

THE DIAPASON

DEVOTED TO THE ORGAN

Eighth Year—Number Eight.

CHICAGO, JULY 1, 1917.

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"ON TO SPRINGFIELD" ORGANISTS' WATCHWORD

CONVENTION OPENS JULY 31

Tenth Annual Meeting of National Association Will be Marked by Recitals and Papers—Array of Performers.

The tenth annual convention of the National Association of Organists will be held July 31 to August 3 at Springfield, Mass. This is the third visit of the association to Springfield. The city is centrally situated for the organists of the East and is on the direct route from the west for those from a distance. It has offered many advantages to the association, including the magnificent municipal auditorium in which the sessions are held and which contains the mammoth Steere organ of which Springfield is justly proud. Besides this Springfield has excellent hotel accommodations.

The convention program committee, headed by Chester H. Beebe, of Brooklyn, announces that the program, rapidly approaching completion, will present features of particular interest and value. Among those already secured as recitalists are:

- T. Tertius Noble of New York.
 - Pietro Von of New York.
 - S. Wesley Sears of Philadelphia.
 - Alfred Brinkler of Portland, Maine.
- Equal in importance are the various papers, among which will be found a practical illustrated lecture on "Harmony and Improvisation," by Frederick Schieder of New York; a very profitable round table discussion directed by Reginald Ley McCall of New York; "Knowledge of the Orchestra as an Aid to the Church and Concert Organist," by Frank Stewart Adams of Boston; "Music of the Photo Play Theater," by Rollo Maitland of Philadelphia; "The New Era for the Organist," by S. E. Gruenstein, editor of The Diapason, and an address by the Rev. Father Finn of the Paulist Choristers.

"The committee feels assured that the coming convention will prove one of special interest and import and that no member should fail to attend," writes Mr. Beebe.

"The hospitality of the Springfield people has been tremendous. The halls and appointments are most exquisite and the program will prove to be one of rare interest and merit."

ENLARGED ORGAN IS OPENED

Herbert F. Sprague Rejoices in Completion of Work by Skinner.

The enlarged organ in Trinity Episcopal church at Toledo, Ohio, was dedicated at Herbert Foster Sprague's forty-fourth recital May 28. The organ, which was built by Ernest M. Skinner of Boston seven years ago, has been enlarged three times along lines suggested by Mr. Sprague. This time the entire organ has been taken down and cleaned and a new console has replaced the original keyboard.

The organ has 106 draw stops and couplers, and 63 combination pistons. These improvements were made possible through the generosity of one of the members of Trinity church.

ANNIVERSARY OF DR. STUBBS

He Has Served Twenty-five Years at St. Agnes' Chapel.

Dr. G. Edward Stubbs, senior choirmaster of Trinity parish, New York City, well known teacher and writer, reached his twenty-fifth anniversary at St. Agnes' chapel May 27.

Dr. Stubbs comes from a family of clergymen. His father, the Rev. Alfred Stubbs, S.T.D., was rector of Christ Church, New Brunswick, N. J., for nearly half a century. Dr. Stubbs is widely known as a trainer of boys' voices.

GREATER WEST POINT ORGAN

Enlarged Cadet Chapel Instrument to Have 105 Ranks of Pipes.

More than usual interest attaches to the news at this time that the famous West Point cadet chapel organ is to be doubled in size. Plans have been perfected and preliminary contracts let for the expansion of the instrument to a point where it will compare in equipment with any existing instrument.

The present organ consists of fifty-four ranks of pipes, which, with their interchangeability, provide seventy stops. These are in a gallery above the baptistry adjacent to the chancel and choir. The new work, consisting of fifty-one additional ranks of pipes, will be in the corresponding gallery opposite. Thus when completed the organ will consist of 105 ranks of pipes, which, with duplex action and couplers, will provide 245 registers.

The present organ contains an unusual proportion of stops of large scale and grave pitch which are also in many cases of extended register. This characteristic will be even more developed in the new section, which will contain three sets of pipes of 32-foot actual length and an unusual proportion of 16-foot sets. The Diapason is promised a detailed specification at an early date.

The circumstances which are bringing about the enlargement of the organ are scarcely less interesting than the organ itself. This so-called "chapel" is really a cathedral in design and proportion and is the crowning architectural adornment of the great new buildings at the military academy. All distinguished visitors, native and foreign, are shown this beautiful place and most of them have an opportunity to hear the organ.

The new improvements are gradually being made possible through popular subscription, the result of sympathetic interest in the development of this ideal by visiting friends and alumni, and by the officers and their families stationed at West Point. Four memorial stops have been installed in the organ, with appropriate bronze tablets placed upon the console.

This matter came to the attention of General John Alexander Johnston, Class of 1879, who organized, systematized and guaranteed an effort a few months ago looking toward the ultimate completion of the organ. The work will be done by M. P. Möller of Hagerstown, Md., the original builder of the instrument, under the supervision of the cadet chapel organist, Frederick C. Mayer.

LUTHERAN ORGANISTS JOIN

Association Formed by Them in New York—First Service Held.

The Association of Lutheran Organists has been formed in New York and promises to be one of the strong organizations of musicians of the country. It held its first public service June 12 at Holy Trinity Lutheran church, Sixty-fifth street and Central Park West. The singing was by a chorus of sixty voices from seven churches, led by Emanuel Schmauk of Holy Trinity. Julius Mattfeld of the Fordham church played Handel's Prelude and Fugue in F minor and Hugo Troetschel of Brooklyn played a fantasia on "Ein Feste Burg" by Sulze as the postlude.

The purpose of the organization as set forth is to promote among Lutheran organists a larger sense of responsibility; to encourage production of worthy original compositions; to provide suitable facilities for the public performance of such Lutheran music; to promote a social and professional acquaintance and a closer spirit of co-operation among pastors, committees and musical directors, which shall improve the standard of music.

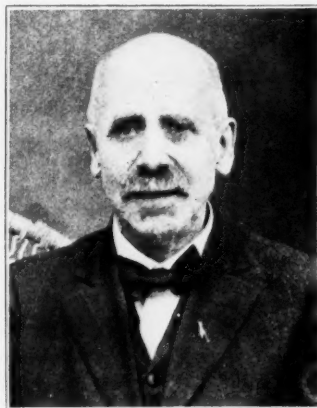
About eighty organists are already enrolled as members.

"OLDEST ORGAN BUILDER"

George Horatio Ryder, 79 Years Old, Still Actively at Work.

The Diapason, Chicago, Ill. Gentlemen: We take pleasure in sending you a photograph of Mr. George Horatio Ryder, 79 years of age, and so far as we know the oldest organ builder in the country. Mr. Ryder is connected with our company and is as active today as most men of half his age.

Mr. Ryder used to build organs for himself and there are quite a number of old instruments bearing his name throughout the country. He is not only very skilled and efficient in practically all branches of organ building, but is also a musician and composer, and has done more or less concert work in his day. He is so active, en-



GEORGE HORATIO RYDER.

ergetic and buoyant in spirit that we call him our "young man."

He undoubtedly has a host of friends and acquaintances about the country who will be glad to know that he is enjoying such good health and is so active in his work.

Very truly yours,
THE J. W. STEERE & SON
ORGAN COMPANY,
Geo. O. Kingsbury, President.

OBERLIN STUDENTS HEARD

Programs by Advanced Organ Pupils at Conservatory of Music.

Following are three programs given recently by advanced students at the Oberlin Conservatory of Music:

- Otto Holtkamp—Toccata in F, Bach; Andante Sostenuto from "Symphonie Gothique," Widor; Sonata No. 5, Guilman; "Con Grazia," G. W. Andrews; Finale in B flat, Franck.
- John S. Gridley—Fantasia and Fugue in G minor, Bach; "Siegfried" Idyll, Wagner-Lemare; Sonata No. 12, in D flat, Rheinberger; Melody in B flat, G. W. Andrews; Toccata in F, from Fifth Symphony, Widor.
- Miss Laura L. Leard—Passacaglia and Fugue in C minor, Bach; Arabesque, Debussy; Chorale, Op. 1, in E major, Franck; Ballet, Debussy; Vorspiel, "Tristan and Isolde," Wagner-Lemare.

TO REBUILD CHICAGO ORGAN.

Second Presbyterian Four-Manual Goes to Austin Company.

A. F. McCarrell of the Second Presbyterian church, Chicago, has awarded to the Austin Company the contract to rebuild and enlarge the organ, which, when completed, will contain seventy stops and have the latest style four-manual stop-key console.

Other contracts closed by Calvin Brown of the Chicago office are for the Thill memorial organ in Holy Name church, Sheboygan, Wis., which will be a divided gallery and sanctuary organ, and for St. Paul's Union church of Chicago.

TOTAL OF 137 STOPS IN BIG BOSTON ORGAN

EMMANUEL CHURCH SCHEME

Casavant Brothers to Finish New Gallery Four-Manual and Reconstruction of Chancel and Chapel Organs Dec. 1.

Following is the specification of the organ for Emmanuel church, Boston, which is in course of construction at the factory of Casavant Brothers, St. Hyacinthe, Que., and South Haven, Mich. This instrument will consist of a rebuilt and enlarged chancel organ, a new four-manual gallery organ and a rebuilt chapel organ. The specification is by W. Lynnwood Farnam, organist of the church. It is expected that the organs will be completed by Dec. 1.

The wind pressures will range from three and one-half to twelve inches. Some of the special features of this specification are: The balance and completeness of each manual and pedal scheme, the adequacy of the mixture work, the facility with which the combinations of the organ can be "cleared up" by the removal of sub-couplers and sixteen and thirty-two-foot stops, the possibilities of interchanging the great and choir departments on the two lower manuals, and the completeness of the facilities for control.

