hymn, "O Come, O Come, Emmanuel"; ancient plain song; creed and prayers; organ solos, Prelude in E flat ("St. Ann's"), Bach; "Mein Gläubiges Herz Frohlocke", Bach; "Caprice", Sheldon; Elegy from First Suite, Borowski; Concert Prelude and Fugue, Faulkes—Albert F. Conant; anthem, "Behold Ye Despisers", H. W. Parker; organ solos, Concert Variations, Bonnet; Nocturne, Karganoff; chorale improvisations, "By the Waters of Babylon" and "Devoutly Do I Love Thee, O Lord", Karg-Elert; recitative and finale, Sonata in C Minor, Baldwin—Archibald Sessions; offertory anthem, "What of the Night, O Watchman?" R. G. Thompson.

Headquarters.

At the regular meeting of the council, held Monday, Nov. 27, in New York, there were present Warden Walter C. Gale, Treasurer Dr. Baier, Secretary Munson and Messrs. J. Warren Andrews, Buhman, H. Brooks Day, Demarest, Federlein, Hedden, Keese, Martin, Milligan, Norton, Williams and Wright. Only routine business was transacted and the meeting adjourned till the last Monday of January, the December meeting being omitted on account of the holidays.

The following colleagues were elected:

Max Pearson Cushing, Portland, Ore.

Miss Hedwig Haehlen, Portland, Ore.

Mrs. Florence Hawkins, Portland, Ore.

Ernest Hunt, Portland, Ore.

Francis Richter, Portland, Ore.

William Edwards, Norfolk, Va.

Joseph R. Routten, Norfolk, Va.

F. Henry Vanderherchen, Norfolk, Va.

George T. Devereux, St. Louis.

Mrs. J. C. Landres, St. Louis.

Paul John Weaver, St. Louis.

Victor L. Boulton, Minneapolis.

Mrs. L. L. Everly, St. Paul.

Miss Jessie M. Young, St. Paul.

Miss Frances A. Cook, Chicago.

Ralph W. Ermeling, Chicago.

Philip Manuel, Chicago.

Frederic Rogers, Hutchinson, Kan.

P. F. Stevens, Lawrence, Kan.

F. A. Self, Atlanta, Ga.

Western Tennessee.

The West Tennessee chapter met Thursday morning, Dec. 14, in the guild rooms at E. Witzmann & Co.'s quarters, Ernest F. Hawke, dean, presiding. The attendance was small, owing to the heaviest snowfall Memphis has seen for years. Mrs. E. A. Angier of the program committee reported work completed for monthly recitals to be given at various churches throughout the year. The next recital will be at St. Mary's Episcopal church the latter part of January, with Mrs. Angier, chairman, assisted by Miss Matilda M. Reid and Paul Stalls.

Owing to the small attendance the paper to have been given by Miss Belle S. Wade on "Alexandre Guilmant" was deferred until the next meeting.

The following members of the chapter were appointed on the nominating committee to select officers for the coming year: John B. Norton, Mrs. Charles W. Anderson, Mrs. Lunsford Mason, Enoch Walton and William H. Estes.

The next meeting is to be held Thursday, Jan. 4.

Kansas Chapter.

A full choral service of the guild was given at the meeting of the State Music Teachers' Association at Sa-

lina, in Christ cathedral, Dean Kincaid and the vested choir officiating. Officers elected by the Kansas chapter are: D. A. Hirschler, dean; R. H. Brown, Manhattan, sub-dean; Mrs. Paul R. Utt, secretary; Miss Mildred Hazelrigg, Topeka; treasurer; Alfred Hubach, Independence, registrar, and Agnes Bradley, Salina, librarian.

Missouri Chapter.

Ernest R. Kroeger, A. G. O., gave a recital at the Church of the Messiah in St. Louis Dec. 3 under the auspices of the chapter. He was assisted by Miss Mary V. Williams, contralto. Mr. Kroeger played as follows: Symphony in F minor (No. 5), Widor; Minuet in G minor, Foote; Bridal Song, Rogers; Autumn Sketch, Brewer; Song Without Words (dedicated to Mr. Kroeger), W. J. Hall; "Scene Orientale" in A flat, Op. 37, No. 3, E. R. Kroeger; Marche Pittoresque, Kroeger.

Georgia Chapter.

