

THE DIAPASON

DEVOTED TO THE ORGAN

Eighth Year—Number Six.

CHICAGO, MAY 1, 1917.

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

CHURCH ORGAN WITH 112 STOPS TO BE INSTALLED

AUSTIN COMPANY BUILDS IT

Remarkable Specification for First Presbyterian of Germantown, Pa., Divided Between Gallery and Chancel.

A contract awarded to the Austin Organ Company for a four-manual divided organ for the First Presbyterian church, Germantown, Pa., calls for a total of 112 stops. The instrument in the west gallery will have thirty-five stops, seven stops are registered in the string division, and the remainder of the pipes will be housed at the chancel. The Philadelphia scheme is a complete rebuild—installation of new console, wind chests and stop action of the old gallery organ, the old pipes being the only parts to remain. The chancel organ of seventy-seven stops will be entirely new.

Of late one or two American builders have placed in very large organs a giant string celeste, consisting of six or seven stops, part of them in unison, part tuned slightly flat, and part slightly sharp, the whole division operated separately if desired and making an effect not unlike the entire string choir of a big symphony. But this is the first church instrument so far as known to have this unique feature.

In the Germantown church the gallery organ of three manuals will of itself be a satisfactory and rich instrument. All the great, except the bourdon, the large diapason, and the octave, is enclosed, the enclosure including second diapason, double flute, clarabella, wald flute and trumpet. The swell of this organ has fourteen stops. The choir has seven accompanying stops at unison pitch and a flute at 4.

The main or chancel organ will have not only wide variety, but solid strength. There will be wind pressures of 5, 10, and 15 inches, the heavy reeds being on the highest pressure. The great will have large and pervading diapason tone, including one at 16-foot pitch and three diapasons at 8 feet, with octave diapason and fifteenth. Here the reeds are double trumpet, trumpet and clarion. The remaining stops are melodia, gross flöte, violoncello and harmonic flute—thirteen stops in all.

The swell division will have nineteen stops and the choir sixteen. The solo, part of which will be on fifteen inches pressure, will have contra gamba, gross gamba and gamba celeste as strings; stentorphone, flute major, piccolo, etc., and these reeds: Oboe, tuba at 15 and 8 feet, clarion, tuba magna (large scale), and harp and chimes duplexed to this manual.

The pedal organ is listed at seventeen stops.

It is notable that a church has found it desirable to install an instrument of such large capacity, evidently believing that with careful attention to voicing the organ will impress with its great richness and not overburden with mere volume of sound. Attention has been given to the matter of recitals and the planning of the instrument to take a very important place in the musical entertainment and culture of the community.

Each manual will have eight registrative pistons and there will also be a large group of general pistons controlling the entire organ. There is a suitable number of pedal pistons affecting the pedal stops as well as the entire organ. The total of mechanicals is about eighty—a large number for so large an instrument, which would bear honorable and distinguished place in the percentage list as adduced by Mr. Fry in *The Diapason* several months ago. The organ will have the stop cancellers, a patented device of the Austin company.

HAROLD VINCENT MILLIGAN



DUBOIS PASSES FOUR SCORE

Noted Composer's Eightieth Birthday Observed by Dr. Carl.

The eightieth anniversary of Theodore Dubois was observed by Dr. William C. Carl Sunday evening, April 1, when a festival performance of the composer's "Seven Last Words" was given under his direction. The occasion also served to mark the fiftieth anniversary of the oratorio. Coincident with this celebration of the event was held in Paris and the composer was feted in many ways.

Dubois has been for many years a prominent figure in the musical life of France, succeeding Saint-Saens as organist of La Madeleine, where he remained until accepting the post as director of the Conservatoire Nationale de Musique.

On the death of Mr. Guilmant, Mr. Dubois was chosen as the honorary president of the Guilmant Organ School in New York, which position he now holds, and he has honored the institution in many ways by his interest.

The celebration in New York was largely attended and the work received a splendid interpretation by the choir and soloists of the Old First Church, where it was given.

H. A. MacKinnon Moves.

Hugh A. MacKinnon, formerly assistant organist at the Church of the Transfiguration and Trinity chapel, New York City, has been engaged as choirmaster and organist of St. Luke's Episcopal church of East Hampton, L. I. He is a graduate of Dartmouth and a fellow of the American Guild of Organists. Mr. MacKinnon will make his home in East Hampton and during the summer will give a series of organ recitals.

TO BE WORLD'S GREATEST

Further Details of Austin Organ for Curtis at Philadelphia.

Further details concerning the order given by Cyrus H. K. Curtis, the Philadelphia publisher, to the Austin Organ Company for a 200-stop organ, as announced in *The Diapason* last month, indicate that the intention is to make this instrument, which is to be placed in the auditorium of the Curtis Publishing Company building, the greatest organ in the world. The cost of it is not determined, but it is likely to exceed \$75,000.

Mr. Curtis obtained from the Austin Company the organ which he caused to be installed in the City Hall at Portland, Maine, a gift by him to the people of that city. When he decided to equip his new concert hall in Philadelphia with an organ surpassing in all respects any other in the world he sought the aid of the Austin Company in carrying out his purpose.

Philadelphia already has the largest organ in the United States. It is known as the St. Louis exposition organ, and was acquired by John Wanamaker at the close of that exposition and removed to his Philadelphia store. Recently it has been rebuilt and enlarged, and now has about 180 stops.

The specifications of the Curtis organ is not yet completed.

Great artists at popular prices continue to be the vogue in Medinah Temple. Alice Nielsen, soprano; Leopold Godowsky, pianist, and Walter Keller, organist, are to appear in this beautiful auditorium in Chicago on May 15. Reserved seats will be 75 cents and \$1.50, and are on sale at Lyon & Healy's. The concert is under the direction of Dr. J. Lewis Browne.

WORKS OF MEMBERS

MARK 500TH RECITAL

FEAT OF PHILADELPHIA MEN

American Organ Players' Club Gives Performance in Which All Numbers Were Composed by Its Own Talent.

The American Organ Players' Club has again covered itself with glory. On Thursday, April 26, in the First Baptist church, Philadelphia, Frederick Maxson, organist, the club gave its 500th recital, this being the twenty-fifth for this season; the entire program was composed for the occasion by the various club members, each playing and conducting his own work. The church was crowded with a music-loving and appreciative audience. The program was presented under ideal conditions and the artistic results redounded to the great credit of the American composer. A chorus of forty made up from the choirs of the First Baptist, Gethsemane Baptist, Memorial Church of St. Paul and St. Mark's Lutheran sang the vocal selections, the solos being taken by Miss Wilanna Bruner, soprano; Mrs. Alice C. Storey, alto; and Howard K. Berry, tenor. The program was:

Organ—"Alleluia," S. Wesley Sears.
Hymn—"Rise, My Soul," J. McE. Ward.

Anthem—"Come Unto Me," Stanley T. Reiff. (Sung in memory of deceased members.)

Organ—"Caprice" (First Symphony), Frederick E. Starke.
Octet—"The Lord Is My Shepherd," Frederick Maxson.

Address—James Francis Cooke, editor of the *Etude*.

Organ—"Prelude-Elegy," Edward Hardy.

Organ—"Wedding Song," Harry C. Banks, Jr.

Address—"The Dominant," the Rev. William R. Owen, D. D.

Fantasia for Organ and Voices—"Angel Voices Ever Singing," Edward Shippen Barnes.

Vocal—"Three Christmas Hymns," Henry S. Fry.

Organ—"Fantasie Toccata," Rollo F. Maitland.

Hymn—"Abide With Me," Rena Gill.

Organ—"Invocation," "Berceuse," and "March," Stanley Addicks.

Joseph Bonnet was elected an honorary member of the American Organ Players' Club at a dinner given in his honor by the club, following his recital at St. James' church on April 18. M. Bonnet in a speech gave much credit to the club for its fine work for so many years in developing the artistic side of pure organ playing, and said he considered himself highly honored to be included in its membership. Among the guests present were Stanley Addicks, William L. Austin, Harry Banks, Edward Hardy, Laura W. Grebe, Henry S. Fry, Lewis A. Wadlow, S. Wesley Sears, A. L. Porter, Percy C. Miller, Frederick Maxson, John McE. Ward, Stanley T. Reiff, David E. Crozier and E. Wallem.

H. A. FRICKER TO TORONTO

Well-Known English Organist Accepts Canadian Posts.

H. A. Fricker, the well-known Leeds organist and choir expert and conductor, will become conductor of the famous Mendelssohn Choir of Toronto to succeed Dr. Vogt. Mr. Fricker has also accepted the organistship of the Metropolitan Methodist church of Toronto, which is considered one of the most important posts of its kind in Canada. Mr. Fricker will leave England in July.

You can depend upon work done by L. D. Morris Organ Company.—Adv.

**HARRISBURG TO HAVE
THREE-MANUAL MOELER
CHIMES ACROSS THE CHURCH**

Special Arrangement in St. Stephen's Episcopal Church, Where Alfred C. Kuschwa Presides—Specifications are Given.

Alfred C. Kuschwa will soon preside over the three-manual organ in St. Stephen's Episcopal church at Harrisburg, Pa., which is being rebuilt and enlarged by M. P. Moller. The action will be electro-pneumatic. The chimes will be placed in a special swell-box over the auditorium at the opposite end of the church, the tone coming through an opening in the ceiling.

The following are the specifications of the instrument:

- GREAT ORGAN.**
Double Open Diapason, 16 ft.
Open Diapason, 8 ft.
Viol d'Amour, 8 ft.
Doppel Floete, 8 ft.
Flauto Traverso, 8 ft.
Flute Harmonique, 4 ft.
Principal, 4 ft.
Fifteenth, 2 ft.
Mixture, 3 fls.
Trumpet, 8 ft.
Chimes, 20 bells.
- SWELL ORGAN.**
Open Diapason, 8 ft.
Saldomani, 8 ft.
Avoine, 8 ft.
Stopped Diapason, 8 ft.
Flauto Traverso, 4 ft.
Violina, 4 ft.
Flautina, 2 ft.
Cornopane, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Vox Celeste, 8 ft.
Tremulant.
- CHOIR ORGAN.**
Open Diapason, 8 ft.
Pulcinna, 8 ft.
Melodia, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.
Linda Maris, 8 ft.
Tremulant.
- PEDAL ORGAN.**
Double Open Diapason, 16 ft.
Bourdon, 16 ft.
Flute, 8 ft.
Violon, 16 ft.

Notable Minneapolis Service.

Types of church music, past and present, was the subject of a vesper musical service conducted by Hamlin Hunt at Plymouth church in Minneapolis April 22, with the assistance of a choir of twenty-two voices. James Lang, dean of the Minnesota chapter, A. G. O., played Pergolesi's Fugue in D as a prelude, Edmund S. Ender of Gethsemane church played traditional Hebrew responses. Mrs. Harry Crandall, organist of the House of Hope Presbyterian church, played Mendelssohn's sonata on the chorale "Vater unser im Himmelreich." Carl Paige Wood of Carleton college played Karg-Elert's Cantilena. The anthems included "O Come, Let Us Worship," Palestrina; "O Give Thanks Unto the Lord," Goss; "He Watching Over Israel," Mendelssohn, and "Glory to the Trinity," Rachmaninoff.

Many Recitals by Henry S. Fry.

In addition to his regular series of Sunday vesper recitals at St. Clement's church, Philadelphia, Henry S. Fry has given recitals recently as follows:
Hightstown, N. J., Baptist church (opening three-manual Austin organ).
Moorestown, N. J., M. E. church (opening Estey organ).
Wilmington, Del., Grace M. E. church (recital on large four-manual Haskell organ).
Hamilton Square, N. J., Baptist church (opening Estey organ).
West Grove, N. J., M. E. church (opening Estey organ).

The choir boys of St. James' Episcopal church at New London, Conn., sang "The Triumph of the Cross," by H. Alexander Matthews, before a large congregation on Good Friday night. Solos were taken by the Rev. Philip M. Kerridge, W. W. Kelgwin and Harry T. Shurts, while the achievement of the boys was a tribute to their training under Alban W. Cooper, organist and choirmaster, who presided at the organ.

A feature of the third concert by the Richmond, Va., Philharmonic Orchestra in the city auditorium was the opening number, composed by Leslie F. Watson, well-known organist and teacher of music in the Richmond high schools. The composition is a march entitled "Light and Liberty."

BIG MEN HEARD IN SERIES

Recitals Arranged by A. E. Whitehead at Sherbrooke, Quebec.

St. Peter's church at Sherbrooke, Quebec, had a notable series of Lenten recitals under Alfred E. Whitehead's direction. The organists included some of the leading men of Canada and they and their programs were:

Arthur H. Egg, F. R. C. O., Christ Church, Montreal.—"Hosannah," Dubois; Larghetto in F sharp minor, S. S. Wesley; "After Short Days of Trial," Karg-Elert; "O God, Forsake Me Not," Bezer; "O Come and Mourn with Us," Ahlster; Parry; Allegro from Symphony 6, Widor; Fantasia and Fugue, Parry.

J. E. F. Martin, Organist of St. James the Apostle, Montreal.—Choral Song and Fugue, S. S. Wesley; Evening Song and Toccata, "Prelude of Plain Song," Tunc "Pange Lingua," Baintrose; Theme with variations, Thiele; "Alpine Sketch" and "A Song from the East," Cyril Scott; Caprice, "The Brook," Dethier; "Grand Choeur," Purcell; J. Mansfield.

A. A. Bishop, Organist of Quebec Cathedral.—Overture to Athalia, Handel; Largo, from: Symphony in G, Haydn; Fantasia in A minor, Lemmens; Sonata No. 6 in D minor, Mendelssohn; Intermezzo from Seventh Sonata, Guilmant; "Legend," Finkles; "The Answer," Wolstenholme; Finale in E flat, Saint-Saens.

Dr. H. C. Perrin, Director of McGill Conservatorium of Music (Late Organist of Canterbury Cathedral).—Overture in G minor and major, Lyon; Allegretto in F, Perrin; Capriccio in B flat, Capocci; "In the cloister," Borodin; Caprice in D minor, Arensky; Piece Heroique in B minor, Cesar Franck; Two Rhapsodies on Breton Melodies, Saint-Saens.

George M. Brewer, F. A. G. O., Organist of the Church of the Messiah, Montreal.—Chorale in A minor, Cesar Franck; "Gethsemane" and "Golgotha," Otto Malling; Andante Cantabile and Scherzo from Fourth Symphony, Widor; Prelude to "Lohengrin," Wagner; "The Little Shepherd" and Prelude to "The Blessed Innocent," Debussy; "Fiat Lux," Dubois.

Alfred E. Whitehead.—Epilogue, Healey Willan; Allegretto in B minor, Holloway; Prelude on "Passion Chorale," Bach; Prelude on "Passion Chorale," Brahms; Fantasia, "The Storm," Louvens; Funeral March, Tschaiikowsky; Romance in F, Arenski; Song without words, Bonnet; Finale from Second Suite, Boellmann.

The organ in St. Mark's Episcopal church at South Adams, Mass., has been rebuilt and the console changed, being now placed in the chancel, with the choir. George Tucker did the work. The pitch has been lowered to international, the stops have all been revoiced, the diapasons were all slotted and a vox celeste has been added to the swell. The organ is a two-manual by Johnson. Mr. Tucker has also overhauled, regulated and tuned a Hutchings three-manual organ in the Methodist church at North Adams. This organ is beautifully constructed and the voicing throughout is a splendid example of Mr. Hutchings' work. Mr. Tucker writes:

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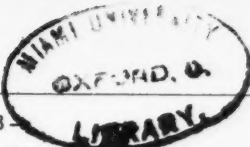


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--Organist--

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SPRECKELS ORGAN USED 332 TIMES LAST YEAR

SAN DIEGO RECITAL RECORD.

Report of Official Organist, Dr. Humphrey J. Stewart, Shows 2,559 Compositions Played—Bach Grows in Favor.