The chapel organ will be playable from the main console, but the old Hutchings console of sixty registers will be used to play this small instrument for chapel use—seven of the knobs being connected for the purpose.

There will be 137 speaking stops (of which fourteen pedal stops are entirely borrowed), sixty-one couplers and four tremulants, making a total of 202 registers. The accessories number about 100. All the combination pistons will visibly move the registers with the exception of three, which will be of the "dead" type, adjustable by switchboard.

Following is the specification of the chancel organ:

- GREAT ORGAN.
New stops marked *.
- 1. Double Open Diapason, 16 ft.
- *2. Open Diapason, No. 1, 8 ft.
- 3. Open Diapason, No. 2, 8 ft.
- 4. Open Diapason, No. 3, 8 ft.
- 5. Double Flute, 8 ft.
- *6. Stopped Flute, 8 ft.
- 7. Octave, 4 ft.
- 8. Harmonic Flute, 4 ft.
- 9. Twelfth, 2 1/2 ft.
- 10. Fifteenth, 2 ft.
- 11. Mixture, 3 ranks.
- *12. Mixture, 4 ranks.
- 13. Trombone (top 19 new), 16 ft.
- 14. Trumpet, 8 ft.
- *15. Clarion, 4 ft.
- SWELL ORGAN.
- 16. Bourdon, 16 ft.
- 17. Violin Diapason, 8 ft.
- 18. Spitz Flute, 8 ft.
- 19. Sallicional, 8 ft.
- 20. Vox Celeste (tenor C), 8 ft.
- 21. Aeoline, 8 ft.
- 22. Stopped Flute, 8 ft.
- 23. Octave, 4 ft.
- 24. Violina, 4 ft.
- 25. Traverso Flute, 4 ft.
- 26. Piccolo, 2 ft.
- *27. Mixture, 4 ranks.
- 28. Contra Bassoon, 16 ft.
- 29. Cornopean, 8 ft.
- 30. Oboe, 8 ft.
- *31. Clarion, 4 ft.
- *32. Vox Humana, 8 ft. Tremulant.
- CHOIR ORGAN.
- 33. Dulciana (lowest 12 new), 16 ft.
- *34. Open Diapason (large), 8 ft.
- 35. Gemshorn, 8 ft.
- 36. Viola di Gamba, 8 ft.
- 37. Dulciana, 8 ft.
- *38. Unda Maris, 8 ft.
- 39. Melodia, 8 ft.
- *40. Lieblich Gedeckt, 8 ft.
- *41. Gemshorn, 4 ft.
- 42. Violina (12 new), 4 ft.
- 43. Wood Flute (upper 35 new), 4 ft.
- *44. Twelfth, 2 1/2 ft.
- *45. Piccolo, 2 ft.
- *46. Tierce, 1 3/5 ft.
- *47. Trumpet, 8 ft.
- *48. Clarinet, 8 ft.
- *49. Musette, 8 ft.
- *50. Clarion, 4 ft. Tremulant.
- PEDAL ORGAN.
- 51. Bourdon, 52 ft.
- 52. Open Flute, 16 ft.
- 53. Open Metal (Great), 16 ft.
- 54. Bourdon, 16 ft.
- 55. Violone (wood), 16 ft.

- 56. Echo Bourdon (swell), 16 ft.
- 57. Dulciana (choir), 16 ft.
- 58. Open Flute (20 from No. 52), 8 ft.
- 59. Violoncello (20 from No. 55), 8 ft.
- 60. Bourdon (20 from No. 51), 8 ft.
- 61. Echo Bourdon (swell), 8 ft.
- 62. Dulciana (choir), 8 ft.
- 63. Super Octave (metal), independent, 4 ft.
- 64. Bourdon (20 from No. 60), 4 ft.
- 65. Bombarde (to GGG), extension Gt., 32 ft.
- 66. Bombarde, 16 ft.
- 67. Trombone (Great), 16 ft.
- 68. Bassoon (swell), 16 ft.
- 69. Tromba (20 from No. 66), 8 ft.
- 70. Clarion (20 from No. 69), 4 ft.

In the gallery organ all stops are new except Nos. 103 and 109. The specification follows:

- GREAT ORGAN.**
- 71. Contra Gamba, 16 ft.
 - 72. Bourdon, 16 ft.
 - 73. Open Diapason, No. 1, 8 ft.
 - 74. Open Diapason, No. 2, 8 ft.
 - 75. Stopped Flute, 8 ft.
 - 76. Harmonic Flute, 8 ft.
 - 77. Octave, 4 ft.
 - 78. Harmonic Flute, 4 ft.
 - 79. Fifteenth, 2 ft.
 - 80. Quint, 5 1/2 ft.
 - 81. Tierce, 3 1/5 ft.
 - 82. Twelfth, 2 2/5 ft.
 - 83. Tierce, 1 3/5 ft.
 - 84. Septieme, 1 1/7 ft.
 - 85. Mixture, 4 ranks.
 - 86. Trombone, 16 ft.
 - 87. Tromba, 8 ft.
 - 88. Clarion, 4 ft.

- SWELL ORGAN.**
- 89. Bourdon, 16 ft.
 - 90. Open Diapason, 8 ft.
 - 91. Viola di Gamba, 8 ft.
 - 92. Voix Celeste (to B flat), 8 ft.
 - 93. Dolce, 8 ft.
 - 94. Stopped Flute, 8 ft.
 - 95. Gemshorn, 4 ft.
 - 96. Traverso Flute, 4 ft.
 - 97. Flautina, 2 ft.
 - 98. Sesquialtera, 3 ranks.
 - 99. Double Trumpet, 16 ft.
 - 100. Trumpet, 8 ft.
 - 101. Oboe, 8 ft.
 - 102. Clarion, 4 ft.
 - 103. Vox Humana (old), 8 ft.
 - 104. Tremulant.

- CHOIR ORGAN (enclosed with solo).**
- 104. Stentorphone, 8 ft.
 - 105. Gross Flute, 8 ft.
 - 106. Voix d'Orchestre, 8 ft.
 - 107. Voix Celeste (through), 8 ft.
 - 108. Gemshorn (soft), 8 ft.
 - 109. Quintadena (old), 8 ft.
 - 110. Harmonic Flute, 4 ft.
 - 111. Harmonic Piccolo, 2 ft.
 - 112. Orchestral Oboe, 8 ft.
 - 113. Tremulant (choir and solo).

- SOLO ORGAN (enclosed).**
- 113. Tuba Mirabilis, 8 ft.
 - 114. Cor Anglais, 8 ft.
 - 115. Celesta.
 - 116. Celesta sub.

- PEDAL ORGAN.**
- 117. Bourdon (lowest 7 Quint), 32 ft.
 - 118. Open Flute, 16 ft.
 - 119. Open Metal, 16 ft.
 - 120. Gamba (Great), 16 ft.
 - 121. Bourdon (Great), 16 ft.
 - 122. Echo Bourdon (swell), 16 ft.
 - 123. Open Flute (20 from No. 118), 8 ft.
 - 124. Octave Metal (20 from No. 119), 8 ft.

- 125. Bourdon (Great), 8 ft.
 - 126. Echo Bourdon (swell), 8 ft.
 - 127. Open Flute (20 from No. 123), 4 ft.
 - 128. Contrabass Trombone (extension Great), 32 ft.
 - 129. Trombone, 16 ft.
 - 130. Small Trombone (Great), 16 ft.
 - 131. Echo Trombone (swell), 16 ft.
 - 132. Tromba (20 from No. 129), 8 ft.
 - 133. Clarion (20 from No. 132), 4 ft.
- CHAPEL ORGAN (Played from Swell).**
- 134. Open Diapason, 8 ft.
 - 135. Salficional, 8 ft.
 - 136. Melodia, 8 ft.
 - 137. Octave, 4 ft.
 - 138. Pedal Bourdon, 16 ft.

V. C. Bennett Opens Estey Organ.

An organ of nine stops and 506 pipes, built by the Estey Company, was opened in the First Methodist church of Albion, Neb., June 19, with a recital by Vernon C. Bennett of Temple Israel and the First Church of Christ, Scientist, at Omaha. The program by Mr. Bennett was as follows: "Suite Gothique," Boellmann; "Memories," St. Clair; Pedal Etude, de Bricqueville; Andantino, Lemarc; Toccata, de la Tombelle; "Lamentation," Guilman; Intermezzo, Callaerts; Idyl, Kinder; "Midsummer Caprice," Johnston; "Marche Heroique de Jeanne d'Arc," Dubois. J. W. Morrison of Omaha, representing the Estey Company, erected the instrument.

American Organists' Works Topic.

An interesting program was given recently by the Federated Clubs of Topeka, Kan. Their subject was the works of American organists. Miss Mildred Hazelrigg played two numbers on the program from the compositions of her former teachers. These were "The Legend of the Organ Builder," by Charles Sanford Skilton, and "Cradle Song," by Clarence Dickinson. Another interesting number was Clifford Demarest's Fantasy for organ and piano, played by Mrs. Arza J. Clark, organist, and Mrs. Carey J. Wilson, pianist.

INTERESTING SCHEME FOR HASKELL ORGAN

FOUR-MANUAL AT CAMDEN

Duplexing of Echo into Great Makes it Possible to Accompany One Stop in Echo with Another from Same Section.

Among the many large organs under construction at the Haskell factory, Philadelphia, the one for the North Baptist church, Camden, N. J., will interest organists because of the great variety of strings and the feature of duplexing the echo organ into the great, whereby the organist may accompany one stop in the echo with another from the same organ.

