

THE DIAPASON

DEVOTED TO THE ORGAN

Eighth Year—Number Six. 7

CHICAGO, JUNE 1, 1917.

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

LARGE CHURCH ORGAN CONTRACT TO MOLLER

FOR PHILADELPHIA EDIFICE

Specification of Eighty-one Stops in Divided Instrument to Be Installed in Walnut Street Presbyterian.

M. P. Möller has been awarded the contract for the four-manual and echo organ for the Walnut Street Presbyterian church, Philadelphia. This will be one of the largest organs installed in that city, which boasts so many splendid organs. The organ will be divided—on both sides of the chancel. The solo and echo organs will be placed in opposite ends of the auditorium. The console will be placed in the chancel.

Following is the specification:

- GREAT ORGAN.**
1. Double Diapason, 16 ft.
 2. First Diapason, 8 ft.
 3. Second Diapason, 8 ft.
 4. Octave Diapason, 4 ft.
 5. Fifteenth, 2 ft.
- Enclosed with Choir:
6. Gemshort, 8 ft.
 7. Violoncello, 8 ft.
 8. Clarabella, 8 ft.
 9. Gross Flöte, 8 ft.
 10. Wald Flöte, 4 ft.
 11. Mixture, 3 rks.
 12. Trumpet, 8 ft.
- SWELL ORGAN.**
13. Bourdon, 16 ft.
 14. Diapason Phonor, 8 ft.
 15. String Diapason, 8 ft.
 16. Salicional, 8 ft.
 17. Violine d'Orchestre, 8 ft.
 18. Vox Celeste (with No. 17), 8 ft.
 19. Aedline, 8 ft.
 20. Vox Angelica (with No. 19), 8 ft.
 21. Stopped Diapason, 8 ft.
 22. Harmonic Flute, 4 ft.
 23. Flautino, 2 ft.
 24. Solo Mixture, 3 ranks.
 25. Violina, 2 ft.
 26. Posaune, 16 ft.
 27. Cornopæan, 8 ft.
 28. Oboe, 8 ft.
 29. Vox Humana, 8 ft.
- CHOIR ORGAN.**
30. Contra Violine, 16 ft.
 31. Geleckt Prinzipal, 8 ft.
 32. Dulciana, 8 ft.
 33. Concert Flute, 8 ft.
 34. Flute Celeste (with No. 33), 8 ft.
 35. Quintadena, 8 ft.
 36. Flute d'Amour, 4 ft.
 37. Harmonic Piccolo, 2 ft.
 38. Clarinet, 8 ft.
 39. French Horn, 8 ft.
 40. Concert Harp.
 41. Muted Violine (from Echo), 8 ft.
 42. Viola Celeste (from Echo), 8 ft.
 43. Horn Flute (from Echo), 8 ft.
 44. Flute Traverso (from Echo), 4 ft.
 45. Vox Humana (from Echo), 8 ft.
 46. Gamba (from Solo), 8 ft.
 47. Gamba Celeste (from Echo), 8 ft.
- SOLO ORGAN.**
48. Stentorphone, 8 ft.
 49. Philomela, 8 ft.
 50. Gross Gamba, 8 ft.
 51. Gamba Celeste (with No. 50), 8 ft.
 52. Flute, 8 ft.
 53. Flute d'Amour (from Choir), 4 ft.
 54. Concert Flute (from Choir), 8 ft.
 55. French Horn (from Choir), 8 ft.
 56. Clarinet (from Choir), 8 ft.
 57. Quintadena (from Choir), 8 ft.
 58. Tuba Profunda, 16 ft.
 59. Tuba Mirabilis, 8 ft.
 60. Tuba Clarion, 4 ft.
- ECHO ORGAN.**
(Playable from Solo Manual.)
61. Muted Violine, 8 ft.
 62. Violine Celeste, 8 ft.
 63. Fern Flöte, 8 ft.
 64. Vox Humana, 8 ft.
 65. Flute Traverso, 4 ft.
 66. Cathedral Chimes (Tenor G to G2), 25 bells.
- PEDAL ORGAN.**
67. Resultant (from 68-69, prepared for), 64 ft.
 68. Double Diapason (12 pipes extension, No. 1, prepared for), 32 ft.
 69. Contra Bourdon, wood, 32 ft., 56 pipes.
 70. Principal Diapason, wood, 16 ft., 44 pipes.
 71. Open Diapason (from No. 1), 16 ft.
 72. Bourdon (from No. 69), 16 ft.
 73. Lieblich Geleckt (from No. 13), 16 ft.
 74. Quint (from No. 69), 10½ ft.
 75. Octave Bass (from No. 70), 8 ft.
 76. Bass Flute (from No. 68), 8 ft.
 77. Violine (from No. 30), 8 ft.
 78. Posaune (from No. 26), 16 ft.
 79. Tuba (from Solo), 16 ft.
 80. Tuba (from Solo), 8 ft.
 81. Tuba (from Solo), 4 ft.

The South Street theater at Utica, N. Y., has a new organ built for it by the Marr & Colton company of Warsaw, N. Y.

The Möller organ in St. Thomas' Episcopal church at Newark, Del., was dedicated May 6. The Carnegie organ fund contributed toward the purchase of this instrument.

CONSOLE IN MADISON THEATER, DETROIT



THEATER ORGAN SANS TRAPS

Policy of John H. Kunsy Carried Out in Detroit Playhouse.

In this issue we present a cut of the console of the organ built by Hillgreen, Lane & Co., Alliance, Ohio, for the Madison Theater of Detroit. The January Diapason contained specifications of this instrument, which, in tonal resourcefulness, it is said, few theater organs equal.

John H. Kunsy, Detroit's theater magnate, stands out in the admiration of artists in that he has persistently demanded that no illegitimate or sensational features shall be permitted to mar the artistic values of the music which he provides for the playhouses. None of the organs in his theaters are equipped with "traps" or "effects" to be used as concomitants or supplementary stimuli in picture exhibits.

To exact such rigid adherence to art presupposes a clientele of more than ordinary culture and evinces the courage of high ideals. A study of the specifications of this organ will disclose, however, that resources are provided for the musical interpretation of nearly every mood, affording the organist an adequate field for his work.

GRADUATION AT GUILMANT

Dr. Carl Gives Diplomas to Largest Class in School's History.

The sixteenth annual commencement of the Guilmant Organ School was held in the Old First Presbyterian church in New York under the direction of Dr. William C. Carl on Monday evening, May 28. The class this year is the largest in the history of the institution, and the program for this event was exceptionally interesting. The examiners were Professor Samuel A. Baldwin and Clarence Dickinson.

Franklin Stead, the organist and president of Peoria Musical College, who has served successfully the past year as head of the Illinois Music Teachers' Association, was re-elected president of that body at the meeting held at Decatur.

A pipe organ in the high school auditorium of Paterson, N. J., will soon become a reality, for as a result of the success met by the students in their campaign the full purchase price, \$10,500, has been raised. It was years ago that agitation for the installation of an organ was started, and the pupils feel proud of their achievement.

THREE-MANUAL FOR ALBANY.

Austin Organ Ordered by First Methodist Church of That City.

The Austin Organ Company has been awarded a contract to build a three-manual organ for the First Methodist Episcopal church of Albany, N. Y. This contract was obtained by Elisha Fowler, Boston representative. Following is the scheme of stops:

- GREAT ORGAN.**
- Bourdon, 16 ft.
 - Open Diapason, 8 ft.
 - *Violoncello, 8 ft.
 - *Melodia, 8 ft.
 - *Dulciana, 8 ft.
 - *Harmonic Flute, 4 ft.
- *Enclosed in choir box.
- SWELL ORGAN.**
- Open Diapason, 8 ft.
 - Rohr Flöte, 8 ft.
 - Violine d'Orchestre, 8 ft.
 - Violine Celeste, 8 ft.
 - Echo Salicional, 8 ft.
 - Flauto Traverso, 4 ft.
 - Oboe, 8 ft.
 - Vox Humana (special chest and tremolo), 8 ft.
 - Tremulant.
- CHOIR ORGAN.**
- *Violoncello, 8 ft.
 - *Melodia, 8 ft.
 - *Dulciana, 8 ft.
 - *Harmonic Flute, 4 ft.
 - Clarinet, 8 ft.
 - Tremulant.
- *From Great organ by duplex action.
- PEDAL ORGAN (Augmented).**
- Open Diapason, 16 ft.
 - Violine (violoncello extension), 16 ft.
 - Bourdon (Great) soft, 16 ft.

SERIES BY ZEUCH IN BOSTON

Sunday Noon Recitals on New Skinner Organ in South Church.

Boston music lovers who remember with pleasure the recitals given last year by eminent organists on the new Skinner organ in the South Congregational Church at Exeter and Newbury streets are interested in a series of Sunday noon recitals given by William E. Zeuch, the new organist of the church. Preceding the recitals this season there are short talks by the Rev. Edward Cummings, minister of the church, describing features of the instrument, illustrated at the organ by Mr. Zeuch. His first program was as follows: March, "Pomp and Circumstance," Elgar; "Chant du Soir," Bossi; "Oh, the Lifting Springtime," Stebbins; "Toccata," Gigout; "Ronde d'Amour," Westerkort; "Benediction Nuptiale," Hollins; "Finale," Vierne. Mr. Zeuch gave a recital on each Sunday throughout May.

GREAT SKINNER ORGAN FOR OAK PARK CHURCH

NOTABLE CONTRACT CLOSED

Seventy-Two Full Stops, Besides 18 Borrowed, for First Congregational—Largest in Chicago or Suburban Church.

What is to be the largest church organ in Chicago and suburbs has just been ordered of the Ernest M. Skinner Company by the First Congregational church of Oak Park, the prominent western suburb of the city. The contract was closed in the last part of May after negotiations which extended over many months and in which many builders figured. The final decision is for an instrument to cost \$30,000 and to have seventy-two full sets of speaking stops, in addition to a number of borrowed stops. There will be a total of 4,779 pipes.

The specification was drawn up by William H. Shuey, the well-known organ expert and head of the Oak Park committee, and Mr. Skinner, and is believed to contain every possible resource in a church organ. The instrument will stand in the new edifice which is being built on the site of the one destroyed by fire last year. When the old church was burned there was destroyed with it the magnificent four-manual organ built only a few years previously by Casavant Brothers.

In size the new Skinner organ will be exceeded in Chicago only by the Auditorium and Medinah Temple organs. Its seventy-two stops and 4,779 pipes will compare with the equipment of sixty-four stops and 4,768 pipes in the old organ at the Church of the Holy Family, sixty-four stops and 4,738 pipes in the Casavant organ at St. James' Methodist church, sixty-two stops and 4,273 pipes in the Casavant at Sinai Temple, and sixty-seven stops and 4,087 pipes in the Skinner organ at the Fourth Presbyterian church. In addition to the complete stops there will be eighteen borrowed ones, twenty-seven couplers, forty-two pistons and other accessories to make the total 186.

Following is the specification of this magnificent instrument:

- GREAT ORGAN.**
(Seven and one-half-inch wind.)
1. Diapason, 16 ft.
 2. First Diapason, 8 ft.
 3. Second Diapason, 8 ft.
 4. Claribel Flute, 8 ft.
 5. Philomela (Pedal Extension), 8 ft.
 6. Erzähler, 8 ft.
 7. Octave, 4 ft.
 8. Flute, 4 ft.
 9. Fifteenth, 2 ft.
 10. Mixture, 3 ranks.
 11. Posaune, 16 ft.
 12. Tromba, 8 ft.
 13. Clarion, 4 ft.
- SWELL ORGAN.**
(Seven and one-half-inch wind.)
14. Bourdon, 16 ft.
 15. Diapason, 8 ft.
 16. Clarabella, 8 ft.
 17. Geleckt, 8 ft.
 18. Spitz Flute, 8 ft.
 19. Flute Celeste (with No. 18), 8 ft.
 20. Salicional, 8 ft.
 21. Voix Celeste (with No. 20), 8 ft.
 22. Gamba, 8 ft.
 23. Octave, 4 ft.
 24. Flute, 4 ft.
 25. Flautino, 2 ft.
 26. Mixture, 3 ranks.
 27. English Horn, 16 ft.
 28. Cornopæan, 8 ft.
 29. Oboe, 8 ft.
 30. Vox Humana (with Tremolo), 8 ft.
 31. Clation, 4 ft.
 - Tremolo.
- CHOIR ORGAN.**
(Six-inch wind.)
32. Gamba, 16 ft.
 33. Diapason, 8 ft.
 34. Kleiner Erzähler, 2 ranks, 8 ft.
 35. Concert Flute, 8 ft.
 36. Dulciana, 8 ft.
 37. Dulcet, 2 ranks, 8 ft.
 38. Quintadena, 8 ft.
 39. Flute, 4 ft.
 40. Piccolo, 2 ft.
 41. Clarinet, 8 ft.
 42. Celesta, 4 ft.
 43. Celesta Sub, 8 ft.
 44. Glockenspiel.
 - Tremolo.
- SOLO ORGAN.**
(Numbers 44 to 50 on ten-inch wind. No. 51 on fifteen-inch wind.)
44. Stentorphone, 8 ft.
 45. Philomela from No. 5, 8 ft.