Interesting facts concerning the Spreckels outdoor organ are set forth in the second annual report to the San Diego Exposition by Dr. Humphrey J. Stewart, official organist, for the year 1916. The report shows that 332 recitals were given, at which 2,559 compositions were played, including 834 different numbers drawn from the works of 276 composers. Only eleven recitals were omitted during the year because of rain, and in the two years the organ has been in use rain prevented only eighteen performances.

"A constantly growing appreciation is manifested for the higher forms of organ music," reads the report. "This is particularly evident in the requests received for special numbers. These requests show a marked advance in musical taste compared with those received during the previous year. Even the great works of the greatest of all organ composers—Johann Sebastian Bach—are growing in favor, and requests for these elaborate compositions are frequently received.

"It is gratifying to report that the organ remains in perfect condition, and during the two years it has been in use it has not once failed to respond to the demands made upon it. This fact has been the subject of remarks on the part of visiting organists, who have been surprised to find an outdoor organ in such excellent order.

"The fame of the Spreckels outdoor organ has become national, and many instances have come within the notice of the official organist in which tourists have made a special trip to San Diego to hear the instrument. In this way the organ has become not only a delight to residents, but also a special attraction to the city."

GOES TO WILMINGTON, DEL.

George Henry Day to Be Organist and Choirmaster at St. John's.

George Henry Day has resigned as organist and choirmaster of St. John's church, Youngstown, Ohio, to accept a similar position at St. John's church, Wilmington, Del. St. John's at Wilmington is probably the largest parish in Delaware. Mr. Day is to organize a new choir of men and boys. Many improvements are to be made in the new church, including a new parish house and a new organ. The new organist will enter on his duties June 1.

Mr. Day has made a record in Youngstown during the fourteen months he has been there, developing five solo boys, one of whom has sung with success in New York and Cleveland. He organized and directed two festival choirs, has given weekly organ recitals without the repeating of a single number, and presented nine standard cantatas at which the average attendance was between 800 and 1,000.

Casavant Contract in Boston.

W. Lynnwood Farnam, the well-known Boston organist, rejoices in the fact that the organ over which he presides in Emmanuel church is to be entirely rebuilt and greatly enlarged. The contract has been awarded to Casavant Brothers of St. Hyacinthe, Quebec.

Grimm's Cantata Is Sung.

At a special Easter service in the Mount Auburn Baptist church of Cincinnati, of which C. Hugo Grimm is organist and choirmaster, Mr. Grimm's cantata, "The Great Miracle," was sung by the choir, with the assistance of a string quartet, harp, horn and organ. The rendition of the cantata was greatly admired by a large congregation.

OPENS ANTIPHONAL ORGAN

S. Lewis Elmer Dedicates Addition to Austin in Brooklyn.

S. Lewis Elmer dedicated the antiphonal organ in his church, the Memorial Presbyterian of Brooklyn, N. Y., on Palm Sunday and played two beautiful services. In the morning his prelude was the Andante from Tchaikowsky's Sixth Symphony and the postlude a Cantilene by Dubois. He also played these additional selections: Improvisation; Adoration, Gaul; Largo, "New World" Symphony, Dvorak; Chorale, Priere and Toccata, Boellmann. At the vesper service Mr. Elmer played: "Vesperal," d'Evry; "Angelus," Karg-Elert; Third Sonata (Allegro Maestoso: Adagio), Guilman; Allegretto, Foote; "Eventide," Frysinger.

The organ is a gift to the church from George Mather Van Deventer in memory of his wife, Virginia Van Kleek Van Deventer. The organ is placed in the tower at the northeast corner of the church, an ideal location for obtaining antiphonal or echo effects. The organ chamber was formed by making an opening of thirty-three square feet in the tower, through thirty inches of solid masonry, and since modern swell boxes are made of concrete, the sound-proof room already in the tower formed the best kind of a swell box, while shutters placed over the opening and operated from a pedal at the console reduce the tone to the faintest when the shutters are closed. The organ was planned by Mr. Elmer, and built by the Austin Organ Company, which built the main organ in 1907.

Following are the specifications of the antiphonal organ:

- ECHO SWELL—(Operated from Swell Manual).
 - Cor de Nuit, 8 ft.
 - Gedeckt, 8 ft.
 - Viole Aetheria, 8 ft.
 - Vox Angelica, 8 ft.
 - Chimney Flute, 4 ft.
 - Vox Humana (separate chest and swell box), 8 ft.
 - Cor Anglais, 8 ft.
- ECHO CHOIR—(Operated from Choir Manual by Duplex Action).
 - Cor de Nuit, 8 ft.
 - Gedeckt, 8 ft.
 - Viole Aetheria, 8 ft.
 - Vox Angelica, 8 ft.
 - Chimney Flute, 4 ft.
 - Vox Humana, 8 ft.
 - Cor Anglais, 8 ft.

Operated from Great Manual: Chimes, A to E, with dampers, 20 notes. Operated from Pedals: Echo Bourdon, 16 ft., 20 notes from Gedeckt. Unison, Super and Sub-Couplers. Pistons coupling to swell and choir manuals. Balanced swell pedal. Tremulant.

Dr. O. A. Mansfield Resigns.

Dr. Orlando A. Mansfield, F. R. C. O., F. A. G. O., the well-known English concert organist, composer and author, after five years' successful work is resigning his position as professor of music in Wilson College. Great regret has been expressed by the general and musical public, local and otherwise, and by the college students and alumnae, as Dr. Mansfield not only raised the standard of music in the college to a high level, and largely increased the number of music students, but has been instrumental in securing the erection of a fine four-manual organ on which he has given over a score of recitals to audiences increasing in numbers and appreciation. Dr. Mansfield has formulated no plans for the future. He may accept another college or conservatory position, he may return to England, or he may decide to remain in Chambersburg devoting himself to composition and writing and, with Mrs. Mansfield, to occasional teaching.

Directed by Frederick Maxson.

The cantata, "The Triumph of the Cross," by Matthews, was sung by an augmented choir under the direction of Frederick Maxson on Good Friday afternoon at the First Baptist church, Seventeenth street, above Walnut, Philadelphia.

Represents California Company.

The California Organ Company of Van Nuys, Cal., is represented in Kansas City and surrounding territory by E. B. Kittleman. Mr. Kittleman has his office in the Grand Avenue Temple, where he also serves as assistant organist to Powell Weaver.

Sketches Theater Organist.

The handsome program of the Regent Theater at Detroit for Easter contained a picture and biographical sketch of Frederic Tristram Egner, the theater's organist. Mr. Egner was born at Hamilton, Ont. He has held a number of important church positions and was principal of the Woodstock Conservatory of Music for five years before going to the Regent. He was concert organist for the Marcus Loew Corporation, New York City, and has given over 100 recitals in the United States and Canada. Mr. Egner holds the University of Toronto senior honors certificate and is a member of the American Guild of Organists.

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Gottfried H. Federlein, New York—Playing at Elmwood Music Hall, Buffalo, April 12, Mr. Federlein offered the following: "Resurrection Morn.," Johnson; Allegretto in B minor, Gullmunt; Allegro Giubilante, Federlein; "Lohengrin" Prelude, Wagner; Gavotte, Martini; Intermezzo, Bonnet; "Chant de Printemps," Bonnet; Toccata and Fugue in D minor, Bach; Berceuse, Gounod; Overture to "Oberon," Von Weber.

At the Wanamaker Auditorium, New York, April 28, Mr. Federlein's compositions were played as follows: Allegro Giubilante, Meditation in A flat, Scherzo Pastorale, Legend and "Scena Campagnuola."

Harold Vincent Milligan, F. A. G. O., New York.—Mr. Milligan was heard in a recital at the Bushwick Avenue-Central M. E. church of Brooklyn, April 5. His program was as follows: Prelude to "Parsifal," Wagner; "From the Life of Christ," ("The Daughter of Jairus," "Christ Stilleth the Tempest," "Christ's Entry into Jerusalem," "Easter Morning," Malling; Norwegian Sketches ("Midnight," "To the Rising Sun," "In a Mountain Church," Torjussen; "Swing Low, Sweet Chariot," Diton.

Ray Hastings, Los Angeles, Cal.—At a recital in the Temple Auditorium on Easter Sunday, Mr. Hastings played: "Easter March," Flagler; "Grand Offertory," G major, Batiste; "Melody," F major, Rubinstein; "Spring Song," Mendelssohn; Triumphant Chorus from "Nathan," Costa.

A. Van Rensselaer Dutcher, New York—In his recitals at the Eastern District high school of Brooklyn Sunday afternoons in April Mr. Dutcher played: April 1—March, Salome; Offertory, Batiste; "Chanson de Joie," Hafling; Prelude in C minor, Bach; Sonata in A minor, Borowski; Prayer and Cradle Song, Gullmunt; "Hymne de Fete," Capocci.

April 8—Prelude and Fugue in D minor, Bach; Sonata in D minor, Bellerby; Berceuse, Delubrick; Fantasia, Lemmens; "Nun's Hymn," Lefebvre-Wely; Torchlight March, Gullmunt.

April 15—Military March, Schubert; Andante, Batiste; Fugue in G minor, Bach; Prayer, Boellmann; Pastorale, Cesar Franck; Toccata, Rene L. Becker; Funeral March of a Marionette, Gounod; Finale (Symphony 8), Widor.

April 22—Grand Chorus, Gullmunt; Prelude, Corelli; Sonata in D minor, Gullmunt; Elegy, Noble; Elizabethan Idyll, Noble; March of the Priests, Mendelssohn.

April 29—Coronation March, Meyerbeer; Choral and Minuet, Boellmann; Fantasia and Fugue in G minor, Bach; Caprice, Gullmunt; Sonata No. 8, Gullmunt.

Howard A. Murphy, New York—During the close of Lent, Mr. Murphy played the following programs at Grace Methodist church:

April 1—"Palm Sunday," Mally; Grand Chorus, Jongen; "Christ's Entry Into Jerusalem," Malling; Triumphant March, Gullmunt.

April 6—"Gethsemane," Malling; Good Friday Music (from "Parsifal"), Wagner; "Marche Funebre," Chopin; "And With His Stripes We Are Healed" (from the "Messiah"), Handel.

April 8—"Easter Morning," Malling; Easter March, Merkel; "Hallelujah Chorus," Handel; Finale, Lemmens.

Caspar P. Koch, Pittsburgh.—At his recital April 8 in the North Side Carnegie Hall Mr. Koch offered the following: Variations on an Easter Hymn, Batiste; "Resurrection Morn.," Johnson; Spring Song, Macfarlane; Etude de Concert, Bonnet; Easter March, Andrews.

William Wall Whiddit, Utica, N. Y.—One of a recent series of recitals at the Tabernacle Baptist church by Mr. Whiddit was marked by this program: Prelude and Fugue in D minor, Bach; Concertsatz, C minor, Thiele; Concert Prelude, D minor, Kramer; "A Fantasy of Moods," Ford; Cradle Song for Organ, Whiddit; "Andante Seraphique," Debat-Ponsant; March, "Pomp and Circumstance," Elgar.

Charles Heinroth, Pittsburgh.—Mr. Heinroth gave a recital at St. John's Evangelical Protestant church April 17 at which he played: Overture to "Ruy Blas," Mendelssohn; Nocturne in E flat, Chopin; Andante from Symphony in D, "Clock Movement," Haydn; Toccata in F major, Bach; "La Filieuse," Raff; Minuet in G, No. 2, Beethoven; Allegro Assai, Finale of Sonata in C minor, Ralph L. Baldwin; "The Swan," Saint-Saens; Moment Musical, No. 3, in F minor, Schubert; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; Spring Song, Will C. Macfarlane; Symphonic Poem, "Finlandia," Sibelius.

At his Easter recital in Carnegie Hall April 8 Mr. Heinroth played: Overture, "In Nature," Antonin Dvorak; Meditation, Bach-Gounod; Spring Song, Mendelssohn; Sonata Pontificale, Lemmens; "Resurrection Morn.," Johnson; Saint-Saens; Moment Musical, No. 3, in F minor, Schubert; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; Spring Song, Will C. Macfarlane; Symphonic Poem, "Finlandia," Sibelius.

Palmer Christian, Chicago.—On Thursday afternoon, April 12, Mr. Christian, organist and director of music at the Kenwood Evangelical church, played as follows at the Fourth Presbyterian

church: Rhapsody on a Breton Melody, Saint-Saens; Prelude in B, Saint-Saens; Cantilene, Salome; Largo, L. Kryjanowski; "O, the Lifting Springtime," Stebbins; Prelude and Fugue in D, Karg-Elert; Rondo Capriccio, Lemare; Pastorale (Sonata D), Gullmunt; Finale (Sonata D), Gullmunt.

L. B. Pomeroy, Colorado Springs, Colo.—Mr. Pomeroy gave a recital as follows: April 11 at St. Stephen's church: Prelude and Fugue, C major, Bach; Spring Song, Will C. Macfarlane; First Sonata, D minor, Gullmunt; "To a Water Lily," MacDowell; Intermezzo, D flat, Alfred Hollins; Toccata, E major, Louis X. Bartlett; Reverie, Romaine Callender; Torchlight March in F, Gullmunt.

Charles F. Davies, Mus. D., Detroit.—Dr. Davies gave a recital in St. Andrew's Presbyterian church of Windsor, Ont., April 21, playing: Grand Chorus in D, Symphony, Mendelssohn; Berceuse, Lemmens; Romanza for Violin and Orchestra, Beethoven; Pastorale Capucine, Kullak; Andante Amoroso, Ignace Gibson; Air for Clarinet, Davies; Grand March, Sir Arthur Sullivan.

Dr. Francis Hemington, Chicago.—At his 227th recital in the Church of the Epiphany, given April 2, Mr. Hemington presented this program: Introduction and Allegro (Sonata in D major), Wolstenholme; Meditation, d'Ervy; Toccata, d'Ervy; "Palm Sunday, Mally; Good Friday Music ("Parsifal"), Wagner; Sacred March to the Holy Grail ("Parsifal"), Wagner; "Springtime," Bonnet.

Carl Wiesemann, Louisville.—Mr. Wiesemann has given a series of four recitals at the First Christian church and his offerings were:

March 22—Overture in C minor, Hollins; "Liebestraum," Lemare; Madrigal, Simonetti; Fugue in E flat (St. Ann's), Bach; "Benediction Nuptiale," Saint-Saens; Sonata 1, Mendelssohn; Spring Song (from the South), Lemare; "Cher de Lune," Karg-Elert; First Symphony, Maquaire.

March 29—Prelude (E), Dethier; "Chant de Bonheur," Lemare; "Piece Heroique," Franck; Allegretto, Wolstenholme; "Finlandia," Sibelius; Fugue in D, Gullmunt; Romanza in D flat, Lemare; Doric Toccata, Bach; "Suite Gothique," Boellmann.

April 1—Overture in E flat, Faulkes; Arcadian Idyll, Lemare; Prelude and Fugue in E minor, Bach; "La Nona," Karg-Elert; First Suite, Borowski; Pastorale (from First Sonata), Gullmunt; Choral in A minor, Franck; "The Curfew," Horsman; Meditation, d'Ervy; Toccata in C, d'Ervy.

April 8—Choral Prelude—"Wachet Auf," Bach; "Flat Lux," Dubois; "In Paradisum," Dubois; Largo ("New World" Symphony), Dvorak; "Gethsemane," Malling; "Golgotha," Malling; Good Friday Music ("Parsifal"), Act 3, Wagner; "I am the Resurrection and the Life," Tombeile; Largo, Handel; Sonata 6 ("Vater unser im Himmelreich"), Mendelssohn.

Frederick Stanley Smith, Hagerstown, Md.—The inaugural recital on a Moeller organ in the Braddock Street Methodist church of Winchester, Va., was played by Mr. Smith March 23. His selections were: Sonata in C minor, Mendelssohn; Fantasia on "My Old Kentucky Home," J. E. W. Lord; "Chant d'Amour," James R. Gillette; "At Sunset," Gatty Sellers; "The Tragedy of a Tin Soldier," Gordon Balch Nevin; Finale in B flat, Frederick Maxson; Scherzo in G minor, Elias Blum; "In Springtime," Alfred Hollins; "Home, Sweet Home," Dudley Buck; Intermezzo, from Suite for Organ, James H. Rogers; Gavot, in ancient style, Neustadt; Marche Nuptiale, from Marriage Suite, Dubois.

