

THE DIAPASON

DEVOTED TO THE ORGAN



Eighth Year—Number Five.

CHICAGO, APRIL 1, 1917.

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

EDWARD KREISER SHOT AND KILLED BY HIS WIFE

TRAGEDY AT KANSAS CITY

Noted Organist Victim of Bullet Fired in His Home—Story of Jealousy and Marital Infelicity Laid Bare.

A shocking tragedy cost the life of Edward Kreiser, the Kansas City organist, on March 3, when he was shot and killed by Mrs. Kreiser at their home. In a fit of what is believed to have been mental aberration, caused by jealousy, Mrs. Kreiser purchased a revolver and fired at her husband, the bullet causing instant death.

Mr. Kreiser's death takes off one of the most prominent organists in the United States, who was known not only for his teaching and church work, but for his many recitals in all parts of the country and especially in the west, and for several organ compositions in general use. He had been the organist of the Independence Boulevard Christian church for many years, presiding over one of the largest Austin organs in the country. In his home city his recitals were a musical feature for some time and he numbered among his pupils many of the organists of that city and of other towns in various states.

Mr. and Mrs. Kreiser were married eleven years ago. She had come to Kansas City from Kearney, Mo., to study vocal music and met him during her student days. She was a teacher in the Sunday school of the church in which he was organist.

Mrs. Kreiser said that her husband had been untrue to her for ten years and that he admitted the alleged indiscretions. She gave her attorney the names of seven women, some of them organists.

The tragedy was witnessed by no one. The couple's 9-year-old son, the only other person in the house, was in an upstairs room.

The tragedy was brought home forcibly to the congregation of the fashionable church in which for many years Mr. Kreiser had played. The console and bench of the instrument were decked on the Sunday after the tragedy with flowers and the only music was that of the congregation singing unaccompanied.

DENVER CONTRACT AWARDED

Wurlitzer Company to Install Great City Organ for \$45,000.

Word comes from Denver that city officials and members of the Rotary club's organ committee have agreed to let a contract for the installation of the organ in the Auditorium to the Rudolph Wurlitzer Manufacturing Company of North Tonawanda, N. Y., makers of Hope-Jones organs. The purchase price will be \$45,000.

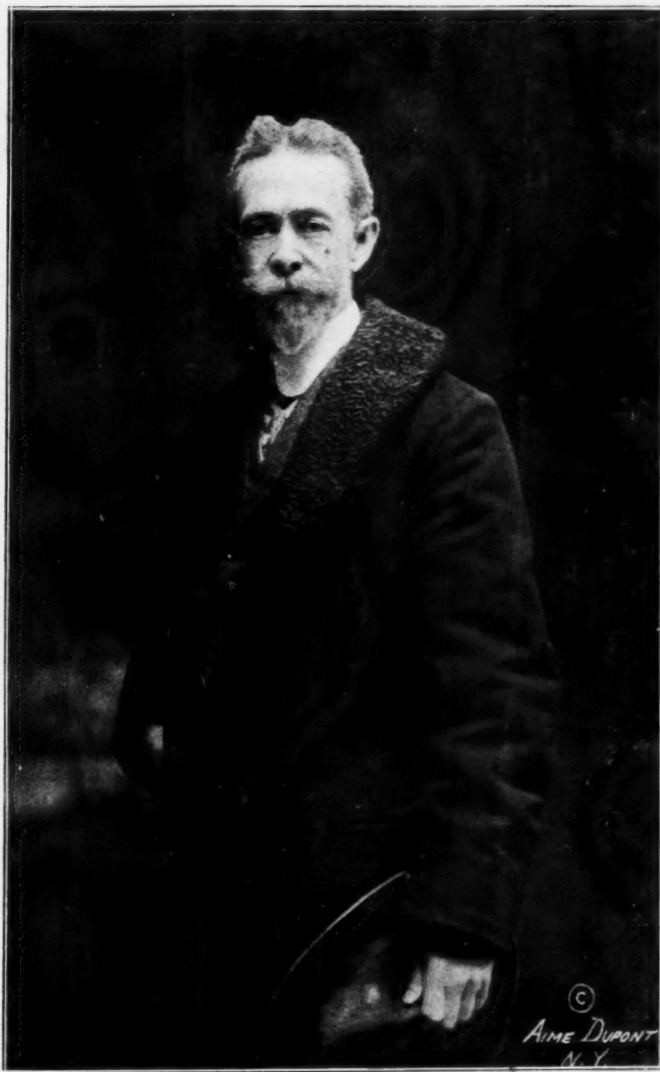
The organ will be one of the largest municipal instruments in the United States. The Knight-Campbell Music Company, agent for the manufacturers, has waived all commissions in the transaction.

HARVEY B. GAUL WINS PRIZE

Tone Poem for Organ on "Orpheus" Brings New Honor to Him.

The prize of \$150 for an organ composition offered by the National Federation of Musical Clubs in the recent national competition has been awarded to Harvey B. Gaul, organist of Calvary church, Pittsburgh. This is Mr. Gaul's second prize this year. The composition was a "Tone Poem" for organ on the subject of "Orpheus." The judges were William Middelschulte of Chicago, Gaston Dethier of New York and Rossetter G. Cole of Chicago.

DR. WILLIAM C. CARL



JUBILEE OF DR. CARL COVERS THREE DAYS

CHURCH HONORS ORGANIST.

Notable Recital, Reception and Performance of "Eljah" Are Features—Purse of Gold and Resolutions Given.

William C. Carl observed his twenty-fifth anniversary as organist and director of music in the Old First Presbyterian church, New York City, with a three-day celebration, March 22, 23 and 25. The pastor and session of the Old First issued invitations for the event to do honor to Dr. Carl after his long and successful services there. Dr. Carl holds the distinction of being the third organist in two hundred years to officiate in the church. His predecessors were Mr. Belden and Sumner Salter.

Previous to the advent of the organ the only instrument used was a tuning fork. So adverse was the congregation to having instrumental music in the sanctuary that it became necessary for the quartet choir to retire to a small room in the rear of the organ loft in order to get the pitch from the tuning fork. The wealth and fashion of New York City attended this church, but so strong were their views on this subject that not until thirty years ago was organ music allowed to become a part of the service.

Dr. Carl was engaged immediately on his return from his studies with Guilmand in Paris and instituted his famous series of recitals. From the beginning they have been attended by large audiences and frequently it has been the case that hundreds were turned away. He was one of the first to give programs in this country devoted exclusively to French compositions for the organ and for this as well as the work he has done in establishing French methods, he was decorated by the French government, which bestowed upon him the decoration of "Officier de l'Instruction Publique." Programs devoted exclusively to American, German, Italian and English works were introduced, as well as historical programs. The University of New York in consideration of the work he has done in this country conferred upon him the honorary degree of Doctor of Music.

Dr. Carl has given more than 150 recitals in the Old First church and developed the music there to a high degree of efficiency. The Rev. Dr. Howard Duffield, the pastor, has supported him in every way during these twenty-five years and is a musician of attainments himself. Dr. Duffield in addition to playing the organ has become an authority on hymnology and gives a course of lectures on the subject each year before the students of the Guilmand Organ School.

For Dr. Carl's celebration a festival concert was given Thursday evening, March 22. The program was historical, beginning with a Prelude by Conrad Paumann, written in the early part of the fifteenth century, when organs were in their infancy and the organists were obliged to play with their fists on account of the width of the keys and the heavy touch. The program was arranged in chronological order up to Bach and continuing up to the present day, concluding with the "Variations de Concert" by Joseph Bonnet. On Friday evening, March 23, the church tendered Dr. Carl a large reception which was attended by many prominent persons, including Joseph Bonnet. Dr. Duffield eulogized Dr. Carl's work. The church presented resolutions engrossed on parchment and a purse of gold, and the choir and the Guilmand Organ School made handsome gifts. On Sunday, March 25, the same program as was given twenty-five years ago at the Old First at the first service was rendered, and in the evening a performance of

BONNET IN CHICAGO AGAIN

Second Recital To Be Given by Him April 9 at Medinah Temple.

Joseph Bonnet will give a second recital in Chicago April 9. He has been engaged to play the organ in Medinah Temple on Easter Monday evening and the recital is under the management of Herbert E. Hyde, organist and choirmaster of St. Peter's Episcopal church. Mr. Hyde feels certain of a large audience in view of the impression Mr. Bonnet made at his previous appearance in Chicago and the generally-expressed desire to hear him again. Tickets are on sale at Lyon & Healy's. Mrs. Rubee Wilson De Lamarter will sing soprano solos.

Mr. Bonnet's recital in Medinah Temple March 9 drew an audience which included nearly all the organists of Chicago and many from distant and nearby towns. The performance was marked by a perfection of technique, combined with a display of interpretative powers, which revealed the genius and the personality of the noted Frenchman. The Bach Toccata and Fugue in D minor were played with an ease seldom if ever noted. The ancient French compositions received by Mr. Bonnet proved of great interest. In view of the excellent analysis of Mr. Bonnet's playing by Harold Vincent Milligan in the March issue of The Diapason, a lengthy review of his recital is not necessary.

The large Austin organ, the pride of the Shriners of Chicago, was at its best for the recital. The Chicago program of Mr. Bonnet was as follows:

Old French Masters: "Grand Jeu," Du Mage; "Recit de tierce en taille," N. de Grigny; Toccata and Fugue in D minor, Bach; Fugue in C, Buxtehude; Gavotta, from the "Twelfth Sonata per Organo," Martini; Choral, in A minor, No. 3, Cesar Franck; "Romance Sans Paroles," Bonnet; Variations de Concert, Bonnet.

Herbert Gould, basso, and Miss Mary L. Hesselgren, soprano, sang several songs.

The program of Mr. Bonnet April 9 will be: Sonata No. 1, in D minor, Guilmand; Prelude and Fugue in B major, Saint-Saens; "Chant des Chrysanthes," Bonnet; "Matin Provençal," Bonnet; "Soeur Monique," Couperin; Prelude, Clerambault; Fantasia and Fugue in G minor, Bach; "Piece Heroique," Franck; "Cortège," Debussy.

Mrs. De Lamarter will sing three groups of songs by Bach, Mozart, Handel and Herbert E. Hyde, with Mr. Hyde at the piano.

MONSTER ORGAN IS ORDERED

Austin Company to Build Instrument of 200 or More Stops.

An organ of about 200 stops, one of the largest in the world, if not the largest, is to be built by the Austin Organ Company for Cyrus H. K. Curtis for the home of the Curtis Publishing Company in Philadelphia. This news reaches The Diapason on the day of going to press. The specification has not been put in complete shape, but is to be ready in time for presentation to readers of The Diapason a month hence.

"Elijah" was given by the choir as their compliment to their director and organist. The soloists were Margaret Harrison, soprano; Florence Mulford-Hunt, contralto; Charles W. Harrison, tenor, and Andrea Sarto, baritone.

Congratulations from all parts of the country have been showered upon Dr. Carl in consideration of the work accomplished by him not only at the Old First Church but through this country.

The program of the festival concert in full follows:

Ancient Composers—Conrad Paumann (German, 1410-1473), Præludium; Girolamo Frescobaldi (Italian, 1587-1654), Toccata; Louis Nicholas Clérambault (French, 1676-1749), Dialogue and Prelude; Henry Purcell (English, 1658-1695), "The Bell Symphony;" Dietrich Buxtehude (German, 1637-1707), Chorale, "Praise God;" Johann Sebastian Bach (German, 1685-1750), Toccata and Fugue in D minor; Padre Martini (Italian, 1705-1784), "Gavotta per Organo."