The Georgia chapter has opened its activities for the season of 1916-17 with two organ recitals given respectively by Miss Adelaide M. Stephens at the Harris Street Presbyterian church of Atlanta Nov. 21 and by Joseph Ragan, Jr., Dec. 7 at the North Avenue Presbyterian church. The winter series of public recitals by members of the chapter will be interspersed with discussion meetings upon musical topics and study classes for musical history and theory work.

Miss Stephens' program: Toccata in F major, Bach; Romance, Debussy; Romanza, Op. 17, No. 3, Parker; Air from "Rinaldo," Handel; Andante (Violin Concerto, Op. 64), Mendelssohn; Air from Holberg Suite, Op. 40, No. 4, Grieg; "The Swan," Saint-Saens; Andante Cantabile (From String Quartet), Tschai-kowsky; Allegro Appassionato, Sonata No. 5, Guilmant.

Mr. Ragan's program: Pastoral Sonata, Rheinberger; "The Holy Night," Buck; Minuet, Beethoven; Toccata, Rogers; "Benediction Nuptiale," Frysinger; Spring Song (from the South), Lemare; Finale alla Minuet, Meale; Intermezzo, Dethier; "In Springtime," Kinder; Caprice de Concert, J. Stuart Archer.

Virginia Chapter.

Miss Jessie Thomas Brewer, A. G. O., played under the auspices of the Virginia chapter Nov. 21 at the First Presbyterian church of Danville, Va. She was assisted by Miss Marie Louise Skidmore Conner, violinist, and Mrs. John Thomas Watson, Jr., soprano. The program was:

Organ—Toccata and Fugue in D minor, Bach.

Songs—"Guide Me O Thou Great Jehovah," Campbell; "The Penitent," Van de Water.

Organ—Caprice Op. 20, Guilmant; "Marche Funebre et Chant Seraphique," Guilmant.

Violin—"Indian Lament," Dvorak-Kreisler; "Ase's Death" (from "Peer Gynt") Suite, Grieg; Minuet, Boccherini.

Organ—Andante Cantabile, Tschai-kowsky; Gavotte (from "Mignon"), Thomas; "The Minster Bells," Wheel-don; Introduction to the Third Act of "Lohengrin," Wagner.

Song—"Still Wie die Nacht," Bohm.

Organ—Prelude in C Sharp minor, Rachmaninoff; Sonata in A minor (Allegro con Fuoco), Borowski.

The choir of Trinity Methodist church at Urbana, Ill., gave its Christmas concert under the direction of Lloyd Morey, organist and choirmaster, Dec. 10. George W. Chadwick's "Noel" was sung. This choir gave a sacred concert at the Methodist church of Farmer City, Ill., Nov. 26.

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**KARL KRUEGER HEARD
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IS A THREE-MANUAL AUSTIN

Organist of St. Ann's Church-on-the-Heights in Brooklyn Gives a Recital on New Pennsylvania Instrument.

Karl Krueger of St. Ann's Church-on-the-Heights, in Brooklyn, was heard in a recital on the new Austin organ in Salem Reformed church at Allentown, Pa., Nov. 16. This is a three-manual built according to the following scheme:

- GREAT ORGAN.**
Bourdon, 16 ft.
Open Diapason, 8 ft.
Violoncello, 8 ft.
Doppel Flöte, 8 ft.
Gemshorn, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Chimes, 25 notes.
- SWELL ORGAN.**
Lieblich Gedeckt, 16 ft.
Open Diapason, 8 ft.
Rohr Flöte, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Echo Salsicional, 8 ft.
Flauto Traverso, 4 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana (special chest and tremulant), 8 ft.
Celestial Harp, 61 notes.
Tremulant.
- CHOIR ORGAN.**
Geigen Principal, 8 ft.
Hohl Flute, 8 ft.
Dulciana, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.
Celestial Harp (from the swell), 61 notes.
Tremulant.
- PEDAL ORGAN (Augmented).**
Open Diapason, 16 ft.
Bourdon, (from Great), 16 ft.
Lieblich Gedeckt (from Swell), 16 ft.
Gross Flute, 8 ft.
- Mr. Krueger's program was as follows: Fugue in G minor, Bach; Romance, Svendsen; Toccata, Le Froid de Meraux; Adagietto from "L'Arlesienne" Suite, Bizet; Canzone in A minor, Guilmant; Finale from Sonata 1, Guilmant; Largo from the Symphony, "The New World," Dvorak; Scherzo, Tschaiikowsky; "L'Angelus," Massenet; Toccata from Symphony 5, Widor.