Walter E. Young, Boston.—At a lecture recital at the First Church of Christ, Scientist, 44 State St., Boston, played: Fourth Sonata (Allegro Assai), Andante, Gullmunt; Prilidium, Lubrich; "The Curfew," Horsman; "Le Cygne," Saint-Saens-Gullmunt; Pastorale in A, Rheinberger.

Lily Wadhams Moline, Chicago.—Mrs. Moline played the following organ program preceding a lecture at First Church of Christ, Scientist, Oak Park, March 24: Toccata and Fugue in D minor, Bach; Allegretto, L. W. Moline; Caprice, Kinder; Minuet, Beethoven; Improvisation on Hymn Tune, Moline.

Samuel A. Baldwin, New York.—Professor Baldwin's program in April at the College of the City of New York have been these:

April 1—Concert Overture in C major, Hollins; Adagio from Sonata, Op. 27, No. 2, Beethoven; Fantasia and Fugue in G minor, Bach; "The Palms," Faure; "April," Harvey B. Gaul; Epic Ode (Tone Poem), Ralph H. Bellairs; Serenade, Schubert; Symphony, No. 5, Widor.

April 15—Sonata No. 6, in E minor, Merkel; Largo from Sonata, Op. 2, No. 2, Beethoven; Choral Preludes, J. Leiden, Pein and Tod; and "An Wasserflüssen Babylon," Bach; Tone Poem, "Gethsemane," J. Frank Frysinger; "Marche Funebre et Chant Seraphique," Gullmunt; "Ave Maria," Scherzo; Good Friday Music from "Parsifal," Wagner.

April 15—Fugue in G minor a la Gigue, Bach; Air from Suite in D, Bach; Chromatic Prelude and Fantasia (MS.), Ludwig G. Chaffin; Adagio Pathetique, Godard; "Songe d'Amour," Wilfrid Sam-

person; Symphony in D minor, Op. 50, Edwin H. Lemare; Spring Song, Op. 62, No. 6, Mendelssohn; Waldha scene, from "Das Rheingold," Wagner.

April 18—Sonata No. 1, in D minor, Gullmunt; "Sœur Monique," Couperin; Toccata in F, Bach; Sorrow Song, Samuel Coleridge-Taylor; "Swing Low, Sweet Chariot," Carl Seaton; "March of the Toys," Oscar E. Schminke; Berceuse from "Jocelyn," Godard; Prelude and Fugue on the name "Bach," Franz Liszt.

April 22—Magnificat in D minor, Lemare; "Hora Mystica," Bossi; Toccata and Fugue in C major, Bach; Reverie, "Chanson du Soir" (MS.), Ernest H. Sheppard; "Cantique d'Amour" (MS.), Sheppard; "Waldwehen" ("Siegfried"), Wagner; Song of the Boatmen on the Volga, Russian Folk-song; "Chanson Plaintive," Ivan Lyanski; Prelude Pastorale, Anatole Liadoff; Overture to "Euryanthe," Weber.

April 25—Sonata in E minor, Rogers; Prelude and Fugue in D minor, Bach; "Visions," Rheinberger; "Weinen, Klagen, Sorgen, Zagen," Liszt; Intermezzo, Brahms; "April," Harvey B. Gaul; "At Twilight," Charles Albert Stebbins; "Isolde's Liebestod" ("Tristan and Isolde"), Wagner.

G. Herman Beck, Belleville, Ill.—Mr. Beck gave his fifth recital April 15 at the Lutheran Zion church, playing as follows: Sonata 6 (First Movement), Rheinberger; Berceuse, Arthur Davin; "Consolation," Reuter; "Chanson de Triomphe," Turner; "Narcissus," Nevin; "Easter Morning," Malling; "Duke Street," Whiting; Fanfare in D, Lemmens.

Sumner Salter, Williamstown, Mass.—In his Wednesday recital at Grace Hall, Williams College, Mr. Salter recently has played as follows:

April 12—English composers: Concert Overture in C minor, Alfred Hollins; Evening Song, E. C. Baird; Barcarolle and Carillon, William Faulkes; "Reguleme and Carillon," Basil Harwood; "An Elizabethan Idyll," T. Tertius Noble; Andantino in D flat, Edwin H. Lemare; Toccata in F, Thomas J. Crawford.

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

March 11—Offertoire in F, Read; Nocturne, Gillette; March from "Aida," Verdi; Triumph Song, Diggle; Meditation, d'Ervy; Romanza in E flat, Grey; "The Angelus," Rockwell; Postlude in G, Hansen.

March 11—Prelude Heroic, Faulkes; Arietta, Parker; Allegro Marcato in D, Baumgartner; Andantino, Barnby; "Jerusalem, the Golden," Spark; "Eventide," Fryssinger.

March 18—Grand Chorus in A, Renaud; Andante Religioso, Demarest; Finale from First Sonata, Borowski; Prelude in E minor, Wagner; Melody, Faulkes; "Chant du Paysan," Rendano; Allegro Pomposo in F, Holloway; Andantino in D flat, Lemmens; Finale, Lemmens.

March 25—Allegretto Expressivo, Vodorinski; "A Memory," Gillette; March in G, Smart; Grand Chorus, Halling; Pastorale, Zipoli; Offertoire in A, Batiste; "Ave Maria," Widor; Solemn March, Horsley.

Ueslma Clarke Smith, Philadelphia.—Mr. Smith, organist of St. Martin's in the Field, gave a recital as follows in Grace church at Wilmington, Del., March 15: "Entree du Cortège," "Benediction Nuptiale," "Flat Lux," Dubois; Toccata and Fugue in D minor, Bach; Humoresque, Dvorak; Magic Harp, Meale; "Kamennoi Ostrov," Rubinstein; Barcarolle, Wolstenholme; "Ave Maria," Schubert; March from "Tannhäuser," Wagner.

Miss Ruth Schoeffel, Oberlin, Ohio.—Miss Schoeffel gave the following program in Finney Memorial chapel on Saturday:

April 7—Fantasia in G major, Bach; Adagio, Matthew Camidge; Sonata 1, Mendelssohn; Romanza, Hollins; Homely Theme in Scottish Style, Dr. G. W. Andrews.

Charles H. Doersam, Scranton, Pa.—At the last of a series of recitals under the auspices of the women's guild of the Second Presbyterian church Mr. Doersam on March 1 played two notable works: Pastoral Sonata in G major, Josef Rheinberger; Symphony No. 7, in A minor, Charles Marie Vidu.

George Henry Day, F. A. G. O., Youngstown, Ohio.—Mr. Day's April recital programs at St. John's church were:

April 1—Prelude, Borowski; Toccata, Borowski; Meditation-Elegie, Borowski; Marche Solennelle, Borowski.

April 8—March on a Theme of Handel, Gullmunt; Pastorale, Gullmunt; Allegro in F sharp minor, Gullmunt; Scherzo (Sonata 1), Gullmunt.

April 15—"Forest Murmurs" ("Die Walküre"), Wagner; Pilgrims' Chorus, Wagner; "Fire" ("Siegfried"), Wagner; March from "Tannhäuser," Wagner.

April 22—"Traneludium Festivum," Becker; Dialogue, Becker; Scherzo, Becker; Prayer, Becker; Toccata, Becker.

Charles E. Clemens, Cleveland.—Dr. Clemens' vesper recitals at the Euclid

Avenue Presbyterian church continue to be a great attraction for organ lovers. Among his recent offerings have been:

April 1—Sonata No. 5, Mendelssohn; Caprice in G minor, Cracker; "Nautilus," MacDowell; "Sous les Bois," Durand; "Marche du Sacre," Meyerbeer.

March 25—Grand Choeur in G, Salome; "Message," and "Nachtstuck," Schumann; Fantasia in E flat, Con moto, Allegro di molto e con fuoco, Saint-Saens; Allegretto Scherzando, Wolstenholme; Toccata, Renaud.

March 11—Symphony No. 2, Beethoven; "Herbstlied," Tschaiakowsky; "Jour de Printemps," Kinder; Meditation, Mally; Concert Rondo, Hollins.

March 4—Grand Choeur, Cover; Melody, Tschaiakowsky; Epithalamium (Wedding Hymn), Huntington Woodman; "The Evening Star," and Introduction to Third Act, "Lohengrin," Wagner.

Richard Keys Biggs, Brooklyn, N. Y.—Programs by Mr. Biggs at St. Luke's church in April were:

April 12—"Sakuntala" Overture, Goldmark; "Elles," Bonnet; Fugue in D major, Bach; Prelude in C sharp minor, Rachmaninoff; "Magic Fire," ("Die Walküre"), Wagner; "Liebestod" ("Tristan and Isolde"), Wagner; "Forest Murmurs" ("Siegfried"), Wagner; Prelude to "Lohengrin," Wagner.

On April 26 Mr. Biggs presented C. Robert Barnes of Kansas City, Maurice Garabrant, organist of the Baptist Temple, and Warren Gehrkens, assistant organist of the cathedral at Garden City, L. I., in the following program: Prelude in G, Bach; Cantilene (Sonata 11), Rheinberger; "Suite Gothique," Boellmann (Mr. Barnes); "In the Morning," Grieg; Toccata and Fugue in D minor, Bach; Third Sonata, Gullmunt (Mr. Garabrant); "Sunset," Biggs; First Sonata, Mendelssohn (Mr. Gehrkens).

Edwin Arthur Kraft, Cleveland.—At his April recital in Trinity cathedral, given April 9, Mr. Kraft played as follows: Grand March from "Aida," Verdi; "In Paradisum," Dubois; Easter Melody, Wagner; N. Barnes; "Lohengrin," Federlein; Second Andantino in D flat, Lemare; "Jour de Printemps," Kinder; "Liebestraum," Liszt; Introduction to the Third Act of "Die Meistersinger," Wagner; Largo from Concerto in D minor, Elgar; Triumphant March, Hollins.

Ernest H. Sheppard, Laurel, Miss.—At a recital at St. John's Episcopal church April 11 Mr. Sheppard played: Grand Chorus in D, Gullmunt; "Elizabethan Idyll," Noble; "Gethsemane," Malling; Canonize, Elliott; Variations de Concert, Bonnet; Cantilene, Handel; Dubois; "Inublate Deo Silver; Caprice, Sheldon; Festal Postlude, Schminke.

Mr. Sheppard has published in pamphlet form his recital repertory, which forms a most interesting and comprehensive list of standard organ compositions:

Charles F. Hansen, Indianapolis.—The program of the meeting of the Indiana Music Teachers' Association April 1 included a recital by the well-known Indianapolis organist, who presented the following program: Sonata No. 2, Mendelssohn; "On Wings of Song," Andante from Sonata No. 2, and Prelude and Fugue in G major, Handel; Grand Chorus in D major, Allegretto in F minor, Marche Nuptiale, Prayer in B, and Funeral March and Seraphic Hymn, Gullmunt; Sonata No. 5, Mendelssohn.

Roger P. Conklin, Huntington, N. J.—In a recital April 15 at the Central Presbyterian church, Mr. Conklin played: Introduction and Allegro (Sonata No. 1, in D minor), Gullmunt; Fugue in C, Buxtehude; Grand Chorus, Gullmunt; Fantasia on "Duke Street," Ralph Kinder; "Romance Sans Paroles," Joseph Bonnet; Toccata in G, Dubois.

Philip James, New York.—Mr. James gave a series under the auspices of the city department of education at the Washington Irving high school, presenting the following programs:

March 4—Overture, "Der Freischütz," Weber; "Reve Angelique," Rubinstein; "Ariel," Joseph Bonnet; Rhapsodie, No. 3, Saint-Saens; Arcadian Idyll, Edwin H. Lemare; Offertoire de St. Cecilia, No. 2, Batiste; "Melodie Plaintive," Op. 9, No. 5, Ferrata; "Marche Nuptiale," Widor.

March 11—Sonata in the Style of Handel, Wolstenholme; "Le Carillon," Wolstenholme; "An Autumn Idyll," Cyril Corelli; Fugue in E flat major (St. Ann's), Bach; Allegretto Expressivo, alla Romanza, Grieg; Two Traditional Hebrew Melodies, "Matnath Yad" and "Addir Hu," arranged by T. Tertius Noble; "Canzona della Serra," George H. Shackley; "Paean," George H. Shackley; Grand March "Aida," Joseph Bonnet.

March 18—Allegro, Sixth Symphony, Widor; Elevation, G. Debat-Ponsant; Gavotte ("Mignon"), Ambrose Thomas; Seventh Sonata, Gullmunt; Aubade, Strelezski; Love Duet (Horis Goudonov), Moussorsky; Ballet Music (Prince Igor), Borodin; Russian Carol from "Gogol's Christmas Night," Rimsky-Korsakoff; Prelude and Hymn to the Sun ("Iris"), Mascagni.

March 25—War March of the Priests, Mendelssohn; Tone Poem, "A Prayer for Peace," Paul Heldt; "In Elizabethan Days," A. Walter Kramer; Persian Suite, R. S. Stoughton; "Caprice Viennois,"

Fritz Kreisler; Summer Sketches, Edwin H. Lemare; Overture, "Tannhäuser," Wagner.

William M. Jenkins, St. Louis—At an inaugural recital on the Miller organ in the Central Presbyterian church of Petersburg, Ill., May 1, Mr. Jenkins, organist of the Second Presbyterian church of St. Louis, will play: Offertoire in F, Lefebvre-Wely; Minuet in G, Beethoven; Intermezzo, Macfarlane; Scherzo, Pastoral, Federlein; Russian Boatmen's Song on the River Volga, arranged by Clarence Eddy; "A Shepherd's Tale" (Pastorale), James R. Gillette; Andante Cantabile (Fourth Symphony), Widor; Andante con Moto, Carl Reinecke; Sextet from "Lacina," Donizetti; Triumphant March, Sainton-Dolby.

Charles A. Sheldon, Jr., Atlanta Ga.—Among the most recent programs at the Sunday afternoon municipal recitals by Mr. Sheldon at the Auditorium have been the following:

March 25—Prelude and Fugue in E minor, Bach; Legende, Friml; "Will o' the Wisp," Gordon B. Nevin; Andante Religioso de Francis Thome, Guilman; Prelude to "La Traviata" (arranged by Richard Keys Biggs), Verdi; "Oh! The Lifting Springtime," Stebbins; First Suite, Borowski.

April 1—Prelude and Fugue in D minor, Bach; "Nautilus" and "To a Water Lily," MacDowell; "Where Dusk Gathers Deep," Stebbins; Selections from "Il Trovatore," Verdi; First Sonata, Mendelssohn; "The Palms," Faure; "Vesperal," Diggle.

April 8—St. Ann's Fugue, Bach; "To Spring," H. Alexander; Matthews; Selections from "Tosca," Puccini; Scotch Fantasia, Macfarlane; Marche Russe, Schminke.

Albert Reeves Norton, New York—In a series of Sunday afternoon recitals under the auspices of the city department of education at the Erasmus Hall high school of Brooklyn Mr. Norton gave the following programs:

April 1—Grand Chorus and "Cantilene Nuptiale," Dubois; Lenten Meditation, Harvey B. Gaul; "Confidence" and Spring Song, Mendelssohn; Sonata, No. 2, Mendelssohn; "Legend," Federlein; "Marche Funebre et Chant Seraphique," Guilman; "An April Song," Brewer; Grand Chorus, Guilman.

April 8—Festival March and Pastorale, Foote; Allegretto, Guilman; Arioso, Delibes; "Chorus of Angels," Clark; Festival March, Miller; "Saki," Stoughton; Easter Melody, Bartlett; Adagio, Beethoven; Hallelujah Chorus, Handel.

April 15—March, Cadman; "An Evening Idyll," MacDowell; "Springtime Sketch," Brewer; Nocturne, Miller; Reverie, Schaecker; Pastorale, Huhn; Allegro Assai, Guilman; Nuptial March, Guilman; Minuet, Beethoven; Festival March, Carroll.