Modern Composers—César-Auguste Franck (French, 1822-1890), Pastorale; Jacques Nicolas Lemmens (Belgian, 1823-1881), "Wedding Mori;" Alexandre Guilmant (French, 1837-1911), Première Sonate (first movement); Harry Rowe Shelley (American, 1858-), Spring Song; Joseph Bonnet (French, 1884-), Variations de Concert.

BUILDING AT ODELL PLANT

Many Organs Are Under Construction by New York City Firm.

J. H. & C. S. Odell & Co., the New York City firm, whose history and record are equalled by few builders in the world, is having a very busy year. Organs under construction are for the following:

- Sayers Memorial M. E. church, Philadelphia.
- East Side Presbyterian, Paterson, N. J.
- Junior School No. 1, Board of Education, Trenton, N. J.
- Steinway Theater, Astoria, L. I.
- First Methodist Church, Bradley Beach, N. J.
- New York Association for the Blind, New York City.
- St. Bernard's Episcopal church (enlarging), Bernardsville, N. J.
- Bethlehem Presbyterian, Buffalo.
- Memorial Church of the Good Shepherd (reorder), Rosemont, Pa.
- Swedish Evangelical Pilgrim church, Brooklyn.

NEW COMPANY IS LAUNCHED

Reuter-Schwarz Concern Is Building Plant at Trenton, Ill.

The Reuter-Schwarz Organ Company has been incorporated under Illinois laws with \$50,000 capital, half paid, and is building a large, modern brick organ plant at Trenton, Clinton county, Ill. The incorporators of the concern are Adolph C. Reuter, Earl G. Schwarz and R. A. Ruegger.

The president, Mr. Reuter, for the last four years was superintendent for the Henry Pilcher's Sons Organ Company at Louisville, Ky., and has an excellent reputation in the organ building field. Earl Schwarz has had years of experience in the organ industry and has patented several improvements relating to the action, chest and coupler system. Mr. Reuter has associated with him a force of skilled mechanics recruited from the ranks of the various organ factories in the country and it is the announced intention to put out an instrument second to none.

The action of the Reuter-Schwarz organ will be electro-pneumatic throughout. The plant is being rushed to completion and it is expected to start manufacturing May 1.

Contracts Closed for Austin.

Recent contracts closed through the Chicago office of the Austin Company by Calvin Brown include: Saron Evangelical Lutheran church, Chicago; St. Michael's Archangel Catholic church, Chicago; Fisher Memorial M. E. church, Detroit; First Congregational church, Hinsdale, Ill.

St. Cecilia cathedral at Omaha has ordered a large organ of Casavant Brothers, South Haven, Mich.

E. H. LEMARE ELECTED AS THE CITY ORGANIST

CHOICE AT SAN FRANCISCO

Will Receive \$10,000 a Year and Give Two Recitals a Week on Organ in the Auditorium, Formerly at Exposition.

Edwin H. Lemare, the noted English organist and formerly at Carnegie Institute, Pittsburgh, will be San Francisco's official organist, in charge of the big Austin exposition organ at the Auditorium.

This was decided by the board of supervisors March 5 after a deadlock which lasted for months, and which was broken with the agreement that with Lemare as official organist three other organists are to be given opportunity to be heard in concerts. The others are Clarence Eddy, Uda Waldrop and Achilles Artigues, who will be paid for their services.

Mr. Lemare will receive for not less than 104 concerts \$10,000. The period of his contract, which will be drawn up at once by the Auditorium committee of the supervisors and presented to the board for its approval, is for one year. The salary will be paid Mr. Lemare out of the profits of the concerts. In case of a deficit, twenty unnamed citizens have agreed to stand back of the city to the extent of \$10,000.

The first concert, according to Supervisor Hynes, acting chairman of the supervisors' Auditorium committee, probably will be given the first Sunday in April, if President C. C. Moore of the exposition company, which presented the organ to the city, is in San Francisco. It is planned to make the opening recital a celebration of the organ's installation in the Auditorium.

Mr. Lemare said: "I am genuinely pleased over the action of the city. It is quite an honor to bestow upon me. I shall endeavor to demonstrate that the confidence reposed in me is not misplaced. If I am to be the city organist I must be able to do my work in a dignified and self-respecting fashion. That means that the conditions of the performances must be as ideal as they were in Festival Hall. I would not dream of doing this work unless I could make it genuinely artistic."

From his father Lemare learned the rudiments of his art. At 11 years of age he received the John Goff scholarship at the Royal Academy and studied under Dr. Stegall. Edmund H. Turpin then took him in hand and at 15 years of age he received his first appointment as organist and choirmaster. Later he went to Cardiff and afterward he played on the great Cavaille Coll organ in Sheffield. Then began his career as a concert organist, a career which has made him cross the Atlantic fifty-one times, make two journeys to Australia and New Zealand and give the first recital ever heard in Italy outside of a church.

Composition and the transcription of orchestral works has occupied much of Mr. Lemare's attention and his scores number some 250.

Succeeds Dr. Gilchrist.

N. Lindsay Norden, director of the Æolian choir of Brooklyn and of the choir of All Saints' church, Brooklyn, has been appointed director of the Mendelssohn club of Philadelphia, to succeed the late Dr. W. W. Gilchrist. Mr. Norden was chosen for this position because of his successful work with the Æolian choir. The Mendelssohn club is in its forty-second season and has long been one of the foremost American choral organizations. Two concerts in Horticultural hall will be given, the first being devoted entirely to unaccompanied music.

Monthly Offerings in Church.

At the Grand Avenue Congregational church of Milwaukee, Carl F. Mueller played the following All-American organ programs during February:

Feb. 4—"Festal Hymn," St. Anne's.

Homer N. Bartlett: "Festal March," E. R. Kroeger.

Feb. 11—"Traumlied," J. Frank Frysinger; Processional March, Frysinger.

Feb. 18—"Berceuse No. 2," Ralph Kinder; "Jubilate Amen," Kinder.

Feb. 25—"Maestoso," MacDowell; Pastorale ("To a Wild Rose"), MacDowell.

During the month of March Mr. Mueller played the following program of organ preludes, selected from the works of the great German master-composers:

March 4—Prelude and Fugue in C minor, Bach.

March 11—Largo (from Sonata Op. 2, No. 2), Beethoven; Minuet in G, Beethoven.

March 18—"A Vision," Rheinberger.

March 25—"Sunrise," Karg-Elert; "Träumerei," Schumann.

The Wiets Organ Company of Highland, Ill., has certified to an increase in capital stock from \$50,000 to \$90,000.

Hubert Synnestvedt, A. A. G. O., has opened a music studio in the Estey building at Philadelphia.

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Direction of HERBERT E. HYDE

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A NEW NOTE IN MUSIC**

ORGAN BRINGS ON A CHANGE

Akron Instrument, Built by Hillgreen, Lane & Co., Has a Self-Player and Best Orchestral Music Is Made Feature.

An organ of orchestral qualities probably not possessed by any other organ in a Catholic church has been completed by Hillgreen, Lane & Co., of Alliance, Ohio, for St. Peter's at Canton, Ohio, and its recent dedication, with a recital by Edwin Arthur Kraft of Cleveland, assisted by Mme. Adelaide Norwood, and a festival

the other sections 8, 10 and 12 inches are used.

Father Stuber has had the organ equipped by the builders with an automatic player. Being himself an accomplished organist and versed in orchestral work, he will give frequent recitals on the player section of the instrument.

An interesting fact connected with the purchase and installation of this organ is the evolution of the specifications. The section first contracted for represented a modest, standard-style instrument, though provision was made for future enlargement. When the first division was completed the abounding enthusiasm of Father Stuber became contagious, and some of the wealthy citizens of Canton requested the privilege of supplying funds that the organ might be sup-



HILLGREEN-LANE ORGAN IN CANTON, OHIO, CHURCH.

chorus, was a musical event of great interest to Canton.

Mr. Kraft, whose ability to bring out all there is in an organ is well known, gave the following program: Overture to "Stradella," Flotow; Meditation, Sturges; Pizzicati, from "Sylvia," Delibes; Overture to "Eury-anthe," Weber; "Evening Bells and Cradle Song," Macfarlane; "The Magic Harp," Meale; "The Last Hope," Gottschalk; "Marche Militaire," Schubert; Fountain Revery, Fletcher; Overture to "The Merry Wives of Windsor," Nicolai.

Perhaps in no other church is the "divine art" being presented with such varied features as under the enthusiastic pastorate of the Rev. A. B. Stuber, rector of St. Peter's Catholic church. The organ embodies appointments hitherto not features of a church organ. Besides possessing registers sufficient in number to place it among the largest and most resourceful church organs, it is equipped with many orchestral effects that lend themselves to the interpretation of the great musical works which, through it, are being offered to the people of Canton. Orchestra bells, chimes, harp, xylophone and bass and snare drums are placed at the disposal of the organist in this instrument. Mr. Kraft utilized these effectively in his organ programs, as well as in his work with the fifty-voice choruses of local singers, and in the accompaniments with which he augmented the orchestra which supported the singing of the San Carlo Grand Opera Company, which constituted the chief feature of the last concert.

Sound-proof rooms house the five divisions of the instrument, so that the entire organ is under expression. More than seven tons of mineral wool line the walls of these modern swell boxes. The echo section is placed in a room back of the altar, about 150 feet from the main organ, and is voiced on 6-inch pressure, while on

plemented with the additions required to realize the original ideals of the rector.

Cantata by H. Alexander Matthews

The new cantata "The City of God," by H. Alexander Matthews of Philadelphia, has just been issued by G. Schirmer of New York, and is one of the important larger musical compositions of the year. Especially written in commemoration of the quadricentennial of the Protestant Reformation, which is being observed throughout the world in 1917, this cantata has received the official endorsement of the Joint Lutheran Committee on the celebration, whose national offices are in Philadelphia. Mr. Matthews, who is organist and choirmaster of the Second Presbyterian church, Philadelphia, and who during the past year has also been in charge of the choir of St. Luke's and the Epiphany, is widely known as a successful composer. In addition to about 150 other compositions, his cantatas "The Life Everlasting," "The Triumph of the Cross," "The Story of Christmas" and "The Conversion," have established him as one of the most successful cantata writers today.

Activities of Clarence Dickinson.

Clarence Dickinson gave an address on "Sacred Music and the Divine Ideal" at All Saints' church (Episcopal) in New York on Friday evening, March 2. On Sunday evening he gave an organ recital at Old Spring church, New York City. March 18 the choir of the Brick church sang Coleridge-Taylor's "Atonement" under his direction. On March 27 Mr. Dickinson gives a recital of Lenten music at Dobbs Ferry, N. Y.

Two pupils of Frank Van Dusen of Chicago have been appointed to positions in or near Chicago—Thomas Stab as organist of the First Christian Reformed Church of Englewood, and Miss Helen Schaff as organist of the First Church of Christ, Scientist, at Park Ridge.

E. S. ENDER WILL MAKE TOUR.

Noted Minneapolis Organist Planning Extensive Recital Work.

Edmund Sereno Ender is arranging for a recital tour which promises to take him into many interesting parts of the country. After filling a number of local engagements in the northwest, Mr. Ender will devote considerable time to the middle west. Then he will go east and south next fall and winter.

Mr. Ender's programs will be unique in that they will contain a number of new compositions by American composers which have been dedicated to him and some of them will have been written especially for this tour.

