

# THE DIAPASON

DEVOTED TO THE ORGAN

Eighth Year—Number Three.

CHICAGO, FEBRUARY 1, 1917.

Seventy-five Cents a Year—Ten Cents a Copy.

## DR. HEMINGTON HEAD OF ILLINOIS COUNCIL

### CHOSEN FOR N. A. O. HONOR

Well-Known Organist Will Begin Active Campaign to Build Up Organization and Win National Convention for Chicago.

Dr. Francis Hemington has been elected president of the Illinois Council, National Association of Organists, to fill the vacancy caused by the resignation of J. Lawrence Erb of the University of Illinois School of Music, Urbana, Ill. An active campaign will be begun at once to increase the membership and build up a powerful organization throughout the state. Every organist, whether professional or amateur, is eligible for membership, and the fees are only \$1 a year. The National Association is a large body of organists in every state, banded together for the following objects:

1. To foster a greater degree of efficiency in organ playing.
2. To co-operate with clergy, pastors and others in all efforts toward improvement in the music of the church.
3. To promote a fraternal spirit among all members.
4. To support any effort having for its object the uplift of the profession of church musicians and in all things to endeavor to work to the glory of God.

All organists who have attended the conventions of the National Association of Organists realize what an inspiration these meetings are, and one of the chief aims of the Illinois council will be to win for Chicago the annual convention, which has hitherto been held in one of the eastern cities.

Dr. Hemington will visit various cities and towns of the state to hold meetings, give recitals and stir up enthusiasm in every way possible, and no effort will be spared to make the council an important factor in the musical life of Chicago and the state. Carl Rupprecht is vice-president and Ralph W. Ermeling is secretary of the council.

Dr. Hemington is the organist and choir-master of the Church of the Epiphany. On Aug. 1 he will complete twenty years of active service there. On Monday evening, Feb. 5, Dr. Hemington will give his two hundred and twenty-fifth organ recital in this church. These recitals are given regularly on the first Monday in each month, from October to June, and they attract a large number of music lovers from Chicago and surrounding districts. In addition to his work at Epiphany church, Dr. Hemington is organist and choir director of Zion Temple, Washington boulevard and Ogden avenue. Besides all these activities Dr. Hemington is director of the Oak Park School of Music, which he established twenty-two years ago.

## STEEER COMPANY CHANGES.

### Reorganization Assumes All Obligations of Old Concern.

A certificate of incorporation has been issued by the commissioner of corporations of Massachusetts to the J. W. Steere Organ Company, Springfield, Mass.; capital stock, \$100,000. The president and treasurer is Harry G. Fisk, Springfield; the clerk, Charles H. Beckwith, Springfield; the directors, the above-named and Philip E. Dudley, Springfield.

The only change in the name of the company as a consequence of the reorganization is the addition of the article "The" to the title. The new company has assumed all the obligations of the old, including the guaranties entered by the old concern on all the organs it constructed.

## DR. FRANCIS HEMINGTON, NEW ILLINOIS N. A. O. CHIEF.



## HYDE PLEASES CINCINNATI

### Chicago Organist Makes Excellent Impression at Recitals.

BY SIDNEY C. DURST, F. A. G. O.,  
[Dean Southern Ohio Chapter, American Guild of Organists.]

Our chapter had the great pleasure of hearing the young organist of St. Peter's church, Chicago, in two recitals on Dec. 27. It is a matter of great regret that the audiences were small, contrary to the precedent of guild affairs in our city, but the festivities of the holiday week between Christmas and New Year's always interfere more or less with musical



HERBERT E. HYDE.

events, and unfortunately that was the only time we could have Mr. Hyde.

The programs were replete with novelties, and it was particularly interesting to hear Mr. Hyde's interpretation of the works of his master, Bonnet, who, we are glad to know, has escaped the danger of the trenches and is playing in our country.

Mr. Hyde's own compositions, played from the manuscript, "Le Bonheur" and "Valse de Concert," proved very charming, displaying decided or-

iginality, both in material and execution.

Mr. Hyde's playing shows a clean technic, both manual and pedal, and a most decided feeling for rhythm, something much to be wished for in organists. His playing is full of dash, vigor and fire, and all that our individual taste could wish otherwise would be a little more fondness for ethereal effects and the lighter tints of registration.

## YALE OPENING EVENT FEB. 2

### Professor Jepson to Give Recital at the University.

Feb. 2 is the definite date for the reopening of the large organ at Yale University, previously described in The Diapason. The work of completely rebuilding the organ and greatly enlarging it has been completed by the J. W. Steere & Son Company of Springfield, Mass., and the opening is an event which has been awaited with great interest not only at Yale, but throughout the United States.

The president and fellows of the university have issued invitations to the dedication and the following program has been announced to be played by Professor Harry Benjamin Jepson, the distinguished university organist: Prelude and Fugue in D major and Chorale, "Schmücke dich, O Liebe Seele," Bach; Grande Piece Symphonique, Op. 17, Franck; Intermezzo, Barie; Duo, Holloway; Scherzo, Gigout; "Ave Maria," Arkadelt; "Reproche," Karganoff; "Feuille d'Album," Rebikoff; Fifth Organ Symphony, Op. 42, Widor.

### Sings Russian Church Music.

Under the leadership of Charles N. Boyd, its director, a novel program of Russian church music was given at the First Presbyterian church, Pittsburgh, Monday evening, Jan. 22, by the Cecilia choir. The Cecilia choir is a part of the teaching force of the Western Theological Seminary, in connection with the department of practical theology.

## JOSEPH BONNET HERE FOR AMERICAN TOUR

### COMES FROM THE TRENCHES.

Distinguished Parisian Organist and Composer Reaches New York and Gives First Recital—Reception by Dr. Carl.

America is entertaining and listening to one of the world's most distinguished organists and composers, in the person of M. Joseph Bonnet, who has arrived in New York City from Paris and will give concerts there and in Philadelphia, Chicago and a number of other centers in the course of an extensive tour that has been planned for him. M. Bonnet is fresh from the trenches, having fought for his country since the beginning of the European war. He is at present on leave of absence.

Dr. William C. Carl of New York, and Miss Carl, issued 500 invitations to a reception in honor of M. Bonnet, at which he was formally welcomed to the United States. The reception was held Jan. 29 at the Waldorf-Astoria in New York and was the occasion of one of the most distinguished gatherings of organists and other musicians in many years. Jan. 30 M. Bonnet gives his first American recital in the great hall of the College of the City of New York.

Joseph Bonnet was born in Bordeaux in 1884. His father, organist of the church of Ste. Eulalie, began to teach him the beauties of his art. At 14 he was appointed organist of St. Nicholas, and then of St. Michael's church, in his native town, where he gave his first recital. He went to Paris and immediately entered the Conservatoire under the tuition of Alexandre Guilmant.

After some years of study the first prize for organ-playing and improvisation was awarded to him unanimously after a brilliant rendering of Liszt's Fantasia on the chorale in "Le Prophete," a work little known and seldom played on account of its almost insurmountable difficulty. After obtaining the Guilmant prize, Bonnet entered as candidate in the open competition for the post of organist of St. Eustache. All the competitors were first prize men of the Paris Conservatoire. The judges unanimously awarded him the palm.

This artist's many appearances include concerts in Paris, under the auspices of the Societe Nationale, the Schola Cantorum, the Societe des Compositeurs, the Societe Bach, the Handel Society, the Concerts Lamoureux and the Concerts Colonne, where an organ was specially opened on his appearance. On the death of Guilmant, Bonnet was asked to be his successor in the coveted post of organist of the Societe des Concerts of the Paris Conservatoire.

Aided by a marvelous memory, Bonnet plays without score works of Thiele, Mendelssohn, Brahms and Liszt to Max Reger and his contemporaries. During 1910-11, Bonnet gave more than forty recitals at St. Eustache, no piece being played more than once. These concerts were the means of inaugurating in Paris a great popular movement in favor of organ music. Bonnet has also given numberless recitals throughout France, England, Belgium, Switzerland, Austria, Hungary and Germany. He has composed for his instrument a large number of concert pieces, including Variations de Concert, Poemes d'Automne, and three volumes of twelve pieces each.

The Hall Organ Company of New Haven, Conn., has closed a contract with the Second Christian Reformed church of Englewood, Chicago, for a two-manual organ, with electro-pneumatic action and detached console. The deal was negotiated through H. J. Milliman, representative of the Hall company in the central territory.

**CALIFORNIA ORGANS  
BRING OUT FEATURES**

**ONE IS PLACED IN BASEMENT**

**Residence Instrument Sends Tone  
Through Window-Seat—Los Angeles Store Organ for Theater and Restaurant.**

The California Organ company completed several organs last month, the last two of them having unusual features. One, in the residence of J. F. Kent, Hollywood, is in the basement below a large music room, and speaks into the music room through a grilled window-seat and the lower part of a book-case, also grilled. The effect is all that could be desired, as was the case in the previous installation of W. P. Whitsett, Van Nuys. In the case of Mr. Whitsett's organ, no provision had been made in the plans of the house, but the success of this instrument was so remarkable that the same plan was followed in Hollywood.

Another unusual organ is in the Hamburger department store, which occupies the block on Eighth street, from Broadway to Hill, Los Angeles. The organ is placed back of the proscenium wall at the left of the stage of a theater which this firm maintains for the entertainment of its patrons, and it also speaks down through a grill into the main restaurant on the floor below, where it is heard perfectly. In addition to the expression swells of the organ, two extra sets of heavy swell shades are provided, operated from the console, by which the theater or restaurant may be cut off at will.

Both organs above described are equipped with 127-note solo players, which also take any standard 88-note music.

Another of this company's Christian Science church organs was completed in the Fifth Church of Christ, Scientist, Hollywood. This, like most of its predecessors in the list, speaks through an elaborate plaster grill.

The organ in the Superba theater, on Broadway, was opened for Christmas, as was the two-manual instrument in St. Stephen's Episcopal church, Hollywood.

Work under construction includes two large theater organs, with the musical drums and percussions, one of these instruments being larger than any orchestral organ on the coast, except this company's fifty-four-stop organ in Tally's theater, Los Angeles. There is also a fine residence organ for Mrs. Hartwell, equipped with solo player, which goes in an alcove at the side of a beautiful salon. Besides the foregoing, several church and smaller theater organs are under construction.

The California Organ company is now able to ship small organs out of stock for completion within a week from receipt of order, and has done this repeatedly. Large organs up to \$10,000 and \$15,000 can be completed in from two months to ten weeks from receipt of order anywhere within five hundred miles of the factory.

**In Memory of H. R. Wood.**

The memory of Henry R. Wood was honored by organists of Boston and vicinity with a service in Mr. Wood's old church, the First Congregational of Taunton, Jan. 5. In recognition of Mr. Wood's long-continued devotion to church music, the organ pieces were played by members of the American Guild of Organists, to which Mr. Wood belonged. The organists participating were Edward M. French, Baptist church, Taunton; Walter J. Clemson, dean of the chapter, St. Thomas' church, Taunton; Miss Grace F. Dean, Winslow church, Taunton, and Allen W. Swan, First Congregational Society of New Bedford. The order of service was as follows: "Marche Funèbre et Chant Séraphique," Guilman (Mr. French); Anthem, "The Souls of the Righteous," Foster; Allegretto Pastorale and "Marcia Funèbre," John E. West (Mr. Clemson); Ballade, B flat minor, Wolstenholme, and "Prière a Notre Dame," Boëllmann (Miss Dean); Anthem, "God Is a Spirit," Bennett; "Adoration," Callaerts (Mr. Swan).

**RECORD OF F. N. SHACKLEY.**

**In Twenty Years Boston Organist Has Not Missed a Service.**

(From the Boston Record, Dec. 8.) Twenty years an organist and choir-master without a single service missed because of ill health! This is the record of Frederick N. Shackley, who, although he is only 48, has seen thirty-two years of active service as a choir-master and church organist. The one church in which he served his fifth of a century is the Church of the Ascension, Boston, and at this church on Tuesday evening there will be a service in honor of the completion of Shackley's twenty years as choir-master. An elaborate program has been arranged for the occasion and the choir of fifty voices will take part. The chorus, solo and instrumental music will consist of Shackley's own compositions.

Shackley has written 123 compositions. One of these, entitled, "Whoso Dwelleth Under the Defense," was selected for use at Los Angeles June 27, 1915, by a chorus of 1,000 voices with orchestra and organ, the occasion being American Church Music Sunday.

Mr. Shackley was born at Laconia, N. H., and moved to Lewiston, Me., where for seven years he was organist of the Park Street Methodist church. For the next two years he was organist at St. John's chapel of the Episcopal Theological School of Cambridge, Mass. He left St. John's Chapel to go to the Church of the Messiah in Auburndale, where he remained for three years. He went to the Church of the Ascension in 1896.

Mr. Shackley is married and has one daughter, who is a skillful pianist.

**TO BE HOSTS TO QUARLES.**

**Organ Players' Club of Philadelphia to Meet Cornell Man.**

The American Organ Players' Club will act as host to James T. Quarles, organist of Cornell University, on Tuesday, Feb. 13, when he will play the "guest" recital at St. Clement's church. Following the custom of former years, Mr. Quarles will be entertained at noon at a luncheon given by the board of directors, and opportunities for intimate acquaintance are afforded, coupled with good story telling and an interchange of ideas on organs and organists. The recital at St. Clement's is by invitation only, open to the members and their guests, the church being crowded for the event. A formal dinner will follow the recital, preceded by a reception, at which Mr. Quarles will meet, personally, all the members.