April 22—Prelude, Guilman; Sarabande, "In the Morning" and "Ase's Death," Grieg; Scherzo, Jadassohn; Fugue in G minor, Bach; Cantilene in G minor and Scherzoso in D minor, Woodman; Wedding Song, Parker; Berceuse and Scherzo Symphonique, Faulkes.

April 29—Grand Chorus, Idyl and Berceuse, Faulkes; Pastorale, Kullak; Elegy, Noble; Allegro con Moto, Whiting; Andante Grazioso, Smart; Reverie, Macfarlane; Intermezzo, Rogers; Marche Religieuse, Guilman.

Walter Handel Thorley, Oakland, Cal.—At his eleventh recital in Trinity Episcopal church, given April 17, Mr. Thorley played: Toccata and Fugue in D minor, Bach; Barcarolle, W. Sterndale-Bennett; Offertoire (St. Cecilia) in D, Bartiste; Fantasia "Christmas Harmonies" (violin and organ), W. H. Thorley; Improvisation on a theme given by the audience; Introduction to Third Act of "Lohengrin," Wagner.

Dr. John Mc E. Ward, Philadelphia—Dr. Ward gave a recital April 22 at the Church of St. Simon the Cyrenian, at which he played: Fantasia in F, Piene; Largo, from "New World" Symphony, Dvorak; Siciliano, Henry S. Fry; Caprice, Herbert Wrightson; Andante Cantabile (Fourth Symphony), Widor; Canzona, Wolstenholme; "In the Woods," Sketch; Auguste Durand; Allegretto, Merkel; American Fantasia, Diggle.

Richard Gilmore Appel, Cambridge, Mass.—Mr. Appel, the organist of St. John's chapel at the Episcopal Theological School, gave a recital April 25 in Appleton chapel at Harvard University, at which he played: "Gloria in Excelsis," Reger; "Idylle Melancolique" and "Madrigal," Vierne; "Moment Musical," Bachmannoff; Gavotte, Numerowsky; "Kyrie Eleison," Reger; Carillon, Vierne; "Lied des Chrysanthems," Bonnet; Echo-Chorale, "When in the Hour of Utmost Need," and Capriccio, Bach; "Benedictus," Reger; "Christus Resurrexit," Ravanello.

Henry S. Fry, Philadelphia—Among Mr. Fry's April offerings at St. Clement's church at the vesper recitals have been the following:

April 8—"Allegro Giubilante," Federlein; "Benediction Nuptiale," Hollins; "Hallelujah," Handel; "Chanson de Joie," Hailling.

April 15—Pastorale, Bonnet; Grand March from "Aida," Verdi; Gavotte, Martini; "Oh, the Lifting Springtime," C. A. Stebbins.

April 22—"Suite Gothique," Boellmann; "In Paradisum," Dubois.

William C. Young, Philadelphia—The following organ music was played in the Central North Broad Street Presbyterian church, Philadelphia, at the twenty-minute recitals during April by Mr. Young: "Spring Song," Hollins; "Allegro Giubilante," Federlein; "Suite Gothique," Boellmann; "Sunset Sketch," Brewer; "Sunset and Evening Bells," Federlein; "Spring Song," Shelley; Andantino in D flat, Lemare; First Sonata, Guilman; "Pastorale Religieuse," Kramer; "At Sunset," Gatty Sellars; "Peer Gynt" Suite, Grieg; "Dreams," Stoughton;

"Chorus of Angels," Scotson Clark; "Aida" March, Verdi; Madrigal, Rogers.

William H. Jones, Norfolk, Va.—April 2 at a recital in the First Presbyterian church, Jones played: Sonata in C minor, Mendelssohn; "Romance Sans Paroles," Bonnet; Prelude to "The Deluge," Saint-Saens; Allegretto, Walter Edward Howe; Fantasia Symphonique, Rossetter G. Cole; Andante (String Quartet), Tschaiakowsky; Prelude to "Parsifal," Wagner.

W. Lynnwood Farnam, Boston—In a recital at Emmanuel church in March Mr. Farnam played: Toccata, Prelude on "Pange Lingua," Bairstow; Prelude in E minor (arranged for violin, harp and organ), Mendelssohn; "Dawn," Lemare; "Sunrise," Georges Jacob; Allegretto ben moderato (from Sonata in A) (arranged for violin, harp and organ), Cesar Franck; Prelude on "Vexilla Regis," Bairstow.

Emil R. Keuchen, Buffalo—In a recital at the South Park high school Mr. Keuchen played: Scherzoso, James H. Rogers; Andante, Joseph Haydn; "Oh! The Lifting Springtime," Charles A. Stebbins; Toccata in D, Ralph Kinder; Spring Song, Macfarlane; "Fancies, Gatty Sellars; "Fanfare d'Orgue," Harry Rowe Shelley; Midsummer Caprice, Edward F. Johnston; Fantasia on "My Old Kentucky Home," J. E. W. Lord.

At the Ontario Street Methodist church Mr. Keuchen gave a recital as follows on April 19: "Jubilate Amen," Ralph Kinder; Serenade, Kinder; Oriental Sketch, No. 3, Arthur Bird; "Meditation," Edward J. Sturges; "Fancies," Gatty Sellars; "A Shepherd's Tale," James R. Gillette; Andante in D, Haydn; "Grand Choeur," James H. Rogers; Fantasia on "My Old Kentucky Home," J. E. W. Lord.

Charles M. Courboin, Syracuse, N. Y.—In his Sunday evening recitals at the First Baptist church Mr. Courboin has played the following:

March 18—Sonata, No. 2, Mendelssohn; Intermezzo, Callaerts; Andantino from C minor Fantasia, Mozart.

March 25—Allegro (Finale) from Seventh Sonata, Guilman; "Rigaudon," Rameau; "Kammenoi Ostrow," Rubinstein.

April 1—Funeral March on the Death of a Hero, Beethoven; Swedish Wedding March, Soederhamn; Andante, from Violin Concerto, C major, Mendelssohn.

April 8—Finale, D major, from First Symphony, Vierne; Gavotte, G minor, Dupont; "Easter Flowers," Maily.

April 15—Allegro, First Movement of the Fourth Concerto, Handel; "Soeur Monique," Couperin; Andante, from Surprise Symphony, Haydn.

April 22—Grand Choeur, E flat major, Klein; Corrente, F major, Handel; "Belgian Mother's Song," Benoit.

Arthur E. James, Everett, Wash.—On Easterday Mr. James played: "Resurrection Morn," Johnston; "Easter Dawn," Ash, Meyerbeer; Festival Processional March, Ashmall; "Eventide," Fryinger; "Hallelujah Chorus," Handel.

Homer P. Whitford, F. A. G. O., Shelbyville, Ind.—Mr. Whitford gave a recital in the First Presbyterian church April 1 and played as follows: Sonata No. 2, Mendelssohn; "Daybreak," Spinnier; "Oh, the Lifting Springtime," Stebbins; "Moonlight," d'Evry; Serenade, Federlein; "Under the Arbor," Thome; Caprice, Lemaire; "The Question" and "The Answer," Wolstenholme; Festival March in D, Faulkes.

BONNET DISPELS THE GLOOM
Plays Second Excellent Recital in Chicago—Small House.

Joseph Bonnet gave a second recital in Chicago April 9, playing again on the great organ in Medinah Temple. The performance was as excellent as all of Mr. Bonnet's American recitals, which have been the feature of the season in the organ world. A depressing fact, however, was the smallness of the audience, which was emphasized by the great size of the Shrimers' auditorium. Mr. Bonnet soon dispelled the gloom, however, by his remarkable work and made his hearers forget even the chilliness of the big room. The playing of the "Star Spangled Banner" at the opening and of "America" and the "Mars-cillaise" at the close was one more touch to endear Mr. Bonnet to his hearers.

The program opened with Guilman's D minor Sonata and included also the following: Prelude and Fugue in B major, Saint-Saens; "Chant de Chrysanthems," Bonnet; "Matin Provencal," Bonnet; "Soeur Monique," Couperin; Prelude, Clerambault; Fantasia and Fugue in G minor, Bach; "Piece Heroique," Cesar Franck; Cortège, Debussy.

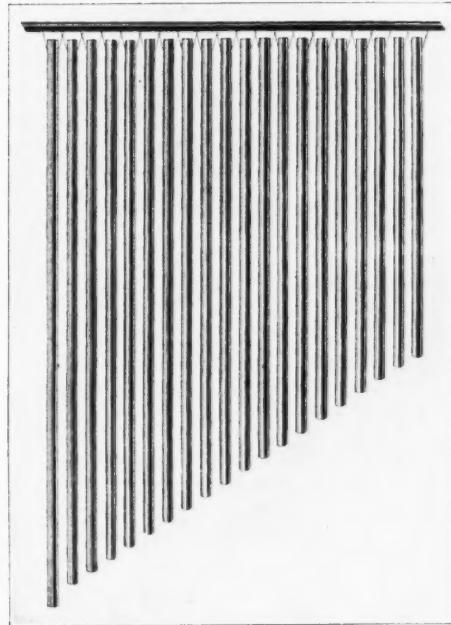
Mrs. Rubee Wilson De Lamarter, wife of the well-known organist, Eric De Lamarter, interspersed the organ numbers with soprano solos.

Herbert E. Hyde brought Mr. Bonnet to Chicago for his second appearance and it is to be regretted that the response to his efforts on the part of the public was not greater.

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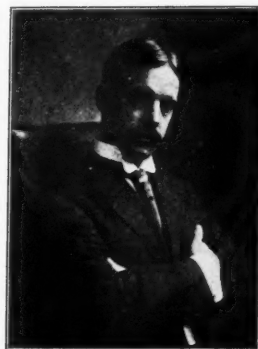
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Op. 29. MEDITATION - - .65

Played by ARTHUR DAVIS.

Op. 30. RHAPSODY - - - .75

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MACKAY GOES TO DETROIT

Chicago Man Assumes New Position at St. Paul's Cathedral.

Changes in the choir of St. Paul's Episcopal cathedral at Detroit will take place May 1 when Arthur Russell, for ten years choirmaster, and Charles Frederick Morse, for seven years the organist, will sever their relations with the cathedral.

Coincident with the resignation of Mr. Russell and Mr. Morse, the musical work of the cathedral will be taken over by Francis A. MacKay, for the past fourteen years organist and choirmaster of the Church of the Redeemer in Chicago, and one of the foremost musical artists in the country. He will be both organist and choir director. Mr. MacKay's fame as a trainer of boys' voices is national.

ATHLETICS FOR ORGAN MEN.

Hutchings Company Has Ball Team—Also Bowling and Tennis.

Waltham, Mass., April 5, 1917.—

The Diapason, Chicago: In your last issue you have a report of the bowling match between the Austin and Hall Organ Company's bowling teams. In this report you speak of this match as probably the first time that two organ companies have ever met in athletic competition.

The Hutchings Organ Company of Waltham, Mass., through its manager, Charles A. Flaherty, has supported a baseball team for the last four seasons. This team has met in competition both the E. M. Skinner Company and the S. Pierce team in series of games every year since its formation. The three companies

have really had a triangular league. The Hutchings Organ Company has also had a bowling team for four seasons and has met the Skinner and Pierce teams in bowling matches. Last year the Hutchings Organ Company built a tennis court for its employes and a tennis team was organized.

Yours very truly,
ARCH DRESSER.

A benefit organ recital was given by D. Kenneth Widener of Omaha at the First Baptist church of that city on April 24. Mr. Widener intends to continue his musical studies in New York City next fall under Gaston M. Dethier and Percy Goetschius at the New York Institute of Musical Art, and at the Trinity School of Church Music. Mr. Widener has studied organ and theory with J. H. Simms of Omaha for the last six years and piano with Cecil W. Berryman, also of Omaha. He has held a number of church positions in Omaha. Mr. Widener will take the associate examination of the A. G. O. this spring at Grinnell, Iowa, the nearest point to Omaha where examinations will be held. At his recital Mr. Widener played Mendelssohn's Sixth Sonata, Air for the G string, Bach; the Fugue in G minor, Bach; "Erlentanz," Johnson; "Christmas in Sicily," Yon; "Kol Nidrei," Bruch, and "Fanfare d'Orgue," Shelly.

William E. Zeuch of Chicago, who recently was appointed organist at the South Congregational church of Boston, is giving a series of organ recitals each Sunday.

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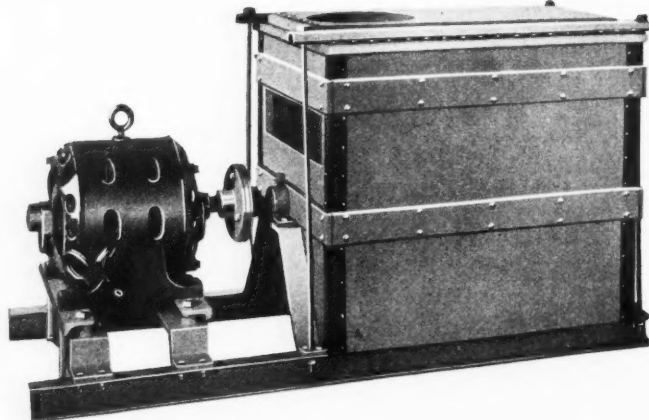
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BY HAROLD V. MILLIGAN.

"EXSULTEMUS," by Ralph Kinder.
 "INTERMEZZO," Les Sylphes," by Arthur Davis.
 "THE TRAILING ARBUTUS," by Arthur Davis.
 "A DESERT SONG," by Ernest H. Sheppard.
 "CANZONA," by J. Frank Frysinger.
 "GETHESEMANE," by J. Frank Frysinger.

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

Several new numbers have recently been added to the already lengthy and valuable list of compositions for the organ by American composers published by Fischer & Bro. Ralph Kinder's "Exsultemus" is a fine exultant piece, written with vigor and dash and to be played accordingly; there is a middle section to provide contrast and the music is skillfully put together, making a piece that can be played on many occasions.

Arthur Davis contributes two interesting pieces, one a rhapsody, "Trailing Arbutus," in which the first melody, sung by the oboe, makes effective use of that form of syncopation known as the "Scotch snap," of which MacDowell was very fond. "Les Sylphes" is an "Air de Ballet" of the type so beloved by American publishers. So prevalent is this style that it may be said that Chaminade has exercised a more powerful influence on the American composer of organ music than any other writer (not excepting Johann Sebastian Bach). Mr. Davis is to be congratulated on the quality and development of his second themes, a point where many composers fall down. There are also two pieces by J. Frank Frysinger, a "Canzona" in which there are several interesting and novel effects in rhythm, with a middle section in 5-4 time. In his "Gethsemane" his main theme is first presented with vox humana, harmonized in four parts, and later is embellished with fluidic counterpoint for the choir flutes and with a harp-like effect.

The oriental atmosphere in Ernest Sheppard's "Desert Song" is obtained by an oboe melody accompanied by a drum-like figure.

American organists, as well as American composers, should be grateful to J. Fischer & Bro. for their praiseworthy work along these lines in the excellent Fischer edition.

"NATIONAL ANTHEMS," arranged for the organ by Clarence Dickinson.

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

It was a splendid idea to publish at this time the national anthems of the allies, arranged for the organ. Organists no doubt will have occasion to use them during these coming months and it will be convenient to have them arranged for the organ and collected in easily available form. The nations represented are (in addition to the United States, with "The Star Spangled Banner") Great Britain, Russia, France, Belgium, Japan, Italy and Serbia. No effort has been made to make organ "pieces" out of the hymns; each one is presented simply without embellishment, for two manuals and pedals, with a few suggestions for registration.

"JUBILATE DEO" and "MEDITATION," by F. P. Leigh.

Published by William A. Pond & Co., New York.

The house of William A. Pond & Co. is one of the oldest publishing houses in this country and has made and been a part of American history. It has just published two pieces of interest to organists—a well-written "Jubilate" for chorus or quartet and an interesting "Meditation" for the organ, both written by F. P. Leigh.