- 45. Gross Gamba, 8 ft.
- 46. Gamba Celeste with No. 45, 8 ft.
- 47. Prestant, 4 ft.
- 48. Fagotto, 16 ft.
- 49. Orchestral Oboe, 8 ft.
- 50. French Horn, 8 ft.
- 51. Tuba Mirabilis, 8 ft.

ECHO ORGAN.

- (In tower—six-inch wind.)
 (Duplexed on Solo and Great Manuals.)
- 52. Cor de Nuit, 8 ft.
 - 53. Viol d'Amour, 8 ft.
 - 54. Flute, 4 ft.
 - 55. Vox Humana (with Tremolo), 8 ft.
 - 56. Chimes, 25 notes.

TOWER ORGAN.

- (In tower—six-inch wind.)
 (Duplexed on Solo and Great Manuals.)
- 57. Open Diapason, 8 ft.
 - 58. Hohlflöte (Large), 8 ft.
 - 59. Gamba, 8 ft.
 - 60. Octave, 4 ft.
 - 61. Tuba Magna, 8 ft.
 - 62. Bourdon Pedal, 16 ft.

PEDAL ORGAN.

- (Numbers 63 to 68, five-inch wind. Numbers 69 to 72, 10-inch wind.)
- 63. *Double Open Diapason, 32 ft.
 - 64. *First Diapason, 16 ft.
 - 65. *Octave, 8 ft.

*Total of 56 pipes.

- Violone from No. 1, 16 ft.
- 66. Second Diapason, 16 ft.
- Gamba from No. 32, 16 ft.
- 67. Bourdon, 16 ft.
- 68. Gedeckt, 8 ft.
- Echo Lieblich from No. 14, 16 ft.
- Still Gedeckt from No. 14, 8 ft.
- Cello from No. 46, 8 ft.
- 69. *Bombards, 32 ft.
- 70. *Trombone, 16 ft.
- 71. *Tromba, 8 ft.
- 72. *Clarion, 4 ft.

*Total of 68 pipes.
 English Horn (from No. 27), 16 ft.

BIG DEAL IS MADE ON COAST

American Photo Player and California Organ Company Combine.

Word comes from California that a combination has been brought about between the American Photo Player Company and the California Organ Company, through which the Van Nuys factory and staff come under the control of the San Francisco organization. The deal was put through quickly and the new corporation is already in charge of the Van Nuys business.

The Robert-Morton Company has been incorporated with a capital of half a million dollars to own and operate the business formerly conducted by the California Organ Company. The officers of the American Photo Player Company are the officers of the Robert-Morton Company, with the addition of two local vice-presidents, Sylvain S. Abrams and R. P. Elliot.

The factory in Van Nuys will build the Robert-Morton symphonic orchestras and the Robert-Morton cathedral organs. The American Photo Player Company factory in Berkeley will build "Fotoplayers" and do a certain amount of special organ work under the supervision of E. A. Spencer, while S. W. Williams and A. E. Streeter continue to supervise manufacture in the Van Nuys plant.

MAKES NEW TOWER CHIMES

Deagan Connects Easily-Played Electric Action with Bells.

One of the recent innovations of the firm of J. C. Deagan, Musical Bells, Inc., is its entry into the tubular tower chime field. The firm has perfected, for playing tower chimes, an electric action of surprising efficiency and compactness. This action makes it possible for any child who can pick out tunes on a piano or organ keyboard to play the largest chimes made. The actions respond instantly to the touch of the key and strike a powerful blow that sets into motion the entire vibrating surface of the chime, producing maximum volume.

The ease with which these tower chimes are played is a vital factor in the economy of operating them. As any one can play the chimes the cost of maintaining a salaried player is avoided. The comparatively low cost and ease with which they can be installed, combined with the almost total lack of maintenance cost, places them within the reach of every organization of any pretense.

Such is the flexibility of the actions that the chimes may be played from keyboards at different locations. One keyboard may be placed beside the organ, so that the organist can incorporate tower chime music into the regular church services. Others may

be in the lobby of the church, or in the parish house, if the distance is within reason, so that the chimes may be played from either point whenever desired. Deagan chimes may also be operated from clock action to sound Westminster, Trinity, Whittington and other standard peals quarterly.

Another feature that increases the popularity of these tower chimes is the small space they require. A set of fifteen may be placed in a belfry six feet square and with a depth of twelve feet.

Edward Bunting's Anniversary.

On Edward Bunting's sixth anniversary as organist and choirmaster a festival service was held in the South Presbyterian church of Dobbs Ferry, N. Y., May 6. The choir sang Gaul's "Holy City" under Mr. Bunting's direction, with Mrs. Rutherford B. Kendrick at the organ.

Late Recital Programs.

Gordon Graham, Cincinnati.—Playing a Mathers organ in the Baptist church of Cinthiana, Ky., May 22, Mr. Graham had an audience which packed the house. He favored it with this program: Allies' National Anthems; "Suite Gothique," Boellmann; "An Elizabethan Idyll," Tertius Noble; "Valse Triste," Sibelius; "Marche Triomphale," Hollins; "The Tragedy of a Tin Soldier," Nevin; Nocturne, Frysinger; Serenade, Moszkowski; "The Evening Star," Wagner; Polonaise Militaire, Chopin.

May 23 Mr. Graham played in the First Baptist church of Mount Sterling, Ky. He also gave a recital May 30 as follows in the Unitarian church of Avondale, Cincinnati, on a large Mathers two-manual: Fugue in E flat (St. Anne's), Bach; "Cantique du Soir," H. W. Wheelton; Andante in F, S. S. Wesley; Nocturne, Frysinger; Gavotte from "Mignon," Thomas; National Anthems of Allies, arranged for organ by Clarence Dickinson.

Melvin Biggs Goodwin, Philadelphia.—At his Sunday evening recitals at the Westside Presbyterian church, Germantown, Mr. Goodwin played:

May 6—Grand March from "Aida," Verdi; "Shadows," Carrie Jacobs Bond; At Sunset Hill (reverie), Arthur Hinton. May 13—"Marche Russe," Schmincke; "Chorus of Angels," Clark; "Ave Maria," Schubert; Recessional, de Koven.

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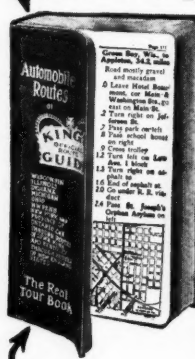
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RUSSELL D. HILL, ORGAN DEVOTEE, PASSES AWAY

CHICAGOAN DIES SUDDENLY

Business Man Had Made Thorough Study of the Best in Organ Music —Bach His Pastime at Lake Forest Home.

Russell Day Hill, an amateur devotee of the organ and prominent real estate man of Chicago, whose influence had been exerted for a long time in the promotion of the best in church music in his home city, died at his home at Lake Forest May 14 after an illness of only a few days. Mr. Hill had made the organ his pastime for many years and had a beautiful three-manual Casavant in his residence. Only a week or two before he was taken ill he bought a yacht and was organizing a crew with which to man it as a patrol boat on the Atlantic coast. Mr. Hill was the head of the well-known firm of R. D. Hill & Co. He was born in 1869 and was a graduate of Yale.

Mr. Hill was a thorough student of the works of Johann Sebastian Bach and few professional organists possessed his knowledge of the works of that master. The chorale preludes, sonatas, toccatas, and great preludes and fugues were his daily bread. For many years Wilhelm Middelschulte (his friend and tutor), was a guest at his house Sunday evenings. They both played for hours for themselves or for a small circle of friends, the best works of classical and modern literature, some of them transcribed for organ and piano by Mr. Middelschulte.

April 22 Mr. Hill arranged a recital at the Church of the Holy Spirit in Lake Forest. One number he especially requested, was Bach's Aria, "O Come, Sweet Death," impressively sung by Arthur Ranous. Three weeks later the Angel of Death came.

At the funeral, May 16, Mr. Middelschulte played a number of works by Bach which Mr. Hill loved, including: Fantasia, in C minor. Passacaglia, in C minor.

Chorale Prelude, "O Man, Lament Thy Sin So Great." Chorale, "O World, I Must Depart."

"The Tears of Grief," from the "St. Matthew Passion."

Mr. Ranous sang Mendelssohn's "O Rest in the Lord" and the hymn, "Lead, Kindly Light."

Mr. Hill leaves besides his widow, a daughter, Helen.

JUBILEE OF FRANK WRIGHT

Special Service Marks His Twentieth Anniversary at Church.

Frank Wright on May 17 observed the twentieth anniversary of his coming to Grace Episcopal church, Brooklyn. At a notable service the Grace Church choir was assisted by the choirs of the Church of the Messiah, St. John's, St. Stephen's and the Church of St. Mark. The organists were Alfred R. Boyce, Charles F. Mason and George Arthur Wilson. The program included: Organ, Andante in D, Hollins; processional, "Jerusalem, High Tower"; Magnificat in C, Gadsby; anthems, "King All Glorious," Barnby; "Souls of the Righteous," Noble; "Lord, Thou Art God," Stainer; "Come unto Me," Coenen; recessional, "The God of Abraham Praise"; organ, Postlude in D, Short.

Recommends The Diapason Abroad.
[From the Organist and Choirmaster, London.]

We hope that many of our readers will endeavor to get into touch with organ matters in America by subscribing to The Diapason. It is an excellent periodical, and up to now it shows no sign of any paper shortage. Its records of new organs built in the states are well worth perusing and its organ recital news will probably stimulate our own recital-givers in some directions.

Did you know that the L. D. Morris Organ Company have the reputation of doing the most artistic work on pipe organs?—Advertisement.

BEGINS NEW WORK IN JUNE

Courboin To Be Municipal Organist of Springfield, Mass.

Charles Courboin of Syracuse, N. Y., will take up his duties as municipal organist of Springfield, Mass., June 1 and will give his first recital June 5. His second recital will come on June 20 and no more will be held, in all probability, until the first fall recital, Sept. 5.

A committee consisting of Mayor Frank E. Stacy, chairman; Albert E. Shaw, president of the common council; George Dwight Pratt, Henry G. Chapin, treasurer, and Edward H. Marsh, secretary, has been making an energetic canvass to sell season tickets for the series of twenty recitals and it is expected that a large proportion of the seating capacity of the house will be taken before the first recital.

Mr. Courboin's new position will not interfere with his position as organist of the First Baptist church of Syracuse, as he will be in Springfield only a few days at each recital. The addition of a tuba stentorphone section of ten stops to his Syracuse organ has arrived from the Casavant factory and will be installed within a few weeks. A recital commission has been appointed by the church to have charge of recitals on the enlarged organ and plans are being laid for extended musical activities in this church the coming season.

On April 19 Mr. Courboin gave a recital in Trinity Memorial church of Warren, Pa., before a large audience. So well pleased were the church authorities with Mr. Courboin's work that they at once made overtures to him for another recital next season.

Salt Lake City Programs.

Examples of the musical feasts prepared for Salt Lake City people and hundreds of visitors at the great Tabernacle organ are shown in the programs for the first week of May, which were as follows:

May 1.—Organist J. J. McClellan at the organ: Fantasia on "Adeste Fideles," Lefebure-Wely; "Salut d'Amour," Elcar; Evening Song, Schumann; An Old Melody, arranged by organist; Favorite Mormon hymn, "Come, Come, Ye Saints," arranged by organist; Prize Song, "Die Meistersinger," Wagner.