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**FREDERICK SCHLIEDER
PHILADELPHIA GUEST**

HEARD IN INTERESTING TALK

New York Man Elucidates and Illustrates Subject of "Improvisation" Before American Organ Players' Club.

A large gathering of members and friends of the American Organ Players' Club of Philadelphia assembled Nov. 28 at Estey Hall to hear a lecture by Frederick Schlieder of New York on the subject "Improvisation." Mr. Schlieder was introduced to the audience by Dr. John McE. Ward, president of the club, as "a man who has devoted many years of thought to this subject and has, by diligent study and keen insight, made himself master of the art."

Mr. Schlieder's exposition of the theme was most interesting and lucid, and he had a well-versed and critical audience, too. He took his hearers through the intricacies of harmony, melody and rhythm, which he denominated as the three factors of the subject, in a most convincing manner, clinching each point with one or more piano illustrations. He made a hit by the homely phrase "every note wants to go home (resolve) and it does so, finally, though it may call upon one or more neighbors, near or remote, before doing so."

At the conclusion of the lecture, which occupied one and a half hours, a theme for improvisation at the piano was presented to Mr. Schlieder by Dr. Adam Geibel. This theme was written on the blackboard by Dr. Ward for the benefit of the audience. The resulting improvisation, which used the theme as a whole, then in phrases, in groups, in figures, major and minor, in the various musical "forms," was greeted by a round of applause showing the appreciation of the audience.

Mr. Schlieder was entertained at

dinner at the Musical Art Club by the officers of the A. O. P. C. and was tendered a reception at the close of his lecture by the members.

The A. O. P. C. gives three special events to its members during the winter, of which this was the first, with the object of both entertainment and profitable instruction. The second will be a recital by James T. Quarles, of Cornell University, on Feb. 23.

Bennett Organ Dedicated.

The Bennett organ in the Methodist church of Rockford, Iowa, was dedicated Dec. 3. The first recital was given Dec. 1 by Frank H. Shaw, director of the Cornell College conservatory, assisted by Mrs. Julia Seiler Shaw, violinist, and Miss Anna Gertrude Childs, soprano, of Cedar Falls. Mr. Shaw also played for the Sunday morning service and the dedicatory service in the afternoon.

Stiven to Play at Toronto.

Frederic B. Stiven, associate professor of organ at the Oberlin Conservatory of Music, will give a recital at the University of Toronto in Convocation hall, on Tuesday, Jan. 23. The recital is one of the weekly series which the university offers throughout the school year.

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Cincinnati, O., Feb. 2, 1916.
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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 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.

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(Signed) STUART R. MILLER,
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Gruber, - - -	.75
12—Adoration, Lemmens, - - -	.60
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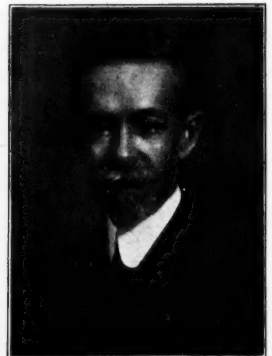
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PLAYS AUSTIN AT DURHAM

Henry S. Fry Heard on Three-Manual and Echo Instrument.

Henry S. Fry of Philadelphia gave a recital Dec. 5 on the new three-manual Austin organ in the First Presbyterian church of Durham, N. C. He played as follows: "Clair de Lune," Karg-Elert; Coronation March, Tschaikowsky; "Evensong," Johnston; "A Desert Song," Ernest H. Sheppard; Novelette (arranged for organ by James R. Gillette), Rimsky-Korsakow; "The Magic Harp," J. A. Meale; Largo, Handel; "To a Wild Rose," MacDowell; "Reve Angelique," Rubinstein; "In Paradisum," Dubois; "The Swan," Charles Albert Stebbins; Siciliano, Henry S. Fry; "Thanksgiving" (from Pastoral Suite), Clifford Demarest.

The scheme of the organ at Durham follows:

- GREAT.**
 Bourdon, 16 ft.
 Open Diapason, 8 ft.
 *Violoncello, 8 ft.
 *Gross Flöte, 8 ft.
 *Genshorn, 8 ft.
 *Octave, 4 ft.
 *Harmonic flute, 4 ft.

*Enclosed in Choir Box.