**Large Club Hears Courboin.**

On Dec. 20 Charles M. Courboin, the Syracuse organist, gave a considerable part of the program for the annual Christmas recital of the Morning Musicals, the largest and most prominent musical club of Syracuse.

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**FIVE RECITALS AT CAPITAL**

**Washington Society of Fine Arts Announces a Series.**

The Washington Society of Fine Arts announces a series of five public organ recitals in St. John's church on successive Thursday afternoons, Jan. 18 and 25 and Feb. 1, 8 and 15, at 4:45 o'clock, as follows: Jan. 18, H. H. Freeman; Jan. 25, Lewis C. Atwater; Feb. 1, William Stansfield; Feb. 8, A. G. Eldridge; Feb. 15, N. Irving Hyatt.

A similar series of recitals, under the auspices of the same society, in the Church of the Epiphany two years ago, was very successful. The object of the society, it is announced, is to afford the public opportunity of hearing without cost good music and becoming familiar with the works of the great composers.

**Opens Organ at Thurmont, Md.**

Frederick Stanley Smith of Hagerstown, Md., gave the inaugural recital Jan. 8 on an organ built by M. P. Möller and designed by W. B.

Stottlemeyer for Trinity Reformed church of Thurmont, Md. His selections were: Sonata in A minor, Borowski; Intermezzo, from Organ Suite, Rogers; Nocturne in D, Maitland; Toccata, d'Evry; Gavotte, Neustedt; March of the Priests, Mendelssohn; Scherzo in G minor, Blum; Minuet in G, Beethoven; Benediction Nuptiale, Loret; Andantino, Lemare; "Home, Sweet Home," Buck; Nuptial March, Dubois. The console is detached and placed ten feet in front of the main organ and thirty-five feet from the swell division. Kinetic blowing apparatus includes electric motor and generator for action current. The swell boxes are of cement.

Frank S. DeWire of Jamestown, N. Y., is acting as organist of the First Methodist church there. At a service in the evening of Jan. 7 he played: "Grand Choeur," Guilman; Scherzo (First Sonata in G minor), Becker; Cantilene Pastorale, Guilman; "At Twilight," Stebbins.

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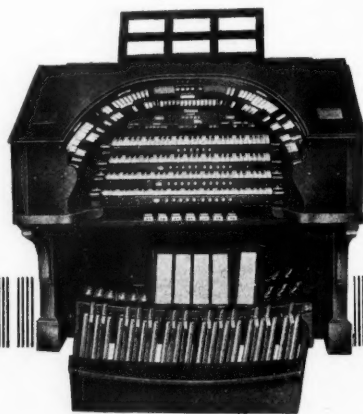
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**CLARENCE EDDY TO BE OFFICER D'ACADEMIE**

**FRANCE GIVES DECORATION**

**M. Bonnet Brings Honor to Distinguished American for His Services to Art of Organ Playing in France.**

For the services rendered a foreign nation in years gone by through the promotion of its national art, Clarence Eddy, the distinguished American organist, has received the nomination of officer of the French Academy. This news of the signal honoring of an American organist is conveyed by Joseph Bonnet, the great French organist, who has arrived in the United States bearing the decoration for Mr. Eddy and who will officially notify his American colleague of this distinction when the two meet. The meeting is expected soon and probably will take place in New York City. Thereafter Mr. Eddy may write "Officer d'Academie" after his name.

M. Bonnet in a letter to Mr. Eddy, informing him of the decoration to be bestowed on the latter by order of the French government, says that the action was taken because of Mr. Eddy's notable services to the art of organ music in France, as well as his work in this country. It will be recalled that for a number of years after leaving Chicago Mr. Eddy lived in Paris and was frequently heard in recitals there.

Mr. Eddy stopped in Chicago for a few days late in January after a tour of the West and gave a recital in St. Paul's Lutheran church on the north side, Jan. 23. On this occasion he played C. A. Weiss' successful new "Christmastide Suite" on Mr. Weiss' fine Johnson organ. This being the first recital by Mr. Eddy in Chicago for some time, a number of organists were out to greet him and many of these were pupils of his when Chicago was his home. The dignity and virility of his playing as shown in the more prominent numbers and the feeling displayed in the performance of the lighter pieces were a delight to his hearers. The program was as follows: Prelude and Fugue on B-A-C-H, Bach; Suite for the organ (Christmas-Tide), C. A. Weiss; Russian Boatmen's Song (arranged by Clarence Eddy), Anon; "Pastorale," Alexandre Guilmant; Variations de Concert, Opus 1, Joseph Bonnet; "Fountain Reverie" (new), Percy E. Fletcher; Caprice, Wolstenholme; "Evensong," Easthope Martin; "March of the Toys" (new), Oscar E. Schmincke; "Allegro con Fuoco," Auguste de Bock.

Jan. 24 Mr. Eddy played at Oregon, Ill., and the next day he presided at a fine Weickhardt organ at DeKalb, Jan. 26 he was at Madison, Wis., being heard on the large new Austin organ there. Jan. 31 he appeared at Ripon, Wis. Feb. 2 he will play at the Second Congregational church of Rockford, Ill. Feb. 5 he is booked for a large Wirsching organ at New Ulm, Minn., Feb. 6 for the four-manual Steere organ at Carleton College, Northfield,

Minn., the next day at Mankato, playing a Wicks organ, and Feb. 9 at St. Paul in St. John's Lutheran church, on a Wirsching three-manual. The week of Feb. 11 will be spent in South Dakota. Feb. 18 Mr. Eddy will play in the Atlanta Auditorium, Feb. 23 at Middletown, Ohio, Feb. 26 in Cleveland, and March 3 at Hollins College, Virginia, playing a Möller three-manual. In March he will appear in New York and New England, and later in Texas and Oklahoma on his way back to San Francisco.

**BEGINS HIS FOURTH YEAR**

**Judson Mather's Organ Recital at Plymouth Church, Seattle.**

Judson Mather, organist at Plymouth church, Seattle, has just begun his fourth year of monthly organ recitals the first Sunday in each month. The program for Jan. 7 was devoted largely to the works of Richard Wagner and was as follows: Overture to the Occasional Oratorio, Handel; Vorspiel to "Lohengrin"; Prayer from "Rienzi" (George Hastings, basso); "Liebestod" from "Tristan and Isolde" (transcription by S. Archer Gibson); March from "Die Meistersinger"; "Träume" (Mr. Hastings); Good Friday Spell from "Parsifal"; "Götterdämmerung" — Rhine Maidens' Trio, Siegfried's Funeral March and Finale.

Mr. Mather recently gave a program at the reopening of the organ in the First Baptist church, Everett, Wash. At that time he played his own transcription of the "Euryanthie" Overture by Weber, the Guilmant "Marche Funebre et Chant Seraphique," a new Nocturne and Scherzo by Gaston Dethier and several smaller numbers. The program closed with the Lemare arrangement of the "Pomp and Circumstance" March by Elgar. The local papers of the next morning spoke of the recital as the finest program of the kind ever given in the city and the attendance the greatest ever assembled in an Everett church.

**HOMER BARTLETT HONORED**

**Noted Composer's Friends Celebrate His Seventieth Birthday.**

In honor of Homer N. Bartlett, the noted composer, who celebrated his seventieth birthday anniversary Dec. 28, a group of his intimate friends gathered at the Roma Restaurant in New York. An Italian dinner was enjoyed and informal speeches were made by Walter Bausmann, John L. Burdett, Arthur Bergh, Louis R. Dressler, Eduardo Marzo, J. M. Priaulx and A. Walter Kramer. Mr. Burdett spoke ardently on the creative musician of America, urging that he be judged on his merit, and that the word "American" be omitted in writing about our composers. He asserted that its use had an apologetic sound and that, since in art there is no nationality, it should be omitted. Mr. Bergh spoke on the changed attitude of the American publisher, who is now issuing serious compositions by Americans and no longer demands that a composition must be simple so that "it will sell."

**E. S. ENDER PLAYS IN CHICAGO**

**Minneapolis Organist Gives Fine Recital at St. Paul's Church.**

Monday evening, Jan. 22, Edmund Sereno Ender, concert organist, of Minneapolis, gave one of the most interesting recitals in St. Paul's church, Kenwood, that has been heard in that church since the new organ has been installed nearly two years ago, and it is only fair to Mr. Ender to say that a number of noted organists have been heard in St. Paul's during this period.

Mr. Ender has a gift for drawing up a program and knowing how long to make it. The recital required just fifty-eight minutes, at the end of which the congregation remained in the seats, evidently hoping for more.

Mr. Ender was most convincing in his big numbers. His reading of the Rheinberger Sonata was dignified and scholarly, while Bach's great G minor fugue was given with such precision and accuracy that even the un-schooled in Bach felt that this number was something more than a technicality.

"Saki," a descriptive piece by R. S. Stoughton, requiring a vivid imagination to portray, was skillfully handled by Mr. Ender. The following program was given: Sonate No. 7, F minor Op. 127 (Preludio, Allegro non troppo), Josef Rheinberger; "In Springtime," Ralph Kinder; Fugue in G minor (the greater), Bach; Scherzo in G minor, Macfarlane; American Fantasy, Roland Diggle; "Saki" (from the "Persian Suite"), R. S. Stoughton; Overture to "Tannhäuser," Wagner.

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Feb. 25—Fugue and Fugue in C minor, Bach; Adagio and Andantino, Lachner; "Saki" (Allegro Scherzando), Stoughton; "Salut d'Amour," Elgar; Prelude in C sharp minor, Rachmaninoff; Adagio, Beethoven; Capriccio, Lemaigre; Andante Cantabile, Tschakowsky; Toccata in G minor, Matthews.

Edwin Arthur Kraft—The noted Cleveland man gave the Elmwood Music Hall recital at Buffalo Jan. 21, his selections being: Overture to "Euryanthe," Weber; Fountain Revery, Fletcher; Andante Cantabile from Fifth Symphony, Tschakowsky; Overture to "The Merry Wives of Windsor," Nicolai; Pavanee, Johnson; "The Magic Harp," Meale; Overture to "Stradella," Flotow.

In Trinity cathedral at Cleveland Mr. Kraft's recital Jan. 8 was marked by this program: Overture to "Stradella," Flotow; "April," Harvey B. Gaul; Sonata in E flat, Buck; Prayer from "Tannhäuser," Wagner; Overture to "Euryanthe," Weber; Suite Gothique, Boellmann; "Jesus, Lover of My Soul," Macdougall; "Marche Religieuse," Guilmant; Allegretto, Wolstenholme; Toccata from Fifth Organ Symphony, Widor.

Mr. Kraft dedicated the Hillgreen-Lane organ in St. Peter's church, Canton, Ohio, Jan. 28. He also gave a recital in the First M. E. church of Warren, Ohio, Jan. 22.

Victor Vaughn Lytle, A. A. G. O., Erie, Pa.—At the First Presbyterian church Jan. 14 Mr. Lytle played: Andante in D, Hollins; Berceuse in E, Hollins; Elevation in E, Saint-Saens; "Ave Maria," Bach-Gounod; Largo from "New World" Symphony, Dvorak; Humoresque (request), Dvorak; Gavotte from "Mignon," Thomas; "Benediction Nuptiale," Dubois; Funeral March, Chopin; Grand Chorus in D, Guilmant.

At Westfield, N. Y., in the First M. E. church, Jan. 31, Mr. Lytle played: War March of the Priests, Mendelssohn; "Evening Star" from "Tannhäuser," Wagner; Berceuse from "Jocelyn," Godard; Gavotte from "Mignon," Thomas; Pastorale and Finale from "William Tell" Overture, Rossini; Andante Cantabile in B flat, Tschakowsky; Cantilene Nuptiale, Dubois; Berceuse in G, Grieg; "Anitra's Dance," Grieg; Grand Chorus in D, Guilmant.

T. J. Palmer, A. R. C. O., Toronto.—Mr. Palmer gave his fifty-ninth recital at the Metropolitan church Saturday afternoon, Jan. 20. His programs in January were:

Jan. 6—Fantasia (Op. 15, No. 1), Sjögren; Elevation, Rousseau; Fantasia on "Il Trovatore," A. M. Knabel; Berceuse, Lemare; Sonata (No. 4, B flat), Mendelssohn.

Jan. 13—Marche Triomphale, Borowski; "Song of Sorrow," E. Nevins; Romance, Friml; Fantasia on two English Airs, Guilmant; Largo, Handel; Grand Choeur (No. 2 in B flat), P. J. Mansfield.

Jan. 20—"Prelude Moderne," P. J. Mansfield; Lullaby, B. Johnson; Variations on an Irish Air, Dudley Buck; "Souvenir," J. R. Gillette; Sonata (No. 1, F minor), Mendelssohn.

Edward Hardy, Philadelphia.—The following numbers were played by Mr. Hardy at the Church of the Incarnation at the vesper recitals:

Jan. 7—Toccata and Fugue in D minor, Bach; "A Moment of Meditation," Hardy; Finale, Second Symphony, Widor.