CONCERT AT LAKE FOREST

Wilhelm Middelschulte at the Church of the Holy Spirit.

Wilhelm Middelschulte played a fine program at the Church of the Holy Spirit at Lake Forest Sunday evening, April 22, before an audience which was much greater than the edifice would hold. The other artists taking part were Miss Ruth Breytspraak, violinist; Miss Mary Auer, harpist; Miss Anna Burmeister, soprano, and Arthur Ranous, director at the Church of the Holy Spirit, baritone. Russell D. Hill, whose fame as an amateur organist and patron of the organ is nation-wide, arranged the concert. The program is subjoined:

- Organ—Concerto No. 1, Handel.
- Violin, Harp and Organ—Largo from "Xerxes," Handel.
- Harp Solos—Spanish Air, Zabel; "Am Spring Brunnen," Tedeschi.
- Baritone Solos — "Come, Thou Sweet Death," Bach; "A New Heaven and a New Earth" from "The Holy City," Gaul.
- Organ (with violin and harp)—Chorale Prelude, "O Man, Lament Thy Sin So Great," Bach; Sonata from the cantata, "God's Own Time Is the Best Time," Bach.
- Soprano Solos (with harp and organ accompaniment)—"With Verdure Clad," from "The Creation," Haydn; Requiem, Schumann.
- Violin Solo—Adagio, Vieuxtemps.
- Violin, Harp and Organ—"Meditation," from "Thais," Massenet.
- Organ—Prelude in B minor, Bach.

Henry A. Roebner, an organist of Easton, Pa., 63 years old, died April 11 of injuries received in being struck by an automobile. He was crossing a street, head bent and holding his hat, because of high winds, when he walked directly into the car, which was running slowly. Mr. Roebner had lived in Easton for forty years and was one of the first organists in the city.

H. H. Vogelpehl & Sons of New Ulm, Minn., have received an order for an organ from the Lutheran church of New Rome, Minn.

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- St. Joseph's R. C. Church
- Folly Theatre
- Clinton Avenue Congregational Church

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

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

- O. S. = Organ Solo copy (three staves)
- P. = Piano solo copy.
- Acc. = Piano Accompaniment part for orchestra.
- T. = Title.
- D. = Descriptive.

The Repertoire (Continued).

SCOTCH MUSIC.

ORGAN SOLOS.

- Nocturne in A, by D. E. Munro (Weekes).
- "Curfew," by A. C. Mackenzie (Weekes).
- Scotch Idyll, by Ralston (Summy).
- Variations on a Scotch Air ("Annie Laurie"), by Dudley Buck.
- Variations on "Robin Adair," by I. V. Flagler (Presser).

PIANO SOLOS.

- "Heather Bloom," by Kingsbury (or acc.).
- "Highland Laddie," by Morey (Ditson).
- "Danse Ecossaise," by F. T. Baker.
- "Heather Rose," by Lange.
- Variations on "Bonnie Sweet Bessie," by T. P. Ryder.

PIANO ACCOMPANIMENTS

(Orchestra).

- Scotch Lullaby, by Kunitz.
- Paraphrase on "Blue Bells of Scotland," by Langey.
- The Harry Lauder Selection (Fischer).
- Colonian Club Parade, by Tracy (Fischer).
- March, "Bonnie Blue Bonnets," by De Ville (Fischer).
- "From the Highlands," by Langey (Schirmer).
- "A Wee Bit o' Scotch," by Hager.
- Scottish Serenade, by Stephen (Chappell).
- Twelve Scotch Songs, arr. by DeWitt (Fischer), including "Auld Robin Gray," "Logie O'Buchan," "Ye Banks and Braes," "Robin Adair," "Aton Water," "I Dreamed I Lay," "Comin' Thro' the Rye," "Within a Mile of Edinboro Town," "Maid o' Dundee," "Annie Laurie," "Scots Wha Hae" and "Auld Lang Syne."
- The Thistle selection, arr. by Fuernier (Scotch Airs including Highland Fling).
- March, Bonnie Brier Bush, by Recter.

SONGS.

- "We'd Better Bide a Wee," by Claribel.
- "Flow Gently, Sweet Afton," by Spillman.
- "Auld Plaid Shawl," by Lemon.
- "My Ain Country," by Lemon.
- "Bonnie Wee Thing," by Lehman.
- "Mary of Argyle," by Nelson.

HARRY LAUDER'S SONGS.

- "Wee Hoose Man, the Heather,"
- "Roamin' in the Gloamin'."
- "She's the Lass for Me."
- "It's Nice When You Love a Wee Lassie."
- "We Parted on the Shore."
- "When I Get Back to Bonnie Scotland."
- "A Sprig o' White Heather."

Several humorous songs such as "She Is Ma Daisy," "Same as His Father," etc.

MILITARY.

- "Pipes of Gordon's Men."
- "Seventy-ninth Highlanders' Farewell."
- "The Campbell's Arc," (O. S.) by Brewer.
- "Bonnie Brier Bush" March, by Recter. (See also setting for "Pride of the Clan" in March issue of The Diapason.)

MUSICAL SETTING FOR THE AMERICAN INDIAN DRAMA, "HER OWN PEOPLE." Pallas Film. Leonore Ulrich, star.

Reel 1—(1) Golden Rod Intermezzo (P) by Metcalfe until (2) Fred Arnew. "Un peu d'Amour" (acc.) by Silesu (one verse) until (3) His Ideals blasted. Improvise "Agitato" until (4) People of the far west. "Wigwam Dance" (acc.) by Friedemann until (5) In the World Fore-sworn. "Wedding March" (a few measures) until (6) Seventeen Years Later. "Moonlight" (P) by Moret (brightly with harp as Alona battles with fish) until (7) Cramps attack, etc. "Agitato" until (8) Alona and Frank on shore. "From an Indian Lodge" (P) by MacDowell to end of reel.

Reel 2—(9) T: Before many moons. "Oralaine" (O. S.) by Vincent until (10) Fete Day. "Indian Intermezzo" (acc.) by Herbert until (11) Kemp suddenly realizes "Sleepy Hollow" (acc.) by Allen until (12) For sake of daughter. "Youth and Beauty Waltz" (acc.) by McKee until (13) She's an Indian! "In Beauty's Bower" (acc.) by Bendix.

Reel 3—Continue above until (14) Alona comes in (romantic dancing). "Indian Summer Sketch" (O. S.) by Brewer (twice) until (15) Alona sees butterfly. "Wild Rosebud" (acc.) by Tobani (First time xylophone and bells; second, pp at T: Delay fatal), until (16) Embittered, Alona returns. "Sun Dance" (acc.) by Friedemann until (17) A letter from home. "An Indian Tale" (P) by Loewe (Millet) (C minor part as Polso Kar talks to Alona) until (18) The moon, the man, the maid. Song, "Land of the Sky-Blue Water" (O. S.) by Cadman (White-Smith) until (19) The next day. "Wah-Wah-Tay-See" (P) by Cadman.

Reel 4—Continue above until (20)

Frank's good luck. "Driftwood" (acc.) by Cobb until (21) Hoping Frank will come. "Twilight" (acc.) by Cesek until (22) A favorable Indian. "Evening Princess" (P) by Hoffmann until (23) That night. Song, "Love's Melody" (Berceuse Tendre) (acc.) by Daniloff to end.

MUSICAL SETTING FOR THE AMERICAN-CHINESE DRAMA, "PIDGIN ISLAND." Metro Film. Harold Lockwood and May Allison, stars.

Reel 1—(1) "Murmuring Zephyrs" (O. S.) by Jensen until (2) Trifles recall. Lullaby. "The Sandman" (O. S.) by Alden (chimes at T: For fifteen years) until (3) Her return. "Rose's Honeymoon" (acc.) by Bendix until (4) The bitter memories fled. "Garden Dance" (P) by Vargas until (5) Contrasts. "Chinese Serenade" (P) by Fliege to end of reel. (Last T: It was mighty hard.)

Reel 2—(6) Chinese Procession (acc.) by Hosmer until (7) The hell-hole of Chinatown. "Sumurun" (acc.) by Holbender (twice mysterioso) until (8) The response to C's message. Agitato to end of reel.

Reel 3—(9) Two men in room. (9) Repeat "Rose's Honeymoon" until (10) Cranford's big coup. Selection, "Girl of My Dreams" (acc.) by Hoschna until (11) Oh! Game wardens. "Gavotte" (O. S.) by Lemare to end of reel.

Reel 4—T: Whither shall a maiden flee? (12) "Pizzicato Ballet" (P) by Lack until (13) Diana. Toy of Destiny. "On Wings of Love" (acc.) by Bendix until (14) I must go to Pidgin. "The Storm" (O. S.) by Lemmens. (Begin on P. 2; at T: The north breaks, play ff on pages 11 and 12).

Reel 5—Continue above (Playing Pages 13 to 17) until (15) The much-sought treasure. "April Song" (O. S.), by Brewer until (16) And in the meantime. Song, "Answer," by Robyn (Twice to end).

MUSICAL SETTING FOR ALPHONSE DAUDET'S FRENCH COMEDY DRAMA, "SAPPHO." Famous Players Film. Pauline Frederick, star.

Reel 1—"Air de Ballet" (acc.) by Herbert and (2) "Fleurlette" (acc.) by Herbert until (3) Fanny's home. "Reverie" (O. S.) by Becker (gitato to action) until (4) Fanny enters Coudal's apartments. "Second Gavotte" (P) by Godard to end of reel.

Reel 2—(5) "Pierrette" (p) by Chaminate until (6) Dejoie, poet. "Serenade" (P) by Chaminate until (7) Jean Gaussin. "The Flatterer" (P) by Chaminate (twice) until (8) Why not accept jewels? "Charme d'Amour" (acc.) by Kendall to end of reel.

Reel 3—T: It came to pass. (9) "Mignonette" (acc.) by Friml until (10) We want Flamant for forgery. "Chant sans Paroles" (acc.) by Friml until (11) The fancy dress ball. "Beaux d'Esprit" (Gay Spirits) (acc.) by Tompkins until (12) Cupid chose you. "Dance of Three Nymphs" (acc.) by Cobb (once) and (13) "Scarf Dance" (P) by Chaminate (As girls do scarf dance) until (14) Flamant in prison. Improvise to end of reel.

Reel 4—(16) T: L'Envoi. Selection "Little Cafe" (acc.) by Caryl until (17) It's a Pandora Box. "Al Fresco" (acc.) by Herbert until (18) I came here. "Intermezzo" (O. S.) by Holins.

Reel 5—Continue above until (19) D: Jean finds key to box. "Love's Dream," No. 3 (O. S.) Liszt-Nevin (Agitato to action) until (20) The Aftermath. "Meditation" (O. S.) from "Thais" by Massenet to the end.

HINTS FOR OTHER FEATURES.

"Arsene Lupin," a six-reel Vitagraph film with Earle Williams in the title role, is very easy to play, but exceptional in this regard, that it is the only film we have ever played that ended with an Agitato.

"The Fortunes of Fifi," a Famous Players film with Marguerite Clark, is more complicated. On Reel 1 "Pirouette" (acc.) by Finck and "Petite Bijouterie" by Bohm to open with; at T: A Nation's Idol (Napoleon) a strain of "Marseillaise" can be cleverly interwoven by the organist. Reel 2: "Rosemary" (acc.) by Elgar, Improvisation, and "Le Secret" (acc.) by Gautier. Reel 3: "Air de Ballet" (acc.) by Wachs and Selection "Madcap Princess" by Englender. Reel 4: "Gavotte" (P) by Beaumaire. On T: Quest of trousseau. Selection, "Babette" (acc.) by Herbert. Reel 5: continue preceding until T: The return. Intermezzo. "Naïva" (acc.) by Delibes until court scene; "Entr'acte, La Colombe" (O. S.) by Gounod to end.

"The Argyle Case," a Selznick film with Robert Warwick and Elaine Hammerstein, is a most fascinating detective mystery in seven reels. Opening with "Plainte d'Amour" (deathbed scene) by Teller. "Supplication" (both O. S.) by Fryniger and "Daybreak" (O. S.) by Spinney on T: Dawn, we find Reels 2, 3, 4 and 5 ordinary until in Reel 5 T: Wall Between. Here a long mysterioso is necessary, after which Drdla's famous "Souvenir" (P, or acc.) fits in well. On Reel 6 "At Evening" (O. S.) by Kinder and a long Agitato and Bonowski's "Andante" from Second Organ Sonata, and on reel 7 Chaminate's "Automne" (P) Herbert's "Yesterthoughts" (acc.) and a love song to close.

"A Man of Mystery," a five-reel Vitagraph production with E. H. Sothern and Charlotte Ives (Sothern's last picture, his third with this company) is an Italian drama. On Reel 1 we used "Rocaccio's Villa," "Barchetta," and "Neighbor's Garden" from Nevin's Suite for Piano "In Tuscany." On Reel 2 "Italian Garden" by Lind and "Serenade Florentine" by Schneider. On T: A Cafe. Lyrica Godin's "Valse Septembre" brightens the play agreeably, and on Reel 3 selections from "Rigoletto" and "Traviata" by Verdi continue the Italian atmosphere. Reel 4, "Serenade" (O. S.) by Jones and "Evening Idyll" (O. S.) by Sellars. Reel 5,

"Yesterlove" (acc.) by Borch. "Cantique d'Amour" (O. S.) by Wendt "La Melancolie" by Frume and Song: "Love is Best, Sweetheart" (from "Foxy Quiller") by Herbert.

"Whom the Gods Destroy," a five-reel Vitagraph film with Harry Morey, Alice Joyce and Marc MacDerbert, is a modern Irish drama suggested by the fate of Sir Roger Casement. On Reel 1 "Emerald Isle" by Langey, using "Off to Philadelphia" on T: Roll of distant drums and continuing selection until T: Not now Leslie. "Think of Me" (P) by Huerter and "Cantabile" (O. S.) by Faulkes (Weekes). In Reel 3 occurs an Agitato (mob scene) and on Reel 5 Raff's "Cavatina" is useful. On T: His reward, song: "Somewhere a Voice is Calling" by Tate to the end.

The daily organ recitals at the Salt Lake City Tabernacle were resumed April 1 at 11 o'clock, with Professor J. J. McClellan, Edward P. Kimball and Tracy Y. Cannon as organists. According to Benjamin Y. Goddard, the hour of the recitals has been changed to better accommodate the railroad schedules, the noon hour conflicting with the departure of a number of trains.

John E. Byington, the Dixon, Ill., organ builder, has closed contracts for the construction of organs for the Methodist church at Mendota, Ill., and the Evangelical Lutheran church at Correctionville, Iowa.

FEIL SUCCESSOR TO KREISER

Made Organist of Independence Boulevard Christian Church.

Hans Feil, organist of the Westport Avenue Presbyterian church, has accepted the offer of the music committee of the Independence Boulevard Christian church of Kansas City to succeed the late Edward Kreiser.

Mr. Feil was the first organist to handle the instrument at the Independence Boulevard church. About eight years ago Mr. Feil went to the First Congregational church, Admiral boulevard and Highland avenue. From the Congregational church he went to the Westport church. He was a pupil of Mr. Kreiser and later studied with C. A. Weiss and William Middelschulte of Chicago and Alexander Guilman of Paris.

Mr. Feil plans to continue the Sunday afternoon concerts conducted by Mr. Kreiser. He is the dean of the organ department of Baker university.

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The Austin Organ Company has been awarded a contract to build a four-manual organ for Plymouth Congregational church, Worcester, Mass. This contract was procured by Elisha Fowler, the Boston representative. The specifications of the organ are as follows:

GREAT ORGAN.

- Open Diapason, 16 ft.
- First Diapason, 8 ft.
- Second Diapason, 8 ft.
- Flauto Major (pedal extension), 8 ft.
- *Doppel Flute, 8 ft.
- *Violoncello, 8 ft.
- *Gemshorn, 8 ft.
- *Octave, 4 ft.
- *Harmonic Flute, 4 ft.
- *Trumpet, 8 ft.
- *Cathedral Chimes, 20 notes.