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Sonata in C Minor, No. 2.—By Mark Andrews (Allegro, Evensong, Scherzo, Finale, separately, 50c) **1.50**

Concerto in G Minor.—By Matthew Camidge (edited by T. Tertius Noble) (Adagio, Gavotte, separately 50c)..... **1.00**

Sonata in G Minor.—By H. B. Jepson **1.50**

Total **\$8.50**

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AUSTIN ORGAN FOR THEATER

Contract for Three-Manual by the Olympic at Watertown, N. Y.

The Austin Organ Company has been awarded a contract to build a three-manual organ for the Olympic Theater, Watertown, N. Y. This contract was procured by Elisha Fowler, Boston representative of the Austin Company. The specification is as follows:

- GREAT ORGAN.**
- Open Diapason, 8 ft.
- *Hohl Flöte, 8 ft.
- *Violoncello, 8 ft.
- *String Celeste, 8 ft.
- *Dulciana, 8 ft.
- *Gedeckt Flute, 4 ft.
- *Harmonic Tuba, 8 ft.
- Chimes (from Swell), 20 notes.
- *Enclosed in choir box.
- SWELL ORGAN.**
- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Gedeckt, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Wald Flöte, 4 ft.
- Horn, 8 ft.
- Orchestral Oboe, 8 ft.
- Vox Humana, 8 ft.
- Chimes, 20 notes.
- CHOIR ORGAN.**
- *Hohl Flöte, 8 ft.
- *Violoncello, 8 ft.
- *Dulciana, 8 ft.
- *Gedeckt Flute, 8 ft.
- Clarinet, 8 ft.
- Celestial Harp, 61 notes.
- *Interchangeable with Great.
- PEDAL ORGAN.**
- Open Diapason (extension), 16 ft.
- Violone (extension), 16 ft.
- Gedeckt (from Swell), 16 ft.
- Octave (from Swell), 8 ft.

The Austin Company has been awarded a contract to build a two-manual organ for the Protestant Episcopal church of Fall River, Mass., through Elisha Fowler.

New Post for R. L. Baldwin.
Ralph L. Baldwin, organist and director of the Fourth Congregational church of Hartford, Conn., for nearly thirteen years, has accepted the post of musical director at Immanuel Congregational church, succeeding Benjamin W. Loveland, who resigned after twenty-five years' service. Mr. Baldwin assumes his new duties May 1.

BONNET AT AUSTIN ORGAN, MEDINAH TEMPLE, CHICAGO.



By a Staff Photographer of the Chicago Daily News.

Service at Norwalk, Ohio.
Cheston L. Heath gave a musical service at St. Paul's Episcopal church in Norwalk, Ohio, March 4, and a feature of the evening was the singing of the boy soprano, Master Roger Hop-

kins, over whom Mr. Heath and the people of the church are highly enthusiastic. Gounod's "Gallia" was sung by the choir. Mr. Heath played Guilman's Fugue and Toccata on B-A-C-H as a postlude.

NOVEL ORGAN AT OTTAWA

Theater Instrument Is Built by Firm at Canadian Capital.

Geoffrey H. Craig, organist of the Imperial Theater at Ottawa, writes to The Diapason that the Bruse-Underhill Organ Company of that city is completing a very interesting organ in the Imperial and that it is attracting the attention of organists in the Canadian capital. There is a three-manual console with two solo organs, one of six-inch pressure and one of twelve-inch. The great organ has four and twelve-inch pressure. The solo organs and part of the great are enclosed in three separate swell boxes. The solo organs are one on each side of the ceiling, the sound being admitted to the auditorium through large screens. The great and pedal organs are situated above the stage.

This organ is unique in many ways, one of the most important features being the installation of a grand piano in a swell box with the great organ and played from either the great or the accompaniment keyboard, as well as pedal keyboard.

The second touch system has been used throughout this organ. For instance, the organist can play a solo through second touch on the accompaniment, to the solo organ with a piano accompaniment only, on the same manual. Also while playing on the solo a very effective duet or counter melody can be produced on second touch on the accompaniment. In addition to the organ stops there are various orchestral effects.

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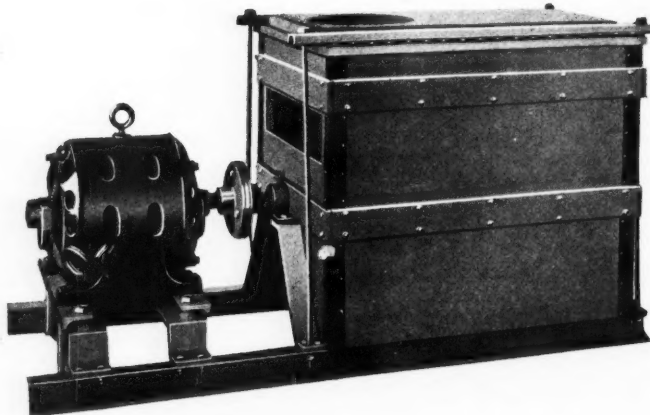
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BY HAROLD V. MILLIGAN.

"TE DEUM LAUDAMUS" IN D.
 "JUBILATE DEO" IN D.
 By T. Tertius Noble. Published by the H. W. Gray Company, New York.
 To say that these two service numbers by Tertius Noble are in his best manner is high praise indeed. They exhibit at their best those characteristics which have placed Mr. Noble in the front rank of contemporary writers of choral music. There is the feeling for the dramatic value of the words, the colorful harmonic pattern and the plasticity of phrase which have long been familiar to admirers of the composer. As is to be expected, there is great variety and contrast in the writing, and the organ accompaniment is an integral element in the complete expression of the composer's meaning.

PRELUDE FOR ORGAN, by Felix Blumenfeld. Published by the H. W. Gray Company, New York.
 This is an excellent piece, somewhat in the nature of a "Prelude Solennelle," arranged for the organ by Mr. Blumenfeld. The transcriber does not state for what instrument it was originally written, but in its present form it is so idiomatic of the organ that it might well have been conceived as an organ piece. The tempo mark is "Andante maestoso e lugubre," and its slow and stately march theme begins pianissimo (in the strings with sub and super compass—an impressive effect), and is built up by a steadily accumulating crescendo to full organ with tuba, after which it recedes without alteration of the rhythmic pulse to a pianissimo ending. Mr. Noble has indicated the registration for a four-manual organ, but experienced players will find it easily adaptable to smaller instruments.

"JUBELGESANG."
 "SING YOUR PROUD HOSANNAS."
 "FOR WHITHER THOU GOEST."
 By Fritz Reuter. Published by the composer, New Ulm, Minn.

Professor Reuter has broken away from the traditional combination of voices and organ and is not afraid to make unusual demands upon the performers of his music. The "Jubelgesang" is written for the Reformation Jubilee of this year (1917) and makes appropriate use of Luther's hymn, "Ein Feste Burg." The music is written for a choir, trio of solo voices (or small choir), and choir of children, who sing the melody of the old chorale in unison at the climax of the work. "Sing Your Proud Hosannas" is a "festival song" written also for the jubilee, and is much simpler and easier to sing than the "Jubelgesang." It contains a solo for medium voice and closes with an arrangement for four parts of the Luther chorale. "For Whither Thou Goest" is a duet for soprano and baritone with an organ accompaniment, to which may be added a violin and cello. A four-part chorus may, if so desired, sing the closing measures with the solo voices, and this chorus episode is so arranged that it may consist of mixed voices, men's or women's voices alone, or children's voices alone.

PRELUDE ON "AMSTERDAM," by Clifford Demarest.
 SORTIE IN D MAJOR, by Edmond-stoune Duncan.

Published by Oliver Ditson Company, Boston.
 Mr. Demarest is well established in the esteem of American organists, and his work maintains a high and consistent standard. The hymn-tune "Amsterdam" has provided him with a robust and vigorous theme for a service prelude. He has not wandered far from his text, the theme of the hymn constantly reappearing throughout the piece, with changing registration and harmonization; the counterpoint is fluent and there is an excellent fugue. The ending presents the complete hymn-tune on the manuals, full

organ, with pedal counterpoint.
 The Edmondstone Duncan "Sortie" is a bright, upstanding march, built along conventional lines with the skill of an accomplished craftsman, useful as a postlude or for a special occasion.

"SCOTCH IDYLL," by F. Marion Ralston; published by the Clayton F. Summy Company, Chicago.

A simple little melody exhibiting that form of syncopation characteristically known as the "Scotch snap."

CONCERT INTERMEZZO, by R. G. Hailing; published by The Boston Music Company.

The lighter portions of an organ recital program are better provided for by composers and publishers nowadays than in former years. This piece is a good example of a style of writing for the organ which has become increasingly popular, analogous to the "salon" music for the piano of such a writer as Chaminade.

"BERCEUSE."
 "LARGHETTO ESPRESSIVO."
 "SLUMBER SONG," by Arthur G. Colburn; published by Novello & Co., London.

Mr. Colburn's muse does not seem to be a very vigorous lady, at least in so far as indicated by these pieces, which are well enough written but somewhat soporific. "Slumber-songs" are no doubt very necessary and useful, but an overindulgence in them is not to be recommended.

"CLOSER, LORD, TO THREE," by W. Berwald.
 "SWEET HOUR OF PRAYER," by G. F. Wilson.

"LORD OF OUR LIFE," by George B. Nevin.

"LIGHT AND LIFE IMMORTAL," by Frederic F. Bullard.

"BE THOU WITH ME," by Ferdinand Hiller.

"PRAISE YE THE FATHER," by Charles Gounod.

"THE RADIANT MORN HATH PASSED AWAY," by H. H. Woodward.

(For women's voices.)
 Published by Oliver Ditson Company, Boston.

Directors of large choirs will be interested in these anthems for men's chorus and for women's chorus. The first-named are original compositions, while the latter are arrangements of pieces well known and popular in other forms.

Watson H. Giddings, who has been organist of the Webb Horton Memorial Presbyterian church of Middletown, N. Y., for the last three years, severs his connection with the church to take the position of an accompanist with one of the leading companies of New York City.

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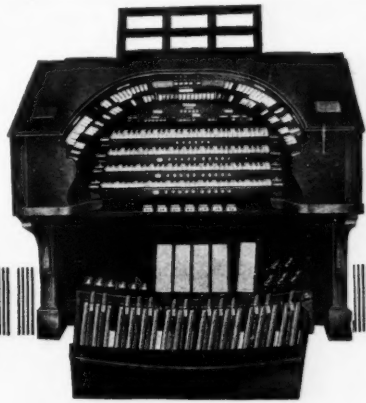
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By Wesley Ray Burroughs

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

NOTE—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.
T = Title.
D = Descriptive.

The Repertoire (Continued).

Instead of taking American or Arabian or other classified music first we shall group certain nationalities, a scheme we have found useful and practical, and will take for the first installment:

ITALIAN MUSIC.

Opera music from "Traviata," "Rigoletto" and "Trovatore" by Verdi. Selections and airs from "Lucia di Lammermoor" by Donizetti (not forgetting the popular Sextet), "La Sonnambula," "Norma" and "Puritani" by Bellini. "Masked Ball," "Otello" and "Aida" (also classed under Egyptian), by Verdi. "Barber of Seville" by Rossini. "Cavalleria Rusticana" by Mascagni. "Don Giovanni" and "Le Nozze di Figaro" by Mozart. "Fidelio" by Beethoven. "Fra Diavolo" by Auber. "Gloconda" by Ponchielli. "Romeo and Juliet" by Gounod.

ORGAN SOLOS.