May 2.—Assistant Organist Edward P. Kimball: Prelude and Fugue in E minor, Bach; "The Golden Wedding," Gabriel-Marie; Favorite Mormon hymn, arranged by organist; "An April Song," John Hyatt Brewer; An Old Melody, arranged by organist; Festival March, Faulkes.

May 3.—Assistant Organist Tracy Y. Cannon; "Jubilato Deo," Silver; "Evening Song," Johnston; "Maestoso," MacDowell; Favorite Mormon hymn, "Come, Come, Ye Saints," arranged by organist; An Old Melody, arranged by organist; Solemn March, Faulkes.

May 4.—Assistant Organist Edward P. Kimball: "Prelude Heroique," Faulkes; "Aubade," Frey; Favorite Mormon hymn, arranged by organist; "Spring Song," Wilkin; "An Old Melody," arranged by organist; "Largo," Handel.

March 5.—Organist J. J. McClellan: Adagio from "Moonlight Sonata," Beethoven; Serenade in G. Widor; Communion, Batiste; "An Old Melody," arranged by organist; Mormon hymn, "Come, Come, Ye Saints," arranged by organist; "Marche Pontificale," Lemmens.

Tribute to Sam Dyer Chapin.

Sam Dyer Chapin has completed his fifteenth year as organist and choirmaster of the Church of the Epiphany, New York City. Mr. Chapin's anniversary is thus mentioned in the parish calendar by the rector, the Rev. William T. Crocker: "Fifteen years ago today our organist, Mr. Chapin, began his duties at the Epiphany. That he has remained so long is evidence of the satisfaction of the congregation, that he has constantly improved the music of the choir is attested by all, and that satisfaction and testimony must be his chief reward. The beautiful new organ which is due solely to his indefatigable enthusiasm is an enduring evidence of his good service. I am very glad, for the congregation and for myself, to record our debt of obligation to Sam Dyer Chapin."

N. Lindsay Norden Resigns.

N. Lindsay Norden resigned as organist and choirmaster of All Saints' Episcopal church, Brooklyn, to take effect on May 1. The usual a capella services of Russian music were given at the church on the Sunday afternoons of April, after which the choir was disbanded.

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ALFRED PENNINGTON QUILTS.

Leaves Scranton Church to Devote Time to School and Recitals.

Alfred Pennington, for the last seven years organist at Immanuel Baptist church, Scranton, Pa., and prior to that for fifteen years organist at Elm Park church, retired from his post on May 1. Mr. Pennington has had the step under consideration for some time in order to devote all his time to his conservatory. He expects, however, to devote some of his time to organ recital work.

An article complimentary to Mr. Pennington appeared recently in the Wilkes-Barre Record, from the pen of W. E. Woodruff, the well-known music critic of that city. After calling Mr. Pennington the dean of organists of northeastern Pennsylvania, mention is made of his extensive library of books on music, giving emphasis to that part of it devoted to the organ.

"As one glances over the titles of this library," says Mr. Woodruff, "he comes to the thought that such a collection—in English, French, German and Italian—ought one of these days to be made an alcove in Scranton's public library, where the public may have free access to it. . . . Another feature is the large number of articles by Mr. Pennington himself based on his many years of European study and extensive journeys throughout Europe which appeared in local and other publications."

Richard O. Phelps Dead.

Richard O. Phelps, a well-known organist and music teacher, died at his home in Hartford, Conn., May 2.

He was at one time a pupil of Dudley Buck. His first position as organist was with the Center church, where he was organist and choir director for several years. Other churches where he was organist included the old Fourth Congregational, the Windsor Avenue Congregational, the Temple Beth Israel, the South Congregational church and the First Unitarian. He was with the Windsor Avenue church and the Temple Beth Israel nineteen years. He was later with the Windsor Avenue church six years, this being his last place as organist. Mr. Phelps retired from church work six years ago.

Installing College Organ.

The work of installing the three-manual organ built by the Felgmaker company of Erie, Pa., for Sinclair Memorial chapel, Coe college, Cedar Rapids, Iowa, is nearly completed. An echo organ will be placed in a small room of the rear balcony.

Yielding to a unanimous request of the congregation, the choir of the First Presbyterian church of Shelbyville, Ind., of which Homer P. Whitford, F. A. G. O., is organist and choirmaster, repeated on Sunday evening, April 29, "The Resurrection," by Manney, which was presented Easter Sunday.

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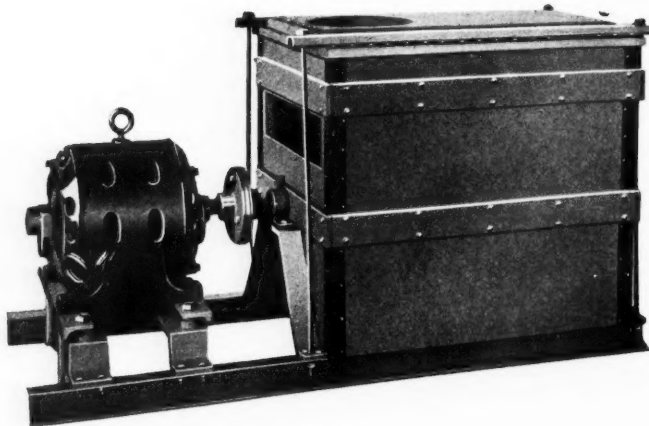
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Organ Music for Children

Appeal by Dr. P. P. Claxton, United States Commissioner of Education

"In all the cities and larger towns of the United States there are hundreds and thousands of boys and girls who never hear good music," declares Dr. P. P. Claxton, United States Commissioner of Education. "If they hear music at all, it is of the ragtime or vaudeville type or the mechanical music of the moving-picture theaters. Some of them hear and join in the Sunday-school songs to the accompaniment of small organ or piano. Of music that appeals to the best of their emotions, that stirs the soul and helps to form good taste in music, they hear little or none.

"Many of these children live amid the ugliness and squalor of the slums, where there is little to appeal to and help form the sense of beauty and grandeur in light and color, form and space. Yet, in these same towns and cities are scores and hundreds of costly churches, beautiful and attractive in the vaulting of their ceilings, in the tinting of their walls, and the colors of their windows, and impressive in their spaciousness. In almost every church there is a great organ with its wide range of tone and its possibilities of harmonies which stir the soul to its depths and may help toward forming better tastes and nobler ideals. But these churches remain closed and the organs silent while the children work in the mills or play in the alleys, and their souls starve unconsciously.

"Why should not every church in which there is a good organ and which has a competent organist open its doors freely to children between the ages of 8 or 9 to 17 or 18 for one hour each week at such time as may be most convenient for the largest number of the children within its reach, and arrange for its organist to render for the children the best music in the best style? Sometimes the organ music might be varied by orchestra and singing, but it should never partake of the nature of a lesson for the children. It should never appear to be in any way didactic, nor should any music low or trashy in its nature be included in the program. The music period should never be more than an hour. The program should be arranged for the young people. The older people should, of course, be admitted, but as the guests of the children.

"Children should be permitted to come and go quietly. If ushers are provided to help them find seats, there will be little danger of their becoming noisy or disorderly. All children, the poor and rich alike, should be invited and made to feel welcome. The music period should be about the occasion no formality that might tend to keep any children away. It should be easy for newsboys, messenger boys, shop girls, boys and girls from the mills and children at play on the street to go immediately from their occupations, listen to the music for all or a portion of the hour, and return directly to their occupations or play.

"If for any reason it should be impossible or inconvenient for any church to provide for the music-hour every week, then two neighboring churches might well arrange to give music hours in alternate weeks, and the children might be invited to attend one church one week and the other the next.

"The cost to the church for this hour of music should not be much in any case. Most organists who love music and know its value for culture and life will, no doubt, be willing to give this additional hour of service for a nominal increase in pay. There may be some wear of church carpets and pew cushions, and occasional small damage to the pews, but churches are built for use. Certainly, any congregation might well undertake the necessary small expense even for the selfish reason of attracting to the church children who will thus be induced to become

members of the congregation. "No one who knows children and older boys and girls, and who also knows the educative power of good music, can doubt for a moment the moral and spiritual value which this hour must have for the present and future lives of those who may come under its influence. It will both save police costs and add to the richness and fullness and fineness of the life of the nation.

"To this end, and in the name of fifteen million boys and girls living in our cities and towns, I appeal to pastors, priests, organists and officers of the churches to give this suggestion a fair trial, and if the plan proves worthy, then to cooperate in making the weekly children's music hour a part of the program of all churches in urban communities, and in bringing under its influence the largest possible number of boys and girls, always with most care for those who need it most.

"Much thought and some experimenting will be needed in selecting the music best fitted for the purposes of this hour. But gradually, organists, with the help of teachers and others who know the children best, will be able to make out extensive lists from which selections can be made with assurance. These lists should be made on the principle that in music, as in literature, common people and children, if they have not understanding for the best, yet have feelings for and power of response to the best, and that only that which is worthy should be used in forming the tastes of boys and girls and in determining their powers of response through all their lives."

Scottish Organist at Pittsburgh.

Walter Wild, F. R. C. O., lately of Scotland, has been appointed organist and choir director of the Shady-side Presbyterian church at Pittsburgh, where he plays a large three-manual Kimball organ. Mr. Wild formerly was at Kilmarnock, Scotland. He is 24 years old and took his F. R. C. O. degree at the age of 20.

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

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

French Music.

It seems peculiarly fitting just at this juncture in the world's history, when our thoughts are centered on France and we read of the visits of Marshal Joffre and Premier Viviani to our various cities, that our column this month should be devoted to a list of French music. Including pieces in this list does not mean that they cannot be played on many other films. Indeed, we draw on our French booklet much more often than on the others. This list may be augmented at a later date. There are many standard organ compositions by Guilmant, Saint-Saens, Widor, Rousseau, Piere, Franck, Salome, Renaud, Dubois, Deshayes and many others which we possess in our library, but except in isolated instances these works are more suitable for the church and concert fields than for our particular purposes. True enough, many of these may be used on religious scenes, but we have not included them, preferring to give a select list proved standard by actual use.

ORGAN SOLOS.

Capriccio in F, by Lemaigre.
Gavotte ("Le Temple de la Gloire"), by Rameau.
Prelude (Act 2, "Proserpine"), by Saint-Saens.
Priere (Oratorio de Noel), by Saint-Saens.
Suite Gothique, by Hoellmann ("Menuet Gothique" and "Priere a Notre Dame").
"Chaconne," by Durand.
Cantilene, by Piere.
"Sous le Bois," by Durand.
"Reve Charmant," by De Lille.
Intermezzo, by Bizet.
"Sous le Feuille," by Thome.
"Simple Aveu," by Thome.
Romance, by Lalo.
Reverie ("Suite Algerienne"), by Saint-Saens.
Romance in B flat minor, by Chauvet.
Berceuse in A, by Chauvet.
Andantino in D flat, by Chauvet.
Berceuse, by Delbrick.
"Plainte d'Amour," by Tellier.
"L'Alieu des Bergers," by Berlioz.
Marche Heroique, by Saint-Saens.
Andante (Cello), by Saint-Saens.
"The Swan," by Saint-Saens.
"Solitude," by Godard.
"Chanson Ballade," by Bachmann.
Entracte, "La Colombe," by Berlioz.
Meditation, by Chaminate (Schirmer).
Meditation, "Thais," by Massenet.
Savoyard Chant, by Wareing.
Meditation, by A. Wiegand.
Berceuse, by A. Wiegand.
Marche Heroique de Jeanne d'Arc, by Dubois.
March from "Queen of Sheba," by Gounod.
"Le Roue D'Omphale," by Saint-Saens.

PIANO SOLOS.