*Enclosed in Choir Box.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Aeoline, 8 ft.
- Flauto Traverso, 4 ft.
- Violina, 4 ft.
- Flautina, 2 ft.
- Contra Posaune, 16 ft.
- Cornoepen, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.

CHOIR ORGAN.

- Geigen Principal, 8 ft.
- Contra Viole, 16 ft.
- Dulciana, 8 ft.
- Unda Maris, 8 ft.
- Quintadena, 8 ft.
- Concert Flute, 8 ft.
- Flute d'Amour, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Harp, 61 notes.

SOLO ORGAN.

- Stentorphone, 8 ft.
- Gross Flute, 8 ft.
- Gamba, 8 ft.
- Gamba Celeste, 8 ft.
- Flute, 4 ft.
- Tuba Mirabilis, 8 ft.
- Saxophone, 8 ft.
- Orchestral Oboe, 8 ft.

- PEDAL ORGAN (Augmented).**
- Contra Bourdon, 32 ft.
 - Open Diapason, 16 ft.
 - Violone (From Great), 16 ft.
 - Trombone (Great Extended), 16 ft.
 - Bourdon, 16 ft.
 - Lieblich Gedeckt (From Swell), 16 ft.
 - Contra Viole (From Choir), 16 ft.
 - Gross Flute, 8 ft.
 - Flauto Dolce, 8 ft.
 - Posaune (From Swell), 16 ft.

**LUNCHEON TO MEET BONNET
Philip Berolzheimer Is Host—Distinguished Men Present.**

Joseph Bonnet was honored with a luncheon given in his honor and to meet a company of men distinguished in the political and social world of New York City at the Waldorf-Astoria by Philip Berolzheimer, honorary member of the Alumni Association of the Guilmlant Organ School, early in April.

Dr. William C. Carl acted as toastmaster and spoke in the highest terms of the extraordinary success achieved in America by Mr. Bonnet during his successful tour of organ concerts, laying emphasis on the character of the programs and the influence his work had already exerted in the world of organ music. Mr. Bonnet responded in a happy speech and expressed his admiration for America and the American public.

Among the other speakers were Mr. Berolzheimer, Thomas Patten, postmaster of New York; Professor William R. Shepherd of Columbia University, and the Rev. Dr. Howard Duffield.

The luncheon was one of the most brilliant functions in Mr. Bonnet's honor and the table decorations were, without doubt, the most elaborate that have been seen in New York for several years.

Prominent among the guests were: Judge S. D. Cooper, Judge I. F. Fischer, L. A. Cowan, Dr. Howard Duffield, Warren W. Foster, Warren R. Hedden, Professor William R. Shepherd, Congressman D. J. Riordan, Clifford Seasongood, Thomas Patten, Dr. Edward Sternburger, Edward L. Steinhauer, Clement R. Gale, Emil Berolzheimer, George Veit, Frank Wolf, Alfred J. Johnson, and Dr. Henry Leipziger.

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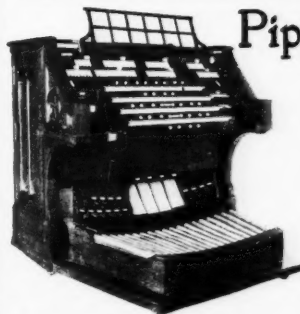
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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

Address all communications to The Diapason, 210 South Desplaines Street, Chicago. Telephone, Haymarket 6100.

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Receipts for subscription remittances sent only when requested. Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, MAY 1, 1917.

PLAYED IN NEW ZEALAND.

American composers are becoming appreciated more and more at home, unlike prophets, as brought to our readers' attention in the past, and equally their fame is spreading to the farthest corners of the earth. A gratifying illustration of this is found in a program from Auckland, New Zealand, where, by the way, The Diapason is read, to a recital in the town hall by the city organist, Maughan Barnett, on March 3, at which he played two of the newest pieces by our fellow Chicagoan, Charles Albert Stebbins. Mr. Stebbins' "Where Dusk Gathers Deep" and "Oh! The Lifting Springtime" were given the place of honor on the program and no doubt were appreciated, as they are by so many audiences in the United States.

PROSPERITY AMID WAR

After a long period in the shadow of war, with its horrors daily in everyone's mind, the storm has broken on this side of the ocean and we look forward to what a day or a month may bring forth. In addition to the suffering and distress incident to the world imbroglio we face the effects on material things and necessarily on art. Interviews with the best authorities on business would portend, however, that there is no likelihood of hard times in the United States unless the struggle should be prolonged far beyond general expectations. As for the organ profession, the builders never have been busier and contracts carry them far into the future. The determination and apparent system with which the administration is going ahead with every preparation is a most encouraging sign.

USEFUL MEN RETIRE

For many years the names of Dr. Charles W. Pearce and Dr. Charles Vincent have greeted the readers of the Organist and Choirmaster of London each month and as many times their charming literary style and their authoritative comment and advice on matters of the organ and the music of the church have enlightened and refreshed their host of admirers. It is therefore with regret that we read the editorial notice of their retirement. By those in America who have been readers of the Organist and Choirmaster and who have shared the sentiment of the organists of England for this paper, the loss of the personal touch of these two men, who have done so much in many ways for church music, outside of their twenty-four years' editorship, is no doubt keenly felt. It is therefore no surprise to see in the latest issue of the magazine a word acknowledging the large number of letters of tribute to them received since their retirement.

Francis Burgess is now the editor of the Organist and Choirmaster and we need only quote the following announcement by him to illustrate the exciting beginning he has been compelled to make:

"This month we have tried the experiment of editing the Organist and Choirmaster from a royal naval depot 'somewhere in England.' It has

proved difficult, but not impossible, and although the conditions under which we write are not ideal for editorial purposes, they are, nevertheless, far from being as uncomfortable as might be the case in some other branches of the public service."

We hope Mr. Burgess will have the greatest success in war and be spared for a most distinguished editorial career in peace.

Harold Vincent Milligan leaves his impress in many places, but notably each month in his review column in The Diapason. But this month we place him before you on our front page. Those who do not already know him will see that while his judgments sometimes are possibly severe, his mien is not. Mr. Milligan is too well known as organist, teacher, composer and critic to require a long sketch to go with his picture. In all his activities he stands in the front rank.

MAJORITY FOR MODERN SWELL.

Trinity House, Watertown, N. Y., April 4, 1917.—Dear Mr. Gruenstein: In an editorial in a recent number of The Diapason referred to the conservatism of some organists in England, who prefer the old-fashioned lever swell pedal to the modern balanced pedal, which is in general use in this country.

Some correspondence which appeared in The Musical Times (London) during the last few months indicates that the opinion of the men referred to does not reflect that of a majority, or even of any considerable number, of English organists. In closing the discussion the editor of the Musical Times said: "Mr. H. C. Tonking is so fond of the lever that he would fain have two of them, one on each side of the console. If this custom becomes general our players of the left-foot-pedal-right-foot-pump will at least have an inducement to become ambidextrous." * * * Our own experience of many years' use of both systems leaves us firmly convinced of the all-round advantage of the balanced pedal. (Musical Times, March, 1917.)

Yours very truly,
GERALD F. STEWART.

RUBBER HEELS AN ADVANTAGE.

Albany, N. Y., April 14, 1917.—Editor of The Diapason, Chicago, Ill.: Congratulations on the issue of The Diapason for April. It improves all the time. Keep it up.

On page 10 you print a letter from "C. P." in which he inquires as to the best type of shoe for the organist to use. I thought I would write you my opinion. I personally prefer an oxford in an English last, with rubber soles and heels. The toe of this last is only moderately and gradually pointed and the swing at the outside is also very moderate and gradual. The low (not too low) rubber heel and the easy rubber sole are a great advantage. I used to think that rubber would be sticky on the pedals, but experience proves that it is not. Its slight tendency to hold to the pedal surface is to me a decided advantage over leather, which I find often very slippery. Rubber presents a smooth, clean surface—no nails to scratch and mar the pedals and woodwork under the keys and the bench. I find also that a dressing or two of "Dri-foot" or "Viscol" to the uppers helps to make the leather pliable and therefore to obviate mechanical interference with pedal technique in the way of shoe stiffness. A shoe to be really easy on the pedals must be worn several months to take away the newness and make it a responsive medium, not a stiff interference.

I shall be interested to hear from other organists on this point.

Very sincerely,
FREDERICK BOWEN HAILES.

CORRECTION BY MR. GIBSON.

South Norwalk, Conn., April 2, 1917.—Editor The Diapason. Dear Sir: Please permit me to correct an error in your April issue, I just received. It is true that the church where I have had musical charge for many years is to have a new and modern organ of Mr. Miller's make, to replace the Johnson which is to be retired after doing good service since June, 1867. With the exception of eleven years (nine in Waterbury, two in Danbury) I have played it all this time. But it is not in a South Norwalk church, but in the First Church of Norwalk that the new organ is to be located, and we are all duly happy at the prospect, particularly as I am using a piano, and shall have to do so until the installation of the new instrument.

On another subject: I am sorry to see that you quote, with apparent approval, the ill-natured remarks of "A Soprano" on the subject of preparations made or not made by organists for coming services. Touching on but one part of her letter, I will say that I have known but one minister who knew before the middle of the week—to put it mildly—the subject of his next Sunday's sermons. Usually my choir knows a week in advance, the music for the following Sunday, and I make it a point to let a year pass before repeating any anthem, unless something of special interest.

Yours truly,
ALEX. S. GIBSON.

The Organ and the Orchestra

By RALPH KINDER
(From the April Etude)

In these days when the organ is being used for purposes which a few years ago were entirely unheard of, and when organ builders in their development of "The King of Instruments" have brought about a state of perfection both in tonal effects and in mechanical completeness that causes both player and listener to hold their breath, the question can well be asked: "To what extent should the organist in his concert work imitate the orchestra?"

It is perfectly true that organ builders today have perfected actions and conveniences with such cleverness that a performer is able to accomplish results that are little short of wonderful, while orchestral color is so significant in the up-to-date instruments we hear all about us that one naturally stops and wonders where the organ and orchestra meet and shake hands.

We hear many diverse opinions expressed on this point. Many of our most capable organists feel that the orchestra should be imitated most sparingly, if at all, in the playing of their chosen instrument, while many just as competent organists believe, since the organ is three-fourths orchestra in its tonal effects, that orchestral coloring should be liberally employed in their organ playing.

It is safe to assume that no performer believes that the orchestra should be in his mind when the diapason family is being used. But what of the reed, string and flute families? What has the builder, for instance, in mind when he voices any set of pipes belonging to these families? Take the wonderful organs in any of the municipal buildings which happily many of our large and leading cities possess, and recall the superb coloring of the reed, string and flute pipes. What is instantly recalled to the mind when one hears their individual tones? Is it not the orchestra?

If, however, we claim the organ as our favorite musical instrument, then should we claim the diapason as our favorite organ tone. Nothing in our love for the organ should come between us and it. It is the tone which has caused the organ to be recognized, as a well-known clergyman has said, as "God's instrument," and should therefore be given first consideration in our treatment of the organ and organ effects. Furthermore, no program at an organ recital, whether given in church or auditorium, should be considered complete without at least one number in the interpretation of which the organ tone can be adequately employed, while in our playing of the church service the diapason tone should predominate in all that we do. But in treating the individual tones representing the reed, string and flute families our inspiration ought surely to come from the orchestra. Who of us after hearing the wonderful messages played by the violin, the flute, the oboe or the clarinet can fail to want to imitate them on our stops at the organ? Likewise the massive brass effects in the works of Wagner and Strauss?

Fortunately, especially in our musical centers, a splendid opportunity is now given to hear the best of orchestras playing the best of music upon the best of instruments, while the tours these bodies of musicians make from time to time afford organ students in smaller communities a most excellent chance of studying effects which can come only through hearing and observing.

A well-known American concert organist recently advised all composers for the organ to study the orchestra and orchestral effects as much as possible. He might well have included in his advice both organ students and recitalists, for with these significant advances in organ building there will come—if indeed they are not already here—wonderful opportunities and great demands upon player as well as composer. And when organists everywhere realize that the four families of tone-color constitute the organ and that four distinct "touches," each to express the tone-color of the family it portrays, are necessary properly to interpret the great volumes of music, both old and new, written for the organ, then will the organ come into its own and the people be given the chance to know and to appreciate the wonderful resources of this most wonderful of all instruments.

Albert Riemenschneider, the Cleveland organist, who dedicated the new Hinners organ in the First Methodist church of Aurora, Ill., April 12, also gave a recital complimentary to the high school pupils and those of Jennings seminary.

PLAYS "QUEST OF ORPHEUS"

Mrs. Middelschulte Gives Gaul's Prize Work Before Musical Clubs.

Mrs. William Middelschulte of Chicago rendered a splendid program April 15, according to the Birmingham News, at the convention of the National Federation of Musical Clubs, in Birmingham. The most important work performed was the prize organ composition from the pen of Harvey B. Gaul, entitled "The Quest of Orpheus." The composition is modern in every respect, rhapsodical in character and indeed a notable addition to organ literature, writes the Birmingham critic.

The organ recital given at Temple Emanuel by Mrs. Middelschulte was, perhaps, the most dignified concert of the day. The splendid temple organ gave Mrs. Middelschulte ample opportunity to display her ability as a concert organist. She played the entire program from memory with the exception of the prize composition, which was read from the manuscript.

The complete program was as follows: Toccata, Grison; "Pilgrims' Chorus," Wagner; "In Paradise," Dubois; "Let There Be Light," Dubois; Andante from Concerto in A minor, Goldmark; "The Quest of Orpheus," Harvey B. Gaul; Chromatic Fantasia, Thiele.

Organ Supplemented at Recitals.

Organ, violoncello, violin and harp recitals are given every Sunday afternoon at St. James' Episcopal church, Atlantic City, N. J., under the direction of Dr. John H. Earnshaw, the organist. The choir assists. The programs are drawing large and appreciative audiences.

Wendell Q. O'Day, formerly of the Rialto theater at San Francisco, is now organist at the new instrument placed by the Wurlitzer Company in the Majestic at Boise, Idaho.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for April 1, 1917.

State of Illinois,
County of Cook—ss.

Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the publisher of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher—S. E. Gruenstein, 210 South Desplaines street.
Editor—Same.

2. That the names and addresses of the Business Managers—None.

3. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):
Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

4. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there is none, so state):
None.

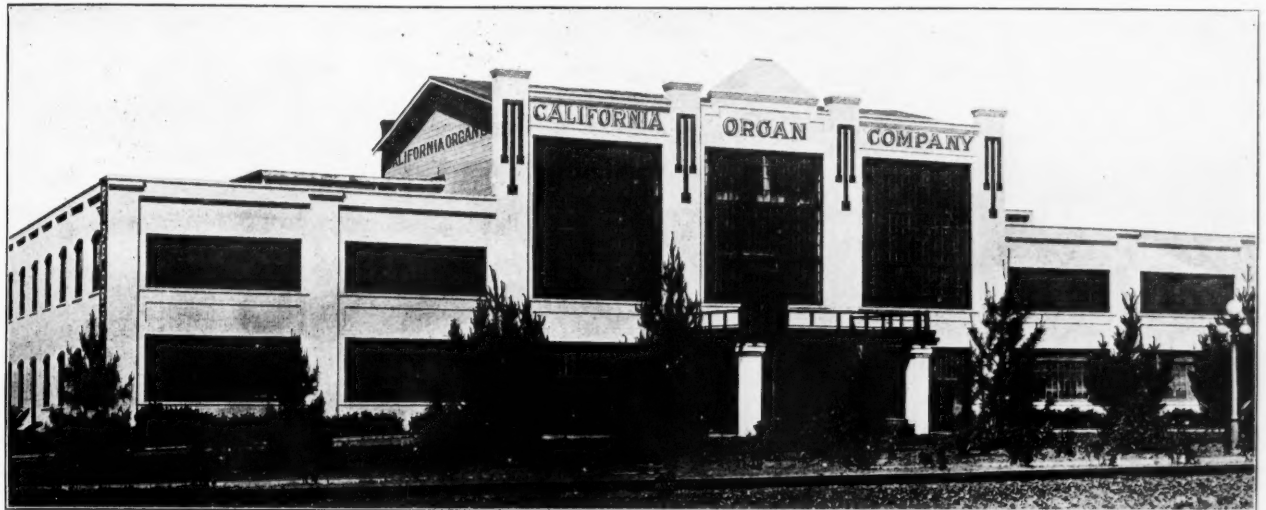
5. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN,

Publisher.