"Canzone della Sera," d'Evry.
Arcadian Sketch, Stoughton.
Byssinge Song, E. H. Smith.
"Christmas in Sicily," Yon.
Pastorale Sorrentina, Yon.
Scherzino, Ferrara.
Reverie Triste, Ferrara.
Reverie, Ferrara.
Melodie Plaintive, Ferrara.
Love Song, Ferrara.
Wedding Vow, Ferrara.
Nocturne, Ferrara.

PIANO SOLOS.

Venetian Suite, E. Nevin.
Two Venetian Lovers, Hamilton.
"Maggio in Tuscany" (Suite), Nevin (Boccaccio's Villa, Marchetta and Neighbor's Garden).
Serenade Frentine, Schneider.
"An Old Italian Garden," Lind.
Chanson Ballade, Bachmann.
"Gondellied," Mendelssohn.
"Gondellied," Oesten.
"La Castagnette, Ketten.
"La Carnival de Venice" (var.), Paganini-Voss.
Tarantelle, Rubinstein.
"Serenade Italiana," Oehmler.

PIANO ACCOMPANIMENTS

(Orchestra).
"Mattiata," Leoncavallo.
"A Night in Venice," Luncantoni.
Cavatina, Bohm.
"Chanson Napolitaine," Casella.
"In the Seraglio," Cazaneuve.
Venetian Romance, Hildreth.
Italian Overture, Gruenwald.
Movements from Italian Symphony, Mendelssohn.
Ballets from grand operas given above.
"Last Goodbye," Moretti.
"La Melancholie," Prume.
Canzonetta, Ambrosio.
Serenata, Tarenghi.
"Serenata Napolitaine," Sgambati.

ITALIAN NATIONAL AIRS.

Garibaldi March, Costa.
Note.—Other numbers which can be used on Italian as well as other pictures will be found in the setting for "Romeo and Juliet" in this issue.
(To be continued.)

MUSICAL SETTING FOR THE ANCIENT ITALIAN DRAMA, "ROMEO AND JULIET." Metro Film. Francis X. Bushman and Beverly Bayne, stars.

Reel 1—(1) Improvise on Dramatis Personae, "Fanfare" as curtains part, 6-8 on street scene, working up to agitato at fight until (2) Romeo's unrequited love. "Chanson Napolitaine" (acc.) by Casella until (3) Lord Capulet. "Two Venetian Lovers" (P) by Hamilton (Ditson) until (4) Here comes, etc. "Allegro," Cskomay Overture (acc.) by Keler Bela (F minor part in Allegro Marziale style on T: Soldiers of Escalus) until (5) End of fight. "Aragonaise" (P) by Lack.
Reel 2—Continue above until (6) Feast of Capulets. "Ballet No. 1" (P) "Romeo and Juliet," by Gounod, until (7) Ladies unplagued with corns. "Gavotte" (O. S.) by Rameau until (8) R. and J. on stone seat. "Selection" ("Romeo and Juliet") (P) by Gounod (Schirmer) repeating first four pages to end of reel.
Reel 3—Continue selection. Page 6 (Duet) on Balcony scene, and pages 8 to 12 until (9) To Romeo—A challenge. "Chanson Ballade" (P) by Bachmann until (10) Juliet and nurse alone. "Nocturnette" (acc.) by Hope.
Reel 4—Continue above (twice) and (11) "Arcadian Sketch" (O. S.) by Stoughton (once) until (12) I do protest. "Agitato" (pp. to ff.) until (13) Away, Romeo. "In the Seraglio" (acc.) by Cazaneuve (Ditson) (A slows. Alla Marcia as men hear body) until (14) Banishment. "Byssinge Song" (O. S.) by Smith to end of reel.
Reel 5—T. I'll find Romeo (15) Venetian Suite (P. or acc.) by Nevin (omit Gondellieri) until (16) Gentle Loving night. "A Night in Venice" (acc.) by Luncantoni to end of reel.
Reel 6—(17) "Canzone della Sera" (O.

S.) (twice) by d'Evry until (18) If all else fail. "Mattiata" (acc.) by Leoncavallo (twice) to end of reel.
Reel 7—(19) "Cavotte d'Amour" (O. S.) by Strang (twice) and (20) "Cavatina" (acc.) by Bohm until (21) In the still watches. Funeral March (P) by Beethoven until (22) Her beauty. Selection: "Romeo and Juliet," by Gounod, pages 24 and 25—"Slumber of Juliet"—(once) and pages 26 and 27 until (23) Come cordial. "Solitude" (O. S.) by Godard.
Reel 8—Continue above until (24) Grief at her son's exile. "Contemplation" (acc.) by Hope until (25) Oh! My Love. "Last Goodbye" (Acc.) by Moretti until (26) Go! Tell the Prince. "Anathema" (Acc.) by von Flietz (In "Three Songs from Eliand") to end.

MUSICAL SETTING FOR THE RUSSIAN DRAMA, "PANTHEA." Selznick Film. Norma Talmadge, Earl Foxe and L. Rogers-Lytton, stars.

Reel 1—(1) "Souvenir de Warsaw" (P) by Kern (twice) until (2) Could Panthea rescue. "Romanesque" Op. 5 (P) by Tschaiakowsky until (3) And cousin Lydia. "Chant Sans Paroles" (P) by Tschaiakowsky to end of reel.
Reel 2—(4) (D: Panthea by window) Improvisation; then "Agitato" until (5) Lieutenant arrests Panthea. "Kammehoi Ostrov" (O. S.) by Rubinstein (F minor part when P is brought before prefect) and last page at T: The Love Watch (pp) until (6) A box for the opera. "Romance" (P) by Rubinstein (once) until (7) Baron Dusitor leaves Panthea. "Agitato" to end of reel.
Reel 3—(8) T: Armed with passports. Repeat "Romance" until (9) England. "Valse Melancolique" (P) by Rebikoff until (10) Off the Coast of England. "Agitato" (storm effects) until (11) Panthea brought into the room. "Melodie" in D (O. S.) by Glize to end of reel.
Reel 4—(12) T: Pleasant convalescent days. "Scenes de Ballet" Numbers 1 and 2 (Acc.) by Glazounow until (13) Ecstasy. "The Caress" (Acc.) by Lemont until (14) Midnight. "Still as the Night" (song) by Bohm until (15) In Paris. "Valse des Fleurs" (P) by Tschaiakowsky until (16) Gerard falls. "Nocturnette" (O. S.) by d'Evry.
Reel 5—Continue above until (17) So you have husband. "Russian Waltz Suite," "The Orchid" (Acc.) by Andefee (twice) (Ditson) until (18) The Baron's visit. "Nocturne" (P. or Acc.) by Karanoff.
Reel 6—Continue above until (19) A letter to Russia. "Romance" in F major (P. or Acc.) by Tschaiakowsky until (20) Off for Pablo's home. "Romanesque" (O. S.) by Alceledon (E flat part with harp on T: A Banquet, etc.) until (21) Panthea and Baron alone. "Meditation" (Acc.) by Drumm (third page agitato at struggle until Baron falls dead) until (22) Love knows no reason. "Adieu" (Acc.) by Karanoff to end.

HINTS FOR OTHER FEATURES.

"The White Raven," a Metro film with Ethel Barrymore, opens with two short dance numbers. "A Merry Whirl" and "My Dream Girl," by Lenzberg and Friedland, until T: From laughter to tears. Song: "Ben Bolt" (once). In Reel 3 at T: Intervening years, play Mad Scene from "Lucia di Lammermoor" by Donizetti and use Flute, 8 ft., alone. Scenes here alternately show audience, singer and "close-ups" of flute player in orchestra.

"The Glory of Yolanda," Vitagraph film, Anita Stewart star, is another Russian drama. On Reel 1 characteristic dances (1-4). Reel 2 on T: In Petrograd. "Gavotte," by Raff. T: Y's introduction to ballet master, play Ballet from "Faust." Reel 3, "Anita" by Hamilton. "Serenade" (Acc.) by Rubinstein and "Russian Romance" by Damm. On Reel 4, T: The Debut. Ballet No. 6 ("Faust"), by Gounod, and follow with "Melodie" in E flat (O. S.) by Tschaiakowsky as Y is alone in dressing room. On Reel 5 "Nocturne" (O. S.) by Stoughton and "Meditation" (O. S.) by Sturges to end.

ANSWERS TO CORRESPONDENTS.

R. J. H. Altoona, Pa.—As the list would be too long to print in this column we are mailing you same.

D. D. Baltic, Conn.—It is possible to get many of the pieces marked "Acc." in piano solo copies, but many of them are published in different keys from the orchestration. The advantage of getting the Acc. is: Should you wish to use a number with orchestra any time, you will have it in the correct key, otherwise you will have to transpose. The last part of your question is not clear to us. Write again.

NEW PHOTO-PLAY MUSIC.

Published by H. W. Gray, New York—"Liebestraume," No. 3, by Liszt. Arranged for organ by G. B. Nevin, Cleveland. This popular number has been excellently arranged by Mr. Nevin, and is most useful for pictures where the love theme is predominant, followed by tense dramatic action.

Published by John Franklin Company, New York City—"Mona Kiea," by Daniel Dore. "Luana Waltz," by Kapule Kanoa.

Two fine Hawaiian numbers, the first being the sacrificial theme used in the "Bird of Paradise," and also by Hawaiians in their sacrifices to the volcano of the same name. The second is a charming waltz on native themes. Both are orchestrations.

Published by John Church Company, New York City—

"Canzonetta" and "Meditation," by R. L. Becker. Two legitimate organ numbers, the first having a smooth melody suggesting a baritone stop with harp accompaniment, while in the dainty 3-8 middle part orchestra or Parsfal bells can be used. The Meditation (E flat) has room for oboe and an intermediary part in treble for soft strings. Both are useful general numbers.

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Instrument in Fifth Church of Christ, Scientist—American Composers of Present Day Predominate in Program.

A large organ built by Casavant Brothers at their South Haven, Mich., plant for the Fifth Church of Christ, Scientist, at Minneapolis, was opened Sunday afternoon, March 18, with Edmund Sereno Ender at the console, and the verdict after the recital was one of unsifted praise, both for the instrument, one of the largest in the Twin Cities, and for the talented concert player who displayed the organ's possibilities. The program was made up largely of works of contemporaneous Americans and contained the following: Prologue; James H. Rogers; "The Swan," Charles A. Stebbins; "Will o' the Wisp," Gordon B. Nevin; American Fantasy, Roland Diggie; "In Springtime," Ralph Kinder; Meditation, Jules Massenet; Intermezzo, Joseph Callaerts; Persian Suite, R. S. Stoughton; "Evening Bells and Cradle Song," Will C. Macfarlane; Overture to "Tannhäuser," Richard Wagner.

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 2. Open Diapason, 8 ft.
 3. Violin Diapason, 8 ft.
 4. Doppel Flöte, 8 ft.
 5. Gemshorn, 8 ft.
 6. Harmonic Flute, 4 ft.
 7. Octave, 4 ft.
 8. Super Octave, 2 ft.
 9. Trumpet, 8 ft.
- SWELL ORGAN.**
10. Bourdon, 16 ft.
 11. Open Diapason, 8 ft.
 12. Stopped Diapason, 8 ft.
 13. Viola di Gamba, 8 ft.
 14. Vox Celeste, 8 ft.
 15. Violina, 4 ft.
 16. Aeoline, 8 ft.
 17. Traverso Flute, 4 ft.
 18. Flautina, 2 ft.
 19. Cornet, 3 rks.
 20. Cornopean, 8 ft.
 21. Oboe, 8 ft.
 22. Vox Humana, 8 ft.
 23. Chimes, 20 bells.