- SWELL.**
 Lieblich Gedeckt, 16 ft.
 Open Diapason, 8 ft.
 Rohr Flöte, 8 ft.
 Viole d'Orchestre, 8 ft.
 Viole Celeste, 8 ft.
 Echo Salicional, 8 ft.
 Flauto Traverso, 4 ft.
 Flageolet, 2 ft.
 Cornopean, 8 ft.
 Oboe, 8 ft.
 Tremulant.

- CHOIR.**
 Gelgen Principal, 8 ft.
 Concert Flute, 8 ft.
 Unda Maris, 8 ft.
 Dulciana, 8 ft.
 Flute d'Amour, 4 ft.
 Clarinet, 8 ft.
 Tremulant.

- ECHO ORGAN.**
 Lieblich Gedeckt, 8 ft.
 Viole Aetheria, 8 ft.
 Vox Angelica, 8 ft.
 Fern Flöte, 4 ft.
 Vox Humana, 8 ft.
 Chimes.
 Tremulant.

- PEDAL.**
 Open Diapason, 16 ft.
 Bourdon, 16 ft.
 Lieblich Gedeckt, 16 ft.
 Gross Flöte, 8 ft.

PASSES TEST OF A. O. P. C.

Edward Shippen Barnes of New York Joins Philadelphia Club.

Among the prominent organists who successfully passed the required examination for admittance to active membership in the American Organ Players' Club of Philadelphia was Edward Shippen Barnes, organist of the Rutgers Presbyterian church, New York City.

Mr. Barnes will play his first recital in Philadelphia in the series given by the club, at the Boys' High School on Thursday, Jan. 4.

Other candidates who also were successful were Edward Hardy, organist of the Church of the Incarnation, and Miss Louise Sailer.

New Hall for School of Music.

Smith Memorial Music Hall is being erected on the University of Illinois campus. This memorial is said to be the largest music building yet constructed on the campus of any American university. The building, which is to cost \$250,000, is a gift of Captain Thomas J. Smith, a Civil War veteran, a successful member of the Champaign County bar and one of the largest land holders in the corn-belt. The Tina Weedon Smith Memorial Music Hall, as the building will be named, has a 120-foot front and a length of 163 feet. The design calls for a three-story building of brick and stone of the same color and design as the auditorium.

Cole Company at New Site.

The James Cole Company of Melrose, Mass., has moved into its new factory at Malden, Mass., at 253 Medford street, corner Commercial street, and within two minutes' walk of Edgeworth station, on the B. & M. Railroad, four miles from Boston.

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PLAN OF CARL F. MUELLER

**Milwaukee Man Meets a Problem
Common to Organists, But His
Varied Programs Have
Changed the Situation.**

Carl F. Mueller, organist of the Grand Avenue Congregational church at Milwaukee since September, has overcome one of the difficulties which confront the majority of organists. The congregation seemed to have developed an indifferent attitude toward the prelude, regarding the procession of the choir, which followed the prelude, as the opening of the service. The first thing Mr. Mueller did to remedy this was to reverse the order, playing the prelude after the choir had taken their seats and everybody was in a receptive mood. Further interest in the organ was gained by arranging the preludes in series and announcing a month's program in the weekly calendar on the last Sunday of the month.

The following programs have been played since September:

During September the four "Grand Offertoires de St. Cecile" by Batiste. October—Symphonic programs—Oct. 1, Andante from Symphony Pathetique, Tchaikowsky. Oct. 8, Andante Cantabile, from Fourth Symphony, Widor. Oct. 15, Andante from Fifth Symphony, Beethoven. Oct. 22, Largo from "New World" Symphony, Dvorak. Oct. 29, Larghetto from Second Symphony, Beethoven.

November—Operatic programs—Nov. 5, "Pilgrims Chorus" from "Tannhäuser," Wagner-Liszt. Nov. 12, Introduction to Third Act from "Lohengrin," Wagner, and "Dreams" from "Tristan und Isolde," Wagner. Nov. 19, Sacred Fantasia on "Il Trovatore," Verdi.

December—Cantatas and oratorios.—Dec. 3, Largo from "Xerxes," Handel. Dec. 10, "Adoration" from the "Holy City," Gaul. Dec. 17, Prelude and Pastoral from "The Manger Throne," Manney. Dec. 24, "Hallelujah Chorus" and "Pastoral Symphony" from the "Messiah," Handel.

"St. John the Baptist" Sung.