Jan. 14—Orchestral Overture, Gatty Sellars; "The Answer," Wolstenholme; Priere Offertoire, P. Devred.

Professor Frederic B. Stiven, Oberlin, Ohio.—Professor Stiven gave the following program at the University of Toronto on Jan. 23: Allegro and Piece Heroique, Cesar Auguste Franck; Theme, Leon Boellmann; Allegro con Fuoco, from the Sixth Sonata, Guilmant; Scherzino, Giuseppe Ferrata; "La Brume," Harvey B. Gaul; Finale, Symphonie I, Louis Vierne.

Watson H. Giddings, Middletown, N. Y.—Mr. Giddings' twenty-third sacred recital at the Webb Horton Memorial Presbyterian church was played Jan. 14. The program: Prelude and Fugue in B minor, Bach; Berceuse, Miller; "Piece Heroique" Franck; Third Sonata, Prelude and Adoration, Becker; Etude Symphonique, Bossi.

G. Herman Beck, Belleville, Ill.—At his third public recital in Zion Lutheran church Jan. 21 Mr. Beck played: Sonata 3, Guilmant; "Traumerel," Schumann; "Les Sylphes," Arthur Davis; Adagio (from Sonata Prima), Pietro Yon; "Chanson de Triomphe," Turner; "Song of the Seraphim," Rene L. Becker; Toccata in G, Dubois.

Edward Kreiser, Kansas City, Mo.—An organ built by the California Organ Company was played Jan. 4 by Mr. Kreiser in the Savoy theater at Shawnee, Okla. His offerings were: Cuckoo and Nightingale Concerto, Handel; Meditation, Sturges; "A Desert Song" (new), E. H. Sheppard; Menuetto, Boccherini; Sextet from "Lucia di Lammermoor," Donizetti; Concert Variation on "Old Folks at Home," Buck; Astarte (an Intermezzo), Albert Mildenberg; "Evansons," Johnson; Concert Caprice, Kreiser; Fantasia on themes from Wagner's "Tannhäuser," Kreiser.

Frederic Tristram Egner, Detroit.—The organist of the New Regent Theater played these compositions in December: Spring Song, Hollins; "In the Springtime," Hollins; "Chanson d'Ele," Lemare; "Chanson sans Paroles," Lemare; "Song of Happiness," Diggle; "Even-song," Martin; Fantasia, "Kentucky Home," Lord; Nocturne, Wheelton; "Nautilus," "To a Waterlily," "To a Wild Rose," "Seasons," "Niddering," "Embers," MacDowell; Album Leaf, Dethier;

# Letter from J. Warren Andrews

## Reply to Edmund Sereno Ender

New York City, Jan. 17, 1917. Editor of The Diapason. Dear sir: I read in your last issue Mr. Ender's article upon the "Guild's Weaknesses and Opportunities." I was particularly desirous to learn just what he considered its weaknesses.

His first statement that the "Guild has no special standing in the community" should, it seems to me, be applied locally. If this is true of the Minnesota chapter it behooves the officers and members of this chapter to make its influence properly felt, as it is in other states as well as in New York. Minnesota is behind neither with men nor musicians—those who may command respect in any community. It is hard to believe that a body of musicians such as I had the pleasure of meeting upon my last trip to this state can have "no special standing in the community."

The guild was organized and is maintained for the purposes of creating a standard and each chapter has large liberty of expansion and to make use of any legitimate means for making itself felt. There can be no better foundation on which to build than the sanction of a great state educational body such as the University of the State of New York. There is much discussion of late concerning "standardization," whatever that may imply, but, without some authority such as this, as it possesses such standardization it, it seems to me, useless. The N. Y. S. M. T. A., recognizing this, petitioned the board of regents the past season for a charter similar to that granted to the American guild of Organists. For some reason it was not granted. The guild, having this recognition, should make itself worthy in every possible respect. Where we have no standing, manhood, learning and musicianship will make a plea for us. These three requisites are possessed in a marked degree by the musicians of Minnesota (the women are included in this category, except the first) and it is up to them to make the guild the power in that state which it should be.

Concerning the objection that the guild "fails as a direct help to the organist individually"—this, too, depends largely upon what the various chapters do for their members. If nothing is done toward helping their constituency to gain knowledge of how to prepare for the examinations by lectures, meetings and example, besides aiding in the social welfare of its members, of course there is bound to be dissatisfaction. The officers should be alive to their opportunities.

Graceful Dance, Henry VIII, Sullivan; Intermezzo, Mascagni; Arcadian Airs, Lullaby; Cantata; Offertory, D. flat; Salome; Intermezzo, Hollins; "Rosary," "Day in Venice," Nevins; Romance, Wheelton; "Curfew," Horsman; Even-song, Johnston; "Pilgrims' Chorus" and Introduction to Third Act of "Lohengrin," Wagner; Egyptian Suite, Lugini; Cavatina, Raff; Coronation March, Godfrey; "Burlasca e Melodia," R. L. Baldwin; Scenes from "Jorsalfar," Grieg; Melodie in E, Rachmaninoff; Passiepiel and Madrigal, Delibes; "Nachtstück," F. minor; Schubert; "Lost Chord," Sullivan; "Finlandia," Sibellus; Toccata in C, d'Evry

John Knowles Weaver, Tulsa, Okla.—For the first community Christmas vesper service, Dec. 24, at Convention hall Mr. Weaver played as follows: "Alleluiah" (Chorus) (G. Messiah), Handel; Chimes, "Christmas Carols," Weaver; Prelude to "The Manger Throne," Manney; "Christmas in Sicily," Yon; Christmas Fantasy, Norris.

Jan. 14, Mr. Weaver gave a recital at Henry Kendall College. The following numbers composed this program: Fugue in G minor (requested), Bach; "Mid-Summer Night's Dream" (Prelude: Nocturne; Wedding March), Mendelssohn; "Fearer, My God, to Thee," Mason; William Tell Overture, Rossini; Buck.

Carl Rupprecht, Chicago.—Mr. Rupprecht played the following program at St. Matthew's church, Cleveland, on the evening of Dec. 27: Prelude and Fugue in G minor, Bach; "Stille Nacht," Harker; "Marche Funebre et Chant Seraphique," Guilmant; Offertory on Two Christmas Hymns, Guilmant; Variations de Concert, Bonnet; Sonata on the Ninety-fourth Psalm, Reubke; "O Sanctissima," Bassford; Meditation Serieuse, Rupprecht; "The Holy Night," Buck; "Pomp and Circumstance," Elgar.

John Winter Thompson, Gatesburg, Ill.—Jan. 29 Mr. Thompson gave this program at Central church: Toccata in F major, Bach; Berceuse in D flat, Faulkes; Romance, "In the Garden" (Dedicated to Mr. Thompson), Hugo Goodwin; Toccata in D minor, Gordon Balch Nevins; Liebestod, Wagner-Gibson; Romance in D major, Debussy; Fanfare, Lemmens; Serenade, Richard Strauss; Allegretto, Wolstenholme; "The Nightingale and the Rose," Saint-Saens; Andante, from Symphony, Pathetique, Tschakowsky-Shackley; Prelude to "Die Meistersinger," Wagner-Warren.

George M. Thompson, East Liverpool, Ohio.—A recital of Christmas music was played by Mr. Thompson at the First Presbyterian church Dec. 28. His selections were: Paraphrase on "Antioch," Norris; "The Norman," Harvey B. Gaul; "Christmas in Sicily," Yon; "Christmas Eve," Malling; Christmas Offertory, Lemmens; Christmas March, Merkel; Offertory on "Adeste Fideles," Loret; "March of the Magi," Dubois; Canon, "O Holy Night," Goller; Toccata in D major, Borowski.

the proper conduct of its affairs without remuneration of any kind, as all officers of past years have done. All who have served and performed their duties of office faithfully have sadly neglected their private affairs. For this reason the time is approaching when the principal officers will have to be salaried and be required to relinquish all interests aside from their official duties. During this transition period it will behoove us all to be patient, remembering that those entrusted with authority are striving to do their best to carry their double burdens, and that all great movements must evolve by degrees. Advancement can be made only as we are sure of the ground. In time we hope to see a central office, thoroughly equipped for tabulating and filing of the addresses of all organists obtainable; the establishment of an employment bureau for the benefit of all members; the publishing of a worthy paper containing all news of interest to the guild throughout the country, and, also, printing helps toward the examinations with other items of interest to the organist. We also hope to see all the financial arrangements centered under one head and from which all outlays will emanate and, finally, a building reared to cover its activities in every form. Branches would then spring up wherever the strength of the guild would warrant.

These are dreams which it will take time to realize. The guild has already accomplished great things in its twenty, or more, years of existence. Many of us will never live to see the fruition of our desires, but with high aims and steadfast purposes we shall attain the goal. The guild means much to us as a profession. Let us be loyal to it. Very truly yours,

J. WARREN ANDREWS,

George Tucker, well-known among organ builders in New England, whose home recently has been at Winthrop, Mass., has been bereaved through the death of his wife, who passed away on New Year's Eve after an operation in St. Margaret's hospital, Boston. Mr. Tucker is making his home for the present in Adams, Mass.

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## NEW EASTER ANTHEMS

AMBROSE, PAUL  
The Day of Resurrection..... 12  
DICKS, ERNEST A.  
This Is the Day..... 12

**EASTER ANTHEM FOR WOMEN'S VOICES**  
MANSFIELD, ORLANDO A. Far Above All Power and Dominion..... 12

## STANDARD EASTER ANTHEMS

AMBROSE, PAUL  
As It Began to Dawn..... 12  
BRIGGS, C. S.  
Awake, Glad Soul..... 12  
CHADWICK, G. W.  
Shout, Ye High Heavens..... 16  
DEMAREST, CLIFFORD  
Praise Ye the Name of the Lord..... 12  
DICKS, ERNEST A.  
The First Day of the Week..... 12  
GALBRAITH, J. LAMONT  
And There Were Great Voices..... 12  
The Resurrection Morn..... 12  
HANSCOM, E. W.  
The Choir Angelic..... 12  
HUHN, BRUNO  
He Is Risen..... 10

LANSING, A. W.  
The same Stone Which the Builders Refused..... 12  
In the End of the Sabbath..... 12  
PEACE, FRED. W.  
Why Seek Ye the Living..... 12  
ROGERS, JAMES H.  
Break Forth Into Joy..... 12  
SCHNECKER, P. A.  
Lift Your Glad Voices..... 12  
SCOTT, CHARLES P.  
I Am He That Liveth..... 12  
SHACKLEY, F. N.  
I Shall Not Die, but Live..... 12  
SPENCE, W. B.  
Wake, Ye Ransomed..... 12  
STEANE, BRUCE  
Look, Ye Saints (Processional)..... 08

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"In Memoriam," by Gordon Balch Nevin.

"Ten Trios" for the organ, by Joseph Rheinberger.

Published by the Clayton F. Summy Co., Chicago.

Gordon Balch Nevin's "In Memoriam" is one of the best things we have seen from the pen of this very successful composer; in fact it is one of the best pieces of an elegiac character we have seen in a long time. It is not difficult or complicated in texture, yet Mr. Nevin has succeeded in achieving with comparatively simple material a poignant expressiveness for which many strive more elaborately and fail to reach. His harmonic feeling is essentially modern, while his melody is fresh and spontaneous.

The ten Rheinberger trios constitute this composer's Opus 49, and are in the present publication edited by John Doane, who is director of the organ department in Northwestern university at Evanston, Ill. In acquiring a sound organ technic and a true organ style, there is nothing equal to a thorough course of study in the trio form, a form of which Rheinberger was pastmaster. The present edition is attractive in every respect, clear and lucid in type, carefully edited and fingered, with suggested registrations.

"Nocturne" and "Suite Joyeuse," by Roland Diggle; published by Gamble Hinged Music Company, Chicago.

Two new organ pieces by Roland Diggle have just been issued by the Gamble Hinged Music Company. They are a "Nocturne," a short piece of a meditative character, and "Suite Joyeuse," which is a suite in miniature, made up of three short movements—"Prologue," "Reverie Poetique" and "Finale Joyeux." The work can be played as one number—in fact, the "Reverie Poetique" leads directly without pause into the "Finale Joyeux"; both pieces are fluent and melodious and not technically difficult. The "Nocturne" makes good use of the softer stops of the organ, while the "Suite Joyeuse," beginning with the brief "Prologue" for full organ, gives an opportunity for soft strings and solo effects in "Reverie Poetique" and ends brightly in the "Finale Joyeux," somewhat in the manner of the last movement of Mendelssohn's First Sonata.

"Breathe on Me, Breath of God," by F. E. J. Lloyd.

"Now the Day Is Over," by George S. Schuler.

"O Love Divine," by Irving Gingrich.

"Wholly Mine," by Philo Adams Otis.

"O Lamb of God," by Murray C. French.

"Crown Him with Many Crowns," by Murray C. French.

"I Will Lay Me Down in Peace," by William Lester.

Published by the Clayton F. Summy Company, Chicago.

"Sweet Saviour, Bless Us Ere We Go," by Vincent B. Wheeler. Published by Volkwein Brothers, Pittsburgh, Pa.

"Under His Wings," by E. S. Hosmer.

"God, Thou Art Great," by Louis Spohr.