24. Tremulant.
- CHOIR ORGAN.**
25. Open Diapason, 8 ft.
 26. Melodia, 8 ft.
 27. Dulciana, 8 ft.
 28. Wald Flöte, 4 ft.
 29. Piccolo, 2 ft.
 30. Clarinet, 8 ft.
 31. Cor Anglais, 8 ft.
 32. Tremulant.

- PEDAL ORGAN.**
33. Resultant Bass, 32 ft.
 34. Double Open Diapason, 16 ft.
 35. Bourdon, 16 ft.
 36. Flute, 8 ft.
 37. Bourdon, 8 ft.
 38. Violone, 16 ft.
 39. Cello, 8 ft.
 40. Gedeckt (from No. 10), 16 ft.
 41. Quint, 10 2/3 ft.

MAITLAND AT WORCESTER

Enthusiasm Aroused by Program—Stoughton Hears Own Works.

Rollo F. Maitland of Philadelphia scored a great success when he played a recital—the last in a series at the Piedmont Congregational church of Worcester, Mass.—March 6 and gave a brilliant performance. One of the features of the occasion was R. S. Stoughton's new "Dreams." Mr. Stoughton was in the audience and after the recital Mr. Maitland also played Mr. Stoughton's "Persian Suite" for him privately.

The slated program of the recital included the following compositions: Overture, "A Midsummer Night's Dream," Mendelssohn; "Dreams," R. S. Stoughton; Caprice, "The Brook," Dethier; "Elfes," and "Chant de Printemps," Bonnet; Toccatina in F. Bach; Concert Overture in A, and "The Optimist," Maitland; Spinning Song, Mendelssohn; "Kammenoi-Ostrow," Rubinstein; Scotch Fantasia, Macfarlane; March Slav, Tschaiikowsky. All were played from memory.

So completely did Mr. Maitland win his audience that encores were given him at the close of most of his numbers. And he was generous in his acknowledgments. Dvorak's "Humoresque" and the "Pilgrims' Chorus" from Wagner's "Tannhäuser" were among the extras.

The Theodore Presser Company of Philadelphia will shortly put on the market one of the compositions for piano by A. O. T. Astenius of Chicago, entitled "The Afterglow."

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FOUR-MANUAL IS DEDICATED.

Henry F. Anderson Presides at Large New Organ Placed in Emmanuel Episcopal Church in the Ohio City.

Cleveland boasts a new four-manual Skinner organ, which was opened in Emmanuel Episcopal Church, Euclid avenue and Eighty-seventh street, Feb. 20. Henry F. Anderson gave the dedicatory performance, and his program included Handel's Largo, two Chorales by Karg-Elert; "Aufschwung," Rheinberger; Fugue in G Major, Bach; "The Seraph's Strain," Wolstenholme; "Gavotte Moderne," Lemare; Suite for Organ, Piere; Toccata, Le Froid de Mereaux; Cortège, Debussy, and the finale to the Seventh Sonata, Guilman.

Mr. Anderson has control of the following interesting disposition of stops.

- GREAT ORGAN.**
Bourdon (Pedal Extension), 16 ft.
First Diapason, 8 ft.
Second Diapason, 8 ft.
Phlicmela, 8 ft.
Erzaehler, 8 ft.
Gedeckt (Interchangeable with Swell), 8 ft.
Dulciana (Interchangeable with Swell), 8 ft.
Flute (Interchangeable with Swell), 8 ft.
Cornopean (Interchangeable with Swell), 8 ft.

- SWELL ORGAN.**
Bourdon, 16 ft.
Diapason, 8 ft.
Salicional, 8 ft.
Voix Celestes, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Gedeckt, 8 ft.
Octave, 4 ft.
Flute, 4 ft.
Flautino, 2 ft.
English Horn, 16 ft.
Cornopean, 8 ft.
Flügel Horn, 8 ft.
Vox Humana, 8 ft.

- CHOIR ORGAN.**
Diapason, 8 ft.
Dulcet, 8 ft.
Concert Flute, 8 ft.
Flute, 4 ft.
Celesta (½ octaves).
Clarinets, 8 ft.
Celesta sub.

- SOLO AND NAVE ORGAN.**
French Horn, 8 ft.
Orchestral Oboe, 8 ft.
Ophicleide, 16 ft.
Tuba, 8 ft.

- PEDAL ORGAN.**
Bourdon Resultant, 32 ft.
Diapason, 16 ft.
Bourdon, 16 ft.
Echo Lieblich, 16 ft.
Octave, 8 ft.
Gedeckt, 8 ft.
Still Gedeckt, 8 ft.
English Horn, 16 ft.
Ophicleide, 16 ft.
Tuba, 8 ft.
Clarion, 4 ft.

CLARENCE EDDY ENDS TOUR.

Every Part of Continent Welcomes Noted American Organist.

Clarence Eddy is returning to San Francisco, from his transcontinental tour, which was another remarkable journey, such as Mr. Eddy has made so often.

At Charleston, S. C., he played the Thompson memorial organ in the Unitarian Church and the critics used all their superlatives in writing of the recital. Other performances were at the First M. E. Church of Cleveland, and at Hollins College, in Virginia.

March 13 Mr. Eddy played the large four-manual Hutchings organ in the Swedenborgian church at Newtonville, Mass., and March 18, the three-manual and echo Pilcher organ at the Grove Park Inn, Asheville, N. C. Then he went south and through Texas on his way home. March 25 and 26 he played the four-manual Hope-Jones organ in the magnificent Lucher Memorial at Orange, Texas, and March 30 and 31 and April 1 he has two recitals and two Sunday services in the First Presbyterian church at Austin, Texas, where he had already played eight times.

LATE RECITAL PROGRAMS.

Joseph Bonnet.—At Aeolian hall in New York March 17 Mr. Bonnet played Fantasia and Fugue, in G minor, Bach; Secunde Legende, Bonnet; Pastorale, Cesar Franck; "Piece Heroique," Cesar Franck; Prelude and Fugue in B major, Saint-Saens; Cortège, Debussy; Chorale, upon the tune of "St. Flavian," Seth Bingham; Final, Vierne.

Charles Sanford Skilton, F. A. G. O., University of Kansas.—Mr. Skilton played a recital complimentary to the Missouri chapter of the A. G. O. at the Church of the Messiah in St. Louis March 26 and devoted the second part of his program to works of American composers. His program in full was: Concert Fantasia, Arthur Bird; Intermezzo (transcribed by C. S. Skilton), Mendelssohn; Three Chorale Preludes ("Herzlich thut mich verlangen," "Herr Gott, nun schleuss den Himmel auf" and "In Dir ist Freude"), Bach; Fugue on the Name, B-A-C-B, Schumann; Prelude and Fugue on B-A-C-H, Liszt; "Legend of the Organ Builder," C. S. Skilton; Caprice, Ralph Kinder; "The Swan," Charles Stebbins; "Scene Orientale," E. R. Kroeger; "Faire d'Orgue," Harry Rowe Shelley.

Ernest Dawson Leach, Vicksburg, Miss.—In a recital at the First Presbyterian church Feb. 28 Mr. Leach played: Andante and Allegro, Bache; Spring Song, Hollins; "Death of Ase," Grieg; Fanfare, Lemmens; Second Organ Sonata, Mendelssohn; Andantino in D flat, Lemare; Allegretto in B minor, Guilman; Canzonetta, Ludebuehl; Andante in A flat, Battiste; Nocturne, Miller; "Hallelujah Chorus," Handel.

Edwin Arthur Kraft, Cleveland.—At his recital in Trinity cathedral March 12 Mr. Kraft played a Wagner program as follows: War March from "Rienzi," "Evening Star" from "Tannhäuser," Fire Music from "Die Walküre," "Liebestod" from "Tristan," Overture to "Rienzi," March from "Tannhäuser," "Dreams" and the Overture to "Tannhäuser."

George H. Fairclough, St. Paul.—Mr. Fairclough has been giving weekly Lenten recitals at the Church of St. John the Evangelist. Among his programs are these:

March 1—Prelude on "A Mighty Fortress is Our God," Faulkes; "Clair de Lune," Karg-Elert; "Evensong," Easthope Martin; Sonata in B flat, Mendelssohn; "The Minster Bells," H. A. Wheelton; Scherzando (No. 5 of "Trois Pieces, op. 29), Gabriel Piere; Spring Song, Macfarlane; Toccata in F, Crawford.

March 8—Sonata in A minor, Borowski; "Reve Angélique" (organ and piano), Rubinstein; Prelude and Fugue in E minor (the lesser), Bach; Adagio from Concerto (violin, piano, organ), Viextemps; Meditation and Toccata, Mally; Meditation on First Prelude of Bach (violin, piano, organ), Gounod; Barcarolle in B flat, Faulkes; "A Desert Song" Sheppard; "Will o' the Wisp," Gordor; Bach Nivin; Paraphrase on "Parsifal" (violin, piano, organ), Wagner-Wilhelmj.

March 15—Allegro Giubilante, Federlein; Berceuse in D flat, Faulkes; Suite Gothique, Boellmann; Toccata and Fugue in D minor, Bach; "Spring Song" (From the South), Lemare; Cantilene in F minor, Wolstenholme; Concert Overture in C minor, Hollins.

March 22—"Marche Religieuse," Guilman; Andante Cantabile (Symphony 4) Widor; Allegro Vivace (first movement of Symphony 5), Widor; Fugue in E flat, Bach; "Evening Bells and Cradle Song," Macfarlane; "Evening Prayer" (MS.), Fairclough; Grand Choeur, Hollins.

Miss Florence Hodge, Chicago.—Miss Hodge made another tour in the South in the winter just past and played as follows at the Presbyterian church of Murfreesboro, Tenn.: Grand Chorus in E flat, Guilman; "In Paradisum," Dubois; "Caprice Heroique," Bonnet; Variations on an American Air, Flagler; Spring Song (From the South), Lemare; Berceuse, Dickinson; Gavotte, Martini; Spring Song, Mendelssohn; Elegie, Massenet; "Pilgrims' Chorus," Wagner; Communion in G, Battiste; Offertoire, St. Cecilia, op. 7, Battiste.

At the Presbyterian church of Grenada, Miss., Feb. 6, Miss Hodge played Allegro Maestoso from Sonata in D minor, Mally; "In Paradisum," Dubois; "Caprice Heroique," Bonnet; Spring Song (From the South), Lemare; Berceuse, Dickinson; Gavotte, Martini; Spring Song, Mendelssohn; "From the Southland," Gaul; Variations on an American Air, Flagler; "Pilgrims' Chorus," Wagner; Communion in G, Battiste; Offertoire, St. Cecilia, op. 7, Battiste.

Carl McKinley, Cambridge, Mass.—Mr. McKinley of the class of 1917 at Harvard gave a recital as follows in Appleton chapel Feb. 28: Passataglia, Frescobaldi; "Ave Maria," Arkadelt-Liszt; Andante from the Fourth Trio Sonata, Bach; "Marche Solennelle," Tombelle; Elevation, Claussmann; Minuet, from the "Water Music," Handel; "At Eventide," McKinley; Berceuse, Vierne; Finale, Lemmens.