This organ will be the largest organ in Camden or vicinity, and will have all modern accessories, including adjustable combinations for both pistons and pedals.

The Haskell Company was awarded the contract for this organ in competition with the best-builders of the country.

The specification is as follows:

- GREAT ORGAN.**
- Double Open Diapason, 16 ft.
 - First Open Diapason, 8 ft.
 - Second Open Diapason, 8 ft.
 - Viol d'Amour, 8 ft.
 - Doppel Flute, 8 ft.
 - Philomela, 8 ft.
 - Flute Harmonique, 4 ft.
 - Principal, 4 ft.
 - Fifteenth, 2 ft.
 - Tuba, 16 ft.
 - Tuba, 8 ft.
 - Tuba, 4 ft.
 - Trumpet, 8 ft.

- SWELL ORGAN.**
- Bourdon, 16 ft.
 - Open Diapason, 8 ft.
 - Concert Flute, 8 ft.
 - Salficional, 8 ft.
 - Voix Celeste, 8 ft.
 - Stopped Diapason, 8 ft.
 - Muted Viol, 8 ft.
 - Aoline, 8 ft.
 - Flauto Traverso, 4 ft.
 - Violina, 4 ft.
 - Coropen, 8 ft.
 - Oboe, 8 ft.
 - Viol d'Orchestre, 8 ft.

- CHOIR ORGAN.**
- Geigen Principal, 8 ft.
 - Dulciana, 8 ft.
 - Melodia, 8 ft.
 - Violoncello, 8 ft.
 - Flute d'Amour, 4 ft.
 - Clarinet, 8 ft.

- ECHO ORGAN (in dome of church).**
- Hohl Flute, 8 ft.
 - Viol Aetheria, 8 ft.
 - Viol Celeste, 8 ft.
 - Flute, 4 ft.
 - Saxophone, 8 ft.
 - Vox Humana, 8 ft.
 - Chimes, 8 ft.

- ECHO ORGAN (Duplexed into Great Organ).**
- Hohl Flute, 8 ft.
 - Viol Aetheria, 8 ft.
 - Viol Celeste, 8 ft.
 - Flute, 4 ft.
 - Saxophone, 8 ft.
 - Vox Humana, 8 ft.
 - Chimes, 8 ft.

- PEDAL ORGAN.**
- Open Diapason (Wood), 16 ft.
 - Open Diapason (Metal), 16 ft.
 - Bourdon, 16 ft.
 - Leblich Gedeckt, 16 ft.
 - Flute, 8 ft.
 - Violoncello, 8 ft.
 - Tuba, 16 ft.
 - Tuba, 8 ft.

Charles H. Wright of Helena, Mont., played at the dedication of the Mary Ann Larrabee Memorial Presbyterian church of Deer Lodge, Mont., May 27, and in the evening gave this program on the new Austin organ: Sonata in F minor for the Organ, No. 1, Mendelssohn; Largo, Handel; "Kammenoi Ostrow," Rubinstein; "On the Coast," Dudley Buck; "Evensong," Johnston; "Traumerie," Schumann; March in E flat, Salome. The organ is a two-manual of ten stops and thirty-two accessories.

PUPILS OF TRUETTE HEARD

Eleven Take Part in a Program at Jordan Hall, Boston.

Pupils of Everett E. Truette gave another one of their meritorious recitals in Jordan Hall at Boston on the large Hutchings organ, June 7. Eleven organists, some of them already well known for their church work, took part in the following program:

Toccata and Fugue in D minor, Bach (Miss Gertrude Ensign).

First Sonata, first movement, Mendelssohn (E. Rupert Sircom).

Intermezzo in D flat, Hollins (Miss Myrtie E. Middleton).

"Fiat Lux," Dubois (Miss Helen Frances Bennett).

Fantasia in F minor, Arthur Bird (Mrs. Mabel Winslow Bennett).

Offertoire in B flat, King Hall (Miss Katherine C. Singer).

Toccata in D, Ralph Kinder (Mrs. Blanch T. Brock).

Finale in B flat, Cesar Franck (Miss Jeanette H. Howe).

Fifth Sonata, first movement, Guilman (Miss Ida Louise Treadwell).

Nocturne in F, Russell King Miller (Miss Mildred M. Partridge).

Scherzo Symphonique, Russell King Miller, (Mrs. Louise Cutler Rehling).
Toccata (Fifth Symphony), Widor (Joseph K. Dustin).

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WANTED—SEVERAL GOOD organ mechanics. Good pay and steady work for the right men. Address W, care of The Diapason, 210 South Desplaines street, Chicago.

WANTED — GOOD OUTSIDE men or action men; good wages and steady employment guaranteed. C. S. HASKELL, Inc., Philadelphia.

WANTED — WELL-ESTABLISHED Pipe Organ Factory in Middle West wishes General Foreman. Favorable opening for right man. Address "Organus," care of The Diapason, giving experience, age and general particulars.



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**1917 LARGEST CLASS
AT GUILMANT SCHOOL**

FINE GRADUATION PROGRAM

Philip Berolzheimer Presents What Will Be Known as the "Dr. William C. Carl Fund"—Gold Medals for Pupils.

The sixteenth annual commencement exercises of the Guilmant Organ School attracted a large and distinguished audience to the historic First Presbyterian church, New York City, Monday evening, May 28. The class of '17 was the largest yet to graduate from this well-known institution.

As the academic procession entered, Willard Irving Nevins, a member of

Handel), Guilmant (Frank Wesley Reynolds, '17).
Toccata from the First Sonata, Fleuret (Elizabeth Rodgers Rinehart, '17).

Concert Fugue, Krebs (Albert Benjamin Mehnert, '17).

Introduction and Allegro (Sonata I), Salome (Elizabeth Leonhardt, '17).

Allegro from the First Sonata, Guilmant (L. French Sweet, '17).

Fantasic in E flat, Saint-Saens (Mary Ethel Smith, '17).

Allegro from E minor Sonata, L. Boslet (Edith May Pollard, '17).

Finale from D minor Sonata, Guilmant (Grace Konkel, '17).

Allegro, Sonata in A minor, Borowski (Frederic Wesley Berryman, '17).

Fugue in D minor, Bach (William De Witt Brown, Jr., '17).

Allegro from the Second Organ Concerto, Handel (John Frederick



CLASS OF 1917 AND FACULTY OF GUILMANT ORGAN SCHOOL.

the faculty, gave a brilliant rendition of Bonnet's "Caprice Heroique." Dr. Howard Duffield, chaplain of the school, presided, and paid an eloquent tribute to the work accomplished during the year by Dr. Carl and the members of the faculty. The program was one of sterling merit, and showed at a glance the high standards maintained. The members of the class played with a fine sense of rhythm, and a keen insight of the musical value of the works rendered.

Dr. Duffield announced that Philip Berolzheimer, an honorary member of the alumni association, had presented what will be known as the "Dr. William C. Carl fund." Gold medals will be awarded those who merit them each year. Mr. and Mrs. Berolzheimer will continue the six free scholarships to worthy young men and women over 18 years of age for tuition in the school. The contest will be held Oct. 5 previous to the re-opening of the school for the coming season. They will also give, as heretofore, three season tickets for the concerts of the Boston Symphony Orchestra in Carnegie Hall. These seats are won by the students for high marks previous to each concert.

The manuscript prize offered by the alumni association was won by Henry Seymour Schweitzer, who submitted an organ piece entitled "In dulci Jubilo," soon to be published. Following the program, Dr. Duffield made an inspiring address to the class, and presented the diplomas to:

- Frederic Wesley Berryman.
- Albert Benjamin Mehnert.
- Frank Wesley Reynolds.
- L. French Sweet.
- Elizabeth Leonhardt.
- William De Witt Brown, Jr.
- Grace Konkel.
- Elizabeth Rodgers Rinehart.
- Edith May Pollard.
- John Frederick Schmitt.
- Gladys Newcomb Gale.
- Waldo Starr Newbury.
- Mary Ethel Smith.
- May Louise Tettman.

The commencement program was as follows:

Processional: "Caprice Heroique," Bonnet (Willard Irving Nevins, Post-Graduate, '13).

"Marche Religieuse" (on a theme of

Schmitt, '17).

Variations de Concert, Bonnet (Waldo Starr Newbury, '17).

Finale from First Symphony, Vierne (Gladys Newcomb Gale, '17).

Letters were received from Theodore Dubois, the honorary president, and Joseph Bonnet, the honorary vice-president, with their greetings and congratulations. Mr. Bonnet gave a recital under the auspices of the school May 25 in the Old First church, and previously in February gave a Bach recital in memory of Alexandre Guilmant.

Dr. Carl and Mr. Bonnet will spend the summer together in the mountains, each in preparation for the coming season.

ORDERS TO MIDMER & SON.

Philadelphia and Brooklyn Work—To Rebuild Three-Manual.

Reuben Midmer & Son of Brooklyn have just completed the following organs in Philadelphia:

Two-manual in the Orthodox Street M. E. church, Frankford (this makes the third organ for this Borough of Philadelphia).

Emanuel Reformed church, Thirty-eighth and Baring streets.

A large three-manual electro-pneumatic organ in the Church of the Visitation, Brooklyn, also has been finished by this firm. Midmer & Son have received the contract for the rebuilding of the large three-manual organ in St. Francis Xavier's church, Brooklyn.

Portland Organ Arrives.

The Skinner organ for the public auditorium of Portland, Oregon, has arrived in Portland, and a large force of men sent west by the company is at work on its installation. They have been working both day and night in an effort to have it in place in time for the music festival during the first week in July.

Gillette Work Dedicated to Eddy.