"Le Harpe de Sainte Cecile," by A. Wiegand.
"Au Soir," by Widor.
"Papillonette" by E. Michel.
"Danse Arabesque," by Renaud.
"Serenade Coquette," by Renaud.
"Cabalietta," by Lack.
"Fizicatio Bluette," by Lack.
"Argonaise," by Lack.
"Le Secret," by Gautier.
Berceuse ("Jocelyn"), by Godard.
"Chaminade's Piano Works, Books 1 and 2 (Wood edition), containing: "The Flatterer," "Autonne," "Searf Dance," "Callirhoe," and "Pierrette."
Intermezzo "Nalla," by Delibes.
Fizicatio, by Delibes.
Second Gavotte, by Godard.
"Au Matin," by Godard.
"Gavotte Intermezzo," by Beaumaire.
"Romance sans Paroles," by Saint-Saens.
Gavotte from "Mignon," by Thomas.

OPERAS.

"Faust," "Queen of Sheba" and "La Colombe," by Gounod.
"Mignon," by Thomas.
SONGS.
"My Heart at Thy Sweet Voice," by Saint-Saens.
Romance from "La Juive," by Halevy.
Air from "Faust" (Damnation of Faust), by Berlioz.
"Here I Wait" (Alceste), by Lull.
"Come, Gentle Lady" ("La Dame Blanche"), by Boieldieu.
Barcarolle ("Behold from Rocky Headlands"), by Auter.
"Lost Thou Know?" from "Mignon," by Thomas.
"Call Me Thine Own," from "L'Eclair," by Halevy.

PIANO ACCOMPANIMENTS (Orchestra).
"Valse Septembre," by Godin.

"La Faute des Rosses," by R. Berger.
"Amoreuse," by Berger.
"Beaux d'Esprit," by Tompkins.
"The Last Goodbye," by Moretti.
"Visione des Etoules," by Melden.
"Valse Prune," by G. Krier.
"Pompon," by Schroeder.
"Petite Bijouterie," by Bohm.
Selection from "Adelle," by J. Bricquet.
"Voici l'Heure" ("Enchanted Hour"), by H. Mouton.
Two Parisian Sketches—"Demoiselle Chic" and "Bal Masque," by Fletcher.
"Parade des Grisettes," by Gruenwald.
"Ma Cherie," by Shepherd.
"Souvenir de Nice" (Blue Mediterranean), by Volpatti.
"Ma Cherie," by Kendall.
Numerous French Waltzes, by Waldteufel.
"French Spirit," by Waldteufel.
"The Latin Quarter," by Mann.
"Artist's Reverie," by Aubry.
"Que Voulez Vous Encore," by Gumble.
"A la Mode," by Rosey.
"De la Fumee" and "Le Gigot," by Romberg.
"Sains mon Amour," by Caryl.
"La Ronde du Soir" (The Night Owls), by V. Scotto.
"Avec Moi," by Luzerno.
Novellette, by Marquis.
"Cruelty," by Faure.
"Esquipped," by Gillet.
Ballets "Queen of Sheba," by Gounod.
"Au Hameau," by Charles Godard.
"Fourquol," by Latour.
"Mignardaise," by Lack.

BALLETS (Piano Solo Booklets).
Ballets from "Romeo and Juliet" by Gounod.
Ballets from "Faust" by Gounod.
Ballets from "Henry VIII," by Saint-Saens.

OVERTURES (Piano Solos).
Overture "Maximilian Robespierre," by Litoff (introducing "Marseillaise").
"La Muette de Portici," by Auber.
"Zampa," by Herold.
"Norma," by Bellini.
"Les Dragons des Villars," by Maillart.

FUNERAL MARCH.
"Marche Funebre et Chant Seraphique," by Guilmant.

FRENCH NATIONAL AND MILITARY MARCHES.

"Marseillaise," by De Lisle (National Anthem).
"Partant Pour la Syrie."
"Le Pere de la Victoire," by Ganne.
"Le Regiment du Sombre et Meuse," by Turlet.
"Little Fleurats," by Bose.
French Military March ("Suite Algerienne"), by Saint-Saens.
"Marche Heroique de Jeanne d'Arc" (O. S.), by Dubois.
(These are all orchestrations except the last.)

MUSICAL SETTING FOR THE FRENCH WAR DRAMA, "MOTHERS OF FRANCE," French (World) Film. Sarah Bernhard, Star.

Reel 1—(1) Improvise (Grappioso) until (2) July, 1914. "Partant pour la Syrie" until (3) Marie. "Capriccio" (O. S.), by Lemaigre, until (4) Through the Years. "Romance" (O. S.) by Tours (twice) and (5) "Harvest Home" (O. S.) by Spinney to end of reel.
Reel 2—(6) T. Aug. 1, 1914. "At Evening" (F) by Widor until (7) The Alarm Chimes followed by "Marseillaise" by DeLisle until (8) When Duty Calls. "Marche Heroique de Jeanne d'Arc" (O. S.) by Dubois until (9) "I at T. "O Joan, protect us" until (10) Thus soul of France was beating. "La Marseillaise" (once) and (10) Repeat "Jeanne d'Arc March," by Dubois, until (11) Mothers of France. "Berceuse" (O. S.) by Delbruck until (12) Along the Champagne Front. "Le Pere de la Victoire Marche" by Ganne to end of reel.
Reel 3—T: The first line trenches. (13) Overture "Robespierre" (P) by Litoff until (14) The next day. "Harpe de Ste. Cecile" (P) by Wiegand (once) until (15) The appointed hour. Eight strokes on chimes and "Romance" (O. S.) by Chauvet (once) and (16) "Yesterday" (Acc.) by Borch until (17) D: Soldiers in trenches. (T: Way is lost). Agitato to end of reel.
Reel 4—Continue above until (18) Calvary of a mother. "Cruelty" (Acc.) by Faure until (19) Back home. The harvest. Repeat "Harvest Home" by Spinney until (20) Victor departs. "Heart Throbs" (acc.) by Arnold until (21) I'm off to front. Agitato until (22) Give her this. Nocturne G minor (O. S.) by Harker and (23) Andante (O. S.) by Saint-Saens to end of reel.
Reel 5—(24) T: A few weeks later. "Nocturne" (L) by Gutman until (25) Blind. "Solitude" (O. S.) by Godard until (26) The dear Mementos. "Dreams of Love" (O. S.) by Liszt-Nevin until (27) Pierre on leave. "Longing" (Acc.) by Bendix.
Reel 6—Continue above until (28) To find his bride. "Petite Histoire" (Little Story) (O. S.) by Friml until (29) And I, too, shall suffer. "The Last Goodby" (Acc.) by Moretti to end.

HINTS ON OTHER FEATURES.

"BROADWAY JONES," a six-reel Artcraft film, is a rollicking comedy that is easy to play. George M. Cohan is the star. The following selections are suggested: "Man who Owns Broadway" and "Forty-five Minutes from Broadway," both by Cohan. "Katinka," "You're in Love," "Fringin' and on Reel 5 at T: Home Selection "Round the World," by Klein, playing song therein called "My Old Town." In Reel 6 at T: Deal settled, there is an Agitato. In Reel 2 at T: Here's to B. Jones, play an oriental dance, followed immediately by a Hawaiian dance and a few moments later in same reel at T: Colonial Ball a good one-step such as "De La Fumee" ("Some Smoke") by Romberg.
"HIGH FINANCE," a Fox film with George Walsh as star, is straight com-

edy also. In Reel 2 at T: "I remember" there is an Agitato.
"ALADDIN FROM BROADWAY," a five-reel Vitagraph film with Edith Storey and Antonio Moreno as stars, is a straight oriental comedy drama. In Reel 2 at T: An infidel defies city. In Reel 3 at T: See a Christian prayer book and on end of Reel 4 there are Agitados. There is also a sand storm (descriptive) in Reel 5.
"THE COST OF HATRED," a Lasky film with Kathryn Williams and Theodore Roberts, is a Mexican drama of intensely dramatic interest. On Reel 4 at T: Tropic night, play "Shades of Night" (acc.) by Fried and on beginning of Reel 5 play "Little Fawn" (acc.) by Bendix in a mysterious style.

NEW PHOTO-PLAY MUSIC.
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"Sketches of the City," by G. B. Nevin. The unusual novelty is divided into seven parts: "The City from Afar Off," a maestoso minor movement; "On the Avenue," a joyful movement in the major marked "Allegretto Gioioso Alla Pizzicato"; "The Grandmother," a quiet Andante; "Urchin Whistling," a clever bit of humorism; "The Blind Man," a minor Larghetto with a noticeable descending chromatic passage in the pedals; a pompous movement called "In Busy Mills," and finally a restful Adagio, "Evening." Altogether a very unusual, interesting and useful suite which will

be exceedingly acceptable to the moving picture organist.

Booklet on Famous Organ.

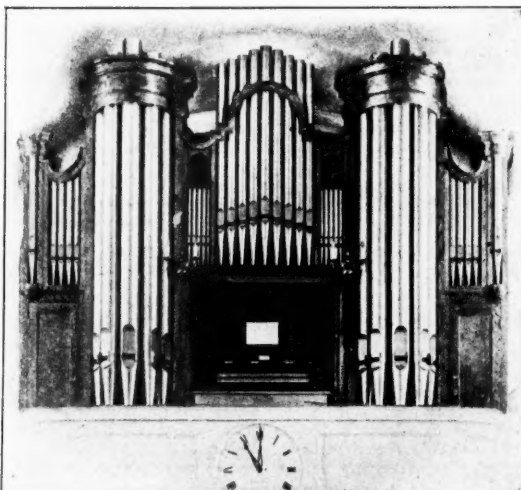
The world-famous Salt Lake City tabernacle organ is described in a handsome booklet just published by the bureau of information of Salt Lake City. The history of the instrument is written by Professor Levi Edgar Young of the University of Utah, and includes a full description of the mechanism of the organ, short sketches of the organists, and of the tabernacle choir and its leaders. The booklet is illustrated with pictures of the tabernacle grounds, the building itself, the organ and interesting cuts of the large air chamber, console, echo and orchestral organs. The idea of printing the brochure originated with Benjamin Goddard of the bureau.

Miss Julia Sherer of Dorian, Conn., has accepted the organ position of the Methodist church in Darien. She is an organ pupil of Julius Neumann of Meriden, Conn.

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**Qualifications for
Picture Organist**

By RALPH H. BRIGHAM

Imagination is a necessary qualification for the successful motion picture theater organist or pianist, according to Ralph H. Brigham, organist at the Strand Theater, New York.

Mr. Brigham came directly to his first position as a theater organist from the Church of the Holy Spirit, Boston. He had for eleven years played in Grace church, the Baptist church, Amherst, Mass., and in the First Church of Christ, Northampton.

"Music in itself," he said recently, "is one beautiful picture after another, but for the organist to interpret what he sees into music is a difficult task. To become a picture organist, one must have a vivid imagination. He must concentrate his mind so as to note the quick changes and different moods which are constantly before him. I believe every little detail in the picture should be brought out, and in order that this may be done the organist must be familiar with improvising. I think improvising is most essential to picture playing, for in many pictures changes are made so quickly it would be impossible to play even part of a selection."

"The picture organist should have a large library of music and be familiar with it so that when he goes to the showing of the next week's picture he will know at a glance just the selections fitting the situation and jot them down, this making a cue-sheet, so-called, which I think is invaluable to the picture organist."

"I always, when a picture permits, use a theme. For instance, in 'The Pride of the Clan' I used 'Bonnie Sweet Bessie' for the theme, as it seemed so closely associated with the story."

"Picture playing is recognized now as an art separate from any other, and the music is being elevated to a high standard since the organ has been installed in photo-play houses."

WORKERS FOR ORGAN FUND.

Minneapolis Women Named to Obtain High School Instruments.

Mrs. H. McL. Morton, president of the Public School Pipe Organ Fund Association, Inc., of Minneapolis, which plans to put organs in the auditoriums of the five city high schools, has partly organized her announcement and information committee. Some other members are to be

named, but the names of the following are given out: Mmes. Cavour S. Langdon, Frederick B. Wells, George H. Partridge, Franklin M. Crosby, Horace Ropes, William P. Remington, William H. Lee, Leopold Metzger, A. J. Hammond, Gustav Finger, G. DeW. Hedding and Messrs. Harrington Beard, Dr. Victor Nilsson and Dr. James Davies.

GRADUATED FROM OBERLIN

Recitals Given by Miss Miriam Hempstead and Harold D. Smith.