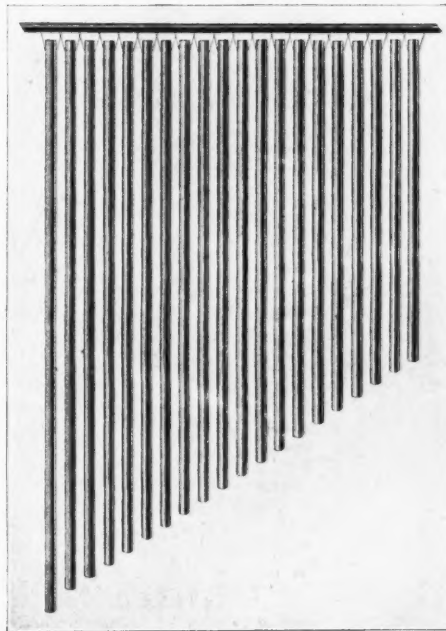
Wilhelmina Woolworth, Watertown, N. Y.—In a recital of compositions of the prior from 1835 to 1890 the first of a historical series by members of the Central New York chapter, A. G. O., at All Souls' church, Miss Woolworth, organist of the church, played "Ricercata," Palestrina; Capriccio, Frescobaldi; Pavanne, Byrd; Passacaglia, Frescobaldi.

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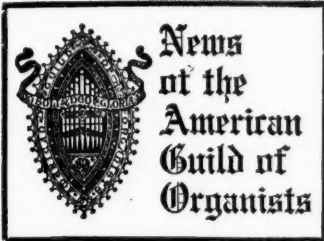
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ILLINOIS



News of the American Guild of Organists

Headquarters News.

The council held its regular meeting at the office of the warden in Broadway Tabernacle March 1 with a large attendance of councillors and officers. Frank Wright, chairman of the nominating committee, reported the following nominations for 1917-1918:

Warden—Clifford Demarest. Sub-warden—H. Brooks Day. Secretary—T. Scott Buhman. Treasurer—Dr. Victor Baier. Registrar—Albert Reeves Norton. Librarian—Frederick Schlieder. Auditors—Harold Vincent Milligan and Gottfried H. Federlein. Chaplain—The Rev. Dr. W. T. Manning.

Councillors—Walter C. Gale, for the unexpired term of Clifford Demarest; Lawrence J. Munson, for the unexpired term of T. Scott Buhman; (five to be chosen for 1917-20) Mark Andrews, C. Whitney Coombs, S. Lewis Elmer, Hermon B. Keese, David McK. Williams, Edward Shippen Barnes, Alfred R. Boyce and Frank Kaschau.

M. Joseph Bonnet was elected an honorary member at a special meeting of the council held at the close of his recital before the members of the guild. E. N. Williamson was elected an honorary associate in recognition of his aid in furthering the cause of church music through the medium of the New York Evening Post.

The Clemson gold medal has been awarded to Hague Kinsey, organist and choir-master of Christ church, Los Angeles, for his anthem, "God Is Our Refuge and Strength." The judges were R. Huntington Woodman, Walter J. Clemson and Samuel A. Baldwin.

Northern Ohio.

Activities of the chapter for March included a service at St. Paul's Episcopal Church, Cleveland, March 4, under the direction of George G. Emerson. Besides organ numbers from visiting organists, the chorus choir of the church and soloists gave excerpts from "St. Paul" and a short address was given touching upon the unconscious ministry of the church musician.

Monday evening, March 5, the monthly meeting of the chapter was held in the Euclid Avenue Presbyterian church, Cleveland. Ralph Clewell of Canton presented the advisability of forming a sub-chapter in that city. Upon motion it was voted to authorize the dean, J. R. Hall, and Mr. Clewell to proceed with the organization and to elect officers.

The dean gave the general plan of the music hall which is to be built in Cleveland. There are to be four auditoriums of various seating capacities. It is hoped to have an organ in each of two of these rooms.

Following the business meeting, Albert Riemenschneider gave an organ recital in the church auditorium. He presented a brilliant program and was assisted by Master William Ruscoe, boy soprano in the choir of George Henry Day, Youngstown. The general verdict was that Master Ruscoe rendered the difficult selections in a manner that would do credit to any mature singer. Mr. Riemenschneider upheld his reputation as a great organist in an interesting program, playing from manuscript a most unusual suite of "Sea Sketches" from the pen of R. Spaulding Stoughton. The suite is evidently a new departure from the usual type of organ music and is strongly suggestive of Debussy.

Edward J. Smith gave a guild service with his chorus choir on March 21 at the First Methodist church of Cleveland. Charles E. Clemens

played the Larghetto from Beethoven's Second Symphony and Henry F. Anderson of Emmanuel church played a "Marche Fete" by Henri Busser as the postlude. President Charles F. Thwing of Western Reserve University made an address on "College Music" and the hymns were taken from Mr. Smith's "Church and University Hymns." The anthems were Roberts' "Seek Ye the Lord" and Rodney's "Calvary."

Southern Ohio.

The fifth and last of the recitals given under this chapter's auspices took place at the Church of the Covenant at Cincinnati, on Monday, March 12. Albert Riemenschneider of Baldwin-Wallace College, Berea, Ohio, was the recitalist. His playing gave great pleasure to the large and discriminating audience assembled, for in a well-chosen and comprehensive program he displayed an almost impeccable technique, a perfection of phrasing, a tasteful registration and a fine artistic sense that were most satisfying. He was entertained by the officers of the chapter at the Sinton after the recital.

Mr. Riemenschneider's program follows: Allegro (Sixth Symphony); Widor; Gavotte; Martini; Prelude in B minor, Bach; "Liebster Jesu, Wir sind Hier," Bach; Scherzo from Sonata, Becker; First Concert Study, Yon; "Sea Sketches," Stoughton; "Lohengrin" Prelude, Cradle Song, "Evening Star," "Ride of the Valkyries," Wagner.

Illinois Chapter.

The examinations for guild degrees will be held Thursday, May 31, and Friday, June 1. The examiners for the Illinois chapter will be William Middelschulte and Walter Keller. The next dinner will be given Monday, April 16, at Kuntz-Remmler's.

Western New York.

About twenty members of the Western New York chapter attended a meeting March 14 at the home of Mrs. Wallace I. Miller at Rochester. An address by Ernest M. Skinner, of Boston, the noted organ builder featured the meeting. The musical program included a piano duet Schumann's "Bilder aus dem Osten," played by Walter H. Carter and Miss Alice Wysard, and a recitation of "Hiawatha's Wooing," with musical setting by Rossetter Cole, played by Miss Wysard. Walter H. Carter, dean of the chapter, occupied the chair.

Virginia Chapter.

At St. Luke's church, Norfolk, Feb. 12, the meeting of the chapter was devoted to "Guilmant, the Organist and Composer." Papers were read by Miss Grace Whitehead and Miss Pecele, followed by informal discussion. Miss Marsden, organist of the church, played the Allegro in F Sharp Minor; Miss Davis the Pastorale from First Sonata, and W. E. Howe the Third Sonata (entire). William H. Jones brought the interesting and well-attended meeting to a close with many illustrations from the sonatas and shorter pieces, dwelling on the form, style and originalities of registration of the great French organist.

At All Saints' church, Richmond, Ernest Cosby, organist, the fifth chapter event—a public service—was given on Feb. 23 before a large congregation. The program for this service, which was beautifully done in every way, included the following: Organ Prelude, Fantasia in G minor, Bach (Leslie F. Watson, A. A. G. O.); "Gloria in Excelsis," Ernest H. Cosby; Magnificat in C, Gadsby; Anthem, "Sing a Song of Praise," Stainer; Anthem, "Hallelujah Chorus," Handel; Offertory, Adagio from Fifth Sonata, Guilmant, and Allegro Vivace, Bonnet (Walter E. Howe, A. A. G. O., Norfolk); Postlude, Andante in D, Hollins; Toccata in D minor, Ernest H. Cosby (William H. Jones, A. A. G. O., Norfolk). The service was played by Ernest H. Cosby.

West Tennessee.

The West Tennessee chapter met Thursday morning, March 1, with the dean, Ernest F. Hawke, in the chair.

Mrs. E. A. Angier, chairman of the recital committee, extended an invitation from the Jewish Synagogue that the chapter be their guests for the next recital to be held the latter part of the month. The invitation was accepted with appreciation.

It was decided that a guild banner be ordered for the chapter. Mrs. James A. Null to look after details. John B. Norton was appointed to give a paper on the "Messiah" at the next meeting, April 5.

Miss Elizabeth Mosby gave a most excellent address on Bach.

Mr. Norton, chairman of the nominating committee, submitted the names of present officers for re-election.

Pennsylvania Chapter.

The Pennsylvania chapter gave its thirty-ninth public service in Philadelphia Sunday afternoon, March 18, in St. James' church, Twenty-second and Walnut streets. Although the guild exists primarily as an institution designed and conducted with a view of upholding the highest standards of church music, this is the first time in the history of the chapter that it has enjoyed the privilege of giving one of its services on a Sunday, and the action of the rector and vestry of St. James' church in making this possible was a most gratifying tribute to the aims and standards of the guild.

The service was sung by the full choir of men and boys at St. James' and was conducted and played by S. Wesley Sears, organist and choir-master of the church. Mr. Sears' own evening service was used, and the anthems were "And a Very Great Multitude," the opening chorus from the sacred cantata "Via Crucis" by George Alexander A. West and "Bless the Lord, O My Soul," by Ippolitof-Ivanof. The work of the choir calls for all praise and the Russian anthem was the crowning glory of the service, being sung with a spirit and a sympathy quite out of the ordinary.

The assisting organists were Percy Chase Miller and Rollo F. Maitland, who played the prelude and the postlude, respectively.

Northern California.

The Northern California Chapter has inaugurated a series of informal hours in the organ lofts at which members can get better acquainted with one another and interesting organ works can be heard. Meetings have already been held at the Arrilaga Musical College, which is equipped with a fine two-manual Johnson organ; at St. Mark's Lutheran church, of which Johannes C. Raith is organist; at the San Francisco Municipal Auditorium, as the guests of Fletcher Tilton, the Austin representative (at this meeting Edwin H. Lemare displayed the beauties of the organ over which he is to preside), and at the Second Church of Christ, Scientist, of which Mrs. Josephine C. Aylwin, F. A. G. O., is organist. Mrs. Aylwin, assisted by N. McGee, soloist of the church, presented a very interesting program.

The San Jose branch has just completed a series of nine vesper organ recitals given by the following:

- Warren D. Allen, A. A. G. O., dean of the Pacific Conservatory of Music.
- Myrtle L. Shafer, organist First M. E. church.
- Alice Concklin, organist Los Gatos M. E. church.
- Walter B. Kennedy, First Presbyterian church.
- Susan Boulware, St. Paul's M. E. church.
- Ross B. Ring, College Park church.
- Elizabeth Pugh, Second Presbyterian church.
- Lucy Valpey, First Christian church.
- Ruth Kinney, pupil of Warren D. Allen.

Altogether San Jose has had the most interesting year in its history as far as organ playing is concerned. The prospects are bright for the continual raising of the standards and conditions under which organists are laboring there.

COURBOIN HEARD IN CHICAGO

Recitals by Syracuse Man Arouse Admiration of His Audiences.

Charles M. Courboin gave a recital Feb. 20, in the Asbury M. E. church, Watertown, N. Y., before the Central New York Chapter, American Guild of Organists. On Feb. 19 Mr. Courboin gave a recital in Calvary Baptist church, Syracuse, N. Y., and March 15 he dedicated the organ in the West Genesee M. E. church of Syracuse.

On March 5 Mr. Courboin gave his first recital in Chicago at the Ravenswood Presbyterian church and on March 6 he played in Fisk Hall, Northwestern University School of Music, Evanston.