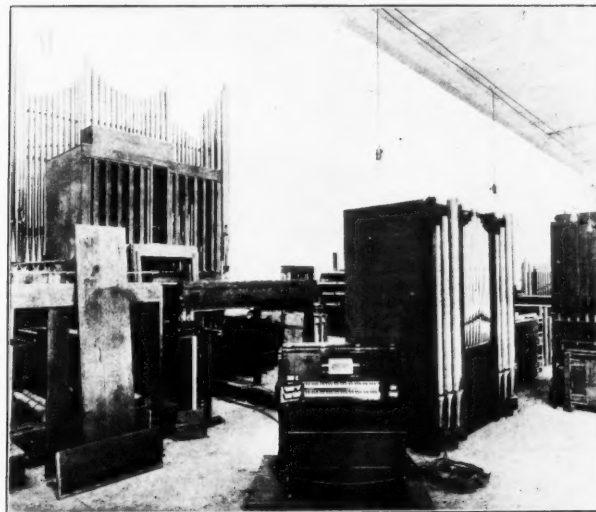
Sworn to and subscribed before me this 3rd day of April, 1917.

(Seal) MICHAEL J. O'MALLEY.
(My commission expires March 8, 1920.)



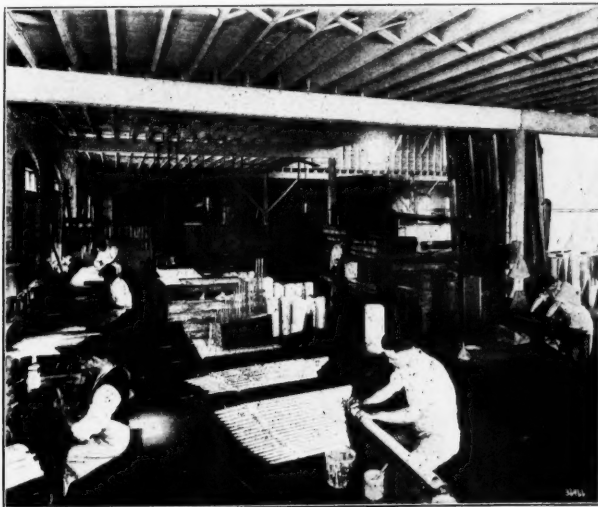
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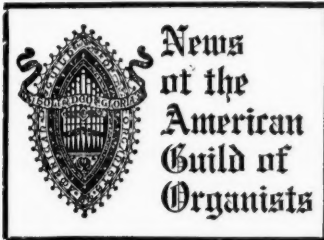
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News of the American Guild of Organists

Northern Ohio Chapter.

The chapter had a gala event in April when noted organists not only of Cleveland, but from Oberlin and Akron, gave a recital of their own compositions at the First Church of Christ, Scientist, in Cleveland. Here is the program these performers gave:

Andante-Intermezzo, Caprice and Arabesque, Seely—John L. Seely, organist and choirmaster of St. Paul's church, Akron.

Tenor Solo—"Great Peace Have They That Love the Lord," Rogers—T. Morgan Phillips, of Second Presbyterian church.

"Song of Sorrow," "Will o' the Wisp" and "In Memoriam," Nevin—Gordon Balch Nevin, organist and choirmaster of Second Presbyterian church.

Tenor Solo—"Great Is the Lord" (MS), Nevin—Mr. Phillips.

Bridal Song and "A June Fantasy," Stair—Miss Patty Stair.

Concert Overture in B minor, Rev. and "Grand Choeur," Rogers—James H. Rogers, organist and choirmaster of Unity church and Euclid Avenue Temple.

"Con Grazia," Second Serenade in A flat, and Fantasia in B flat (for four hands), Andrews—George W. Andrews of Oberlin Conservatory of Music, assisted by J. Franklin Alderfer in the four handed number.

New England.

The New England chapter gave its seventy-third public service April 6 at the Porter Congregational church of Brockton, Mass., and heard a program of Russian church music by the choir. William N. Andros, organist of the South Congregational church, Brockton, played the offertory. John Hermann Loud, F. A. G. O., of the Park Street Congregational church, Boston, played the prelude. Bernard B. Nye, First Baptist church, Brookline, played the postlude. The service was under the direction of George S. Dunham, organist of the Porter Congregational church. The program follows: Prelude, Allegro Moderato from Sonata Pontificale, Lemmens; Choir, "Our Father Who Art in Heaven," Gretchaninoff; Choir, "O Praise the Name of the Lord," Gretchaninoff; Choir, "Joshua," Moussorgsky; Offertory-Elegy (from First Suite), Borowski; Choir, "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; Choir, "Cherubim Song," Rachmaninoff, Postlude, Marche Solennelle (from First Suite), Borowski.

Pennsylvania Chapter.

The fortieth public service of the Pennsylvania chapter was held on Tuesday evening, March 27, in the Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia. The choir of the church, with the organist and choirmaster, Uelma Clarke Smith, F. A. G. O., at the organ, gave a splendid rendition of the sacred cantata, "Via Crucis," by George A. A. West, dean of the chapter. In the accompaniments the organ was reinforced by harp and tympani. Despite the unfavorable weather, a good-sized audience was present. Organ solo numbers were played by Mr. West, organist and choirmaster of St. Luke's church, Germantown, and by E. Harold Geer, organist of Vassar College.

The next and final service for the season will be held on the evening of Ascension Day in Holy Trinity church, Rittenhouse Square, under direction of Ralph Kinder, organist and choirmaster of the church.

Western New York.

On April 12 Charles M. Courboin gave his second recital this season before the Western New York chap-

ter in the First Baptist church of Rochester. Mr. Courboin's offerings on this occasion were: Passacaglia, C minor, Bach; Aria for G string, Bach; "Rigaudon," Rameau; Chorale No. 3, A minor, Cesar Franck; Andante from Fourth Symphony, A flat, Widor; Pastorale from Second Symphony, Widor; Aria, Lotti; "Swedish Wedding March," Soedermann, and "Coronation March," Meyerbeer. Rochester papers spoke in the highest terms of his artistry and of the service in the cause of music performed by the local chapter in inviting him for a second recital. An informal dinner was given to Mr. Courboin and the members of the chapter under the direction of Dean Walter H. Carter preceding the recital.

A service under guild auspices was held March 25 at the United Presbyterian church of Rochester, of which W. J. Roys is organist. Mrs. Wallace I. Miller of the North Presbyterian church played Woodman's "Wedding Hymn" as the prelude. F. C. Lee of St. Paul's Episcopal played Hollins' "April Song" and Andante and Allegro by Bach. Lorimer Eshelman of the First Methodist church played the Pastorale in G by Faulkes and the Prayer from Boellmann's Gothic Suite. The postlude was Faulkes' Rhapsody on a Theme for Pentecost, played by Paul McCarty of SS. Peter and Paul church. The choir sang Mendelssohn's "I Waited for the Lord" and "Still, Still With Thee," by Arthur Foote.

West Tennessee.

The West Tennessee chapter met in the guild rooms April 5. The feature of the morning was a paper on "The Messiah," by John B. Norton.

A recital was given at Grace Episcopal church April 24 and the final meeting of the season will be held May 3 at the Hotel Chisca, followed by a luncheon.

Following are the officers for the year: Ernest F. Hawke, F. A. G. O., A. R. C. O., dean; J. Paul Stalls, sub-dean; Miss Lucy Andrews, secretary; Mrs. E. A. Angier, Jr., A. A. G. O., treasurer; Miss Belle S. Wade, registrar; Mrs. J. A. Null, librarian; Mrs. Charles W. Anderson and Mrs. Lunsford Mason, auditors. On the executive committee are: Miss Matilda Reid, Mrs. E. P. Ware, Mrs. Bessie E. Reese, Miss Elizabeth Mosby, Miss Eunice Robertson, John B. Norton, Enoch T. Walton and William H. Estes.

Following was the program of the fifth recital, given March 30, at the Congregation Children of Israel in Memphis:

Ritual Service, Rogers—Mrs. I. Bendorf, Miss Aileen Shea, Heber Moss and C. L. Montgomery; Mrs. Sam Oppenheimer, organist and director.

Address, Rabbi Fineshriber. Overture, C Sharp minor, Faulkes—Mrs. Sam Oppenheimer.

Violin Solo, Romance, Rubinstein—Mrs. Katherine Seay Falls.

Concert Overture, C minor, Holms—J. Paul Stalls, Idlewild Presbyterian.

"The Penitent," Van de Water—C. L. Montgomery.

Fugue in D major, Guilman; "In a Garden," Goodwin; Offertoire in D, Batiste—E. F. Hawke, Grace Episcopal.

Special Service by Nevin.

At the special Good Friday service in the Second Presbyterian church of Cleveland, Gordon Balch Nevin conducted the singing of J. Sebastian Matthews' "The Pascal Victor." As a prelude Mr. Nevin played: "Herzlich Tut mich Verlangen," Bach; "Alle Menschen Müssen Sterben," Bach, and the Finale from the Symphony Pathetique, Tschaiakowsky.

Stainer's "Crucifixion" was sung at the South Presbyterian church of Dobbs Ferry, N. Y., on Palm Sunday evening under the direction of Edward Bunting, the organist and choirmaster. Mrs. Rutherford Kendrick presided at the organ. She is the organist of St. John's church of Colonial Heights, Yonkers, N. Y.

See L. D. Morris Organ Company about having your organ tuned this summer.—Advertisement.

TREAT AT DOBBS FERRY, N. Y.

Visiting Organists Give Recitals at Presbyterian Church.

On each Tuesday afternoon during Lent at the Presbyterian church of Dobbs Ferry-on-Hudson, N. Y., there has been a half hour of organ music, followed by the reading of prayers by the minister, the Rev. Philip Smead Bird. The following organists and assisting artists have officiated, giving the programs attached:

Feb. 27—William Lyndon Wright, organist of New York University and Westminster Presbyterian church, Yonkers, assisted by Mrs. Enid La Mont, contralto: Adagio from Quartet, Op. 18, Beethoven; Adagio and Minuet from Septuor, Op. 20, Beethoven; Contralto Solo, "O Rest in the Lord," from "Elijah," Mendelssohn; Prelude and Fugue in G minor, Bach; Andante from Symphony in D, Haydn; Contralto Solo, "He Was Despised," from "The Messiah," Handel; Gavotte in F, Martini; Berceuse in G, Murray.

March 6—Edward Bunting, organist of the Presbyterian church, Dobbs Ferry-on-Hudson, assisted by Madame Jane Arctowska, soprano; Chorale and Minuet from "Gothic Suite," Boellmann; Soprano solo, "Come Unto Him," from "The Messiah," Handel; Adagio from Sonata No. 1, Mendelssohn; Litany for the Feast of All Souls, Schubert; Soprano solo, "I Heard the Voice of Jesus Say," Bartlett; "Benedictus," Weber.

March 13—Charles L. Safford, organist of St. George's church, New York City, assisted by Miss Elizabeth Parks, soprano: Introduction and Cantilene from Sonata in D minor, Rheinberger; Soprano solo, "All in the April Evening," Diacks; Andante Cantabile from Quartet, Op. 11, Tschaiakowsky; Prelude to "Parsifal," Wagner; Soprano solo, "Now the Day Is Over," Marks.

March 20—Miss May Allen, organist of Summerfield Methodist church, Dobbs Ferry, assisted by Miss Emily Allen, mezzo-soprano; "Ave Maria," Bach-Gounod; Mezzo-soprano solo, "If He Should Come," Lorenz; Easter March, Flagler; Mezzo-soprano solo, "Consider the Lilies," Topliff; "Gondoliera," Ashford; Mezzo-soprano solo, "God of Mercy," Leybach; "Ave Maria," Flavel.

March 27—Clarence Dickinson, organist of Union Theological Seminary and the Brick Presbyterian church, New York City: Prelude in C sharp minor, Rachmaninoff; Andante from Symphony Pathetique, Tschaiakowsky; Berceuse, Dickinson; Good Friday Music from "Parsifal," Wagner; Pilgrims' Chorus from "Tannhauser," Wagner.

April 3—William Lyndon Wright, organist of New York University and Westminster Presbyterian church, Yonkers: Adagio from Sonata, Op. 30, No. 2, Beethoven; Triumphant March from "Naaman," Costa; Serenade, Raff; "Noel Ecossais," Guilman; Andantino from Fantasia in C minor, Mozart; Musette, Van Woert; Grail Music from "Lohengrin," Wagner.

TO GRADUATE LARGE CLASS

Guilman School Commencement Will Be Held at Close of May.

Arrangements are being made at the Guilman Organ School for the graduation exercises and completion of the school year at the end of May. The class of 1917 is the largest to graduate from this well-known and successful institution.

During the spring term a series of lectures on "Improvisation" is being given by Frederick W. Schlieder, the well-known organist. Dr. Howard Duffield will give his annual course on hymnology in May and Charles Schlette will instruct on organ tuning

and repairing. The students in addition will have the opportunity of visiting the organ factory of J. H. & C. S. Odell & Co., and of having the art of organ building explained by Lewis C. Odell, a member of the faculty.

SUMMER SCHOOL OF MUSIC

Church Work Will Be Taught by Well-Known Men.

Arrangements are under way for the summer school of church music which will meet at Cambridge, Mass., this summer. It will extend over two weeks from June 22 to July 7, with headquarters at the Episcopal Theological School. The registration for the past two years shows that the school is meeting a long-felt want in this important department of church work. With an unusually strong faculty it has numbered among its members prominent church musicians from Philadelphia, Pittsburgh, Chicago and the New England states.

A timely feature of the school this year will be a course in the history and music of the new hymnal authorized by the general convention in 1916. The course will be given by Richard G. Appel, M. A., organist and instructor in church music at the Cambridge Theological School. Dr. A. Madeley Richardson, late organist of Southwark Cathedral, London, will give a demonstration course in practical choir training, illustrated by a boy choir.

Certain subjects such as modern service music and anthems, including music of the Russian liturgy; organ music in relation to the church service; Sunday school music, etc., will be dealt with in special conferences. There will be a series of organ recitals and opportunities will be given to hear some of the notable organs in the vicinity of Boston and to visit organ factories.

A registration fee of \$5 is charged to defray the expenses of the school and admits to all classes and privileges. Applications for registration and further information may be made to Richard G. Appel, director, 15 Hilliard street, Cambridge, Mass.

LIGHT SHOE; LOW HEEL.

Seattle, Wash., April 12, 1917. Editor of The Diapason. Dear sir: In the April issue of your valuable and interesting paper the question is raised as to type of shoe that should be used in organ playing. This is a fundamental question in technique that is too frequently overlooked. It has been my practice to insist that pupils shall wear light-weight shoes with low heels and preferably with non-pointed toes, without the usual stiff "box" toe. Many organists keep a special pair of shoes to be used only at the organ. This necessitates considerable inconvenience and personally I prefer to use light-weight low-heeled shoes at all seasons.

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Organist St. James' Cathedral.

The Choir of Calvary church, Pittsburgh, under the direction of Harvey B. Gaul, sang the following cantatas at the Lenten musical services: Rheinberger's "Stabat Mater," with Liszt's "137th Psalm," Mendelssohn's "Hear My Prayer," Stainer's "Crucifixion," Dubois' "Seven Last Words," Harvey B. Gaul's "By Faith Alone" and Rossini's "Stabat Mater." The choir was accompanied at the different services by harp, violin, flute, string quartet and organ.

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**PROGRESS IS SHOWN
BY ILLINOIS COUNCIL
MEMBERSHIP IS DOUBLED**

One-Hundred Mark Nearly Approached by N. A. O. Branch—
Meeting Held at Epiphany Parish House in Chicago.