Miss Miriam A. Hempstead of Croton, Ohio, who is graduating from the Oberlin Conservatory of Music, gave a recital in Finney Memorial chapel. Her program was as follows: Fugue in D minor, Bach; Sonata No. 14 in C major, Rheinberger; Andante Cantabile, Dethier; "Poeme du Soir," Bonnet; Finale from Eighth Symphony, Widor; Suite, Op. 149, for organ, violin and cello, Rheinberger.

Harold D. Smith of Barnesville, Ohio, who is graduating from the Oberlin Conservatory of Music, gave a recital in Finney chapel. Mr. Smith's program was as follows: Prelude and Fugue in A minor, Bach; "Lied des Bauers," Grieg (arranged for organ by Harold D. Smith); Chorale No. 2, in B minor, Franck; "Clair de Lune," and "Harmonies du Soir," from "Trois Impressions," Karg-Elert; Pastorale and Finale, from Sonata No. 1 in D minor, Guhnant.

Address by David E. Grove.

The Dallas, Texas, Organists' Association met April 21 at St. Matthew's parish house. David E. Grove, Jr., made a talk on "Organists, Their Opportunities and Responsibilities," in which he dwelt upon the proper selection of music for the church and the interest the organist should take, not only in the music but in the service, as well. The organist has a much wider field than the pianist, he said, since the organist appears before the same audience at least every week, and the pianist perhaps appears only a few times during a year.

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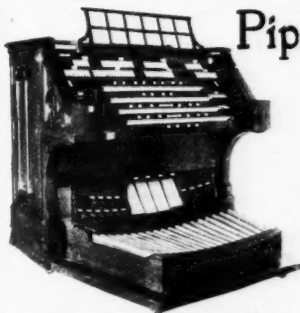
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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, JUNE 1, 1917.

NO FOOLISH ECONOMY

As an offset to any discouraging thoughts that may come to the mind of the organ fraternity over the outlook because of the participation of the United States in the world war, attention may be called to the progress made in the closing of large contracts. In the present issue of The Diapason, for instance, are noted orders for two of the largest church organs in the country. These deals have been made since the latest developments have arisen and no doubt they were carefully considered by the men who had the final word in the churches concerned.

It is a well known fact that men are prone, when the time comes to economize, to begin with their church contributions. Few of us any longer give tithes. And when it comes to a church organ, unfortunately many people still consider it a luxury of the first rank. This makes the action of these large churches, situated in the middle west and the east, the more significant.

Where new edifices have been built or organs have been destroyed by fire, reconstruction is almost imperative, of course, but economy in such instances could be practiced. In the case of the Oak Park First Congregational church, however, the authorities at the last moment added largely to the amount it was planned originally to expend.

It all goes to show that while wise economy in the handling of foods and all other necessities is to be the rule, an unwise ban on the refinements of life probably is not to be an accompaniment of the war.

"America," "The Star-Spangled Banner" and the "Battle Hymn of the Republic" are published in the music section of the Musical Times of London in its latest issue and the compliment is to be appreciated. For the benefit of English organists let us say, however, that the version of the "Battle Hymn of the Republic" is rather badly disfigured through typographical or other errors.

"Kwyre Nooz" is the title of the "official organ" of the choir of the Third Baptist church of St. Louis, which it has been the pleasure of The Diapason to receive. Dr. F. P. Leigh is the organist and director of the choir and C. D. Rau is the "reporter." The title of the paper may be puzzling, but there is no mystery as to the "aliveness" of Dr. Leigh's choir, judging from the contents of the six pages of this interesting paper, which is already in its second year.

Who Can Help Make List?

Muscataine, Iowa, May 19, 1917.—The Diapason, Chicago: You will notice on the enclosed program "Fantasia for Organ and Piano," by Demarest. I may state that I secured this number through seeing same in your new music notes. I may also state that this number was very well received, and I should like to get a few numbers on the same order for piano and organ. Being unable to find any

in the catalogues of the publishers, will you kindly give a list of such publications in your next issue if there is any? Thanking you, I am

Yours faithfully,
ROBERT G. JONES.

Farewell to Dr. Mansfield.

The organ recital given by Dr. Orlando A. Mansfield in Thomson Hall at Wilson College on the evening of Saturday, May 5, was a memorable event. Not only was it the twenty-first recital of the series given by Dr. Mansfield during the last four years on the four-manual organ he has been instrumental in securing for the college, but it was the last recital to be given by him before his resignation of the professorship of music. A large audience assembled, including, besides the college faculty and students, numerous friends from the city and neighboring towns.

At the close of the recital Miss Florence Nickles, president of the student government association, ascended the platform and presented Dr. and Mrs. Mansfield with a handsome engraved and gold-lined loving cup, on a polished stand, the gift of the college choir and the music students in token of their appreciation of Dr. and Mrs. Mansfield's personal interest in them and in the musical work of the college during five years' residence. The proceedings closed with a reception in honor of Dr. and Mrs. Mansfield.

Guide Points to Joys to Come.

Touring by automobile is becoming more and more the pastime of organists in summer. If gasoline does not rise much higher The Diapason office will be visited by more touring musicians this season probably than last. Therefore the receipt of King's Official Route Guide for 1917 affords pleasure in perusal, giving a foretaste of joys to come, and is a help when the trip begins. King's Guides give comprehensive schedules of tours in all parts of the country. The information is detailed and thorough, and the volumes, light and covering the various sections, are convenient.

The Diapason Brings Results.

Chicago, Ill., April 26, 1917.—Mr. S. E. Gruenstein, care of The Diapason, 210 South Desplaines street, Chicago, Ill. My dear Mr. Gruenstein: Enclosed herewith please find check covering amount due for advertisement we ran in The Diapason (April issue) of old organ, and which was sold through above mentioned "adv."

It might be of interest to you to learn that inquiries were received from the following cities:

Philadelphia, Pa.
Kansas City, Mo.
Salt Lake City, Utah.
Trail, British Columbia, Canada.
Pittsburgh, Pa.
Chicago, Ill.

As an advertising medium for the organ builder your paper is certainly in the front rank.

Wishing you continued success, we are,

Yours very truly,
AUSTIN ORGAN CO.,
Calvin Brown,
Chicago Representative

PREFERS A DANCING PUMP.

Williamsport, Pa., May 23.—To the Editor of The Diapason: In response to a request from C. P. in the April issue, regarding best kind of shoes an organist can wear, and also in response to Frederick Bowen Halles' opinions in the May issue, I gladly submit my testimonial as to shoes for organ pedal technique.

I have worn a turned sole dancing pump, which I have found superior to any other style or make of shoe. I have a shoemaker put on straps to button over the foot. These straps are attached directly above the toe of the heel and sufficiently loose to allow perfect freedom of any foot movements and all bends of the foot. The straps button over the bend of the foot. The shoes weigh about a pound. The soft sole and soft upper are so flexible that there is hardly any weight on the foot. The theatrical organ work often calls for rapid pedal action, and the light slipper is a great advantage in operating traps and cross pedal action. An organist ought not to object to changing a street shoe to a shoe that will give him perfect ease and comfort while playing.

I trust this will be of some benefit to your readers. The matter of a proper shoe to wear is one to which all organists should give careful consideration and study.

Very truly yours,
C. W. WALLACE, N. A. O.,
Concert Organist of the Hippodrome Photo Theater, Williamsport, Pa.

For a Standard Specification

Authoritative Definition of "Speaking Stop" Needed.

By WILLIAM H. SHUEY

Dr. Audsley in a recent convention address gave forcible expression to his opinions regarding the mischievous system of borrowing as applied to "The Organ Simplified," which he describes and which is similar to the practice known in America as the "unified" or "augmented" system. While I fully agree with the doctor that the system unless carefully elucidated in the contract and specifications is "pernicious" in the extreme, I cannot believe that the builders, certainly not all of them, resort to it with dishonest intent, for many of our best builders use it with more or less frequency.

The trouble seems to be that we have no standard form of specification and no authoritative definition of the term "speaking stop."

Our builders grow careless in drawing the specifications, omitting the number of pipes used for each stop, or, what is worse, write the full number in a column under the heading "pipes" alike for true speaking stops, borrowed stops, augments and extensions. This habit gives color to the charge of dishonesty, while generally speaking it is the result of haste or inattention.

I have seen specifications drawn by thoroughly reliable builders which in law would hold them to an agreement to furnish many more pipes than they intended to furnish or that any one having a reasonable amount of technical knowledge of the organ would for a moment expect them to furnish. This is, to say the least, unfortunate and in the long run is likely to give the builder undeserved annoyance.

But the pity of it all is the woeful lack of technical knowledge of organ construction on the part of a great majority of organists and an even greater majority of members of organ and music committees. With this knowledge committees would insist upon having specifications prepared in such a manner that no doubt regarding the construction of the organ could possibly exist.

Organ construction in minutest detail should form an essential part of the education of every organist, not only to enable him to render valuable service in the choice of an organ, but also to make it possible for him to act quickly in an emergency where now he usually has to send for the repair man for the slightest trouble.

Shall we not agree that a speaking stop is one that requires a certain number or an additional number of pipes, tubes, bells, bars, etc., and that all stops using these same pipes, tubes, etc., without additions are only "borrowed" or what would be a better term, "taken" stops? Thus a pedal stop of thirty-two pipes is a true speaking stop and its extension an octave higher is also a speaking stop, even though it requires but twelve pipes in addition to those borrowed from its parent stop. Chimes, harp and other stops of this character should be classed as speaking stops and their tubes, bars, etc., should be counted among the total number of pipes.

But stops taken wholly from another and consisting merely of a stop knob and a set of connecting wires or tubes never should be counted as speaking stops.

If reference is had to the specifications of the organ now being for the First Congregational church of Oak Park, Ill., published in this issue of The Diapason, it will be seen that there is no possible chance that a disagreement could arise regarding the number of speaking stops, borrowed stops, augmented stops, pipes, or, in fact, anything that the contract is intended to include. Speaking stops only are numbered and one has merely to glance at the figures to get the exact total. The stops in the

tower and echo divisions, both of which are on duplex chests, are counted once as speaking stops and again in the summary as borrowed stops. All borrowed stops plainly show their derivation and the pedal stops are so arranged that there need be no mistaking their derivation or the exact number of pipes required for each of them.

This arrangement of the pedal may be objected to by those who do not like to have old traditions shattered, but I submit that its advantages far outweigh any excuse that can be offered in support of the plan in use for so many years.

This form of specification is the result of careful study and I am pleased to submit it as a suggestion for standardization.

C. A. Tufts and Mayor Preside.

Mayor William H. Maloney dedicated and gave to the citizens of Butte the large Wurlitzer Hope-Jones organ installed at the American theater. The ceremony occurred in May. The organ cost \$18,000, and is one of the finest and most expensive instruments of its kind in any theater in the United States. C. A. Tufts, the master organist engaged by the American management, has the distinction of being until recently the organist at the Isis theater in Denver, which theater contains the largest Wurlitzer Hope-Jones organ in the world. Mr. Tufts' recital covered a varied field of music in order that the possibilities of this instrument might be heard. The instrument will be played every afternoon and evening during all performances, with special concerts Sunday noons.

Opening of a Hall Organ.

A Hall two-manual organ with electric action and chimes was opened in the Providence Avenue Methodist church of Chester, Pa., May 22, by Herbert Gernert of St. Michael's Lutheran church, Allentown, Pa. The program presented was as follows: Grand Chorus in D, Spence; "Memories," St. Clair; Bridal Song (from Wedding Symphony), Goldmark; Allegro Maestoso (from Third Sonata), Guilmant; "Song to the Evening Star," Wagner; Scherzoso, Woodman; "Evensong," Johnston; "At Evening" (a Meditation), Gernert; "Jubilate Amen," Kinder; "Cantique d'Amour," Strang; Romance in C, Maxson; Festival March, Calkin.

Dedicates Kimball Organ.