James R. Gillette of Macon, Ga., has dedicated a new composition for the organ to Clarence Eddy, who will play it on his tour next season. It is entitled "From the South."

Pietro A. Yon

Sonata Cromatica

(No. 2)

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Rollo Maitland, F. A. G. O., Philadelphia—Mr. Maitland gave the first of a series of recitals under the auspices of the new Organists' Association of Lancaster, Pa., in Zion's Lutheran church of that city on May 28, playing the following: Star-Spangled Banner; overture; A Midsummer Night's Dream; Mendelssohn; Dreams; R. S. Stoughton; Elvies; Joseph Bonnet; Caprice; "The Brook"; Gas-ton M. Dethier; Fantasia and Fugue in G minor, Bach; Fantasia-Toccata and "The Optimist," R. S. Maitland; "Elvies"; Straubmann; Nocturne No. 3, Liszt; Spinn-ning Song, Mendelssohn; March Slav, Tschaiakowsky; "God Bless Our Native Land."

At the Memorial Church of St. Paul, Overbrook, Pa., May 7, a recital was given by Mr. Maitland and Thaddeus Rich, Mus. Doc., violinist and concert-master of the Philadelphia orchestra. The program: Organ, Sonata No. 1, in A minor, Borowski; violin, Romance, Svendsen; organ, Fantasia and Fugue in G minor, Bach; violin, Aria, Bach; organ, "Dreams," R. S. Stoughton, and "Elvies," Joseph Bonnet; violin, Adagio Religioso, from the Fourth Violin Concerto, Vieuxtemps; organ, Fantasia-Toccata, Maitland; violin, Prelude, "Le Deluge," Saint-Saens; organ, Overture, "Egmont," Beethoven.

Hans C. Feil, Kansas City, Mo.—Mr. Feil is continuing his recitals given so many years by the late Edward Kreiser at the Independence Boulevard Christian church. His first programs included the following compositions:

May 13—Festival Prelude, C. A. Weiss; Andante from the Fourth Sonata, J. S. Bach; Nocturnette "Moonlight," Edward d'Evry; Intermezzo, Henry M. Dunham; "Lamentation," Alexander Guil- lant; "Oh, the Lifting Springtime," Charles Albert Stebbins; Rustic Dance, from "A Pastoral Suite," Clifford Demarest; Finale from the First Sonata, Guilmant.

May 27—Concert Prelude in D minor, A. Walter Kramer; "The Swan," Saint-Saens; Andante Pastorale, William Henry Richmond; "Where Dusk Gathers Beauty," Charles Albert Stebbins; Variations on an American Air, Fleiter; Prelude and Siciliana from "Cavalleria Rusticana" (Adapted for the organ by Mr. Feil), Mascagni; Toccata from the Fifth Symphony, Charles M. Widor. June 10—In his recital in Carroll I. Mansfield, "In Elizabethan Days" (Old English Dance), A. Walter Kramer; Med- itation, B. Jackson; Fantasia on "My Old Kentucky Home," J. E. W. Lord; "March du Sacre," from "The Prophet"; Meyerbeer; National Anthem, Arranged for the organ by Clarence Dickinson; Variations on "The Star-Spangled Ban- ner," Dudley Buck.

Carl Paige Wood, Northfield, Minn.—At the community vesper service under the auspices of Carleton College, May 6, Mr. Wood gave a program of German works as follows: Les Deux Minors, Fugue, Bach; Minuet, Beethoven; Seventh Organ Sonata, (First Part), Mendelssohn; Fourth Sketch, Schumann; "Benedictus," Reger; "Dreams," Wagner; "Abendstimmung," Kaun.

George Len Hamrick, Birmingham, Ala.—At the First Baptist church, Carrollton, Ga., on Sunday, June 17, Mr. Hamrick played the following program: Toccata, Ralph Kinder; Aria in D, Bach; "Morn- ing," Grieg; "A Desert Song," Ernest H. Sheppard; "Will o' the Wisp," Gordon B. Nevin; Pilgrims' Chorus, Wagner; Fan- tasia, "My Kentucky Home," E. E. W. Lord; Rhapsody, A. J. Silver; "Even- tide," J. Frank Frysinger; Overture, "Stradella," Flotow.

Ray Hastings, Los Angeles, Cal.—At the twenty-ninth public recital of the Southern California chapter of the A. G. O. (held in St. Paul's Pro-Cathedral, Los Angeles) June 3, Ray Hastings, organist of Temple Auditorium, played the follow- ing numbers: Christmas Offertory, Lem- mings; Elevation in A Pat, Guilmant; "Ro- mance sans Paroles," Bonnet; Grand Chorus, Dubois.

At the Temple Auditorium, June 3, in a recital Mr. Hastings played: "Funeral Prelude," Op. 11, Hastings; Minuet, Bee- thoven; Chimes Solo, Old Welsh Melody; "Consolation," Mendelssohn; "The Palms," Faure.

At the Temple Auditorium, June 10, he played: "Grand Chorus," Lemaigne; Pre- lude No. 7, Chopin; "Litanies," Schubert; Chimes, "Supplication," Hastings; "Swa- nee River," Foster; Our National An- them, Key-Smith.

George Henry Day.—Mr. Day is now in his new field at Wilmington, Del., but before leaving Youngstown, Ohio, was in demand for a number of recitals. At the First Presbyterian church of that city he gave this vesper service program: May 6; Symphony in D minor (Grave and Allegro con brio), Guilmant; Meditation, Sturges; Concert Study (Pedal Etude), Yon; Springtime Sketch, Beebe; Marche Russe, Schumann; "Evening," John- ston; "Thanksgiving," Demarest; "Sun- set," Biggs.

At Plymouth Congregational Church on May 22 he played: First Sonata (com- plete), Becker; Benediction Nuptiale, Du- bois; Pilgrims' Chorus, Wagner; Bridal Chorus, Wagner; Fugue in G minor, Bach; Berceuse "Jocelyn," Godard; "To a Water Lily," MacDowell; Gavotte

("Mignon"), Thomas; Triumphant March, Hollins.

Dr. Roland Diggle, Los Angeles, Cal.—In his recitals at St. John's church Mr. Diggle has played:

June 10—Fantasia in E flat, Faulkes; "A Cloister Scene," A. T. Mason; "The Optimist," R. F. Maitland; Sketches of the City, G. E. Nevin; "Allegro Giubilate," J. H. Federlein; "Idylle Melan- colique," Vierné; Elvies-Nocturne, Diggle. June 21—"Marche Funebre et Chant Seraphique," Guilmant; Reverie, Vierné; Suite for Organ, Borodin; Finale Con- certante, Faulkes; Arabesque, Vierné; "Gottseumane," J. F. Frysinger; Vorspiel, "Lohengrin," Wagner; Allegretto Gra- zioso, Hollins; Meditation, Vierné.

Thomas Moss, Port Deposit, Md.—At the M. E. church of North East, Md., May 29, Mr. Moss gave this recital: Grand Chorus, Kinder; Berceuse, Kinder; Mid- summer Caprice, Johnston; Serenade, Schubert; Lamentation, Guilmant; San- zudo, Gillette; Largo, from "The New World" Symphony, Dvorak; Fantasia, Faulkes.

The commencement organ program at Memorial Hall, Home School, Port De- posit, June 10, was as follows: Prelude, Cantabile, Tschaiakowsky; Introduction to "Lohengrin," Wagner; Intermezzo, Hol- lins; Fostal Postlude, Schminke; "Har- monies du Soir," Karg-Elert; Cantabile, Franck; Caprice de Concert, J. S. Archer; Adagio and Finale from Sixth Sympho- ny, Widor.

Gottfried H. Federlein, New York.—At the Wyckoff, N. J., Reformed church, June 13, Mr. Federlein gave this pro- gram: Grand Chorus in D, Guilmant; Berceuse, Guilmant; "Chanson Pas- sionnee," Duny; "Le Cygne," Saint-Saens; Adagio from the Moonlight Sonata, Bee- thoven; Toccata and Fugue in D minor, Bach; Legend, Federlein; "Chant Sans Paroles," Bonnet; Variations de Con- cert, Bonnet.

Frederick C. Mayer, West Point, N. Y.—At his thirty-second public recital on the large Miller Organ in the cadet chapel at the United States Military Academy, played June 10, Mr. Mayer in- cluded the following works: Chorale Pre- lude in A minor and Processional in D (Dowell); Midsummer Caprice, John- ston; War March of the Priests, Mendelssohn. Carl Wiesemann, Louisville, Ky.—Mr. Wiesemann gave this program at the Warren Memorial Presbyterian church May 28: First Sonata (Allegro Moder- ato), Karg-Elert; "In Paradisum," Du- bois; "Halleluia," Dubois; Scherzo from the Fourth Symphony, Widor; Fugue in D, Guilmant; Benediction Nuptiale, Saint- Saens; "La Nuit," Karg-Elert; "The Swan," Saint-Saens; Variations de Con- cert, Bonnet.

Walter Handel Thorley, Oakland, Cal.—Mr. Thorley gave a special popular pro- gram at his thirteenth recital in Trinity Episcopal church June 12, playing: Pre- lude and Fugue in E minor, Bach; "Star of Eve," from "Tannhauser," Wagner; Idyl, "Sweet Seventeen," W. H. Thorley; Overture, "William Tell," Rossini; Over- ture, "Halleluia," Gounod; Intermezzo, "Cavalleria Rusticana," Mascagni; "The Swan," Saint-Saens; Improvisation, Some Scenes in Californian History (early solitudes of land and ocean; the Spanish Conquistadores; their secular and relig- ious power; mission bells; advent of the Anglo-Saxon; San Francisco); "March of the Israelites," from "Eli," Costa.