"Grant Us Thy Peace," by George B. Nevin.

"I Have Considered The Days of Old," by Philip James.

"Guide Me, O Thou Great Jehovah," by John E. West.

"Our Father," by Alexander Gretchaninoff.

"Three Closing Sentences," by Harvey B. Gaul.

"The Lord Is My Light and My Salvation," by Bruce Steane.

"Saviour, Now the Day Is Ending," by W. Berwald.

"Create in Me a Clean Heart," by Charles B. Blount.

"Jehovah's Praise Prolong," by Alfred Wooler.

Published by Oliver Ditson Company, Boston.

"Ponder My Words, O God," by James H. Rogers.

"All Thy Works Shall Praise Thee," by James H. Rogers.

"I Am The Vine," by Philip James.

Published by Huntzinger & Dilworth, New York City.

"Rejoice in His Holy Name," by Le Roy M. Rile.

"Magnificat and Nunc Dimittis," by Charles Macpherson.

"Magnificat and Nunc Dimittis," by Henry R. Bird.

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

"Comfort Ye My People," by Gottfried H. Federlein.

"Good and Upright Is the Lord," by Gottfried H. Federlein.

"Responses," by Charles E. Clemens.

Published by G. Schirmer, New York City.

"I Do Not Ask, O Lord," by Reginald Barrett.

"The Lord Is My Shepherd," by William Lyndon Wright.

"Let God Arise," by Seth Bingham.

"Sing Unto the Lord," by Charles P. Scott.

"Ye Shall Find Rest," by Stanley T. Reiff.

"Suffer the Little Children," by Reginald Barrett.

"Saviour, Now the Day Is Ending," by J. Edgar Birch.

"I Heard a Sound of Voices," by Louis W. Curtis.

"I Will Extol Thee," by Ralph Cox.

Published by the Arthur P. Schmidt Company, Boston.

In looking over the new anthems from the various publishers, one is again impressed with the fact that it is the amateur or volunteer choir that both composers and publishers strive to please. The great majority of these anthems are simple, tuneful pieces easily within the capacity of

untrained singers. They are for the most part well written and admirably suited to the purpose for which they are created. It is certainly much better to sing simple music well than to attempt more elaborate compositions and fail to do them justice; it must also be remembered that the average congregation is still in the primary grades of musical education and must receive its musical fare in words of one syllable or not at all, for the more ambitious musical offerings of the choir are usually met by a pathetic lack of comprehension on the part of the auditors.

We have no desire to speak slightly of these simple and melodious anthems; on the contrary, we not only recognize the necessity for them, but are glad to be able to call attention to the enormous amount of real good that they do, and we take our hats off in admiration to the gentlemen who produce them with such apparent ease and in such enormous quantities.

Not all of the anthems enumerated in this list are to be described as "easy and tuneful." The Ditson publications of the month contain a number of very interesting compositions. Harvey B. Gaul's "Sentences" will be found useful for the close of the evening service; Gretchaninoff's "Our Father" is a very good example of the Russian music that is becoming increasingly popular in American churches; West's "Guide Me, O Thou Great Jehovah" is quite a long and elaborate setting of the familiar hymn, and the composer, in following the different phases of the poem, has provided a great deal of musical variety and effectiveness. There are also in the Ditson list two anthems for three-part women's chorus—"God, Thou Art Great," by Spohr (arranged by Dr. Mansfield) and "Grant Us Thy Peace" by George B. Nevin—and one for men's voices, Hosmer's hymn-anthem, "Under His Wings."

The most notable anthem of the list, at least from the point of view of composition, and the one that will interest the musician the most, is Philip James' "I Have Considered the Days of Old." We have had occasion be-

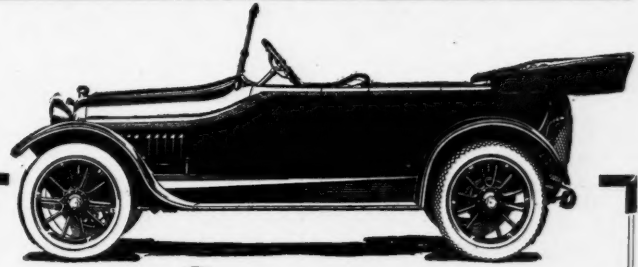
fore to speak of this composer's striking originality and freshness, and these qualities are again noticeable in this work. It is decidedly Russian in feeling, although not in any sense an imitation. Harmonically the music is rich and glowing and the organ and voices are woven together with consummate skill.

Philip James likewise has an anthem in the list of Huntzinger & Dilworth, who also publish two by the veteran James H. Rogers, who can always be depended on for thoroughly practical and singable music. The H. W. Gray Company publishes two easy settings of the Magnificat and Nunc Dimittis by two English composers, Macpherson and Bird, as well as a long and elaborate festival anthem by Le Roy M. Rile, "Rejoice in His Holy Name."

Gottfried Federlein's "Comfort Ye My People" is a new setting of familiar words, especially suitable for Advent, but not necessarily confined to that season. The composer has made good use of his thematic material, both for the voices and for the independent organ accompaniment, and the piece offers more than the usual number of opportunities for effects in rendition.

Another striking work is Seth Bingham's "Let God Arise," published by the Arthur P. Schmidt Company. It is properly described as a "dramatic scene" rather than an anthem. The music is distinctly dramatic in feeling, in keeping with the words the composer has chosen from the warlike Psalms. "God of Revenge, Show Thyself!" is a dramatic rather than a religious outpouring. Musically the piece is very interesting, and will require a fairly large and accomplished chorus to do it justice.

There are a number of other anthems of interest and value in the Schmidt list. Ralph Cox's "I Will Extol Thee" contains a well-written bass solo; Reginald Barrett's "Suffer the Little Children" is especially suitable for Children's day; William Lyndon Wright's "The Lord Is My Shepherd" is the work of a promising new composer, for four voices unaccompanied.



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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 (Concluded).**

In the setting for "Rose of the South" occurs an instance of the foregoing. As Curtis finishes his story Rose (of the long ago) comes to the room and, seating herself in the arm chair, dreams of the '60s. As she does her spirit passes into the great beyond, we see her dimly join her youthful lover, the petals fall from the roses, and the tale is done. We think this is one of the most beautiful ideas we have ever seen, and the song: "Nelly Was a Lady, Last Night She Died" gives the proper musical finish to the drama. Perhaps some will think of "After the Roses Have Faded Away," which is excellent for a drama of the modern times (it being a modern song), but we make a distinction in favor of the first in that it was a song of the period of the story.

To sum up, therefore, the gist of the matter is to select proper music for the final scenes of the period and character of the times in which the picture is laid. "Sunshine of Your Smile," "Somewhere a Voice Is Calling," "To the End of the World with You," "For You Alone," "Love Is the Best, Sweetheart" (Herbert), "I Love Thee," by Grieg (for Norwegian plays) and many other melodious love songs are suggested for "happy" endings. However, for tragic endings such numbers as "Ashore" by Trotter, "As the Years Roll By" by Zamencik (excellent for strings), "Aase's Death" by Grieg, "Good-by" by Tosti, "Young Werner's Parting Song" by Nessler and works of a similar character should be used.

**Music for Costume Pictures.**

As noted in reviews of recent photo-play music in this column, publishers are giving more attention to music suitable for costume pictures, plays of the period of the French and English kings and of Washington's time.

A brief review of the music given for "An Enemy to the King" (see elsewhere) will be acceptable, we believe. Gaston Borch has arranged "Songs from Shakespeare's Time," and these we use to open. "Sudeoise and Moresque," a double number (acc) by Th. Lack (Cundy-Bettoney Company, Boston) is characteristic, quaint music of that period, while "An Elizabethan Idyl" by T. T. Noble fills a long-felt want among picture organists. Scotson Clark's "Menuet" is well-known and Smith's "Idylle Piffaro" is an exceptionally fine number (for orchestral oboe and flute), albeit with an Italian flavor. "Priscilla," by Rolfe, has recently been reviewed and Durand's "Chaconne" is also a favorite number. "Cadinette Shepherd Song" by Jores played alla marcia, is suggestive of the hunt, while many assert that "Amaryllis" by Ghys was in reality composed by King Louis XIII. of France.

To vary the monotony we introduced here "Zenda" waltzes by Witmark which are dedicated to Mr. Sothern and which we think are not out of place. Widor's "Serenade" and Chauvet's "Andantino" are well-known organ solos, while "Canzone" by Walter Handel Thorley is an excellent minor andante, which should be better known than it is. Damosch's "Prelude to Cyrano de Bergerac" (acc) is a dramatic number.

**MUSICAL SETTING FOR THE SOUTHERN DRAMA: "ROSE OF THE SOUTH."** Vitagraph Film. Antonie Moreno and Peggy Hyland, stars.

Reel 1—(1) "College Overture" (acc.) by Tobani until (2) "It was in Septem-

ber, 1860." Song: "Carry Me Back to Old Virginia" (cnce); then (3) Repeat "College Overture" until (4) Then the slavery agitation. "Agitato" to end of reel.

Reel 2—(5) Title. Then Fort Sumter. "Kentucky Home" (song) (cnce) and (6) "Lady Lavender" (P) by Wynne until (7) Virginia has seceded. Improvised short "Agitato" then (8) "Vester love" (acc.) by Borch until (9) "Till we meet again. "Auf Wiedersehen" (acc.) by Romberg to end of reel.

Reel 3—(10) T: At the front. "American Fantasia" (acc.) by Herbert until (11) "Rose seized by ruffian." "Agitato" until (12) Randolph rescues Rose. "Spring Song from the South" (O. S.) by Lemare to end of reel. (Last T: "I'm sorry, old fellow.")

Reel 4—(13) "Evening Idyl" (O. S.) by Sellars until (14) Mrs. Cartwright gets on horse. "Galop: Return of Scouts" (acc.) by Clement until (15) "Well! Tables are turned." "Knickerbocker Intermezzo" (acc.) by Yon to end of reel.

Reel 5—(16) T: Later that day. "Youth and You" waltz (acc.) by Allen until (17) Randolph went back. "Dixie" (cnce) until (18) Suddenly a tremendous battle! "Trumpeter of the Fort" (acc.) by Clement until (19) General's orders. Battery silenced. Song: "Rally Round the Flag" (cnce) until (20) They fought second duel. "Agitato" until (21) "But a shell burst near." "Plainte d'Amour" (O. S.) by Tellier until (22) "Tis She, Rose Cartwright." Song: "Nelly Was a Lady," twice slowly to end.

**MUSICAL SETTING FOR THE FRENCH DRAMA: "AN ENEMY TO THE KING."** Vitagraph Film. E. H. Sothern and Edith Storey, stars.

Reel 1—(1) "Songs from Shakespeare's Time" (acc.) by Borch (Schirmer) as follows: (a) Book opens. Improvisation on harp. (b) DeLaunay, first movement. (c) Henry III. (improvisation in bright style). (d) M. de Varion and Julie. "Come Again, Sweet Love." (e) T: "Watch dogs of the league." Gentlemen of England (in quick tempo) until (2) "I arrest you." "Moresque" (acc.) twice by Lac until (3) The warning hoodlums. "Elizabethan Idyl" (O. S.) by Noble (in allegro marziale style until T: Blaise, DeL's servant; then quieter and as written) to end of reel.

Reel 2—(4) T: Funds and credentials. "Menuet a la Pompadour" (O. S.) by Scotson Clark until (5) Julie enters Inn. "Idylle Piffaro" (O. S.) by H. Smith (cnce) until (6) "I do not know, Monsieur." "Priscilla" (P) by Rolfe (cnce) (E minor part vivace for duet) until (7) "I covet a servant." "Chaconne" (P) by Durand to end of reel. (Last: I am Julie de Varion).

Reel 3—(8) "Cadinette Shepherd Song" (O. S.) by Jores (cnce) and (9) "Sudeoise" (acc.) by Lack until (10) Again Berquin traced her. "Amaryllis" (P) by Ghys (mysterioso and agitato) until (11) I may not linger. "Zenda" Waltzes by Witmark (dedicated to Mr. Sothern).

Reel 4—Continue above until (12) De Launay changes cups. "Serenade" (O. S.) by Widor until (13) The housewife's brew. Repeat "Sudeoise" until (14) But where is Jeanotte? Repeat "Serenade" until (15) S at dawn. Eight measures of "Cadinette Song" and (16) "Andantino" (O. S.) by Chauvet (cnce).

Reel 5—Finish above and play (17) "Canzone" (O. S.) by Walter Handel Thorley (cnce) Agitato as De L. kills Berquin. (18) "Andante Cantabile." Fifth Symphony (O. S.) by Tschakowsky (cnce) until (19) "I pray you withhold." "Prelude to Cyrano de Bergerac" (acc.) by Damosch.

Reel 6—Continue above (twice) until (20) Montignac enters with Julie (duet) "Agitato" until (21) DeL kills Montignac "By My Faith". "Gentlemen of England" (Songs from Shakespeare, page 6) as DeL. and Julie fight through a forest of swords; then (22) They rode blithely away. "The hunt is up" (page 6) until (23) Book closes. Chords on harp.

**MUSICAL SETTING FOR THE RUSSIAN DRAMA: "MY OFFICIAL WIFE."** Harry Morey, Earl Williams and Clara K. Young, stars. Vitagraph Film. (De-luxe re-issue.)