Professor John A. Bell of Pittsburgh gave a recital upon the new Kimball organ in Trinity Lutheran church at Wheeling, W. Va., May 3. The program was as follows: "Fantasia Symphonique," C. J. Grey; "Chorus of Angels," Scotson Clark; Overture to "William Tell," Rossini; Largo (from "Xerxes"), Handel; "To the Evening Star" (from "Tannhäuser"), Wagner; "Pilgrims' Chorus," Wagner; "In Springtime," Ralph Kinder; Andante Cantabile (from Fourth Symphony), Widor; "Hosanna," Paul Wachs; "Spring Song," Mendelssohn; "Hallelujah Chorus" (from the "Messiah"), Handel.

Otto A. Graff, Organist, Dead.

Otto A. Graff, organist of St. Peter's Lutheran church, Brooklyn, musical director of the New York Liederkrantz and widely known as an instructor, died May 9 at his home, 433 Putnam avenue, Brooklyn. He was born in Philadelphia forty-six years ago and was educated in New York and in Germany. He was a Free Mason. A widow and two children survive.

A high compliment was paid W. B. Kennedy, organist and director of the First Presbyterian church at San Jose, Cal., when the session recently ordered an appreciation of his services printed in the church folder.

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Our readers all know, and others can easily be convinced, that The Diapason GENERAL NEWS OF ORGANS AND ORGANISTS, MOVING PICTURE THEATER COLUMNS, MUSIC REVIEWS AND RECITAL PROGRAM PAGES are unique in their comprehensiveness and quality.

THE DIAPASON

210 South Desplaines Street

Chicago



BY HAROLD V. MILLIGAN.

For the organ:
 "Fregiera" and "Hymnus," by Paul Held, published by the H. W. Gray Company, New York.
 For mixed voices:
 "Angel Voices, Ever Singing," by Edward Shippen Barnes, published by G. Schirmer, Inc., New York.
 "O Love, That Wilt Not Let Me Go," by Tertius Noble, published by the H. W. Gray Company, New York.
 "Te Deum Laudamus in A," by Peter Christian Lutkin, published by the H. W. Gray Company, New York.

For male voices:
 "Ring Out, Wild Bells," by George B. Nevin, published by the Oliver Ditson Company, New York.

The lack of quantity in the publications of the month is more than made up by the superiority of the quality. The two organ pieces by Paul Held are strikingly original and out of the ordinary; not only do they differ from the conventional organ composition, but they differ widely from each other. "Hymnus" is distinctly contrapuntal, being a fagato development of a strong theme; few composers can work in this style as fluently as this writer. "Fregiera" has far more variety and vitality than most pieces of a similar name. It is a tone poem, calling for the tonal resources of the modern organ. It is decidedly orchestral in feeling, but is none the less quite idiomatic to the organ and achieves an impassioned full organ climax. These two pieces are among the most interesting compositions for the instrument that have come to our attention for a long time and both are worthy the study of all organists who take their music seriously.

Edward Shippen Barnes' "Angel Voices Ever Singing" is published as an anthem, but differs from the average anthem in so many particulars that it is described as a "Fantasia for Organ and Chorus." For one thing it has an introduction for organ extending over five pages; the organ part throughout is more elaborate than is usual. The music itself is more melodic than most of this composer's work, and gains thereby in freshness and spontaneity. There are brief solos for soprano, tenor and alto, and the part-writing for the voices is well handled. The composer felt it necessary to apologize in a foot-note for the consecutive fifths on page 9, which seems un-

necessary in view of the extreme freedom of his writing on other pages; to a disciple of Vierne, of what moment is a little matter of consecutive fifths?

Dr. Lutkin's "Te Deum" in the key of A is an unusually good one, and Tertius Noble's "O Love, That Wilt Not Let Me Go" is a fine example of writing for voices unaccompanied.

The same may be said for George B. Nevin's excellent setting for men's voices of the verses from Tennyson's "In Memoriam":

"Ring out wild bells,
 To the wild sky,
 The flying cloud, the frosty light,
 The year is dying in the night."

These words are well adapted for male voices, and Mr. Nevin's setting is a beautiful example of how much can be said with the somewhat limited means afforded by four voices; in this case he has availed himself of the assistance of an accompaniment for organ or piano, which is an integral element of the composition and adds considerably to the total effect. It is hardly necessary to speak at this time of Mr. Nevin's skillful part-writing; he is an acknowledged master in this field and in the present instance has fully lived up to his own high standard.

George S. Beechwood Appointed.

George Seymour Beechwood has been appointed organist and director of music at the First Presbyterian church of Spokane. After several years' work with New York organists Mr. Beechwood spent two years in Paris under Alexander Guilman. Upon returning to America he became organist and director of music of the First Methodist church of Atlanta. Returning to New York he was organist at the University Place Presbyterian church for several years as well as organist and director of concerts at the John Wanamaker store. Later when private business took him West Mr. Beechwood was in charge of the organ and choir of Calvary Presbyterian church at San Francisco and the First Congregational church at Portland, Oregon.

VERSATILE ORGANISTS.

Editor of The Diapason: Your editorial about versatile organists interested me as I have always been an observer of versatility and broadness in musicians. I could cite as another example the following past and present activities of Henry B. Roney:

Organist and choirmaster Grace Episcopal church ten years.

Manager and trainer "Roney's Boys" Concert Company, now disbanded.

Director of children's choruses and church music department, Chicago Musical College.

Architect and builder of "The Antlers."

Lecturer, "Boys, from Cradle to Manhood."

Director Roney's Summer Camp for Boys and Nature Study School, Lake Gogebic, Mich.

Inventor of three-color electric

baton and Roney's camp cook-stove.

Pageant director and music master of South Bend historical pageant.

Correspondent and magazine contributor.

Hunter, fisherman, launch engineer, telegraph operator.

Let us hear about other versatile musicians. There are doubtless many.

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 J. Frank Frysinger is the first to send in his testimony of it, saying, "The music of this Suite is beautiful and quite out of the ordinary, a decided contribution to the recital literature for the organ. I shall include it in most of my programs for some time to come."
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News of the American Guild of Organists

Headquarters.

The annual meeting of the guild was held at the Hotel McAlpin, New York, April 26. The following officers and council were elected:

Warden—Clifford Demarest.
Sub-warden—H. Brooks Day.
General Secretary—T. Scott Buhrman.
General Treasurer—Dr. Victor Baier.
General Registrar—Albert Teeves Norton.
Librarian—Frederick Schleider.
Auditors—Harold Vincent Milligan and Gottfried H. Federlein.
Chaplain—The Rev. Dr. William T. Manning.
Council—Lawrence J. Munson, Walter C. Gale, Mark Andrews, C. Whitney Coombs, S. Lewis Elmer, David McK. Williams and Edward Shippen Barnes.

Probably the most gratifying reports in guild history were given by the warden, Walter C. Gale, and the treasurer, Dr. Victor Baier, and Warren R. Hedden, chairman of the examination committee. After the election of officers, the newly elected warden was called on for an address. His program for the year, as outlined in his address, calls for the second convention, on a much larger scale than the first, and increased activity on the part of the public meetings work in New York City. Mr. Gale, the retiring warden, was forced to decline the renomination pressed upon him, on the grounds of its being impossible for him to devote to the work of the guild the time he felt it merited; and though his wardenship has been but a single term, its influence is felt throughout all branches of guild activities. Mr. Munson, the retiring secretary, was forced to decline the renomination on similar grounds and gives up his active work for the guild with the keen appreciation of all those who came in contact with his work.

Pennsylvania Chapter.

The forty-first public service of the Pennsylvania chapter was held on the evening of Ascension Day, May 17, in the Church of the Holy Trinity, Rittenhouse Square, Philadelphia, a large and representative congregation being present. The service was sung by the combined choirs of Holy Trinity church and Trinity Lutheran church, Norristown, Pa., and was directed and played by Ralph Kinder, organist and choirmaster of Holy Trinity.

Harry A. Sykes, organist and choirmaster of Trinity Lutheran, Norristown, played Bach's Toccata in F as an organ interlude and Homer E. Rebert, organist of Franklin and Marshall College, Lancaster, Pa., played the postlude, Mr. Kinder's "Jubilate Amen." The choral numbers were Kinder's Evening Service in C, Stainer's Ascensiontide anthem, "Leave Us Not," and Elgar's Festival Te Deum in F.

The singing of the combined choirs was excellent throughout and Mr. Kinder's accompaniment of the Te Deum brought into play all the resources of the magnificent double organ of Holy Trinity.

Central New York.

The regular monthly meeting of the Central New York chapter will be held in Amsterdam, N. Y., on Tuesday, June 5. There will be a public service in St. Ann's church at 8 p. m. Organ numbers will be played by Mrs. R. B. Maltby, A. A. G. O., of Little Falls, John O. Lundblad of Rome and Charles Learned of Watertown. Full choral evensong will be sung by St. Ann's choir under the direction of Russell Carter, and an address will be delivered by the Rev. Edward T. Carroll, D. D., rector of the church.

There was a public service under the auspices of this chapter in All Souls' church, Watertown, Sunday, May 20, at 5 p. m. A chorus of fifty

voices, with an antiphonal chorus of children, sang under the direction of Gerald F. Stewart, organist and choirmaster of Trinity church. Wilhelmina Woolworth, organist and director of All Souls' church, played the service. Miss Edith Henderson played the prelude and Miss Ella Robinson, organist of the First Presbyterian church, the postlude.

At the April meeting of the Central New York chapter held in Utica, the following officers and executive board were elected:

Dean—Gerald F. Stewart, Watertown.
Sub-Dean—F. R. Bullock, Little Falls.

Secretary—Wilhelmina Woolworth, Watertown.

Treasurer—John P. Williams, Utica.

Registrar—Miss Florence L. Dunham, Utica.

Librarian—Miss Clara V. Drury, Utica.

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Following the business meeting a short program was given on the Grace church organ by the following members of the chapter: Miss Florence L. Dunham, Miss Elsie Gschwind and F. R. Bullock.

In April one of the Lenten recital series under the auspices of this chapter was played by Earle B. Collins, former secretary of Syracuse, at All Souls' church, Watertown, N. Y. His program follows: First Movement, Sixth Symphony, Widor; Andantino, Lemare; Gavotte ("Mignon"), Thomas; "Piece Heroique," Franck.

West Tennessee.

The final meeting of the season of the West Tennessee chapter was held at the Chisca Hotel, Memphis, on Thursday morning, May 3. Under the able leadership of Mrs. E. A. Angier, Jr., six recitals were given during the year. Mrs. Angier was unanimously chosen to serve again as chairman for the year, and with her the following committee, organists of churches in which recitals will be held: Mrs. Sam Oppenheimer, Mrs. B. E. Reese, Mrs. J. A. Null, Miss Lucy Andrews, Miss Matilda Reid, E. F. Hawke and J. Paul Stalls.

After the meeting the members present adjourned to the dining-room, where an informal luncheon was enjoyed.

The West Tennessee chapter gave its sixth recital at Grace Episcopal church, Memphis, Tuesday evening, April 24. Following was the program:

"Evensong," Martin, and Toccata in D, J. R. Gillette—Mrs. Ethelyn Potts Ware (Central Baptist).

Trio for Violin, Cello and Organ—"Salut d'Amour," Elgar—Carl Willis, Carl Barber, E. F. Hawke.

Vocal Solo—Mrs. E. W. Taylor.
Sonata No. 2, in C minor, Mendelssohn—William H. Estes.

Trio—Romance, E. F. Hawke—Carl Willis, Carl Barber, E. F. Hawke.

Sonata No. 4, D minor, Guilmant—Mrs. E. A. Angier, Jr., A. A. G. O.

New England.

Dean Walter J. Clemson was unanimously re-elected to his eighth term by the chapter at a meeting May 2 at the Harvard Musical Association. Mr. Clemson was one of the founders of the chapter. Coming to Boston from England in 1885 as organist and choirmaster of St. Thomas' Episcopal Church in Taunton, he organized and perfected the boys' choir, for which the church is now famed all over the East. Dean Clemson is a fellow of the Guild of Church Musicians of London, a member of the St. Botolph and Tavern Clubs and of the Boat and Country Club of Taunton, where he lives.

Other officers elected were Benjamin L. Whelpley, sub-dean; John D. Buckingham, secretary; Wilbur Hasscall, treasurer; executive committee, George A. Burdett, Everett E. Truette and W. Lynnwood Farnam for three years; Francis W. Snow, for one year.