Professor Karl Haase, Seward, Neb.—Mr. Haase played the following program in the Lutheran church at Hampton, Neb., May 13: Fantasia on the Chorale, "Ein Feste Burg," Max Reger; Two Chor- als, Preludes, Bach; Sixth Sonata, Men- delssohn; Andante, Cantabile, Widor; Largo, Handel; Prelude and Adagio from Third Sonata, Guilmant; Grand Chorus, Dubois; Choral Phantasy, Karl Haase; Fanfare, Lemmings; Andantino, Lemaigne; Overture to "Ruy Blas," Mendelssohn; "Evening," Johnston; Toccata, Callaerts.

Caspar P. Koch, Pittsburgh.—At his recital June 10 in the North Side Carnegie Hall, Mr. Koch played: Overture, "Bosa- munde," Schubert; "Ave Maria," Schu- bert; "Marche Militaire," Schubert; "Songs in the Night," Spinnney; The Harmonious Blacksmith, Handel; Grand Chorus, Guilmant.

Edwin H. Lemare, San Francisco.—Mr. Lemare gave his ninth recital on the municipal organ in the civic auditorium Sunday afternoon, June 3, at 3 o'clock. The following program was rendered: "The Star-Spangled Banner," Prelude and Fugue, A minor, Bach; Favane, Ber- nard Johnson; Angel Scene, from Hinsel and Gretel, Humperdinck; Andante (from Fifth Quintet), Mozart; Serenade, Schubert; Improvisation by Mr. Lemare; Overture to "Ruy Blas," Mendelssohn; "America."

Frederic Tristram Egner, Detroit.—Recent programs at the Regent Theater have included the following selections: "Lost Chord," Sullivan; "Gavotte Mod- erne" and "Chanson d'Éte," Lemaigne; "Spring Day," Kinder; Meditation from "Thais," Massenet; Selection from "Car- men," Asher; "Poet and Peasant," Suppe; "Still As the Night," Bohm-Le- mare; Reverie, Lemaigne; "Oh! the Lifting Springtime" and "Where Dusk Gathers Beauty," Stebbins; Evening Song, Bairstow; "Aida" Selection, Verdi; "At Twilight,"

Pariser; Scottish Fantasia, Pearce; "Evensong," Martin; "Fancies," Sellars; Fantasia, "Kentucky Home," Lord; Arc- adian Idyll, Lemare; Canzonette, Vodor- inski; "Sunshine and Shadow," Buck; Adagio, Moszkowski; Offertory in D flat, Salome; "Midsummer Caprice" and "Autumn," Johnston; Evening Chimes, Meditation, Nocturne, Romance, Berce- use, Cantilene, Grand Chorus, Wheel- don; "At Sunset," "Song of Happiness," "Eagle," Overture to "Uphesus," Offen- bach; "On the Coast," "At Evening," Buck; Triumphant March from "Nauman," Costa.

Ruth Bracher, Oxford, Ohio.—The fol- lowing program was played at the last vesper recital of the year in the Western College chapel: Premiere Sonata, First movement, Salome; "Lamentation," Guil- lant; "Grand Chorus," Guilmant; "Noe- turnette," d'Evry; Toccata in D minor, Bach; Symphony 2, Adagio, Widor; Ro- mance, LeBaron; Finale, Cesar Franck.

Carrie Hyatt Kennedy, Indianapolis, Ind.—At a pro-lecture recital in the Second Church of Christ, Scientist, May 29, Mrs. Kennedy played the following: "Song of Happiness," Diggle; "En Batuan," De- bussey; Largo, "New World" Symphony, Dvorak; Minuet, Becherini; Scherzo Symphonique, Faulkes; "Angelus," Sellars; "Over Waiting Harp Strings," Hymn.

J. B. Francis McDowell, Columbus, Ohio.—In a recital at Zoar Lutheran church, Perrysburg, Ohio, June 7, Mr. McDowell played: Andante from Fifth Symphony, Beethoven; Fugue in G, Bach; "On the Coast," Johnston; Caprice in B flat, Botting; Suite, Rogers; Im- promptu, Dethier; "Finlandia," Sibelius; Caprice, Guilmant; "Birds of Armonen," Bachmann; "Home, Sweet Home," Buck; War March of the Priests, Mendelssohn.

William M. Jenkins, St. Louis.—The first of a series of monthly recitals was given by Mr. Jenkins at the Second Methodist church June 17. His offerings were: Offertoire in F, Lefebvre- Wely; Minuet in G, Beethoven; Russian Boatman's Song on the River Volga (ar- ranged by Clarence Eddy); Andante, Carl Rebeck; Shubert Song, dedicated to James T. Quarles; William John Hall; Hymn de Sainte Cecilia (dedicated to Charles Galloway); O. H. Klein- schmidt; Festival March (dedicated to Dr. J. Lewis Browne); Edward M. Reed; "The Weaver's Triste," Scherzo; Scherzo-Pastorale; Gottfried H. Federlein.

Powell Weaver, Kansas City, Mo.—Mr. Weaver ended his season of noon organ recitals at the Grand Avenue Temple June 13 with a request program. The program follows: Prelude in C sharp mi- nor, Bach; "To a Water Lily," Kinder; Prelude to Act III and Bridal Music from "Lohengrin," Wagner; Largo from "New World" Symphony, Dvorak; Gavotte from "Mignon," Thomas; Overture, "William Tell," Rossini.

Professor James T. Quarles, Cornell University, Ithaca, N. Y.—A series of five recitals under the general heading of "Music of the Allies" attracted great enthusiasm and contained the following programs:

May 9—France: Sonata in C minor, Salome; "Musette en Rondeau," from "Les Indes Galantes," Rameau; "Sour Mirevoir," Couperin; "Le Grand," Pre- lude, Clerambault; Lamentation, Guilmant; Ariel, Bonnet; Moment Musical, Bonnet; Finale Symphony 6, Widor; and the fol- lowing songs for tenor: "Mon Petit Coeur Saupite," Old French Folk-song; Choez, Massenet; "La Marseillaise," de Lisle, sung by Robert Bartholomew.

May 17—Belgium: Sonata Pontificale, Lemmings; Benediction Nuptiale, Callaerts; Scherzo Fanfare, Loret; Allegro, from Concerto in D minor, Op. 31, for Violin, Vieuxtemps; Andante from Sonata "Marilyn," Choral in A minor, No. 3, Cesar Franck; "La Brabanconne," National Hymn of Belgium, Campenhout. (Miss Aleinda Cummings, violin; Robert Bartholomew, tenor.)

May 23—Italy: Carleccio Pastorale, Prescoladi; Gavotta, Martini; Fantasia, Op. 31, Ravanello; Soprano and Tenor Duets, "Notti di Mergellina," Quaranta; "Canto d'Amore," Rotoli; Scherzo in G minor, Bossi; Oriental March from "Aida," Verdi; Garibaldi's War Hymn, Olivier. (Mrs. Robert Bartholomew, soprano; Robert Bartholomew, tenor.)

May 31—Russia: Andante Tranquillo and Allegro, from "Life for the Czar," Glinka; Serenade, Borodin; Prelude to "Khovanstchina," Moussorsky; Ori- entale, for violin, Cui; Impromptu, Aren- sky; Serenade, Rachmaninoff; Berceuse, from "L'Oiseau de Feu," Stravinsky; Hymn from "Jeanne d'Arc," for piano and organ, Tschaiakowsky; Hymn of Free Russia, the New Russian National Hymn, Gretchaninoff. (W. Grant Eg- bert, violin; Miss Gertrude H. Nye, piano; Robert Bartholomew, tenor.)

June 6—England: Choral Song and Fugue, Wesley; Allegretto, Grazioso, Tours; Sonata in G, Elgar; Two Songs for contralto—"The Meeting," Bantock; "Pleading," Elgar; "Zorifa," Moorish tone-poem, Coleridge-Taylor; Andantino in D flat, Lemaigne; Concert Overture in C minor, Hollins. (Mrs. Quarles, con- tralto.)

June 25—Special recital for senior week guests: Sonata in C minor, Op. 65, No. 2, Mendelssohn; Andante from

Fifth String Quintet, Kocbel 516, Mozart; "Zorifa," Moorish tone-poem, Coleridge- Taylor; Andante from Quintet in E minor, Op. 5, for two violins, viola, violoncello, piano and organ, Sinding; Adagio Lamentoso from Symphony 6, Tschaiakowsky; "Sketches of the City," Nevin.

Joseph Claire Beebe, New Britain, Conn.—In his spring series at the South church Mr. Beebe presented these com- positions:

May 9—Alla Marcia, Allen; Andante Grazioso, Dethier; Minuet (MS.), Mosz- kowski-Allen; Melody, Gounod; Scherzo Pastorale, Federlein; "The Sunken Cathedral," Debussy; "In Springtime," Kinder; "Angelus du Soir" (inscribed to Mr. Beebe), Bonnet; Overture to "Die Meistersinger," Wagner.

May 16—Ludwig van Beethoven; Hal- lelujah ("Mount of Olives"); Allegretto (Seventh Symphony); Andante (Pathetic Sonata); Funeral March (Sonata); Lar- ghetto (Second Symphony); Overture ("Coriolanus"), Wagner.

May 23—Norfolk Fantasia, Allen; Pas- toral Scene, Dethier; "Jerusalem Coelestis" (MS.), Gounod-Allen; "The Song of the Lark," Tschaiakowsky; "Song of Spring," Bonnet; "The Blonde Girl" (Prelude), Debussy; "A Springtime Sketch," Brevin; "Communion," Ratisle; "In May," Gounod; Overture to "Rieuzi," Wagner.