The third regular monthly meeting of the Illinois Council, National Association of Organists, was held at Epiphany Parish House, 201 South Ashland boulevard, Chicago, on Sunday afternoon, April 15. The president, Dr. Francis Hemington, reported that he had appointed F. N. Morgan a vice-president for the city of Springfield, and Miss Edith Jackson corresponding secretary in Chicago.

During the last three months the Illinois council has more than doubled in membership and is approaching the 100 mark, which it hopes to reach before this summer's convention.

At the conclusion of the business meeting William H. Shuey, who is well known as an authority on the organ, gave an interesting stereopticon lecture, "A Short Story of the Organ," from earliest times down to the present. Pictures of some of the most wonderful organs in the world were thrown on the screen, and the lecture proved very instructive and entertaining.

The fourth monthly meeting of the Illinois Council will be held on Sunday, May 20, and will be in the nature of an organ festival. Particulars will be announced later.

During the last month the following new members have been received: Arthur R. Fraser, Oak Park; Miss Edith Jackson, Chicago; Miss Martha Lathrop, Oak Park; the Rev. John Henry Hopkins, D. D., Chicago; Mrs. Jessie Sumwalt, Oak Park; F. N. Morgan, Springfield; Miss Carolyn Babcock, Chicago; H. J. Milliman, Chicago; the Rev. H. W. Prince, Chicago; F. E. Morton, Chicago; Frank Van Dusen, Chicago; Fred E. Freers, Chicago; C. Oliver Johnson, Chicago; Miss Myrtle Nisbet, Chicago; F. Deane Harrobin, Chicago.

Mme. Amelita Galli-Curci will make her only concert appearance in Chicago this spring at the Evanston Festival, Tuesday night, May 29. On the same program will appear Mr. Martinelli, the great Italian tenor of the Metropolitan Opera, and with the entire Minneapolis Symphony Orchestra, Emil Oberholfer conducting; this evening promises to be the greatest event of these festivals.

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FRANK S. ROGERS' JUBILEE

Albany Church Observes Organist's Twenty-fifth Anniversary.

The evensong service at St. Peter's church, Albany, N. Y., March 19, was devoted to a recognition of the twenty-fifth anniversary of Frank Sill Rogers, Mus. D., as organist and choir-master. Every seat was taken long before the service began and many late comers were turned away.

The regular choir of St. Peter's was reinforced by the full strength of the Mendelssohn club, of which Dr. Rogers is director. The program arranged by Dr. Rogers was as follows: Prelude to "Parsifal," Wagner; Processional Hymn, Thibaut; Magnificat in A flat, Mann; Motet for Men's Voices, Ford; Anthem, "The Vast Unnumbered Throngs," Grieg; Anthem from the Russian Liturgy, Rachmaninoff; Evening Hymn, Abt; Recessional Hymn, "St. Ann's," and Organ Postlude, Sonata in A minor, Borowski.

The Rev. Charles C. Harriman, rec-

tor of St. Peter's, spoke of the work of Dr. Rogers at the church and paid a high tribute to his ability and influence. The Rev. Walton W. Battershall, rector emeritus of St. Peter's, referred to his many years of association with Dr. Rogers during his active days of ministry and offered an eloquent tribute to the musician and the man, saying that it would be hard to measure between his influence over his men and boys as a music teacher and as a personal force for fine ideals. He declared that the parishioners felt an affection for the man and a sense of indebtedness for his musical record at the organ and the director's post.

HISTORIC SERIES IS PLAYED

Friday Afternoon Recitals in Lent at All Souls', Watertown, N. Y.

The following recital numbers were played Friday afternoons during Lent at a historical organ music series in All Souls' church, Watertown, N. Y.: Played by Wilhelmina Woolworth,

organist and choir director, All Souls' church—Ricercata, Palestrina; Capriccio, Frescobaldi; "Ave Maria," Arcadelt; Passacaglia, Frescobaldi.

Played by Edith Henderson—Andante, Buxtehude; Larghetto, Purcell; Choral, Altenburg; Phantasie, Froberger.

Played by Wilhelmina Woolworth—Fugue in G minor, W. F. Bach; Concerto No. 1 in D minor, Handel; Toccata and Fugue in D minor, J. S. Bach.

Played by Kathleen Simpson—Prayer, Benoist; Pastorale, Gordigiani; Andante con Moto, Boely; Slumber Song, Hauser; Fugata and "Nachtspiel," Rinck.

Played by Charles Learned, organist of Asbury church—Melody and "Hymn of the Nuns," Lefebure-Wely; "Faith" and Andante (Sonata 6), Mendelssohn; Processional March, Guiraud.

Played by Gerald F. Stewart, Trinity church—Chorale and Priere, Boellmann; "Arioso" (in ancient style), Rogers; "An Old Trysting Place" and

"To a Water Lily," MacDowell; "Song of Sorrow," G. B. Nevin; "Lans Deo," Dubois.

Played by Charles M. Courboin, organist First Baptist church, Syracuse, N. Y.—"Grand Piece Symphonique," Opus 17, No. 2, Franck; Andantino Serioso; Allegro non Troppo e Maestoso; Andante; Cadenza, Maestoso.

Special Music at New Brighton.

Trinity Lutheran church, New Brighton, Pa., had appropriate music each evening of Holy Week and the program for Easter included "Alleluia," Dubois; "In Paradisum," Dubois; "Cantique d'Amour," Strang; Chorale and "Priere a Notre Dame," Boellmann; "Adoro Te," Lefebure-Wely; Cantilene, Rogers; "O Salutaris Hostia," Tours-Calkin; March from "Aida," Verdi-Shelley, by the organist, Miss Belle Andriessen. An augmented choir under the direction of Charles Bedison gave "The First Easter," a cantata by Ira Bishop Wilson.

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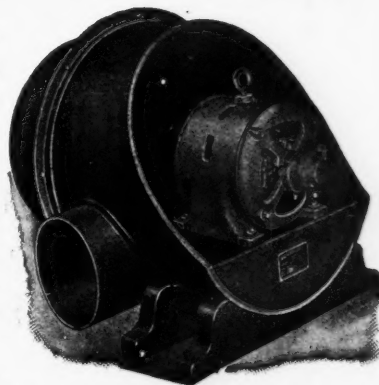
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RESOLVED, THAT the Vestry, on behalf of the Rector, Choirmaster and Congregation of Grace Episcopal Church, Avondale, tender to the Alfred Mathers Church Organ Company its appreciation of the new Electric, divided Cathedral organ recently installed, 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.

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(Signed) STUART R. MILLER,
Secretary.

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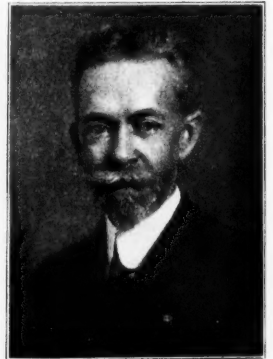
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RECITALS

MACON, GA.

PUBLIC ENJOYS GOOD MUSIC, SAYS LEMARE IS BORED BY CHEAP WORKS.

San Francisco City Organist Makes Statement of What People Expect—Easy to Hold Attention With Organ.

Edwin H. Lemare, who has been appointed municipal organist of San Francisco at an annual salary of \$10,000, has issued an interesting statement in which he makes it clear what kind of music he thinks the public generally has a right to expect. He says:

"Old and generally accepted beliefs that the ordinary human, through lack of education, is unable to grasp music of the highest order, and that none but the musically learned are able to appreciate good music are fallacies. The public is the final court of appeal as to what constitutes good music. If it says a composition is good, that composition is good.

"Good music is that which strikes the consciousness of an audience through its memory of melody. The greatest music, particularly organ compositions, is invariably the simplest form of tonal expression.

"The musician who pretends to be superior to pure melody, such as that found in the old folk songs, has forgotten the origin of his profession. He has become stilted, in a measure, and he might bore rather than entertain, although technically perfect in his interpretations.

"It is not hard to hold the attention of an audience with the organ, for the reason that the less one knows about the music of the organ, which is essentially emotional, the better it can be enjoyed. This would not be true of an orchestra, because the attitude of the audience before an orchestra of pretensions is unconsciously pedantic. Also, full appreciation of the wonderful possibilities

of orchestral music depends in a large measure on technical knowledge.

"The organ has to give its own message and make its own appeal, and this is easily done if the performer understands the soul of the public, which is keen to take offense if any inferior article in the guise of 'great music' is offered. The way to appeal through the organ can, of course, be gained only through long experience. An organist's personality has much to do with his success, and unless he can entertain and give music worth while that is elevating and inspiring, his mission is a failure. "It is an absolute fallacy to think that the 'man in the street' cannot understand and comprehend fully the difference between superior and inferior music.

"I never play 'down' to my audience, nor to the gallery, nor do I play so-called 'popular' and rag-time compositions. The public as a whole doesn't appreciate that class of music. It bores, and the organist who persists in playing it will lose the respect of his hearers."

Officers of the M. T. N. A.

The election of officers and counselors of the Music Teachers' National Association for the coming year resulted as follows:

President—J. Lawrence Erb, University of Illinois, Urbana, Ill.

Vice President—Leon R. Maxwell, Newcomb College, New Orleans.

Secretary and Editor—Charles N. Boyd, Pittsburgh, Pa.

Treasurer—Waldo S. Pratt, Hartford, Conn.

Executive Committee—The officers, with William Benbow, Buffalo; Calvin B. Cady, New York City; Miss Kate S. Chittenden, New York City; D. A. Clippinger, Chicago; Karl W. Gehrken, Oberlin, Ohio; Francis L. York, Detroit.

Counselors — Charles H. Farnsworth, New York City; George C. Gow, Poughkeepsie, N. Y.; Peter C. Lutkin, Evanston, Ill.; Hamilton C. Macdougall, Wellesley, Mass.; Waldo S. Pratt, Hartford, Conn.; Adolf Weidig, Chicago.

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Fifth Church of Christ Has Large Instrument with Solo Division—Others for Ninth and Eleventh Churches.

Three large organs in as many Christian Scientist churches in Chicago have just been completed or are about to be finished by the Austin Company and testify to the activity of the Chicago representative of the company, Calvin Brown. The first of these three is in the Fifth church and is played by Allen W. Bogen. The specification of this organ is as follows:

GREAT ORGAN (Open Section).

- Double Open Diapason, 16 ft.
- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- GREAT (Enclosed).**
- Doppel Flöte, 8 ft.
- Clarinella, 8 ft.
- Violoncello, 8 ft.
- Gemshorn, 8 ft.
- Harmonic Flute, 8 ft.
- Octave, 4 ft.
- Trumpet, 8 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Diapason Phönix, 8 ft.
- Rohr Flöte, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Salicional, 8 ft.
- Flauto Traverso, 4 ft.
- Flautina, 2 ft.
- Corno, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.

CHOIR ORGAN.

- Contra Viole, 16 ft.
- Violin Diapason, 8 ft.
- Concert Flute, 8 ft.
- Unda Maris, 8 ft.
- Dulciana, 8 ft.
- Flute d'Amour, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Tremulant.

SOLO ORGAN.

- Gross Flöte, 8 ft.
- Open Diapason, 8 ft.
- Gross Gamba, 8 ft.
- Harmonic Tuba, 8 ft.
- French Horn, 8 ft.
- Cor Anglais, 8 ft.
- Tremulant.

PEDAL ORGAN.

- Resultant, 32 ft.
- Double Open Diapason, 16 ft.
- Violine, 16 ft.
- Bourdon, 16 ft.
- Lieblieh-Gedeckt, 16 ft.
- Gross Flöte, 8 ft.
- Flauto Dolce, 8 ft.
- Contra Viole, 16 ft.
- Tuba Profunda, 16 ft.

Ralph M. Gerber is to play the organ in the Ninth church, and its specification is as follows:

GREAT ORGAN.

- Major Diapason, 16 ft.
- Principal Diapason, 8 ft.
- Small Diapason, 8 ft.
- Flauto Major, 8 ft.
- Violoncello, 8 ft.
- Gemshorn, 8 ft.
- Octave, 4 ft.
- Harmonic Flute, 4 ft.
- Harmonic Tuba, 8 ft.
- Chimes, 20 notes.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Rohr Flute, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Salicional, 8 ft.
- Violina, 4 ft.
- Flauto Traverso, 4 ft.
- Flisgeolet, 2 ft.
- Contra Posaune, 16 ft.
- Corno, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.

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Concert Organist

RIEMENSCHNEIDER

DIRECTOR OF MUSIC, BALDWIN-WALLACE COLLEGE, BEREA, OHIO

CHOIR ORGAN.

- Contra Viole, 16 ft.
- Gelzer Principal, 8 ft.
- Dulciana, 8 ft.
- Concert Flute, 8 ft.
- Unda Maris, 8 ft.
- Quintadena, 8 ft.
- Flute d'Amour, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Tremulant.

PEDAL ORGAN.

- Resultant, 32 ft.
- Double Open Diapason, 16 ft.
- Violine, 16 ft.
- Bourdon, 16 ft.
- Lieblieh Gedeckt, 16 ft.
- Contra Viole, 16 ft.
- Gross Flöte, 8 ft.
- Flauto Dolce, 8 ft.
- Tuba Profunda, 16 ft.

The organ in the Eleventh church is being installed and its completion is set for about June 1. The scheme of stops in this instance is:

GREAT ORGAN.

- Double Open Diapason, 16 ft.
- Open Diapason, 8 ft.
- *Philomela, 8 ft.
- *Violoncello, 8 ft.
- *Clarinella Flute, 8 ft.
- *Gemshorn, 8 ft.
- *Flute Harmonic, 4 ft.
- *Octave, 4 ft.
- *Harmonic Tuba, 8 ft.
- *Enclosed.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Rohr Flöte, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Echo Salicional, 8 ft.
- Harmonic Flute, 8 ft.
- Flauto Traverso, 4 ft.
- Vox Seraphique, 8 ft.
- Flautina, 2 ft.
- Contra Posaune, 16 ft.
- Corno, 8 ft.
- Oboe, 8 ft.
- Tremulant.

CHOIR ORGAN.

- Contra Viole, 16 ft.
- Violin Diapason, 8 ft.
- Concert Flute, 8 ft.
- Dulciana, 8 ft.
- Flute d'Amour, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Harp, 61 notes.
- Tremulant.

ECHO ORGAN.

- Cor d'Nuit, 8 ft.
- Viole Aetherea, 8 ft.
- Vox Angelica, 8 ft.
- Fern Flöte, 4 ft.
- Vox Humana, 8 ft.
- Chimes, 20 notes.
- Tremulant.

PEDAL ORGAN.

- Double Open Diapason, 16 ft.
- Violine, 16 ft.
- Bourdon, 16 ft.
- Lieblieh Gedeckt, 16 ft.
- Gross Flöte, 8 ft.
- Flute Dolce, 8 ft.
- Contra Viole, 16 ft.
- Contra Posaune, 16 ft.

At the Church of the Redeemer, Morristown, N. J., on March 18, under the direction of Kate Elizabeth Fox, Maunder's "Olivet to Calvary" was sung. On March 29 Stainer's "Crucifixion" was beautifully rendered.

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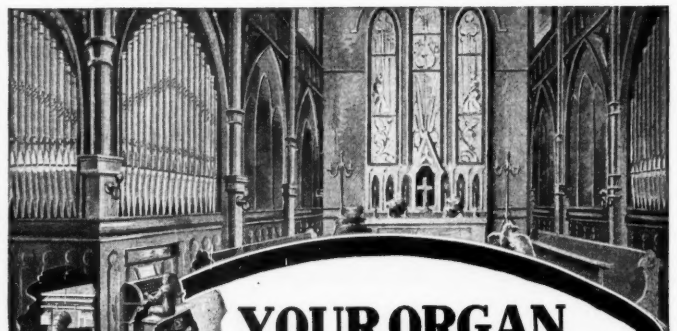
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8 ft. Dulciana	C°-49	55 & 56	
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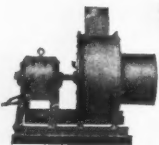
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