The seventy-fifth public service was

held in Emmanuel church, Boston, May 8. The prelude was played by Albert W. Snow, of the Church of the Advent. The service was played by W. Lynnwood Farnam, organist and choirmaster of Emmanuel church. The postlude was played by Everett E. Truette, organist and choirmaster of the Eliot church, Newton. The order of service follows: Organ Prelude, Preambule (C major) and Canzona (F minor), Louis Vierne; "Cantate Domino" in D minor and "Deus Misereatur" in F sharp minor, Mrs. H. H. A. Beach; Anthem, "O Gladsome Light," Dvoretzky; Offertory Anthem, "It Came Even to Pass," Ouseley; Postlude, Toccata in F, Bach.

Kansas Chapter.

The Kansas chapter held a public service in Grace Cathedral at Topeka, Monday, May 21. The service consisted of numbers by the choir directed by Herman Springer, an address by Dean Kaye, and a recital by three Kansas organists—Dean Horace Whitehouse of Topeka, D. A. Hirschler of Emporia, dean of the chapter, and C. S. Skilton, professor of organ at the state university.

Professor Skilton gave the first public performance of his new sonata for organ composed last summer in the MacDowell colony at Peterboro, N. H.

A letter from Dean Hirschler says Mr. Skilton's sonata is a splendid contribution to the serious organ literature by American composers.

Mr. Whitehouse played the Toccata and Fugue in D minor by Bach and the Chorale in B minor by Cesar Franck. Mr. Hirschler played the Finale from the G minor Sonata by Piutti and "Arabesque" by Debussy.

Missouri Chapter.

Miss Lola Dorothy England gave a recital under guild auspices at Centenary Methodist church in St. Louis, May 20. Her selections were: Toccata and Fugue in D minor, Bach; Prayer in A flat, Guilmant; "Will o' the Wisp," Gordon Balch Nevin; First Sonata (Allegro ma non troppo and Andante), Felix Borowski; Romance in D flat, Lemare; Benediction Nuptiale, Dubois; Concert Overture in C minor, Hollins.

Oliver H. Kleinschmidt, A. A. G. O., gave a recital under the auspices of the chapter May 13 at Salem M. E. church. His offerings were: Prelude and Fugue No. 2, Mendelssohn; Grand Chorus, Guilmant; Prayer, Jumel; Offertoire, W. A. Armstrong; Pastoral, Kleinschmidt; "In Springtime," Kleinschmidt; "Vision," Bibl; "Contemplation," Wheelton; Serenade, Moszkowski; Festival March, Faulkes.

Illinois Chapter.

The annual meeting and election of officers and executive committee of the Illinois chapter will be held Thursday evening, June 7, at 6:30 o'clock, in the parish house of St. James' M. E. church, Ellis avenue and Forty-sixth street.

Sunday afternoon, May 6, there was an A. G. O. service at Trinity Episcopal church. The soloists were Mabel H. McDuffee and Mason Slade. The service was sung by the choir of Trinity, under the direction of Irving C. Hancock, organist and choirmaster.

At vespers in St. Patrick's church, Chicago, May 17, Mrs. Wilhelm Midschulke played a Toccata by Grison and the "Tone Poem," by Harvey B. Gaul, his prize composition. Mason Slade played: "En Bateau," Debussy; Allegro Maestoso (Fourth Sonata), Mendelssohn, and Allegro from Flute and Piano Sonata, Bach. Dr. J. Lewis Browne played the service, in which the combined choirs of St. Patrick's, under his direction, took part.

May 20 a guild service was given in

Grace church at Oak Park. The service was sung by the choir of Grace church, Arthur Randolph Fraser, organist and choirmaster, and the program was as follows: Organ Prelude, "Spring Song" (from the South), Lemare; Rhapsody on a Theme for Pentecost, Faulkes, Mr. Fraser; Psalm 147, Elvey; Magnificat in A flat, Mann; Nunc Dimittis in A flat, Mann; organ: "Pavane," Byrd; Musette, Bandriew; Scherzo Symphonique Concertant, Lemmens, Frank Van Dusen, organist, Eighth Church of Christ, Scientist; Anthem, "Tarry with Me, O My Savior," Baldwin; organ: "Mountain Idyl," Schminke; First Movement of the Sonata in E minor, Rogers, Robert R. Birch, organist and choirmaster, Church of the Redeemer; Offertory Anthem, "The Heavens Are Telling" (from the "Creation"), Haydn; Organ Postlude, Toccata, Crawford.

Northern Ohio.

Henry F. Anderson, A. A. G. O., gave a recital under guild auspices at Emanuel church in Cleveland, May 21. He was assisted by Mrs. F. E. Workman, soprano soloist of the church. Mr. Anderson played: Prelude and Fugue in A Minor, Bach; "Soeur Monique," Couperin; Minuet in A, Boccherini; Andante Assai, Carl Goldmark; Toccata, Op. 29, Joseph Callaerts; "Fire Magic" (from "Die Walkure"), Wagner; Andante in D, Alfred Hollins; Two Miniatures, H. M. Higgs; Idylle, Ralph Kinder; Scherzo in G minor, M. Enrico Bossi.

Northeastern Pennsylvania.

Warren R. Hedden, F. A. G. O., organist of the First Reformed church, Brooklyn, and chairman of the examination board of the guild, was the guest of honor at the first annual banquet of the Northeastern Pennsylvania chapter May 7 in the Hotel Jermyn at Scranton. Nearly all of the prominent organists in that part of the state were in attendance.

Charles H. Doersam was toastmaster. Among the speakers were: F. J. Daniel, W. G. Davies, Miss Ellen Fulton, J. F. Richardson and Professor Hedden. The last-named took as his subject "Guild Standards." F. J. Daniel was elected dean of the chapter, with J. F. Richardson sub-dean.

Western New York.

Charles Heinroth of Pittsburgh was the guest of this chapter May 15 and gave a recital at the First Baptist church. Preceding the recital there was a dinner at the parish house of Christ church and the guests of honor were Mr. Heinroth, William Benbow of Buffalo, who spoke on "Church Music," and De Witt C. Garretson of Utica, whose subject was "Memorizing." The Heinroth recital program follows: Prelude and Fugue in E flat, Bach; Nocturne in E flat, Ferrata; Andante from Symphony in D, Haydn; Three Movements from Symphony No. 5, Widor; Revery, Dethier; "Piece Heroique," Franck; Praeludium, Jarnelft; Farandole from "L'Arlesienne" Suite, Bizet.

An engraved announcement from New York makes known the fact that the A. G. O. is to undertake the publication of an educational organ magazine next January. T. Scott Buhrman is to be the editor.

The B. Schaefer & Sons Company, Schleisingsville, Wis., has been awarded the contract for a two-manual organ for St. Paul's Catholic University chapel at Madison, Wis.

The American Photo Player Sales Company is installing a specially constructed theater organ at one end of its large display room at Jones street and Golden Gate avenue, San Francisco, to demonstrate to prospective purchasers the type of instrument manufactured at the factory in Berkeley.

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PLANS FOR NEXT SEASON

Activity by National Association in Chicago and the State Forecast at the Last Meeting Held This Spring.

The monthly meeting of the Illinois Council, National Association of Organists, was held at headquarters, Epiphany parish house, Sunday afternoon, May 20, Dr. Francis Hemington presiding. This being the last meeting of the season, plans were discussed for next season's work, and it was decided to hold organ festivals in different parts of the city and state in October, November and December, in addition to the monthly meetings on the third Sunday in each month. Prominent organists from all parts of the state will be invited to give recitals, and there will be addresses and lectures on subjects of special interest to organists.

Since the last monthly report there has been an addition of nine new members as follows: T. L. Rickaby, Springfield; William H. Shuey, Oak Park; Miss Helen E. Hendricks, Chicago; Miss Frances Anne Cook, Chicago; John Winter Thompson, Galesburg; B. B. Ayers, Chicago; Miss May De Puy Lankart, Oak Park; George De Blois, Chicago; Miss Luella S. Ford, Chicago.

All organists and organ builders are eligible for membership. The Illinois headquarters are at 201 South Ashland boulevard, where all applications for membership should be sent.

Contracts to Hillgreen-Lane.

During the month of May, Hillgreen, Lane & Co., Alliance, Ohio, installed three theater organs in Cleveland and one in Pittsburgh. Two church organs were placed at Youngstown, Ohio, and contracts were made for instruments in Detroit, New Orleans, Itasca, Tex., Toronto, Ont., Youngstown and Garrettsville, Ohio.

Edward B. Manville, for seven years organist of the First Baptist church of Oil City, Pa., and for the last few years a resident of Detroit, has given up his position as president of the Detroit College of Music to enter the officers' reserve at Fort Sheridan. Mrs. Manville is taking a field service training course preparatory to going to France.

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Bach's Prelude and Fugue in C Minor

By ALFRED E. WHITEHEAD

The work selected for this month's chat is the Prelude and Fugue in C minor (prelude with pedal solo). It is probably a composition of the Arnstadt or Mühlhausen periods, as it bears all the marks of being an early production.

The effective pedal solo which commences the prelude makes use of two figures, both of them being worked into the section for the manuals, which follows. The first of these figures, a commanding little motif with a characteristic mordente on the quarter-note, should not be hurried, and in the second measure there should be a just perceptible ritard. Great care must be taken with the phrasing of measures three to eight. Anything like an unbroken legato would be fatal to the meaning and interest of the passage, and the student must analyze carefully to find where the breaks or "lifts"—to use Schweitzer's word—must come. As a matter of fact, the first lift will be after the first sixteenth of the fourth beat, measure three; this will give the student the clew to what follows.

Most organists agree that this pedal solo must be played ff, up to pedal reeds. According to what is known of Bach's organ playing, he would undoubtedly have played the passage in this manner. (By the way, the writer can only remember two examples—of any length—of that rara avis, a pedal solo pp. They are the masterly solo for pedals in Gigout's Chorale in C minor and the one in W. T. Best's still-worth-playing March in A minor. Loud pedal solos are legion.)

To return: At measure nine the reeds should be retired, the serene, grave beauty of the remainder of the prelude calling for only moderate foundation tone. How effective is the young composer's use of purely harmonic resource in measures twenty and twenty-four! The repeated chords, so emphatically standing out amidst the contrapuntal context as they do, are exceedingly beautiful.

The fugue is one of the outstanding early works of Bach. The wonderful subject, claimed by most authorities to be one of the best that the cantor ever penned, gives the movement distinction. Notwithstanding the attractiveness of the theme, however, it will be found upon analysis that there is not much use made of it in the way of development. Perhaps the slowly-maturing Bach rejoiced in the real beauty and inspiration of his subject, and deemed it sufficient in itself to keep up the interest. We cannot help wondering if the late Bach would have done this.

There is a counter-subject, which so far as the writer can remember is unique. It is written for two voices! Compare the bass of bars five to seven with that of bars nine to eleven, where the two-voice nature of the counter-subject is clearly proved. Only part of this feature is strict, the remainder being varied on each new appearance. It cannot escape the eye of the careful student that there is much two-part writing in this fugue; nineteen out of the forty bars preceding the pedal-entry are, with the exception of a note or two, in only two parts, and undoubtedly Bach devised the counter subject in such a way as to give a two-part impression in order to offset, in a measure, the thinness of the writing. By the way, is this still another peep into the workshop of the old cantor?

The first forty measures of this fugue present only three parts, so the exposition will end at bar thirteen, beat one. Simultaneously a counter-exposition commences, in which two voices participate. This fact makes for what must be considered a grave weakness. Subject and answer make together five consecutive appearances in unbroken regularity, with absolutely nothing in the way of episode or even the most fragmentary codetta.

There is not even any surprise awaiting us in the order of entries, but with mechanical precision subject and answer follow each other in a rising succession at intervals of four measures. Only the incipient charm of the subject and the variety in the counter-subject save the situation.

Episode one arrives on the last beat of bar twenty; it contains scattered references to the opening sixteenth-note figure of the subject. Still another counter-exposition (this unique fugue!) begins on the third beat, measure twenty-four. The first counter-exposition began according to rule, with the answer; the second, as is to be expected, begins with the subject. Three voices participate in this second counter-exposition, so the epistolical two bars, thirty-one and thirty-two, really form a codetta.