De Witt Coultz Garretson, Utica, N. Y.—Mr. Garretson gave the following pro- gram at Trinity Moravian church in Utica June 7: Suite Gothique, Boehl- mann; Menuet, Beethoven; "Moment Musical," Schubert; Largo, Handel; "Courante," Holloway; Scherzo-Pas- torale, Federlein; "To a Wild Rose," MacDowell; Fanfare, Lemmings; Invo- cation, Mailly; Intermezzo, Callaerts; Marche Militaire, Gounod.

Charles A. Sheldon, Jr., Atlanta, Ga.—In his recital at the Auditorium May 20 A. Sheldon played: Prelude on "Am- sterdam," Demarest; "A Cloister Scene," Alfred T. Mason; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; Reverie, Carrie Jacobs Bond (ar- ranged by Clarence Eddy); "Suite Goth- ique," Boehlmann; "By the Sea," Schu- bert; Overture, Faulkes.

In a recital under the auspices of the Georgia chapter, A. G. O., at Trinity Methodist church, Atlanta, May 15, Mr. Sheldon was assisted by Mrs. Eda Bartholomew in the "Festpiel," by Volkmar, for four hands. The other selections were: Fugue in G minor (Great), Bach; "To Spring" and "The Call of the Wood Robin," H. Alexander Matthews; First Sonata, Borowski; Scherzo, Dethier; "Lobestodt," from "Tristan and Isolde," Wagner; Finale from Organ Symphony No. 1, Vierné; "Marche Funebre et Chant Seraphique," Guilmant.

Robert A. Sherrard, Johnstown, Pa.—In a "Betsy Ross memorial recital" at the First Presbyterian church June 18 Mr. Sherrard's selections were: Ameri- can Fantasy, Roland Diggle; Cantilena, Grison; War March of the Priests, from "Athalie," Mendelssohn; Souvenir, James E. Gillette; "Salut d'Amour," Edward Elgar; Cantilene Pastorale, Guilmant; Chorale Prelude to "A Mighty Fortress Is Our God," Bach.

Charles F. Hansen, Indianapolis, Ind.—The organist of the Second Presby- terian church was heard in the follow- ing recital at the Third Christian church May 18: March, Pomp and Circum- stances, Elgar; Pastorale in G major, Widor; Grand Sonata in E flat, Dudley Buck; "The Answer," Wolsteinholme; "In Summer," Stebbins; Gavotte, Rock- eckel; Storm Fantasia, Lemmings; Andante Cantabile, Tschaiakowsky; Serenade, Elgar; Overture to "Barber of Seville," Rossini.

At the First United Presbyterian church Mr. Hansen on May 17 played as follows: Triumphant March, Dudley Buck; Intermezzo, Bizet; Gavotte, Rockeckel; Largo, Handel; Minuet, Salome; "Morn- ing Mood," Grieg; Bridal Song, Jensen; Allegretto, Arthur Foote; Prelude, Cham- mada; Variations on Pleyel's Hymn, Jackson; Vorspiel to "Lohengrin," Wag- ner; Postlude in G major, Whiting.

Isabel Dungan Ferris, Philadelphia.—Miss Ferris gave this program June 7 at the Seventh Street Methodist church: "Entrée du Cortège" and "Benediction Nuptiale," Dubois; St. Ann's Fugue, Bach; Humoreske, Dvorak; "Song to the Stars," d'Evry; Spring Song, Men- delssohn; "In Springtime," "At Even- ing" and Toccata in D, Kinder.

Arville Belstad, Seattle, Wash.—In a recital at the Swedish Baptist church June 6 Mr. Belstad played: Wedding March (Wedding Suite), Fer- rata; "In Paradisum," Dubois; "Will o' the Wisp" (Scherzo-Toccata), Nevin; Sonata No. 1, in D minor, Guilmant; "Dreams," Stoughton; "Eftontanz," Ber- nard Johnson; Grand Chorus in A, Kinder.

Katherine Morgan, Philadelphia.—Miss Morgan, a student at the Kinder Organ School, gave this program at the North Frankford Baptist church May 29: Sonata No. 4, Allegro con brio and Andante religioso, Mendelssohn; St. Ann's Fugue, Bach; "Triumerel," Schu- mann; Gavotte from "Mignon," Thomas; Minuet in G, Beethoven; Pilgrims' Chorus, Wagner; "At Evening," Kinder; "Exsultemus," Kinder.

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Stops 4 to 8, inclusive, in choir swell box.

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9. Lieblich Bourdon, 16 ft.
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12. Viole Celeste, 8 ft.
13. Gedeckt, 8 ft.
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16. Piccolo Harmonic, 2 ft.
 17. Coraopean, 8 ft.
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19. English Diapason, 8 ft.
 20. Melodia, 8 ft.
 21. Dulciana, 8 ft.
 22. Rohr Flöte, 4 ft.
 23. Corno di Bassetto, 8 ft.
 24. Harp Bars.

ECHO ORGAN.

25. Cor de Nuit, 8 ft.
26. Muted Viole, 8 ft.
27. Unda Maris, 8 ft.
28. Lieblich Flute, 4 ft.
29. Vox Humana, 8 ft.
30. Cathedral Chimes.

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33. Bourdon, 16 ft.
34. Violone, 16 ft.
35. Lieblich Gedeckt, 16 ft.
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At the thirty-second anniversary of the choir of St. Thomas' church, Taunton, Mass., founded by Walter J. Clemson, a special service was conducted by Mr. Clemson June 10. A feature of the service was a "Te Deum" and "Jubilate Deo," with trumpet and trombone obbligato, written by Warwick Jordan for the choir.

M. P. Miller won the contracts for two two-manual, electro-pneumatic organs through his Minnesota representative, Hugo Frey, of Mankato, Minn., for Bethany Swedish Lutheran church of Duluth, Minn., and the Swedish Lutheran Gethsemane church of Minneapolis.

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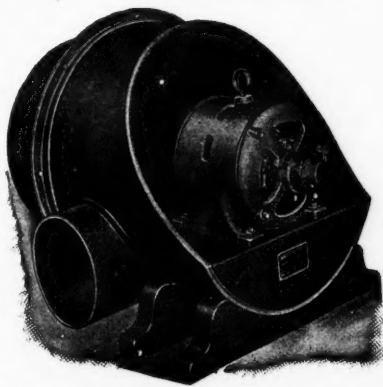
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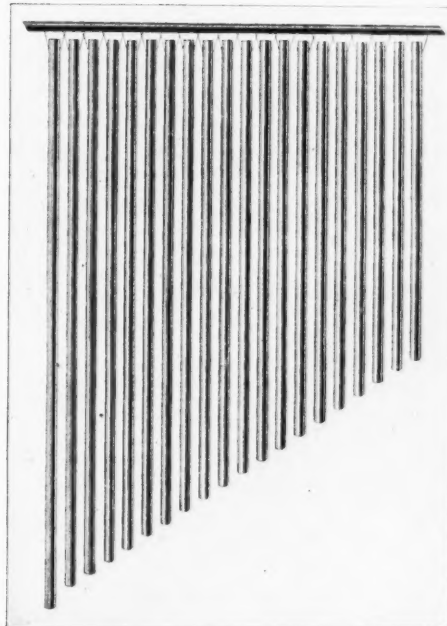
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Double, without bath	3.00	3.50	4.50
Single, with shower bath.....			2.50
Double, with shower bath			3.50
Single, with tub bath.....	3.00	3.50	4.00
Double, with tub bath	\$4.50	5.00	5.50 6.00

**Headquarters Convention
National Association of Organists
July 31-August 3, 1917**

WRITE FOR RESERVATIONS

**SPRINGFIELD RECITALS
AS FITTING MEMORIAL
HONOR TO HENRY G. CHAPIN**

**Prime Mover in Auditorium Organ
Project Meets Sudden Death and
Family Bears Entire Expense
of Courboin Series.**

Charles M. Courboin, organist of the First Baptist church of Syracuse, N. Y., and now also municipal organist of Springfield, Mass., gave his first recital in his new position at the municipal auditorium in Springfield on June 5 and his second on June 20. Both recitals were attended by audiences of over two thousand people and the success of the series of municipal organ recitals seems assured. The next recital will come Sept. 5, though it is probable that Mr. Courboin will be heard informally at least during the convention of the National Association of Organists in Springfield July 31 to Aug. 3.

One of the prime movers in the project to build a municipal auditorium in Springfield and place in it a large pipe organ was Henry G. Chapin, a prominent business man of the city and one of its most interested and influential patrons of music. He was placed on the committee appointed by Mayor Frank E. Stacy to supervise the series of municipal recitals by Mr. Courboin and gave freely of his time and energy toward securing an auspicious opening of the series. Between eight and nine hundred season tickets were sold a few days before the first recital and the success of the series was assured.

While riding in an automobile on

Memorial Day, Mr. Chapin met with an accident which resulted in his death the following day. After his funeral on June 2, Mrs. Chapin announced to the committee that she and her children, Catherine and Russell Chapin, wished to bear the entire expense of the recitals and asked that the recitals be made free to the public as a memorial to Mr. Chapin. The committee consented to this plan and the series is being given in this way and is known as the Henry G. Chapin Memorial Series. The city council had appropriated \$1,900 to cover the expenses of the recitals and Mr. Chapin was acting as treasurer of the committee at the time of his death. Mr. Chapin was one of the only two honorary members of the National Association of Organists.

Sing Ender's Anthem at College.