The Fisk Hall performance was one of a class seldom heard. Mr. Courboin combines scholarliness with snap and thus captivates his hearers, be they organists or laymen. His playing of Schubert's "Marche Militaire" and Handel's "Harmonious Blacksmith" were indicative of Mr. Courboin's powers, and in his Bach playing his erudition was manifest. The program of the evening included: Concerto, D minor, Op. 7, No. 14 (Adagio, with pedal cadenza), Handel; Andante, from First Sonata, Maily; Toccata and Fugue, D minor, Bach; "Benediction Nuptiale," Saint-Saens; "The Harmonious Blacksmith" (variations), Handel; Chorale, No. 3, A minor, Franck; "Last Sleep of the Virgin," Massenet; "Marche Militaire," Schubert; Scherzo Cantabile, Lefebure-Wely; "Marche Heroique," Saint-Saens.

Mr. Courboin expects to rededicate his enlarged organ about the first of May. This enlargement, being carried out at the Casavant factory, will make the First Baptist church organ in Syracuse the largest in New York state outside New York City, with eighty-five speaking stops and 106 registers. It is planned to have other recitals by distinguished organists during the fall and winter on the enlarged instrument. These will be under the control of a committee known as the recital commission of the First Baptist church of Syracuse, and interested organists may correspond with the commission.

Tour by John Allen Richardson.

John Allen Richardson, organist and choir-master of St. Paul's church, Chicago, will take his choir on a concert tour of twenty-one cities and towns of Wisconsin during a three weeks' chautauqua engagement, under the auspices of the lecture department of the extension division of the University of Wisconsin. Mr. Richardson conducts three choirs of 100 voices, including the St. Cecilia choir, which he originated at St. Paul's.

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**Officers and Employes Discuss the
Organ From Various Standpoints
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Is Promoted.**

Employes and officers of C. S. Haskell, Inc., held their annual dinner in the Hanscom banquet hall, Philadelphia, on Saturday evening, March 3, for the exchange of ideas toward the advancement of the organ building art and to increase the spirit of good fellowship and co-operation.

A few guests, representing the organist and the purchaser, were invited to discuss the organ from their respective viewpoints. C. E. Haskell, president of the company, responded to the toast, "The Past, Present and Future of the Organization." C. B. Floyd, treasurer and sales manager, discussed the organ from the purchaser's standpoint. Frederick E. Rein, secretary, acted as toastmaster and enlarged upon the various subjects from the position of a business engineer.

The employes entered into an informal discussion, speaking of their individual departments and the opportunities for improvement.

The banquet hall was decorated with flowers and the evening was enlivened by orchestral music and popular songs. All voted the evening all too short and the dinner a huge success. The committee in charge consisted of C. B. Floyd, chairman; John Hallas, Frank Hallas, Charles Zeitler and Robert Pearse.

Directed by Ferdinand Dunkley.

The Kyrie and Gloria from Beethoven's "Missa Solemnis," Op. 123, "Now Sinks the Sun," from Parker's "St. Christopher," an Easter song of the sixteenth century, and "Blessed Be He," from "The Beatitudes" of Cesar Franck were sung by the Choral Art Club of Seattle at its concert in the First Baptist church Feb. 27 under the direction of Ferdinand Dunkley. The club consists of about thirty-five professional singers and is setting a high standard of choral singing in the Pacific northwest. Per Olsson, A. A. G. O., was organist and Elias Blum of Walla Walla, also an organist, was tenor soloist. Rheinberger's Suite for Organ, Violin and Cello was included in the program.

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Choirmaster**

Published the 15th of each month
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Instrument in St. James' Lutheran Is in Special Room; Sound Emitted Through Openings—Console Fifty Feet Away.

The Wangerin-Weickhardt Company of Milwaukee is the builder of an organ dedicated last month in St. James' Evangelical Lutheran church in Chicago which has attracted attention of the most favorable kind from those who have seen and heard it, especially at the dedicatory recital by Wilhelm Middelschulte. The results achieved are pronounced remarkably artistic. The organ is placed in a special room to the left of the sanctuary, the tone being emitted into the church through a series of sound openings. The action is electro-pneumatic and the console is placed about fifty feet from the organ.

- Following are the specifications:
- GREAT ORGAN.**
1. Grand Open Diapason, 16 ft.
 2. Open Diapason, 8 ft.
 3. Doppelfloete, 8 ft.
 4. Gamba, 8 ft.
 5. Melodia, 8 ft.
 6. Dulciana, 8 ft.
 7. Octave, 4 ft.
 8. Flute d'Amour, 4 ft.
 9. Trumpet, 8 ft.
- SWELL ORGAN.**
10. Bourdon, 16 ft.
 11. Horn Diapason, 8 ft.
 12. Stopped Diapason, 8 ft.
 13. Salicional, 8 ft.
 14. Vox Celeste, 8 ft.
 15. Quintadena, 8 ft.
 16. Aeoline, 8 ft.
 17. Harmonic Flute, 4 ft.
 18. Dolce Cornet, 3 rks.
 19. Oboe and Bassoon, 8 ft.
 20. Cornopean, 8 ft.
 21. Vox Humana, 8 ft.
- PEDAL ORGAN.**
22. Open Diapason, 16 ft.
 23. Violone, 16 ft.
 24. Sub Bass, 16 ft.
 25. Lieblich Gedeckt, 16 ft. (from No. 10).
 26. Bass Flute, 8 ft. (from No. 24).
 27. Violoncello, 8 ft. (from No. 23).

Lectures by Charles Heinroth.

A series of six lectures is being given by Charles Heinroth at Carnegie Institute at Pittsburgh as a variation of his recitals. The first lecture was delivered Feb. 24, the subject being "Jean Sibelius, Finland's Composer." The following compositions by Sibelius were used to illustrate the lecture: Symphonic Tone Poem, "Finlandia," Song, "Black Roses," "Valse Triste," Legend, "The Swan of Tuonela," Melody for the Church Bells of Berghall church, and "A Saga." Subjects of the other lectures by Mr. Heinroth were as follows: March 3, "Modern Symphonies"; March 10, "Russian Folk-songs"; March 17, "Christoph Willibald von Gluck"; March 24, "The Art of Program Making"; March 31, Mozart's "Don Giovanni."

The Congregational church of Sandusky, Ohio, has signed a contract with the Austin Organ Company for a two-manual eleven-stop organ to cost \$3,100, and to be erected before July 15. The instrument will have an electric action, and the console will be placed at the east end of the choir gallery.

HINNERS FOR BURLINGTON

Large Three-Manual Organ Ordered by First Methodist Church.

The First Methodist church of Burlington, Iowa, has closed a contract with the Hinners Organ Company of Pekin, Ill., for a three-manual, electro-pneumatic organ of twenty-nine speaking stops, including a set of chimes. Each manual will have seventy-three notes and the swell and choir manuals will each have sub and super couplers and unison separations.

It is hoped to have the instrument ready for use not later than Aug. 1. This organ will replace a two-manual Johnson that has been in use since the fall of 1868.

- Following is the scheme of stops:
- GREAT ORGAN.**
1. Open Diapason, 16 ft. (Bass from No. 26).
 2. Open Diapason, 8 ft.
 3. Violoncello, 8 ft.
 4. Clarabella, 8 ft.
 5. Forest Flute, 4 ft.
 6. Octave, 4 ft.
 7. Harmonic Tuba, 8 ft.
 8. Cathedral Chimes, 20 tubular bells.
- SWELL ORGAN.**
9. Lieblich Gedeckt, 16 ft.
 10. Echo Salicional, 8 ft.
 11. Open Diapason, 8 ft.
 12. Stopped Diapason, 8 ft.
 13. Viol di Orchestre, 8 ft.
 14. Viole Celeste, 8 ft.
 15. Harmonic Flute, 4 ft.
 16. Fugara, 4 ft.
 17. Oboe, 8 ft.
 18. Vox Humana, 8 ft.
- CHOIR ORGAN.**
19. Violin Diapason, 8 ft.
 20. Dulciana, 8 ft.
 21. Concert Flute, 8 ft.
 22. Unda Maris, 8 ft.
 23. Flute d'Amour, 4 ft.
 24. Clarinet, 8 ft.
- PEDAL ORGAN (Augmented).**
25. Open Diapason, 16 ft.
 26. Bourdon, 16 ft.
 27. Lieblich Gedeckt, 16 ft. (from No. 9).
 28. Octave, 8 ft. (from No. 25).
 29. Flute, 8 ft. (from No. 26).
- An Orgblo with generator to supply current for action is provided.

AUSTIN TEAM MEETS HALL.

Bowlers from Hartford Beat New Haven Boys in Close Match.

The bowling team of the Austin Organ Company of Hartford, Conn., journeyed to New Haven and met the bowlers of the Hall Organ Company in a three-string match on Tuesday evening, March 6. Although the Hall boys won the first game by a wide margin of 93 pins, the Austinites came back strongly in the next two strings and won the match by 15 pins, getting a total of 1,559 pins against 1,544 for the Hall bowlers. This is undoubtedly the first time that two organ companies ever met in the sporting field.

The score was as follows:

AUSTIN ORGAN COMPANY.		
Buzby	97	103
Parsons	93	92
Lindstrom	98	120
Dodge	93	103
Stephano	113	98
	494	519

HALL ORGAN COMPANY.		
Zidlick	145	102
Ise	95	104
Smith	123	96
Goedler	118	74
Hamill	106	77
	587	463

WEALTH TO AID MUSICIANS.

Presser's Fortune Devoted to Philanthropic Foundation.

Theodore Presser, founder of the Etude, and head of a Philadelphia publishing business, who has created a philanthropic foundation of great future importance, proposes to leave practically all of his fortune to the foundation, which while thus far limited to musical charities, is really unlimited in its scope so far as the future is concerned.

One branch of the foundation has been in operation for many years. In 1893 Mr. Presser announced his intention of building a home for retired music teachers. This project resulted in a beautiful building and grounds in Germantown representing an investment of about \$200,000.

Realizing the necessity for embracing his philanthropies in a central body he created the Presser Foundation in March, 1916. The board of trustees of the new foundation in-

cludes many well-known Philadelphians, such as Henry La Barre Jayne, Henry L. Wiener, Richard L. Austin, Dr. Herbert J. Tily, Dr. Hugh A. Clarke, William E. Hetzell and James Francis Cooke.

Mr. Presser then deposited with a local trust company a sum well on toward a million dollars for the support of the present needs of the foundation. He announced his intention of increasing this amount many times in the future. The scholarship department has distributed forty scholarships among educational institutions during the last year. The department of relief has assisted many music workers who have found themselves in distress during the year.

The \$3,000 organ recently purchased by the Congregational church of Atlantic, Iowa, has been installed by George Kilgen & Son of St. Louis and was heard for the first time at a recital March 15. Martin Busch, organist of the St. Mary's Avenue Congregational church in Omaha, gave the recital. The organ was dedicated Sunday, March 18.

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

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

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

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

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

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

Church of the Epiphany (Episcopal), Walnut Hills.

St. Mark's Roman Catholic, Evanston.

First Congregational Unitarian Church, Avondale.