One would naturally expect the "middle entries" at this point, but nothing of the sort is vouchsafed us in this extraordinary fugue. Instead, episode two, with its increasing intensity, brings us to the most interesting moment of the whole piece, the wonderful entry of the subject on the pedals. It not only is daring—this long-delayed use of the pedals—but shows imagination and achievement of the highest order, and together with the whole of this last section is a promise of that magnificent sense of the noble and dramatic which was to come to such full fruition. Bach once again wrote a fugue—the "great" C major—in which the pedals were silent for many bars before making their first appearance. Here, however, the device strikes one as being merely effective. In the earlier work now being discussed we say breathlessly, "marvelous!"

There is little that is contrapuntal in these closing bars. The feeling for chords rather than parts, which had been slowly growing among composers of this time, is here demonstrated and, too, by a mere youth, with consummate mastery. We have foreshadowed here in this wonderful coda the dramatic fervor of the well-known Toccata and Fugue in D minor and the spaciousness of the A minor Fugue, and altogether it gives us a glimpse of the Bach that was to be.

It is not a difficult matter to register this movement effectively. The first forty bars should be given to moderately loud great, swell and choir. The first counter-exposition could be well played on the swell. At bar twenty-four, third beat, place left hand on choir, followed by the right hand at bar twenty-eight. Couple full swell to choir at bar thirty-three, and at bar thirty-six begin slowly to open swell-box. At bar forty full pedal and great should be used, continued until the third beat of bar fifty-six is reached, when good taste requires the retiring of the reeds.

Pupil of J. E. W. Lord Plays.

Miss Thelma Richards of Iowa pupil of J. E. W. Lord, director of the organ department of Meridian College, played the following program at her graduating recital in the college auditorium at Meridian, Miss., April 20: Sonata in D minor on the chorale. "Vater unser im Himmelreich," Mendelssohn; Fugue in D minor. Bach; Nuptial Song, Faulkes; Berceuse in A major, Frysinger; Toccata, Whiting; "A Song of Hope," J. E. W. Lord; "Will o' the Wisp," Nevin, Cantilene Pastorale, Guilmant; "Homage a Grieg," Whiting; Toccata in A major, Blakely.

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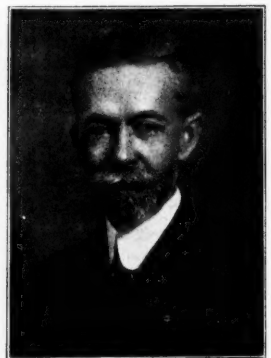
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Reception—James Pearce,
First Organist, Present.**

The fiftieth anniversary of the boy choir of St. Mark's Episcopal church, Locust street, Philadelphia, was observed with suitable festivities Sunday and Monday, April 22 and 23. This choir was the first boy choir in the city and during the past fifty years has maintained the highest standard of church music. During the time of the late Minton Pyne the choir was a model for all students of church music.

At the services James Pearce, the first organist and choirmaster, and eleven of the original members occupied seats of honor. The service consisted of the ancient plain song Introit, "We Venerate the Cross"; communion service, Alfred J. Eyre, in E flat, and the anthem "Worthy Is the Lamb," from the "Messiah," which was sung at the first service fifty years ago. The rector, the Rev. Elliot White, preached a historical sermon, bringing many interesting facts to remembrance. About 600 men and boys have been choristers in St. Mark's and a large number of them have attained prominence in the arts and professions, among them C. A. Hartman, David Bispham, Henry Scott, Nicholas Douty, Charlton L. Murphy, Judge Barratt, Charles A. Brahm, Dr. Burton Chance and many others. The list of choirmasters is as follows: James Pearce, Frederick Mills, Dr. Cutler, Kendrick Pyne, Minton Pyne, F. Avery Jones and the present organist and choirmaster, Lewis Alexander Wadlow. The men's choral society, of which Andrew Wheeler was organist, was organized from St. Mark's choir and many important services were rendered. It subsequently merged into the Fort-

nightly club, which is, now one of the foremost in the country.

The reception on Monday evening to all former members was a great success. There were present men from far and near who had not seen each other since they sang together, perhaps as many as twenty years ago. The rector spoke and read some interesting letters from faraway choristers. Solos were sung by Masters James Brett and Augustine Garcia. The feature of the musical program was C. A. Hartman's singing "Teach Me Thy Way, O Lord," by James Pearce, which he sang about forty-eight years ago as a soprano. Mr. Pearce played the accompaniment.

Despite recent articles to the contrary, St. Mark's fifty years' experience proves that boy choirs are worth while.

Organist to Wed 'Cellist.

Mr. and Mrs. William A. Tappen of New York and Buenos Aires announce the engagement of their daughter, Miss Laura Tappen, to Charles L. Stafford. Miss Tappen is a cellist, has studied under William Willeke of the Kneisel Quartet and is a postgraduate of the Institute of Musical Art. Mr. Stafford was graduated from Williams in 1892, and from Harvard in 1894, and is organist and choirmaster of St. George's church, Stuyvesant square, New York. Mr. Stafford also is conductor of the Police chorus, organized last year at the request of Commissioner Arthur Woods.

Contract to Schaefer Factory.

The B. Schaefer & Sons Company of Schleisingerville, Wis., has been awarded the contract for a ten-stop two-manual organ for St. Charles' church at Charlesburg, Wis.

Organist in Naval Service.

Philip Emanuel, the organist of the New First Congregational church, Ashland boulevard, Chicago, has joined the navy.

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The scheme of stops of the Rutgers organ is as follows:

GREAT ORGAN.

- Bourdon (Pedal Extension), 16 ft.
- First Diapason, 8 ft.
- Second Diapason, 8 ft.
- Waldflöte, 8 ft.
- *Dulciana, 8 ft.
- *Gedeckt, 8 ft.
- *Flute, 4 ft.
- *Cornopean, 8 ft.
- Octave, 4 ft.

*Interchangeable with Swell.

SWELL ORGAN.

- Bourdon, 16 ft.
- Diapason, 8 ft.
- Salicional, 8 ft.
- Voix Celestes, 8 ft.
- Gedeckt, 8 ft.
- Spitz Floete, 8 ft.
- Flute Celeste, 8 ft.
- Flute, 4 ft.
- Octave, 4 ft.
- Mixture (3 ranks).
- Contra Posaune, 16 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.
- Tremolo.

CHOIR ORGAN.

- Kleiner Erzähler (2 ranks), 8 ft.
- Concert Flute, 8 ft.
- Flute, 4 ft.
- Clarinet, 8 ft.
- Tremolo.

PEDAL ORGAN (Augmented).

- Diapason, 16 ft.
 - Bourdon, 16 ft.
 - Lieblich Gedeckt, 16 ft.
 - Flute, 8 ft.
 - Still Gedeckt, 8 ft.
 - Posaune, 16 ft.
- Following is the specification of the Lafayette college organ:
- GREAT ORGAN.**
- Bourdon (Pedal Extension), 16 ft.
 - Diapason, 8 ft.
 - Erzähler, 8 ft.
 - *Dulciana, 8 ft.
 - *Gedeckt, 8 ft.
 - *Flute, 4 ft.
 - *Cornopean, 8 ft.

*Interchangeable with Swell.

SWELL ORGAN.

- Bourdon, 16 ft.
- Diapason, 8 ft.
- Salicional, 8 ft.
- Gedeckt, 8 ft.
- Voix Celestes, 8 ft.
- Unda Maris, 8 ft.
- Dulciana, 8 ft.
- Flute, 4 ft.
- Cornopean, 8 ft.
- Tremolo.

CHOIR ORGAN.

- Concert Flute, 8 ft.
- Diapason, 8 ft.

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- Clarinet, 8 ft.
- Tremolo.

PEDAL ORGAN (Augmented).

- Diapason, 16 ft.
- First Bourdon, 16 ft.
- Second Bourdon, 16 ft.
- Octave, 8 ft.
- Gedeckt, 8 ft.
- Still Gedeckt, 8 ft.

At Colgate University the organ is to have these stops:

GREAT ORGAN.

- London (Pedal Extension), 16 ft.
- Diapason, 8 ft.
- Phiomela (Pedal Extension), 8 ft.
- Waldflöte, 8 ft.
- Octave, 4 ft.
- *Gedeckt, 8 ft.
- *Spitz Flute, 8 ft.
- *Flute Celeste, 8 ft.
- *Flute, 4 ft.
- *Cornopean, 8 ft.

*Interchangeable with Swell.

SWELL ORGAN.

- Bourdon, 16 ft.
- Diapason, 8 ft.
- Salicional, 8 ft.
- Voix Celestes, 8 ft.
- Gedeckt, 8 ft.
- Spitz Flute, 8 ft.
- Flute Celeste, 8 ft.
- Flute, 4 ft.
- Flautino, 2 ft.
- English Horn, 16 ft.
- Flügel Horn, 8 ft.
- Cornopean, 8 ft.
- Vox Humana, 8 ft.
- Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft.
- Concert Flute, 8 ft.
- Dulcet (2 ranks), 8 ft.
- Flute, 4 ft.
- Piccolo Harmonique, 2 ft.
- Clarinet, 8 ft.
- Orchestral Oboe, 8 ft.
- French Horn, 8 ft.
- Celesta.
- Celesta Sub.
- Tremolo.

PEDAL ORGAN (Augmented).

- Contra Bourdon, 32 ft.
- Diapason, 16 ft.
- Bourdon (Pedal No. 1), 16 ft.
- Lieblich Gedeckt (Swell No. 1), 16 ft.
- Octave (Pedal No. 2), 8 ft.
- Gedeckt (Pedal No. 3), 8 ft.
- Still Gedeckt (Swell No. 1), 8 ft.
- Horn (Swell No. 10), 16 ft.

Goes to Williamsport, Pa.

Thomas Challoner, organist at St. Thomas', Brooklyn, will go to Williamsport, Pa., as organist of Trinity church. Mr. Challoner was born and educated in England and has had a wide experience, having been an instructor in the Low Green school, Hendley, Lancashire, England, and organist of Adlington parish, Lancashire.

Charles Lund, 4109 Evans avenue, fell from the choir loft in the Sacred Heart church on North Racine avenue April 11 when repairing an organ. He died in the county hospital May 4.

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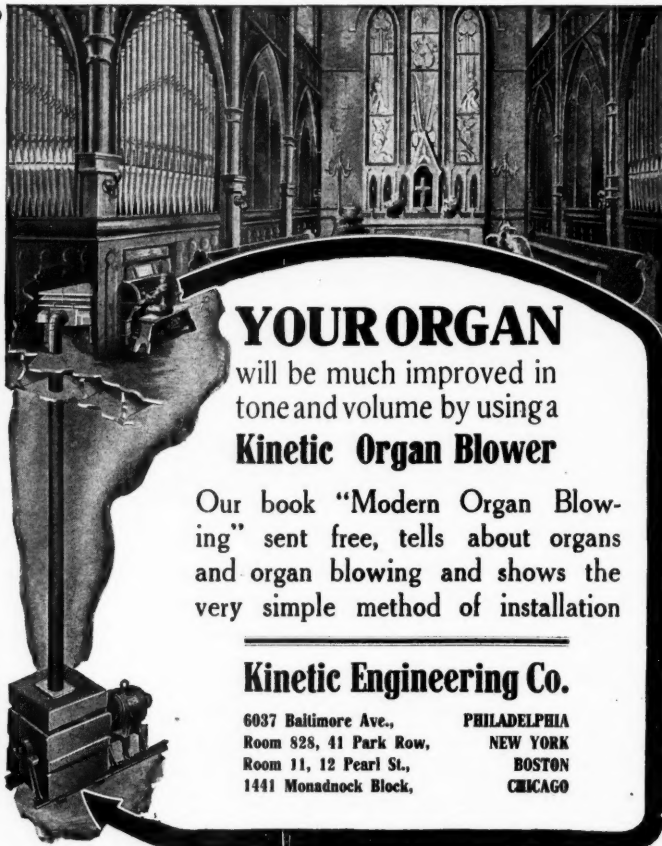
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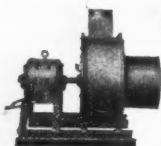
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