"St. John the Baptist," an oratorio by Walter B. Gilbert, was presented in St. John's Church, Youngstown, Ohio, Nov. 26, under the direction of George Henry Day. This oratorio has had only two previous hearings in America. One was on the occasion of Dr. Gilbert's twenty-fifth anniversary as organist at Trinity Chapel, New York City, in 1895. Mr. Day was then a small boy singing in the choir under Dr. Gilbert. The second rendition of this work took place in St. Peter's church, New York, in 1913, when Mr. Day was the presiding organist.

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TOPEKA RECITALS DRAWING

Municipal Concerts by Horace Whitehouse Gain in Attendance.

The following is taken from the Topeka Capital of Dec. 4: "The attendance has been growing with each municipal organ recital at the city auditorium. Yesterday afternoon when Dean Horace Whitehouse gave the eighth municipal concert, more than 500 persons attended, the largest number at one of the recitals this year.

"This is the first program I ever played on which there were two wedding marches," said Dean Whitehouse, "but as all of the numbers on the program were played by request, I judge the large number of young women in the audience were trying to determine which one they would wish to have played when they become a victim of Cupid."

One selection was the Bridal Chorus from "Lohengrin" and the other Mendelssohn's Wedding March. Other numbers on the program were: "Suite Gothique," Boellmann; "Soeur Monique," Couperin; Canzonetta, Federlein; Largo, Handel; Toccata from Symphony 5, Widor.

STANLEY KEAST'S JUBILEE

Reading, Pa., Organist at St. Thomas' Church Fifteen Years.

A service of song was held Sunday evening, Dec. 10, in St. Thomas' Reformed church, at Reading, Pa., the event marking the fifteenth anniversary of the election of A. Stanley Keast to serve as organist and choir-master. The program follows: Prelude, "Canzonetta," George N. Rockwell; Anthem, "The Woods and Every Sweet Smelling Tree"; West: Duet, "Beloved, Let Us Love One Another"; Stainer; Anthem, "The Lord Hath Spoken"; Wilkinson; Offertory Anthem, "Prepare Ye the Way of the Lord"; Garrett; Postlude, "Festival March," Dudley Buck.

Prior to his going to St. Thomas' Mr. Keast was assistant organist at Christ Episcopal church. During the fifteen years Mr. Keast has been playing at St. Thomas' he has missed only one Sunday through disability.

The organ in St. Thomas' Church is at Möller three-manual, tubular pneumatic in action, containing forty-six stops and 1,848 pipes.

Harry Alan Russell of Albany has been appointed organist and master of choristers of the Cathedral of All Saints in Albany to succeed Frederick Locke. He is one of the youngest cathedral organists in the country, it is said.

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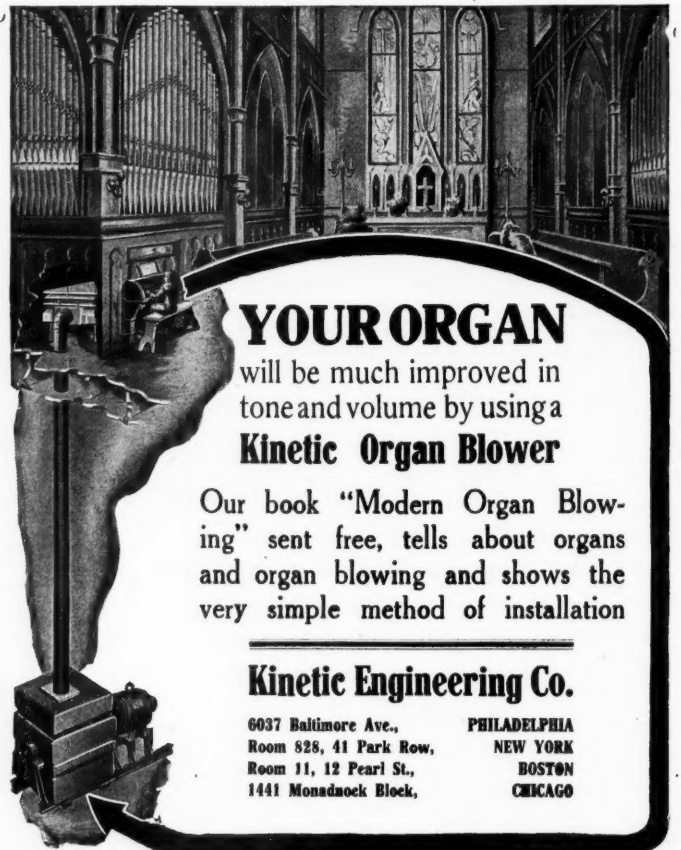
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