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3—Invocation, Andre, -	30
4—Nearer, My God, to Thee, Mason, -	60
5—Gavotte and Musette, Bach, -	60
6—Reverie, - - - Baldwin	75
7—Meditation, - - - Baldwin	50
8—At the Cloister Gate, - Baldwin	40
9—Impromptu, - - - Baldwin	60
10—Consolation, - - - Baldwin	60
11—King Dream and His Love, Gruber, -	75
12—Adoration, Lemmens, -	75
13—Cradle Song, Gottschalk, -	60
14—Prelude, Weber, -	40
15—Intermezzo, Mozart, -	50

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FESTIVAL IN NEW YORK CITY

Five Choirs Take Part Under Auspices of National Association of Organists—Arranged by Herbert S. Sammond.

On March 13 a notable service of church music was given in the Clinton Avenue Congregational church of Brooklyn, in which five of the representative choirs of Brooklyn and New York City took part. This festival was, indeed, an event in the musical life of the city, and the National Association of Organists, under whose auspices it was held, is to be congratulated on the success of the undertaking. The auditorium was filled and the fact that no one left his seat before the last note of a lengthy program speaks for itself.

The service took the nature of a demonstration of church choir music, representative of the various religious creeds. To Herbert Stavelly Sammond, organist and choirmaster at the Clinton Avenue Congregational church, credit is due for originating the idea and carrying it to a successful issue.

The Church of the Messiah (Episcopal) choir of thirty men and boys, George Arthur Wilson, F. A. G. O., organist and choirmaster, presented music of the English cathedral type in Gadsby's Magnificat in C and Martin's well-known "Hail, Gladdening Light," followed by the Russian Gretchaninoff's "Cherubic Hymn," sung a capella. Holy Trinity Lutheran choir of Manhattan, solo quartet and chorus of twenty mixed voices under the direction of Emanuel Schmauk, organist, was next heard in "He that Dwelleth," written for the ninetieth birthday of Emperor William I, by Becker. An arrangement of "God Is Our Refuge" from Psalm XLVI, by Mr. Schmauk, introducing the Luther chorale, followed.

The quartet choir from Temple

Beth Emeth of Flatbush, Herbert Stavelly Sammond, organist and choirmaster, offered traditional Hebrew hymns: "V'Schomru" (Who is like unto Thee, O Lord), and "Kol Nidrei" (Day of God) always sung at the beginning of the Day of Atonement. The choir of fifty mixed voices and soloists under Carl Schmidt, A. G. O., organist and director, rendered two inspiring modern anthems by Broome: "Art Thou Weary" and "O Love, That Will Not Let Me Go." This organization came from the Central Presbyterian church of Brooklyn.

Gregorian examples were given by Carl Schlegel of the Metropolitan Opera Company, formerly of St. Francis Xavier Roman Catholic church, New York, accompanied at the organ by Charles MacMichael, organist and choirmaster of the Church of St. Vincent de Paul, also of New York City. Adaptations of the music of the mass followed. The Gloria from Haydn's Imperial mass and the Kyrie from Guilmant's Third Mass were sung by the quartet and choir of thirty men and women, the regular choir at the Clinton Avenue Congregational church under the direction of Mr. Sammond. An adaptation for voices of the Tone Poem "Finlandia" of Sibelius by Mr. Sammond also was sung by this choir.

At this point the presence of George Henry Day, F. A. G. O., who had come all the way from Youngstown, Ohio, to attend the service, was made known. His solo boy, Master William Ruscoe, whom he brought with him, sang Haydn's "With Verdure Clad" from the "Creation" as the offertory with Mr. Day at the organ. The oratorio type was represented in the boy's solo and in the chorus, "The Heavens Are Telling," which immediately followed and brought the program to a fitting close, sung by the combined choirs, and conducted by John Hyatt Brewer, Mus. Doc., F. A. G. O., organist and choirmaster of the Lafayette Avenue Presbyterian church of Brooklyn.



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Three-Manual of Thirty-seven Speaking Stops, With Four Elaborate Pipe Fronts, in Immanuel Lutheran Church.

Henry Reinisch of Grand Rapids, Mich., is rebuilding and enlarging the organ in Immanuel Lutheran church. The rebuilt organ will have a movable console standing on the auditorium floor. The great and pedal organs will be placed behind the altar and the swell and choir organs are to be housed in chambers on the gallery. There are to be four elaborate organ fronts with about 120 ornamental pipes. A five horsepower Orgbello will furnish the wind and the power for the electric action.

The organ is a gift to the church by William G. Herpolsheimer, a pioneer merchant of the city.

Following is the description:

GREAT ORGAN.

1. Bourdon, 16 ft.
2. Open Diapason, 8 ft.
3. Dulciana, 8 ft.
4. Gemshorn, 8 ft.
5. Gamba, 8 ft.
6. Hohlflöte, 8 ft.
7. Principal, 4 ft.
8. Flute Harmonic, 4 ft.
9. Twelfth, 2 1/2 ft.
10. Fifteenth, 2 ft.
11. Mixture, 4 rks.
12. Trumpet, 8 ft.

SWELL ORGAN.

13. Bourdon, 16 ft.
14. Violin Diapason, 8 ft.
15. Salicional, 8 ft.
16. Vox Celestes, 8 ft.
17. Stopped Diapason, 8 ft.
18. Viol d'Orchestre, 8 ft.
19. Quersfloete, 4 ft.
20. Fugara, 4 ft.
21. Dolce Cornet, 3 rks.
22. Orchestral Oboe, 8 ft.
23. Cornopean, 8 ft.
24. Vox Humana, 8 ft.
25. Swell Tremolo.

CHOIR ORGAN.

26. Contra Fagotto, 16 ft.
27. Aeoline, 8 ft.
28. Viol d'Orchestre, 8 ft.
29. Tibia, 8 ft.
30. Clarinet, 8 ft.
31. Rohrflöte, 4 ft.
32. Chimes, 30 tubes.
33. Choir Tremolo.

PEDAL ORGAN.

34. Principal Bass, 16 ft.
35. Violone, 16 ft.
36. Bourdon, 16 ft.
37. Trombone, 16 ft.
38. Octave Bass, 8 ft.
39. Violoncello, 8 ft.

There will be seventeen couplers, twenty combination pistons, three pedal movements, fifty-six adjustable, free combinations and fifty-six additional crescendo and diminuendo indicators.

C. W. Wallace at Williamsport, Pa.
Professor C. W. Wallace, the blind organist formerly at the Grand theater in Harrisburg, has accepted the position of organist of the Hippodrome theater at Williamsport, Pa., and has signed a two-year contract offered him. He is giving special concert programs on the new Möller organ in this playhouse daily and is attracting large audiences. Hundreds of persons are reported turned away nearly every night. The organ was opened by Mr. Wallace on Washington's birthday. It is an electro-pneumatic instrument of the latest type.

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ORDERS IN NEW ENGLAND.

Möller Organ for A. S. Gibson—Four-Manual for New Haven Theater.

Two contracts of importance have been placed with M. P. Möller from New England cities recently. The Congregational church of South Norwalk, Conn., where the veteran Alexander S. Gibson has played for many years, is to have a strictly modern type of duplex organ of three manuals with echo, harp and chimes.

Sylvester Z. Poli, who operates a chain of twenty or more personally-owned theaters, has selected the Möller organ and the initial installation will be made in the large new theater he is building in New Haven, Conn., which will seat 3,800 people, being the largest in New England. This is to be a four-manual of 100 stops (interchangeable by duplex action) and includes several entirely new features.

Both of these instruments were designed by Richard Henry Warren, who resigned recently from the Scollay Square Olympia, Boston, and will devote himself largely to organ design. Mr. Warren spends much of his time at his country estate at Chatham, Mass., and looks forward to a period of comparative leisure after a most strenuous recent professional career.

S. A. Wilner of North Adams, Mass., organist of the First Baptist church at that place, has become representative for Möller organs in eastern New York state and western New England. The Methodist church of Philmont, N. Y., has placed an order through Mr. Wilner for a two-manual duplex organ.

The Lutheran Church of the Atonement at Asbury Park, N. J., has ordered a two-manual organ of the Austin Company and has engaged H. Bracken Dye of New York as organist.

Ernest Wood, organist and choir-master of the Memorial Presbyterian church, has been engaged as organist of the Orpheum Theater at Wilkes-Barre, Pa. Mr. Wood has been organist of the Memorial church for the last six years. Prior to that he was organist of the First Methodist church, Wigan, Lancashire, England.

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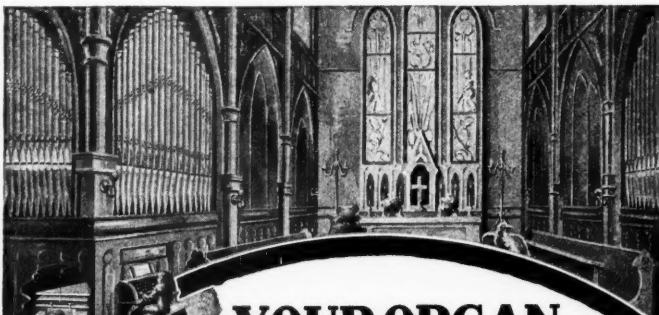
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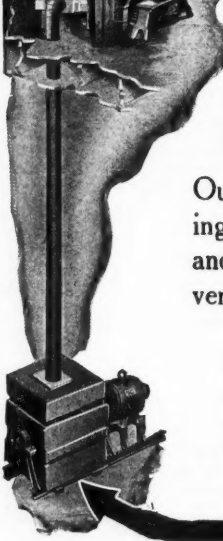
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Music is more pervasive than poetry, it is more ethereal, more insinuating, and it can sound its way into hidden chambers of the life where the profoundest poetry could never reach. There are moods of the soul when poetry is irrelevant and almost irritating, and in these moods music brings the magic power which turns the iron gate upon its hinges, and floods the prison-house with light. "Next to theology," said Martin Luther, who was himself a passionate lover of music, "next to theology, I give to music the highest place of honor." Next to theology, next to the very evangel of grace, next to the Gospel itself, Martin Luther ranked music as a holy means of human renewal and redemption.

It is in that exalted sphere that I wish to regard the possibilities of music in public worship, and in that lofty consideration the organ becomes the companion-minister of the Gospel for purifying and enlarging the souls of the family of God. "And the singers sang, and the trumpeters sounded . . . and the king, and all who were present with him, bowed themselves and worshipped."

J. H. JOWETT.

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		Scale.	Flattening.
8 ft. Open Diapason	F°-44	42	1/4
8 ft. Open Diapason	F°-44	43	
8 ft. Open Diapason	F°-44	44	
8 ft. Open Diapason	F°-44	45	
8 ft. Violin Diapason	C°-49	48	1/5
8 ft. Geigen Principal	C°-49	50	
8 ft. Dulciana	C°-49	55 & 56	Special graded to 1/4 on top notes.
8 ft. Aeoline	C°-49	58	
8 ft. Celeste	C°-49	60	
8 ft. Special	C°-49	57	
Used for Viol D'Orchestre, Salicional, Celeste & Oboe Gamba.		60 62 64	
8 ft. Quintadena	CC-61	Reg. 61	Lower 12 zinc.
4 ft. Octave	CC-61	58	Lower 5 zinc.
4 ft. Fugara	CC-61	65	Lower 5 zinc.
4 ft. Har. Flute	CC-61	No. 3	Lower 8 zinc.
4 ft. Gemshorn	CC-61	Reg. 61	Lower 5 zinc.
2 2/3 ft. Twelfth	CC-61	68	
2 ft. Fifteenth	CC-61	70	
2 ft. Piccolo	CC-61	70	

Can ship immediately, invoiced. Other Stops not listed
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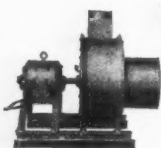
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