Reel 1—(1) "Wedding March" (P) by Mendel sohn until (2) In St. Petersburg. "Russian Bal Masque" (acc.) by Gruenwald (cnce) and (3) "Chanson Russe" (acc.) by S. Smith and (4) "Valse Russe" (acc.) by Tchaikoff to end of reel.

Reel 2—(5) "Chant du Soir" (O. S.) by Becker until (6) I am your official wife. "Intermezzo Russe" (acc.) by Franke until (7) "You're wrong." (Helene dances.) "Kukuska" (acc.) by Lehar (a few measures) and (8) "Agitato" until (9) Helene weeps. "Melancolique" (O. S.) by Noble until (10) At the Yacht Club. "Sonia" waltz (acc.) by Zuluetta to end of reel.

Reel 3—(11) Cave of Nihilists. "Romance" (acc.) by Rubinstein until (12) Lennox settles estates. "Romance" in F major (acc.) by Tschakowsky until (13) No more kisses. "Under the leaves" (O. S.) by Thome.

Reel 4—Continue above (T: Night of ball) until (14) After Helene prays. Repeat "Sonia" waltz until (15) Arrival of the Czar. "Russian National Anthem" until (16) Cossack dances. "Cossack Revels" (acc.) by Tchaikoff (a few measures) (a minor part) until (17) End of dance. Mazurka in G (acc.) by Tschakowsky until (18) End of the Mazurka dance. "Serenata" (P) by Engelmann until (19) Musing her privilege, Eugenie enters. "Dream Shadows" (P).

Reel 5—Continue above (twice) until (20) A dash for liberty. "Agitato" until (21) An arrest and a surprise. "Chanson sans Paroles" (acc.) by Tschakowsky until (22) Sacha and Helene run gauntlet. "Agitato" until (23) Beyond range of fort. Repeat "Romance in F" by Tschakowsky until (24) Torpedo boat passes. Play dramatic part of above agitato until

(25) Yacht is blown up, then beginning of same to end.

**HINTS FOR OTHER FEATURES.**

On Reel 1 of "Bought and Paid For," a World film, with Alice Brady in the stellar role, open with "Elegie" (acc.) by Massenet until after the death scenes; then continue with a selection from an opera. On Reel 3 of same film, beginning with the title, "At the Opera," play the music to the Garden scene ("Hour is Late") from "Faust," by Gounod, until title: After the Opera. Then "Cabaletta" (P) by Lack. The other reels are not difficult.

Ira D. Sankey's well known gospel hymn, "The Ninety and Nine," should be used to open the second reel of the feature of the same name with Lucille Stewart and William Courtenay in the leading parts. Begin the hymn at title: "The following day." Three verses should cover same. A combination of 8-foot and 4-foot flutes to imitate the old-fashioned cabinet organ should be used. In reel 3 occurs a short barn dance and nearly the entire last reel is a long agitato. The allegro part of a good overture, repeated twice, should cover this.

**ANSWERS TO CORRESPONDENTS.**

F. R. S., Brooklyn, N. Y.—The oriental numbers can be obtained through Carl Fischer, Cooper Square, New York City, who publishes most of them. "Stroll Through Cairo" is published by Walter Jacobs, Boston, Mass. "Vision of Salome," by Lampe, is published by Remick, and another good oriental number, "The Pasha's Dream," by Bendix, can be obtained through Fischer.

E. M., Grand Forks, N. D.—Write to Carl Fischer, Cooper Square, New York City, for his set of fifteen agitados (Nos. 1 to 15). These are published in loose leaf form (we use the piano set) and are only moderately difficult. The newer set (15 to 30) is more intricate and not so effective. Another set of easy agitados can be secured from Joseph W. Stern, New York City. They are arranged by E. Luz. Through G. Schirmer, New York City, or the Boston Music Company, Boston, you can secure a Gavotte album for piano issued in the Augener edition. This contains about twelve numbers. The B. F. Wood Company, also of Boston, publishes a set of four pieces in sheet music form: "Golden Rod," "Arbutus," etc., which are good. Several newer numbers are listed in back issues of The Diapason.

G. M. T., East Liverpool, Ohio—We advise that you make a personal trip to Cincinnati and Cleveland and interview and play for managers of the larger theaters in those cities.

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A concert for the benefit of the New York Association of Women Workers was given under distinguished patronage and through the

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courtesy of Philip Berolzheimer in Aeolian Hall Saturday evening, Jan. 27. The concert was under the direction of Dr. William C. Carl, who appeared in connection with Princess Tsianina, the Indian mezzo-soprano; the Aeolian choir, N. Lindsay Norden, director; Philip Berolzheimer, organist, and an orchestra of brass instruments.

**Useful for "Movie" Organist.**

The White-Smith Music Publishing Company, 62-64 Stanhope street, Boston, has issued a thematic circular listing music applicable especially for moving picture theater work. This useful booklet will be sent free on application to any organist.

Louis Oesterle of New York City sends The Diapason a very interesting new "national hymn" entitled "America, Our Pride," both the words and the music of which were written by him. The music is simple but strong. The song is copyrighted by Mr. Oesterle.

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October  
Seventeenth  
1916

Mr. M. P. Moller,  
Hagertown, Md.

My dear Mr. Moller;

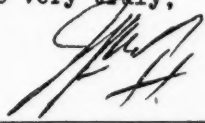
In handing you herewith our fourteenth organ contract, it gives me pleasure to speak with satisfaction of our relations for the past two years.

I particularly appreciate the patience, ingenuity and skill you have shown in adapting your instruments to our theatres, which in every case had been built without any thought for installation of an organ.

We attribute a considerable measure of our success in exhibiting motion pictures, to the beautiful organs you have built for their musical accompaniment.

Wishing you continued success,  
I am

Yours very truly,



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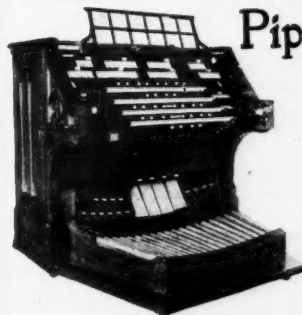
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# THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, FEBRUARY 1, 1917.

## NEW SUBSCRIPTION RATE.

The subscription fee for THE DIAPASON was increased on Jan. 1, 1917, to 75 cents a year, as announced in the issue of that date. This slight advance was made compulsory by the large recent increases in the cost of paper, labor, etc.

Subscribers will confer a favor by noting the change in making their remittances.

## CONDEMN BALANCED PEDAL.

How the average English organist feels about the balanced swell pedal is called to mind by a letter to the editor of the Organist and Choirmaster of London. The discussion cannot but seem odd to the organist who has been accustomed to the balanced pedal from childhood up, unless he is very old, and who could not make himself believe that the pump-handle lever could ever come back to life. Here is what H. C. Tonking writes to the English contemporary:

"To the Editors of The Organist and Choirmaster: Dear Sirs—I have never found a satisfactory balance pedal—one that is sensitive to the slightest touch of the foot, and will also produce a perfect sforzando—but all this can be had with the much-abused so-called old pump-handle lever. I know many organists who have had and are having the balance pedal action removed. Personally, I should like two lever swell pedals, one at each side of the pedal board, so that the left foot can obtain a crescendo when more convenient, when, for example, the right foot is occupied in the upper regions of the pedal board, for one does not, or should not, always growl away in the lower octave. I shall certainly have two 'pump-handles' for the swell—one each side for each leg as required—fixed in my Newquay organ when it is enlarged, and I strongly suggest this duplication for all organs.

"H. C. TONKING.

"Newquay, Dec. 2, 1916."

To this Dr. Charles W. Pearce, one of the editors, adds this note:

"I am glad to find so accomplished an organ player as my old friend H. C. Tonking supporting my view that the American balanced swell pedal is a most clumsy and disappointing machine."

## THE CASE OF DENVER.

In another column of this issue The Diapason publishes a very interesting letter from Ernest M. Skinner. It shows that in at least one instance involving an organ contract everything promises to come to him that waits, Denver, which signed papers with Mr.

Skinner some time ago for a municipal instrument, probably will soon have that addition to its public equipment, and largely because an organ builder has had the good sense to hide his time. The latest news from the Colorado city indicates that the money will all be pledged for the organ and Mr. Skinner will at last be able to carry out the contract which he closed so long ago. This is the result of a citizens' movement and most largely the consequence of the re-election of Mayor Speer, whose interest in organ music and recognition of the good it would bring the community led to the original purchase agreement, but whose successor dropped the matter and endeavored to escape the obligation entirely. We see the most patent reason for congratulating Denver on the fact that Speer is mayor again and that it is soon to have its Skinner organ and all that this will make possible in public enjoyment and musical education.

The German papers, according to an Amsterdam despatch Jan. 11, have published an order confiscating all tin organ pipes for the use of the government. No matter where the reader's sympathies may lie in the horrible European war, this virtual destruction of some of the world's most famous organs will only strengthen the hope that the conflict will reach its close ere long.

## READERS ASKED TO ASSIST.

Hudson Vicarage, Clare, Suffolk, England, Dec. 12, 1916.—Editor of The Diapason. Dear Sir: I have the greatest pleasure in enclosing subscription for 1917. Your valuable paper is always full of interesting matter.

I am compiling a list of books and pamphlets on the organ, but I know of very few American publications on the subject. I wonder whether it would be possible for you to help me by inviting your readers to furnish particulars of any books so known to them.

With all good wishes for 1917.  
Yours faithfully,  
J. H. BURN.

## Champaign Organists Unite.

Organists of the various churches in Champaign and Urbana, Ill., held a dinner at the Beardsley Hotel, Jan. 12, at which a number of the organists and their wives and husbands were present. At the close of the dinner an informal discussion was held in the parlors, dealing with problems of church music. An organization was perfected to be known as the "Society of Church Organists of Champaign and Urbana." Lloyd Morey was elected president for the coming year and Mrs. J. H. Greene secretary and treasurer. The purpose of the organization is to promote good fellowship among its members and to provide opportunity for exchange of ideas, as well as to aid in the development of higher standards of church music in the community.

## Business and Art Co-operate.

[Professor H. C. Macdougall in the Musician.] I presume that many of the readers of the Musician are familiar with the playing of Edwin Arthur Kraft. He is one of the most attractive concert organists we have. I am inclined to attribute his success to his rhythm, if one must single out one excellency out of many. There is a swing and sweep to his playing that is rooted in his feeling for rhythm.

Counting myself among his admirers, I was interested to know that Mr. Kraft is going into the field of teaching with very definite ideas in mind. At my request he gave me two booklets which he sends to inquirers. What I wish to call attention to in these little books is the directness with which he approaches prospective students of the organ; he names his terms for lessons; he states clearly, without boasting, the reasons why students should come to him; he specifies the advantages with regard to the organs on which he gives lessons, and, finally, he proposes a very definite arrangement to the student, the terms of which are that in consideration of obtaining a position through Mr. Kraft the student will pay Mr. Kraft 5 per cent of his first year's salary.

This may appear to my brethren as an advertisement of Mr. Kraft pure and simple; but I look on his way of doing things as a valuable lesson to those teachers who do their work with a sort of genteel indelphiniteness that is neither business nor art. Why not get an advertising counselor?

## RECITALS EXCEED A SCORE.

### Wealth of Organ Performances at Trinity Church in Chicago.

Twenty-one recitals—that is the wealth of organ music arranged for Chicago's benefit at Trinity Episcopal church, almost downtown on Michigan avenue, by the active organist, Irving C. Hancock. A large number of the leading performers in the city are his lieutenants. These recitals, given every Monday, are an experiment. Fourteen of his fellow organists have agreed to help Mr. Hancock maintain a steady weekly output of organ playing. A booklet containing the programs has been issued.

Jan. 8 Mr. Hancock played: St. Anne's Fugue, Bach; "Christmas In Sicily," Yon; March of the Magi Kings, Dubois; Concert Study, Yon; Suite for Organ, Malling; Finale from First Symphony, Vierne; Clock Movement, Eleventh Symphony, Haydn; "Burlasca e Melodia," Baldwin; Prayer, Lemaigre; Processional March, Whitney.

Allen W. Bogen was heard Jan. 15 and Hugo Goodwin Jan. 22.

Frank Van Dusen was heard in a historical recital Jan. 29. His numbers were: "Toccatto Del Terzo Tuono," Merulo; "Ricercare," Palestrina; Pavana, Byrd; "Sonata," Banchieri; Chorale, "Lobt Gott, Ihr Christen All Zugleich," Buxtehude; Musette, Dandriew; Pastorale in F major, Bach; Largo, Handel; 4th Sonata (Second and third movements), Mendelssohn; "Fiat Lux," Dubois; Dreams (Seventh Sonata) and Nuptial March, Guilman; Scherzo Symphonique Concertant, Lemmens.

## BIGGS HAS A BUSY SEASON.

### Many Recitals Given by Him in January and Others Booked.

Richard Keys Biggs of Brooklyn is having his busiest season and his recital bookings for January and the future include:

Jan. 4—St. Luke's Church, Brooklyn.

Jan. 7—The Academy of Music, Brooklyn.

Jan. 16—First M. E. Church, Massillon, Ohio.

Jan. 19—Irem Temple, Wilkes-Barre, Pa.