Edmund Sereno Ender gave a recital May 27 on the new Steere organ at Carleton College, Northfield, Minn. Mr. Ender played compositions by Rheinberger, Ferrata, Macfarlane, Kinder, Verdi and others. At the chapel service which followed the recital, the college choir sang Mr. Ender's anthem, "Ye That Love the Lord."

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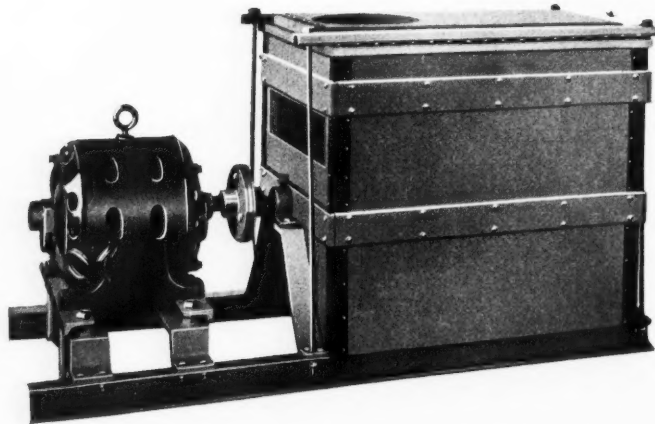
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**LARGE FOUR-MANUALS
BY STEERE COMPANY**

IMPORTANT DEALS CLOSED.

Baptist Temple in New York to Replace Burned Instrument—Another for New Church of Redeemer, Morristown, N. J.

Two large four-manual contracts awarded to the J. W. Steere & Son Organ Company in June are for the Baptist Temple in New York City and the Church of the Redeemer at Morristown, N. J.

The Baptist Temple in New York was destroyed by fire and the organ will go into the new edifice, which is under construction. The Church of the Redeemer, Morristown, N. J., is building a beautiful edifice.

The specification for the Baptist Temple is as follows:

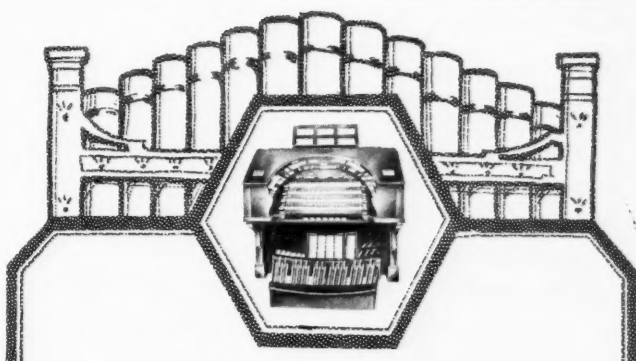
- GREAT ORGAN.**
 1. Bourdon (Pedal Extension), 16 ft.
 2. First Diapason, 8 ft.
 3. Second Diapason, 8 ft.
 4. Gemshorn, 8 ft.
 5. Great Flute, 8 ft.
 6. Gedeckt, 8 ft.
 7. Octave, 4 ft.
 8. Harmonic Flute, 4 ft.
 9. Tuiba, 8 ft.
 10. Chimes (from Echo).
 Nos. 4 to 9 enclosed in choir swell box.
- SWELL ORGAN.**
 11. Bourdon, 16 ft.
 12. Diapason, 8 ft.
 13. Salicional, 8 ft.
 14. Aeoline, 8 ft.
 15. Vox Angelica (Tenor C), 8 ft.
 16. Viole d'Orchestre, 8 ft.
 17. Vox Celeste, 8 ft.
 18. Gedeckt, 8 ft.
 19. Flute Traverso, 4 ft.
 20. Flautino, 2 ft.
 21. Posaune, 16 ft.
 22. Cornopean, 8 ft.
 23. Oboe, 8 ft.
 24. Vox Humana, 8 ft.
- CHOIR ORGAN.**
 25. Gamba, 16 ft.
 26. Diapason, 8 ft.
 27. Dulciana, 8 ft.
 28. Concert Flute, 8 ft.
 29. Quintadena, 8 ft.
 30. Flute Celeste (Tenor C), 8 ft.
 31. Flute d'Amour, 4 ft.
 32. Clarinet, 8 ft.
 33. Orchestral Oboe, 8 ft.
 34. Harp.
- ECHO ORGAN.**
 35. Stentorphone, 8 ft.
 36. Muted Viole, 8 ft.
 37. Viole Celeste, 8 ft.
 38. Fern Flute, 8 ft.
 39. Vox Humana, 8 ft.
 40. Chimes.
- PEDAL ORGAN.**
 41. Resultant, 32 ft.
 42. Diapason, 16 ft.
 43. Bourdon, 16 ft.
 44. Gedeckt (from Swell), 16 ft.
 45. Gamba (from Choir), 16 ft.
 46. Posaune (from Swell), 16 ft.
 47. Flute (from Pedal Bourdon), 8 ft.
 48. Octave (from Pedal Diapason), 8 ft.
 49. Violoncello (from Choir), 8 ft.
- Following is the Morristown scheme of stops:
- GREAT ORGAN.**
 1. Bourdon (Pedal Extension), 16 ft.
 2. Diapason, 8 ft.
 3. Diapason (Processional Organ), 8 ft.
 4. Gemshorn, 8 ft.
 5. Gross Flute, 8 ft.
 6. Octave, 4 ft.
 7. Flute (Harmonic), 4 ft.
 8. Trumpet, 8 ft.
 9. Chimes (from Echo).
- SWELL ORGAN.**
 10. Bourdon, 16 ft.
 11. Diapason, 8 ft.
 12. Gedeckt, 8 ft.
 13. Salicional, 8 ft.
 14. Hohl Flute, 8 ft.
 15. Vox Celeste, 8 ft.
 16. Aeoline, 8 ft.
 17. Flute Traverso, 4 ft.

18. Piccolo, 2 ft.
 19. Posaune, 16 ft.
 20. Cornopean, 8 ft.
 21. Oboe, 8 ft.
- CHOIR ORGAN.**
 22. Gamba, 16 ft.
 23. Diapason, 8 ft.
 24. Concert Flute, 8 ft.
 25. Dulciana, 8 ft.
 26. Quintadena, 8 ft.
 27. Unda Maris (Tenor C), 8 ft.
 28. Flute d'Amour, 4 ft.
 29. Clarinet, 8 ft.
 30. Orchestral Oboe, 8 ft.
 31. Celesta.
- ECHO ORGAN.**
 32. Muted Viole, 8 ft.
 33. Viole Celeste, 8 ft.
 34. Fern Flute, 8 ft.
 35. Flute, 4 ft.
 36. Vox Humana, 8 ft.
 37. Chimes.
- PEDAL ORGAN.**
 38. Resultant, 32 ft.
 39. Diapason, 16 ft.
 40. Bourdon, 16 ft.
 41. Gedeckt (from Swell), 16 ft.
 42. Gamba (from Choir), 16 ft.
 43. Flute (from Bourdon), 8 ft.
 44. Octave (from Diapason), 8 ft.
 45. Trombone (from Swell Posaune), 16 ft.

The J. W. Steere & Son Company is building a number of small organs of no more than seven stops, which are proving to possess splendid variety of tone color, with plenty of volume and good ensemble.

"St. Paul" at Selma, Ala.
 An excellent rendering of Mendelssohn's "St. Paul" was presented May 21 at the First Presbyterian church, Selma, Ala., by the Selma Choral Club, under the able directorship of Professor E. G. Powell. J. E. W. Lord of Meridian, Miss., was at the organ, and his accompaniments were highly appreciated by the congregation which filled the auditorium of the church.

To Play New Theater Organ.
 Wilhelmina Woolworth, organist and choir director of All Souls' church, Watertown, N. Y., has accepted the position of organist in the new Olympic Theater, where the installation of a three-manual Austin organ is being completed.



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In the section immediately tributary to Philadelphia the year's business includes more than a score of instruments. Three of these organs are four-manuals of major importance, with the recent Walnut Street Presbyterian instrument of eighty-one stops as the big local achievement of the year.

There is a peculiar satisfaction in this recognition and success in a city which forty years ago presented insurmountable difficulties to the aspiring young organ-builder seeking to establish there.

This most conservative and self-contained of American cities has now over one hundred Möller organs in the city proper and its environs.

The state of Texas, by contrast radically progressive, endorses Philadelphia opinion by nearly a dozen recent instruments, several of them unusually large. It is not generally well known in the East that Texas now has half a dozen cities of a hundred thousand or more population, that the music club flourishes there as nowhere else, and that musical opinion there is not to be lightly disregarded.

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THE DIAPASON

A Monthly Journal Devoted to the Organ

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Subscription rate, 75 cents a year, in advance. Single copies, 10 cents. Rate to great Britain, 3 shillings a year. Advertising rates on application.

Receipts for subscription remittances sent only when requested.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

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

CHICAGO, JULY 1, 1917.

BENEFITS OF CONVENTION.

The time in the year has arrived when rest and recreation are the things to which the organist turns his attention. Many churches are closed and their services are simplified, and the vacation period is on. It is a time to take an inventory and to plan for the coming year. This makes it especially an opportune time to enjoy the company of other organists and to reap benefit from association with them.

Consequently the annual convention of the National Association of Organists is a blessing to all who can attend it, and The Diapason welcomes its approach, as it has in the past, and recommends to every organist who can get to Springfield, Mass., the first week in August that by all means he do so. He will hear excellent recitals by some of the best-known players in the United States on one of the most famous American organs, and he will hear valuable discussions, and, above perhaps most other things, he will meet men and women who can stimulate him. Those who have attended these conventions return full of enthusiasm in speaking of the pleasures of the week spent there.