Feb. 1—St. Luke's Church, Brooklyn.

Feb. 4, 11, 18 and 25—Erasmus High School, Brooklyn.

Feb. 20—Piedmont Church, Worcester, Mass.

March 1—St. Luke's church, Brooklyn.

March 30—First M. E. church, Ashbury Park, N. J.

April 1, 8, 15, 22 and 29—Washington Irving high school, New York City.

At St. Luke's church on Jan. 4 Mr. Biggs played: Concert Overture in E flat, Faulkes; Andante grazioso from Sonata in G minor, Piutti; "Will o' the Wisp," Nevin; Solemn Prelude, Barnes; Romance (requested), Svendsen; "From the Southland" (dedicated to Mr. Biggs), Gaul; Festival Toccata in C, Fletcher; "Oh, the Lifting Springtime!" Stebbins; Scherzo from the Second Symphony, Vierne; War March of the Priests (requested), Mendelssohn.

Playing at Wilkes-Barre, Pa., Jan. 19, Mr. Biggs gave his audience the following: "Sakuntala," Goldmark; "The Garden of Iram," Stoughton; Marche Nocturne, MacMaster; Fantasia in C minor, Bach; Scherzo from 2nd Suite (Dedicated to Mr. Biggs), Rogers; Meditation, Biggs; "Will o' the Wisp," Nevin; "Liebestod" (from Tristan), Wagner; "Forest Murmurs" (from "Siegfried"), Wagner; Magic Fire (from "Die Walkure"), Wagner; Finale from Act 2, "Madam Butterfly," Puccini; Festival Toccata in C, Fletcher.

## Work Done by Treu Company.

The Treu Organ Company of St. Louis has completed a noteworthy work in the reconstruction of a three-manual Johnson organ in the large new Westminster Presbyterian church of St. Louis. Clarence Eddy gave a concert there Jan. 22. The specifications will appear in the March Diapason.

## NEW SERIES BY DICKINSON.

### Lecture-Recitals to Open With One of Music at Court of Louis XV.

Clarence Dickinson, whose series of historical lecture-recitals in New York are awaited each year with great anticipation by those interested in organ music such as is seldom brought out elsewhere, will give another series of fine recitals this year. The first will take place in the chapel of Union Theological Seminary Feb. 6, and the other four will come on the succeeding Tuesday afternoons. For the first one the music at the court of Louis XV is the subject and the assisting artists are Miss Margaret Abbott, contralto; Herbert Dittler, violinist; William Kroll, violinist, and Elias Bronston, violoncellist. The program is: Sarabande and Fughetta, Francois Couperin; Prelude, Louis Nicholas Clerambault; "Noel," Louis-Claude Daquin; Minuet from "Le Devin du Village," Jean Jacques Rousseau; "Air Majestueux," from "Zoroastre," Jean Philippe Rameau; Minuet from "Platée," Rameau; Song, "La Guirlande," Rameau; "Forlane," Jacques Aubert; Musette, Michael Pignolet de Monteclair; "Passepieds," Jean Baptist Struck (Batistin); "L'Apothéose de Lulli" (Two violins, violoncello and organ), Francois Couperin; Song from "Orfeo," Gluck; Gavotte from "Armide," Gluck, and Minuet from "Orfeo" (Two violins, violoncello and organ), Gluck.

## CASAVANT ORGAN IS OPENED.

### Doane Plays Three-Manual Divided Between Front and Gallery.

The Chicago suburb of Wilmette is rejoicing over the possession of a notable organ since the completion of the Casavant three-manual in the Congregational church, and a crowded house greeted John Doane when he gave the opening recital, assisted by the choir of the church, Jan. 16. Mr. Doane played this program: Concert Overture in C minor, Hollins; "Sylvine" ("La Farandole" Suite), Dubois; Allegretto, Wolstenholme; "Liebestod," Wagner; Lamentation in D minor, Guilman; Prelude "l'Enfant Prodigue," Debussy; "Cortège," Debussy; "Chant de Bonheur," Lemare; Variations de Concert, Bonnet.

The organ is divided, the great and choir being at the side of the pulpit and the swell in the gallery, with the console back of the pulpit. The ensemble effect is excellent. The instrument is hidden behind artistic woodwork.

## Stebbins with Aeolian Company.

Charles A. Stebbins, the organist and composer, who for some time has been organist of the Christian Science church at Highland Park, one of the largest and most prominent Chicago suburbs, has resigned to devote a large part of his time to the residence organ department of the Aeolian Company, in the Fine Arts Building, where he takes the place made vacant by the resignation of William E. Zetch, who has become vice-president of the Ernest M. Skinner Company.

## Denison Fish at St. Paul.

Denison Fish is the latest acquisition to St. Paul's music circles, having entered upon his duties as organist and choirmaster of Christ Episcopal church. Mr. Fish went to St. Paul from Southboro, Mass., where he was engaged during the last six years as organist, choirmaster and head of the music department of St. Mark's school. He also has been organist of St. John's church at Hartford, Conn. He is a graduate of Princeton university.

## Conducted by Rossetter G. Cole.

Rossetter G. Cole, the Chicago composer and organist, conducted the performance of the operettas "Bastien and Bastienne," by Mozart, and "Son and Stranger," by Mendelssohn, which were staged for the first time in this city with soloists and chorus and orchestra, in Orchestra Hall, Jan. 23, under the auspices of the Musicians' Club.



**BROOKLYN CONTRACT  
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**Catholic Church of the Visitation  
Will Have Large Three-Manual  
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by Home Firm.**

Without competition the firm of Reuben Midmer & Son has been awarded the contract for a three-manual organ by the Catholic Church of the Visitation in Brooklyn. This adds another to the large number of organs by Midmer & Son in their home city.

The action of the instrument will be electric, with detached console. There will be thirteen pistons and nineteen couplers and the speaking stops will be as follows:

**GREAT ORGAN.**

- Open Diapason, 16 ft.
- Open Diapason, 8 ft.
- Viola di Gamba, 8 ft.
- Gemshorn, 8 ft.
- Grosse Flöte, 8 ft.
- Doppel Flöte, 8 ft.
- Octave, 4 ft.
- Flute Harmonique, 4 ft.
- Super Octave, 2 ft.
- Trumpet, 8 ft.

**SWELL ORGAN.**

- Bourdon, 16 ft.
- Horn Diapason, 8 ft.
- Salicional, 8 ft.
- Viol d'Orchestre, 8 ft.
- Vox Celeste, 8 ft.
- Stopped Diapason, 8 ft.
- Principal, 4 ft.
- Flauto Traverso, 4 ft.
- Flageolet, 2 ft.
- Oboe, 8 ft.
- Cornopean, 8 ft.
- Vox Humana, 8 ft.

**CHOIR ORGAN.**

- Contra Gamba, 16 ft.
- Violin Diapason, 8 ft.
- Dolcissimo, 8 ft.
- Quintadena, 8 ft.
- Unda Maris, 8 ft.
- Concert Flute, 8 ft.
- Flute a Chiminee, 4 ft.
- Clarinet, 8 ft.

**PEDAL ORGAN.**

- Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Liedlich Gedeckt, 16 ft.
- Violine, 16 ft.
- Flute, 8 ft.
- Trombone, 16 ft.
- Tromba, 8 ft.

**Work of Homer P. Whitford.**

The choir of the First Presbyterian church of Shelbyville, Ind., presented Demarest's "The Shepherds of Bethlehem" Sunday evening, Dec. 24, directed by Homer P. Whitford, F. A. G. O., organist and choirmaster. Preceding the cantata, the following organ numbers were given: "Marche Religieuse," Guilman; "A Shepherd's Tale," Gillette; "The Holy Night," Buck; "March of the Magi," and "Hosannah," Dubois. Des. 17 Mr. Whitford gave a program of compositions selected from the works of Edward MacDowell, whose anniversary occurred Dec. 18.

**ANNOUNCE ORGAN NUMBERS**

**Stanley Theater, Philadelphia, the  
First to Feature Solos.**

The management of the Stanley theater, Philadelphia, has adopted the plan of having an organ selection played at the afternoon and evening performances, during certain weeks, to take the place of the regular orchestra overture. The names of the selection and the organist are flashed on the screen, and the spot light is then thrown on the organist.

The organ, a three-manual Austin, is so constructed that the large pedal pipes range across the stage and the great and swell divisions are on either side of the stage. During the playing of the selection the screen is drawn up, showing the entire organ, the working of the swell shutters, etc. Some of the comments heard in the audience on the "working" of the organ are interesting. Rollo Maitland, organist of the theater, played on Jan. 15, 16 and 17 Macfarlane's Scotch Fantasia, and during the last three days of the same week Tschaiowsky's "Marche Slav." Both numbers received generous applause.

It is believed that this is the first theater to have an organ selection "featured" with an orchestra in the pit. The Stanley introduced the idea a year ago during the morning and early evening performances. The music at the Stanley is of a high order, both orchestra and organists being encouraged to play the best compositions. It is not uncommon for the organist to play movements from Guilman and Mendelssohn sonatas; even Bach's Prelude in B minor and Toccata and Fugue in D minor have been played for certain scenes, and have caused favorable comment.

**GIFT FOR C. A. SHELDON, JR.**

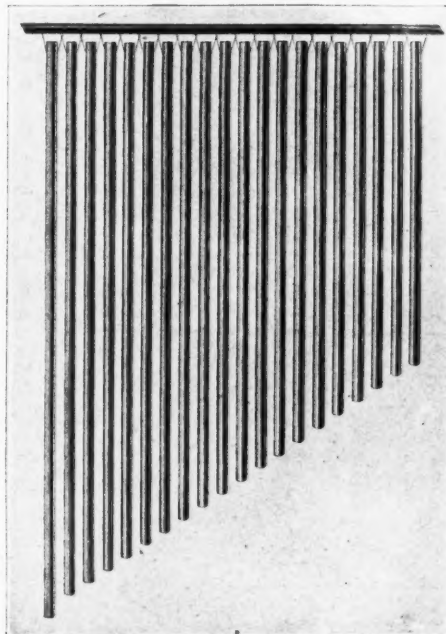
**Beautiful Baton Presented by Choir  
to Atlanta Organist.**

On the last Sunday of 1916 John A. Manget, chairman of the music committee of Trinity church, Atlanta, Ga., presented to Charles A. Sheldon, Jr., director and organist, a beautiful musician's baton, the gift of the choir. The lower third of the baton is ebony, the upper thirds pure ivory, and the tips and bands gold. The central band is inscribed with the initials of the recipient and the year 1916. In his presentation remarks, Mr. Manget spoke in words of high appreciation of the character, ability and skill of the director and of the regard in which he is held by the congregation, choir and community.

Charles A. Sheldon, Jr., is city organist and director of the community chorus, and is developing high skill and growing reputation as a composer.

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Interludes and Postludes.**

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Under the apt title "Ecclesiae Organum," have been assembled in two volumes some seventy-five selections exceptionally suited for use in the church service, as pre-ludes, offertories, interludes and postludes.

The aim in compiling these collections has been to provide music which, while distinctly churchly, would not necessarily exclude pieces of a bright and cheerful character. A medium grade of difficulty is maintained throughout, thus making the selections available to every church organist. The pieces, which are carefully edited by Edmondstoune Duncan, represent many well-known composers, including: Francis Burgess, E. d'Evry, F. M. Jephson, A. Renaud, C. Vincent and H. F. Watling.

These selections are also divided into thirteen smaller volumes each containing from five to eight numbers, edited by Dr. Charles Vincent. Price, each, fifty cents

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The Organ Builder has come to realize that Cathedral Chimes cannot be better than the material of which they are made and have found to their cost that many a set of tubes, masquerading as Chimes, might have made a perfectly good bank rail or bedstead.

Deagan Cathedral Chimes are made from bronze bell metal alloy, from our own formula, run into molds, then drawn into tubing for our exclusive use.

This process enables us to furnish the Organ Builder with a clear resonant Chime, mellifluous in tone, and costs our customers no more than inferior grades built from commercial brass tubing.

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**BEST YEAR IN HISTORY FOR HASKELL COMPANY**

**PLANT MUST BE ENLARGED**

**Among Organs Under Construction in Philadelphia Is One for First Church of Christ, Scientist, at Wilmington.**

C. S. Haskell, Inc., since their incorporation a year ago have had the most prosperous season in their history of twenty-eight years. Messrs. Haskell and Floyd, the active directors of the company, are looking forward to the necessary enlargement of their plant, or possibly an entirely new factory, to accommodate the rapidly increasing business.

Among the organs built during the last few months is the large three-manual under construction for the First Church of Christ, Scientist, Wilmington, Del. It will be concealed behind an ornamental screen above the reader's desk, the console being on the main floor, thirty feet from the organ.

Following is the scheme of the organ:

- GREAT ORGAN.**  
 Open Diapason, 16 ft.  
 First Open Diapason, 8 ft.  
 Second Open Diapason, 8 ft.  
 Dulciana, 8 ft.  
 Melodia, 8 ft.  
 Philomela, 8 ft.  
 Octave, 4 ft.  
 Harmonic Flute, 4 ft.  
 Trumpet, 8 ft.
- SWELL ORGAN.**  
 Bourdon, 16 ft.  
 Open Diapason, 8 ft.  
 Viole d'Orchestre, 8 ft.  
 Stopped Diapason, 8 ft.  
 Salicional, 8 ft.  
 Vox Celeste, 8 ft.  
 Flauto Traverso, 4 ft.  
 Violina, 4 ft.  
 Oboe, 8 ft.  
 Cornopene, 8 ft.  
 Vox Humana, 8 ft.
- CHOIR ORGAN.**  
 English Open Diapason, 8 ft.  
 Viola da Gamba, 8 ft.  
 Aeoline, 8 ft.  
 Concert Flute, 8 ft.  
 Flute d'Amour, 4 ft.  
 Clarinet, 8 ft.
- PEDAL ORGAN.**  
 First Open Diapason, 16 ft.  
 Second Open Diapason, 16 ft.  
 Bourdon, 16 ft.  
 Lieblich Gedeckt, 16 ft.  
 Flute, 8 ft.  
 Octave, 8 ft.

The series of monthly recitals upon the large four-manual organ built by this firm for Grace M. E. church, Wilmington, has created unusual musical interest throughout Delaware. Several of the most noted organists of the country have been engaged.

Other organs under construction by the Haskell Company are for the following churches and institutions:  
 Washington Memorial Chapel, Valley Forge, Pa.

Our Lady of Perpetual Help, R. C., Bernardsville, N. J.

Willow Grove M. E. church, Willow Grove, Pa.

Shiloh Baptist church, Wilmington, Del.

South Chester M. E. church, Chester, Pa.

Tower City Lutheran, Tower City, Pa.

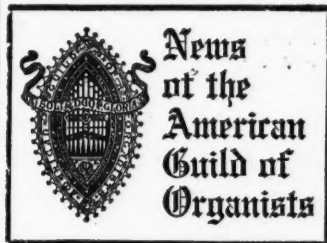
Haverford School, Haverford, Pa.  
 Lower Merion Baptist church, Bryn Mawr, Pa.

First M. E., Schuylkill Haven, Pa.  
 Church of the Mediator, Philadelphia.

**DETROIT CHURCH IS BURNED**

**C. L. Wuerth to Play in Theater for Parish Suffering Fire Loss.**

Fire causing \$50,000 damage broke out in the North Woodward Methodist Episcopal church of Detroit on Christmas Sunday morning a few hours before the Christmas services were to be held. The organ, which was a three-manual Estey, was situated directly above the furnace from which the fire started, and was devoured by the flames. Arrangements have been made to hold services in the Regent Theater, which is equipped with a four-manual Kimball organ. Charles L. Wuerth, organist of the church for the last five years, also organist of the Alhambra Theater, will continue his custom of giving a monthly recital on the Kimball organ the first Sunday of each month.



**Headquarters.**

The New Year's Day luncheon of the guild was held in the Hotel McAlpin, New York, with Simon Fleischmann of Buffalo the guest of the occasion. In recognition of his persistent and consistent efforts in behalf of concert organ playing in his native city, Mr. Fleischmann recently was elected an honorary associate of the guild, and it was with keen interest that the luncheon guests listened to his interesting narrative of how an organ was secured for the Buffalo exposition, and how it was put into practical use in the civic life of Buffalo.

The instrument, originally intended for other uses, was rented by the exposition through Mr. Fleischmann's interest, and a proper appropriation was obtained for its use during the exposition; later it was purchased by a public-spirited citizen of Buffalo and presented to the city, where it has remained in constant use throughout the music season, under Mr. Fleischmann's management and personal supervision. It will be recalled that the tragic assassination of President McKinley occurred in the Auditorium and Mr. Fleischmann vividly recalls the credit given his assistant who was in charge of the instrument on that day and who played no unimportant part in restoring some degree of order after the confusion that followed the assassination of the nation's chief executive.

E. R. Kroeger, by happy circumstance, was also present at the luncheon and told of his work at the St. Louis Exposition, where he was in charge of the great organ in the capacity of program director.

**Pennsylvania Chapter.**

The Pennsylvania chapter has arranged public services as follows during the current season, which, though a little late in starting, owing to unforeseen circumstances, promises to be of unusual interest:

On Tuesday evening, Jan. 30, at St. Luke's church, Germantown, Philadelphia, the choir of the church, under direction of George Alexander A. West, organist and choirmaster of the church and dean of the chapter, will sing Parker's Evening Service in E. "How Lovely are Thy Dwellings Fair" from Brahms' German Requiem and "Now, When Jesus Was Born," by Holbrooke. There will be organ numbers by S. Wesley Sears, sub-dean of the chapter.

On Sunday afternoon, March 18, at St. James' church, Twenty-second and Walnut streets, Philadelphia, there will be a service under the auspices of the guild, sung by the choir of the church under direction of S. Wesley Sears, organist and choirmaster.

On Tuesday evening, March 27, the choir of St. Martin's in the Fields, Chestnut Hill, Philadelphia, Uselma Clarke Smith, organist and choirmaster, will sing the cantata, "Via Crucis," by George Alexander A. West.

On Tuesday evening, May 3, the choir of Calvary Presbyterian church, under the direction of David E. Crozier, will sing the final service of the series.

**New England.**

The sixty-ninth public service, held at the Eliot Congregational church, Newton, Mass., Jan. 8, was marked by the singing of H. Alexander Matthews' "Story of Christmas," by the church choir, Everett E. Truette playing the service. John Hermann Loud played the "Praeludium" from Rheinberger's Twentieth Sonata as the prelude and W. Lynnwood Farnam played the Intermezzo and Pontifical March from Widor's First Symphony as the postlude.

The forty-ninth recital was given in

the Second Church of Boston, on Audubon Road, Brookline, Jan. 25, John Hermann Loud and Francis W. Snow being the performers. The closing feature was the playing of Merkel's Sonata, Op. 30, for four hands. Mr. Snow's selections were: Chorale in A minor, Franck; Chaconne, Bonnet; Scherzo (Second Symphony), Vienne; Toccata in F, Faulkes. Mr. Loud gave the following: Toccata in E, Bartlett; Priere—Meditation, Guilman; "Will of the Wisp," Gordon B. Nevin; Allegro Finale in A ("Jubilée"), Hopkins.

**Maryland Chapter.**

The second of the series of recitals under the auspices of the Maryland chapter was given at Old St. Paul's Protestant Episcopal church in Baltimore, Jan. 8 by Harold Phillips, head of the organ department of the Peabody Conservatory and organist of First Church of Christ, Scientist. Mr. Phillips played the following program: Prelude in B minor, Bach; "In Summer," Stebbins; Canon in F, Salome; Andante con Moto, Fifth Symphony, Beethoven; Oriental Sketch, Bird; Finale, Sixth Symphony, Tschalkowsky; Overture, "Meistersinger," Wagner.

**Illinois Chapter.**

A public service was held at the Church of the Epiphany Jan. 21. The service was sung by the united choirs of Epiphany church under the direction of Dr. Francis Hemington, organist and choirmaster. The order of service was: Processional Hymn, "Ten Thousand Times Ten Thousand," Dykes; St. Ann's Fugue, Bach; Clock Movement, Haydn; "Burlasca e Melodia," Baldwin (Irving C. Hancock); Magnificat in E flat, Aitken (Miss Pauline Muehlhausen); Sonata in A minor, Borowski (Miss Birdyce Mills, A. A. G. O.); Offertory Anthem, "Let Thy Loving Mercy (dedicated to Epiphany Choir), Gower; First Movement, Third Sonata, Guilman; "The Swan," Saint-Saens; Imperial March, Elgar (James Percival Davis); Recessional Hymn, "Brightly Gleams Our Banner," Hemington.

**West Tennessee.**

The West Tennessee chapter met in Memphis on Thursday morning, Jan. 4, the dean, Ernest F. Hawke, presiding.

The next recital will be given at St. Mary's Episcopal church on Tuesday evening, Jan. 30, with Mrs. E. A. Angier, chairman, assisted by Matilda Reid, Lucy Andrews, Agnes Powers and Paul Stalls.

A motion was made and carried that the chapter occupy boxes at the concert to be given by the Minneapolis Symphony Orchestra, Jan. 23.

The composer for the morning was Alexandre Guilman and the paper was given by Miss Belle S. Wade. Bach was chosen as the composer for February and Miss Elizabeth Mosby was appointed to give the paper.

John B. Norton and Mr. Hawke gave interesting talks on elevating the standard of music in local churches.

The next meeting will be held Thursday, Feb. 1.

**Minnesota Chapter.**

An organ recital by George H. Fairclough, F. A. G. O., was given in the House of Hope Presbyterian church, St. Paul, Tuesday, Jan. 23, with this program: "Allegro Giubilante," Gottfried H. Federlein; Adagio (Recitative), and Allegro, ma non presto (Second Concerto), Handel; Fantasia and Fugue in G minor (the great), Bach; Pastorale, Op. 19, Cesar Franck; "A Fantasy," C. Edgar Ford; "Chanson Passionnee," James P. Dunn; Seventh Sonata (entree Tempo di Marcia: Cantabile; Finale), Guilman; "An Idyl," Ralph Kinder; "Evening Song," Edward Bairstow; "A Desert Song," Ernest H. Sheppard; Toccata, Thomas Crawford.

**DENVER STATUS GIVEN BY ERNEST M. SKINNER**

**ORGAN CONTRACT STANDS**

**Builder Waited for Re-election of Mayor Speer and City Is Expected to Reap Belated Benefit Through Organ.**

Boston, Mass., Jan. 25, 1917—The Diapason, Chicago, Ill. Gentlemen: I notice in your last issue the statement that the contract I had with the City of Denver to build an organ was abrogated.

Mayor Arnold, who succeeded Mayor Speer, said the contract was "ultra vires." I looked it all through carefully inside and out and I could not find any "ultra vires" anywhere, and so I told Mayor Arnold that he was wrong, that it was just a plain, perfectly good organ contract.

I afterwards met one of the Denver city officials who offered the flattering suggestion that I give the contract up without compensation, for no reason but just because he asked me to. Having a very high regard for Mayor Speer and his interest in the City of Denver and the organ, I decided that I would let the matter rest as it was and later, on a visit to Denver I informed this same city official that I was going to wait until Mayor Speer was elected again, which he appeared to take as a mighty good joke.

However, Mayor Speer is elected again and is very much interested in the organ, and as city organ music, free to the public, happens to be a hobby of mine, I wrote to Mayor Speer some time ago that I am ready to begin just where we left off four years ago, notwithstanding the rise in price of materials and other increases in the expense of construction, which makes the enterprise wholly a question of interest in the subject, and not a financial one.

The city attorney admitted that the contract was perfectly good and that while I could not force the city to accept the organ, I was entitled to compensation. Inasmuch as I was not interested in a percentage settlement and was interested in the organ, this plan was not carried out, and the contract has never been abrogated. I have simply been waiting for the re-election of Mayor Speer and it looks as though I had waited to some purpose. Until Mayor Speer informs me that he wishes to abrogate the contract the matter stands as it was at the time the contract was signed. Yours very truly, ERNEST M. SKINNER.

**ORDER TO BARNES & BUHL**

**Unit Duplex System to Be Adopted in Church at Scotia, N. Y.**

H. W. Lindsley, general eastern manager for the Barnes & Buhl Organ Company of Utica, N. Y., has closed a contract with the First Reformed Church of Scotia, N. Y., for an electro-pneumatic organ of two manuals and pedal, with detached console, according to the following specification:

- GREAT ORGAN.**  
 1. Open Diapason, 16 ft.  
 2. Violin Diapason, 8 ft.  
 3. Octave, 4 ft.  
 4. Open Diapason, 8 ft.  
 5. Gross Floete, 8 ft.  
 6. Wald Floete, 4 ft.  
 7. Viol d'Orchestre, 8 ft.  
 8. Dolce, 8 ft.
- SWELL ORGAN (Unit-Duplex System).**  
 9. Violin Diapason.  
 10. Gross Floete.  
 11. Wald Floete.  
 12. Dolce.  
 13. Viol d'Orchestre.  
 14. Vox Celeste (metal).  
 15. Corno d'Amour (metal).  
 Tremolo.
- PEDAL ORGAN (Augmented).**  
 16. Bourdon, 16 ft., wood (12 pipes, balance from No. 5).  
 17. Dulcet Bass, 16 ft., polyphone (12 pipes, balance from No. 8).  
 18. Flute, 8 ft. (from No. 5).  
 19. Cello, 8 ft. (from No. 7).

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THREE THREE-MANUALS**

**AT WORK ON OTHER ORGANS**

Installing Instruments in St. Paul, Topeka and Derby, Conn.—Scheme of Another Three-Manual for Lancaster, Pa.

The Hall Organ Company is installing large three-manual organs in Christ Episcopal church, St. Paul; Grace Episcopal Cathedral, Topeka, Kan., and St. Mary's Catholic church, Derby, Conn.

Other recent installations include a three-manual divided organ at Columbus, Ohio, a two-manual and echo for Oakmont, Pa., and a two-manual divided organ for the Dunbar High School, Washington, D. C.

The present list of contracts will keep the company busy for many months to come and includes a large three-manual organ for St. Mary's Catholic church, Lancaster, Pa., and a two-manual for the Providence Avenue M. E. church, Chester, Pa.

The following is the scheme for the Lancaster organ:

**GREAT ORGAN.**

- Open Diapason, 16 ft.
- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Gamba, 8 ft.
- Doppel Flöte, 8 ft.
- Melodia, 8 ft.
- Flute Harmonic, 4 ft.
- Octave, 4 ft.
- Tuba Profunda, 16 ft.
- Tuba, 8 ft.
- Clarion, 4 ft.

**SWELL ORGAN.**

- Lieblich Gedeckt, 16 ft.
- Open Diapason, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Stopped Diapason, 8 ft.
- Aeoline, 8 ft.
- Flauto Traverso, 4 ft.
- Flautino, 2 ft.
- Oboe, 8 ft.
- Cornopean, 8 ft.
- Vox Humana, 8 ft.

**CHOIR ORGAN.**

- Violin Diapason, 8 ft.
- Dulciana, 8 ft.
- Unda Maris, 8 ft.
- Concert Flute, 8 ft.
- Flute d'Amour, 4 ft.
- Clarinet, 8 ft.
- Chimes.

**PEDAL ORGAN.**

- Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Violone, 16 ft.
- Flute, 8 ft.
- Violoncello, 8 ft.
- Tuba Profunda, 16 ft.

**The Organist and  
Choirmaster**

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**BIRMINGHAM OPENS  
CONCERTS ON ORGAN**

**NEWSPAPER GIVES IMPETUS**

**As Consequence of Editorial, Church and Musical Forces Unite and Free Sunday Afternoon Recitals Are Arranged.**

Several weeks ago the idea of providing free organ recitals for Birmingham, Ala., was suggested by an excellent article in the editorial columns of the Birmingham News. At that time mention was made of the many good instruments in the churches which were heard only in church services. The heads of the Independent Presbyterian church and Temple Emanuel got together, and with the influence of the Birmingham Music Study Club, an organization of many years standing, a series of free Sunday afternoon recitals has been arranged, to be given in the auditorium of the Temple Emanuel, where there is a magnificent three-manual organ.

Edna Gockel-Gussen, prominent in the musical life of Birmingham, was chosen to give the opening recital, Jan. 7, at 3:30 p. m. She was assisted by Robert Lawrence, baritone, and William Gussen, violin. Her program was as follows: Magnificat, Claussmann; "Vision," Rheinberger; Spring Song, Mendelssohn; Nocturne, Schytte; Prelude, Rachmaninoff; baritone, "O, God, Have Mercy," from "St. Paul," Mendelssohn; violin, Andante, Mozart; "The Swan," Saint-Saens; "Rondo d'Amour," Westenhout; "Traumerlei," Schumann; March from "Die Meistersinger," Wagner; baritone, "It Is Enough," from "Elijah," Mendelssohn; "Echo Bells," Brewer; Short Postlude, Whiting; Cradle Song, Brahms; Triumphal March, Costa.

These recitals are to last one hour,

and as they are intended for the general public, the committee of arrangements asked the organists who are to officiate to give a general variety of musical selections. The movement has met with a happy reception on the part of musical Birmingham. Several of the leading organists in the city will alternate and it is the intention to invite out-of-town performers from time to time.

Birmingham is the possessor of another magnificent three-manual organ in the auditorium of the First Methodist church, where the Rev. Dr. George W. Stewart has recently been installed as pastor. This church has the largest membership of any church in the south and is probably the most wealthy. A score or more of two-manual instruments are in the other churches of the city, in addition to two organs in theaters. The newest of these, a modern instrument at the Strand, is played by George L. Hamrick, formerly of Atlanta. Mr. Hamrick is to give the second recital in the series mentioned above.

There are six "prospects" in this district at the present for new organs. Two of them will be large three-manuals, and with the interest already manifest in the organ, it is hoped to pave the way for a municipal auditorium with a large organ.

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## Alfred Mathers Church Organ Company

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

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

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

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

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

St. Francis De Sales Roman Catholic Church, Walnut Hills.  
Church of the Epiphany (Episcopal), Walnut Hills.

St. Mark's Roman Catholic, Evanston.

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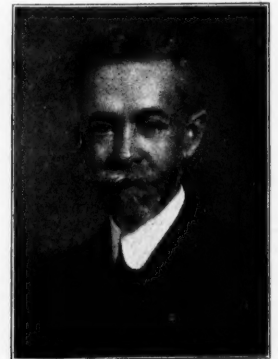
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**M. P. Möller Has Received Record  
Number of Orders from Marcus  
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Church Organs Alike.**

The Marcus Loew syndicate of theaters has purchased to date eighteen Möller concert organs. This is believed to be a world's record both as to the number of instruments and the aggregate cost for any one customer.

These instruments are three-manuals and follow closely in type the original installation in the New York Theater, Times Square, New York, which has been in service two years. Ernst Luz, general musical director of the syndicate, who is well-known as an arranger and composer, has developed an original method in the use of these instruments, and the tonal structure of their type has been shaped to meet the requirements of that method. The Loew organs are used almost without intermission and with carefully graduated blend with the orchestras, and as a consequence the general effect of the orchestra is transformed, deriving from the organ a mellow refinement and grandeur which improve the atmosphere of the pictured scene.

The Möller designers hold that there is no essential difference between theater and church organs, that beautiful tone color is valuable and appreciated equally in either auditorium, and that a raucous, noisy organ is out of place in both the church and theater. C. S. Losh, who has charge of the Möller office in New York City, says that the range required is actually greater in a church organ, especially as regards power. The church organ requires a finer pianissimo and for the accompaniment of choral singing a far greater volume of sound in proportion to the size of the building.

A beautiful stop is just as much appreciated in one location as another.

The Loew organs are installed preferably on the stage, divided on each side of the picture screen. The ensemble of organ and orchestra in this position is much more satisfactory than when the organ is in the upper corners of the house above the boxes, which is too frequently the only place available.

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Henry Pilcher's Sons have placed a two-manual organ in the Harmon Memorial Baptist church at Norwood, Ohio. Edward C. Haury of the Pilcher staff and Joseph Ruf have finished erection of the instrument, which has the following stops:

- GREAT.
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- Dulciana, 8 ft.
- Gross Flöte, 8 ft.
- Violin Diapason, 8 ft.
- Concert Flute, 8 ft.
- Harmonic Flute, 4 ft.
- SWELL.
- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Aeoline, 8 ft.
- Salleional, 8 ft.
- Vox Celeste, 8 ft.
- Stopped Diapason, 8 ft.
- Chimney Flute, 4 ft.
- Oboe, 8 ft.
- PEDAL.
- Sub Bass, 16 ft.
- Bourdon, 16 ft.
- Flute, 8 ft.

The total number of pipes is 1,052. The adjustable and movable stop combinations are operated and controlled by four pistons placed under the respective manuals. The action is electro-pneumatic and the Pilcher patented universal wind chests are used.

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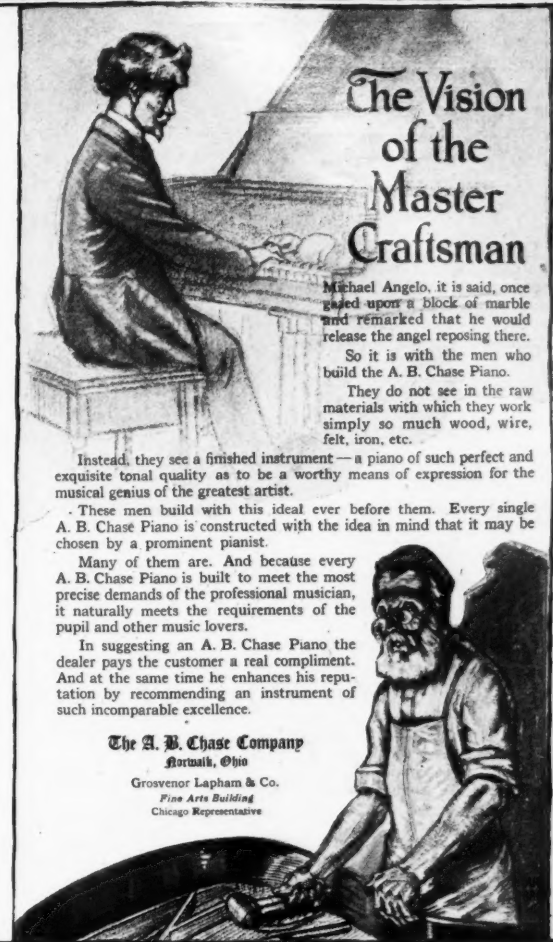
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**WORK OF CHAPLIN-BAYLEY**

Organist at Grace Episcopal Composes Setting to "Canticle to the Sun"—Two Performances Required.

Alfred J. Chaplin-Bayley, A. A. G. O., F. R. V. C. M., organist and choir-master of Grace Episcopal Cathedral, San Francisco, has just celebrated his third anniversary in that capacity by composing a setting to the "Canticle to the Sun," the words of which are by St. Francis of Assisi. The rendition by the splendid choir of forty men and boys was given to a packed cathedral and was repeated so that many who were turned away might have an opportunity of hearing it later.

On the last Sunday evening in January Mr. Bayley will take his choir and combine with the choir at the Church of the Advent, East Oakland, and give a rendition in that church, the choirs numbering eighty voices. The Church of the Advent maintains a high standard of music under its efficient director, B. Walker Bours. The Advent was the scene of the first rendition of Mr. Bayley's Christmas cantata, "Dies Nativitatis," produced in 1909, while Mr. Bayley was organist and director of that church.

In addition to his choir work Mr. Bayley has just played his 150th organ recital. These vesper recitals are very popular and the cathedral authorities are so enthusiastic over them that it has become a custom to have recitals precede an important event.

The cathedral organ is an Austin of three manuals and forty-four speaking stops, harp and chimes.

Mr. Bayley's recent programs are as follows:

Dec. 3—Prelude and Fugue in D minor, Bach; Allegretto, Guilmant; Pastorale, Foote; "Chimes of Hols-worthy Church," Wesley; "Trauer-marsch," Mendelssohn.

Dec. 10—Prelude in C sharp minor, Vodorinski; Cradle Song, Grieg; "Question and Answer," Wolsten-holme; Grand Chorus in D, Guilmant.

Dec. 17—Prelude and Fugue in C minor, Bach; "Chanson Triste," Tschaiakowsky; "In Paradise," Du-bois; "Spring Song," Mendelssohn; Triumphant March, Callaerts.

Dec. 24—Overture to the "Messiah," Handel; Paraphrase, "Dies Nativita-tis," Bayley; "Rejoice Greatly" ("Mes-siah"), Handel; "O Thou that Tell-est" ("Messiah"), Handel; Old Christ-mas Carols played on Organ Chimes; "Hallelujah Chorus" ("Messiah"), Han-del.

Dec. 31—Prelude and Fugue in D major, Bach; "Vision," Bibl; "Echo Bells," Brewer; Largo from "New World" Symphony, Dvorak; Fan-tasia, Polleri.

T. J. Quinlan of the George Kilgen & Sons factory, St. Louis, has been at Tucson, Ariz., with assistants in-stalling the new organ in the First Methodist church. The organ will cost (including expenses in altera-tions of building) about \$4,000.

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**WORK ON ORGAN IN FRANCE.**

Wallace Goodrich's Book Soon to Be Published in Boston.

Wallace Goodrich, organist of international reputation, dean of the faculty of the New England Conservatory of Music, Boston, has written a book on "The Organ in France," which is soon to be published by the Boston Music Com-pany.

Among the many points taken up and considered at length in the work are the following:

The use of the organ in France; acoustic conditions of French churches.

French organ composition, past and present.

Characteristics of French organs as to specification, tonal qualities and mechanical construction, illustrated with classified tables of stops, etc.

Predominant characteristics of regis-tration in France, with examples.

The chief points of difference be-tween French and American organs.

The adaptation of French organ music to American organs; the regis-tration prescribed in published edi-tions analyzed and criticised.

The book contains many full-page illustrations of the interiors of French cathedrals and parish churches, of noted organs, with detailed draw-ings of a typical French console, to-gether with portraits of eminent French organists and builders.

**Peabody Organ Recitals.**

The first of the series of annual recitals given by the students of the Peabody Conservatory, Baltimore, was played Jan. 7 at 3:30 o'clock. Harold Nelson Brown, organist of the First United Presbyterian church, was the soloist. He was assisted by Ruth Oswald, soprano, of the Franklin Street Presbyterian church, who won the vocal scholarship this season. The program follows: Grand Choeur, Guilmant; "The Garden of Iran" and "Saki," from Persian Suite, Stoughton; Intermezzo from First Sym-phony, Widor; "Canzone Amorosa," Nevin; Canzonetta, Halsey; Melody and Intermezzo and Festival Prelude, Parker.

**Nevin's Suite on Self-Player.**

The Aeolian Company announces the recording of Gordon Balch Nevin's suite, "The Tragedy of a Tin Soldier," for the Aeolian organ. The suite is favorably reviewed in the bulletin just issued by the Aeolian Com-pany. It has been played in recitals by many leading organists.

William Rees of Allentown gave a recital in St. Paul's Reformed church at Northampton, Pa., Friday evening, Jan. 12. The installation of a Wicks electric organ has just been com-pleted.

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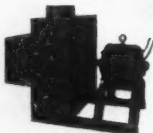
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