Springfield is easy to reach for all in the east and because of the low summer tourist rates and its location on the direct Boston route and close to the principal New York routes, it is convenient for all who desire to go east. The leaders in the N. A. O. deserve encouragement with a larger attendance than at any previous convention.

ORGAN RECITAL A NECESSITY

Organ music ranks as a necessity to the newspaper reader in San Diego, Cal., where the outdoor organ given by Mr. Spreckels is perhaps the leading advantage made by man for that beautiful city. When the daily press recognizes the overwhelming interest in organ programs we are led to believe that this makes it unanimous. In San Diego the Daily Union prints Dr. Humphrey J. Stewart's programs at the top of its first page, next to the paper's heading. It is where the weather forecast usually adorns a metropolitan daily. California boasts the best weather in the world. It feels evidently the same way about its organ recitals.

SUGGESTS "ADDING STOP."

New York City, June 1, 1917.—Editor of The Diapason: Mr. W. H. Shuey in the June issue emphasizes the need for standard organ specifications and an authoritative definition of the term "speaking stop."

Proper specifications are the result of experience and the professional agreement of terms used therein, all of which may be made standard by the mutual agreement of all manufacturers.

The term "speaking stop" should not be used at all unless its definition is given in the specification. It is quite likely that several persons interested in the purchasing of the instrument are not at all acquainted with the professional meaning of the term "speaking stop" and it would

not be surprising for some of them to wonder if there were some stops which did not speak.

The term "adding stop" seems to me to be more in keeping with the definition of the stop which converts energy into music and the total number of these stops determines the maximum comparative energy converted into music, or what may be termed the fundamental power of the organ. It is true that the throwing on of couplers will increase the energy expended, but unless they bring into service additional sets of pipes it is not proper to class them as adding stops.

The number of pipes in each characteristic adding stop should be agreed upon by all manufacturers and, for example, a gemshorn stop is agreed to be standard when sixty-one pipes are used, it will not be a full adding stop should any other number of pipes be used as a gemshorn. It will, under those conditions, be more or less than a full adding stop.

Citing the case of which Mr. Shuey makes mention, it would be reasonable for the pedal octave stop of twelve notes to be classed as a three-eighths adding stop. It should not be classed a full stop, for thirty-two of the pipes have already been classed as such and another stop of like nature would naturally be of thirty-two pipes.

In the case of chimes, harp, xylophone, glockenspiel, etc., these should be classed as adding stops, for they add to the instrument; their counting, however, should not be in the total number of pipes, but rather listed under a heading, as, for example, "special units."

It is hoped that Mr. Shuey's article will solicit from all the thorough discussion which it truly warrants.

Respectfully yours,
P. LINDEMANN,

Piano and Organ Compositions.

Brookline, Mass., June 12, 1917. Editor of The Diapason, Chicago, Ill. Dear Sir: Replying to the inquiry of Mr. Robert G. Jones of Muscatine, Iowa, in The Diapason of June 1, I am pleased to be able to give him the titles of a number of very effective compositions for piano and organ, in addition to the excellent one by Clifford Demarest, which Mr. Jones has used and which he says is the only thing of the sort of which he knows. I do not wonder that he was so pleased with this that he wanted others!

Alexander Guilman arranged a great many things for the piano and French harmonium. While the organ parts of these duets are printed on two staves, it is not at all difficult to add a pedal part and adapt them to a regular organ. I have used many of the following for years in my own residence and elsewhere:

- "Elegie Fugue," Op. 44.
- Pastorale, Op. 26.
- "Marche Triomphale," Op. 24.
- "Scherzo Capriccioso," Op. 36.
- Symphonie d'Ariane, (Transcription).
- Adagio, d'Ariane (Transcription).
- Marche, d'Ariane (Transcription).
- Finale in E flat, Op. 40.

The above are published by Schott & Co., Paris.

"Immortellen," by August Reinhard. (This is a theme and variations). Published by Carl Simon, Berlin.

"Allegro Cantabile" and "Serenade," by Ch. M. Widor; Published by Regnier-Canaux, Paris.

There are a number of other compositions by Widor in this same series, but the two above mentioned are the most pleasing.

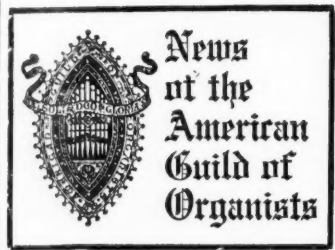
There are a great many arrangements for the two instruments, but the above list gives perhaps the most worthy of attention and will make a good start for anyone enjoying this combination.

Very truly yours,
C. D. IRWIN.

More Theater Organs Sans Traps.

Philadelphia, Pa., June 18, 1917. My dear Mr. Gruenstein: I was very much interested in the article on "Theater Organ Sans Traps" in the June issue, so much so that I looked back in the January issue for the specifications of the organ in Detroit. That is indeed a fine specification, and Mr. Kunsy is to be highly commended for the stand he takes for legitimate music in picture theaters. But Mr. Kunsy has company sharing his convictions. For the last three years I have been the policy of Mr. Stanley V. Mastbaum and the Stanley Company, maintaining and operating many large theaters in Philadelphia, to accompany their pictures with good music, both orchestral and organ. The large three-manual Austin at the Stanley Theater, where it is my privilege to officiate, is absolutely "sans traps." To be sure, it has harp and chimes, but it even goes Mr. Kunsy's organ "one better," not having a xylophone. It has been my privilege to examine specifications of several organs for other theaters under the control of this firm and none of them has anything more in the way of "effects" than harp and chimes.

Yours for the raising of "movie" music standards.
ROLLO F. MAITLAND, F. A. G. O.



Headquarters.

At the guild examinations for associate and fellow certificates the number of candidates exceeded all records. In New York city alone there were fifty-eight, an increase of twenty-one over 1916. This made necessary the use of two organs and of two sets of examiners. Examinations were held under the direction of the committee also in Boston, Philadelphia, Norfolk, Va.; Orlando, Fla.; St. Louis, Chicago, Minneapolis, Cleveland, Cincinnati, Grinnell, Iowa; Lawrence, Kan.; Los Angeles, Cal.; San Francisco, and Portland, Ore.

Pennsylvania Chapter.

Proposed standardization of the qualifications of music teachers which will bar hundreds of teachers from their profession, and militate against the teaching of the more popular forms of music, including ragtime, was deprecated by Dr. Hugh Clarke, professor of music at the University of Pennsylvania, in a speech June 5, at the annual dinner of the Pennsylvania chapter at the Rittenhouse in Philadelphia.

"There are hundreds of thousands who love ragtime, and they have as much right to be taught music as the lesser number which favors operatic music exclusively," he said.

Henri Scott entertained the diners by singing Ambrose Thomas' "Drum Major," and Speaks' "On the Road to Mandalay." George A. A. West, dean of the chapter, was toastmaster, and many of the most prominent musicians in Philadelphia attended the meeting.

Central New York.

The tenth public service of the Central New York chapter was held June 5 in St. Ann's church, Amsterdam. The prelude was played by Reba Broughton Maltby of Little Falls, the offertory by Charles Learned of Watertown and the postlude by John O. Lundblad of Rome. The service was intoned by the Rev. Thomas Bellringer and the address was given by the Rev. Dr. E. T. Carroll. The service was sung by St. Ann's Choir, under the direction of Russell Carter.

Illinois Chapter.

At its last meeting the chapter re-elected Dr. J. Lewis Browne as dean and chose the following other officers:

Sub-Dean—Mrs. George Nelson Holt.

Secretary—Florence Hodge.
Treasurer—John Allen Richardson.
Executive Committee—Allen W. Bogen, Ralph W. Ermeling and Alice R. Deal.

The other members of the executive committee whose terms expire in 1918 and 1919 are: Albert Cotsworth, Hugo P. Goodwin and Mabel H. McDuffee and William D. Belknap, Herbert E. Hyde and Walter Keller.

Mr. Cotsworth has been made chairman of the program committee for 1917-1918.

Maryland Chapter.

The third public service in Baltimore of the Maryland chapter, which was held in Emmanuel Episcopal church May 29, was largely attended and aroused much interest. All of the compositions used were the work of local composers and were rendered from manuscript by the choir of Emmanuel church under the direction of Frederick L. Erickson, the organist and choirmaster.

One of the most interesting features of the service was a canticle "Benedictus es, Domine," which is a comparatively recent addition to the service, having been authorized by the last general convention as an alternative to the "Te Deum" and the "Bene-

dicite." The music was composed by Howard R. Thatcher. Harold D. Phillips, instructor in organ and composition at the Peabody Conservatory of Music, was the composer of an interlude consisting of a theme and variations for organ, which was played by Mr. Erickson.

Nearly all of the prominent organists in Baltimore were represented in the service, which included a setting of the Twenty-fourth Psalm by Alfred R. Willard of Old St. Paul's; anthems by C. Cawthorne Carter and Richard H. Peters, a recessional by Mr. Erickson, a vesper hymn by Eugene Wyatt of St. David's at Roland Park, a postlude by J. Norris Hering of Christ church, a processional by Charles G. R. Wilkinson of Mount Calvary church, and a Magnificat by G. Thompson Williams of St. Michael's.

West Tennessee.

At a called meeting of the West Tennessee chapter on June 7, the following resolutions were adopted:

Our hearts are saddened by the death of a faithful member, Mrs. James A. Null, on May 12, 1917.

- Wherefore, be it resolved:
1. That the West Tennessee chapter of the American Guild of Organists has lost one who has been an interested and efficient worker since its organization.
 2. That we express appreciation of her work with us, and extend our deep sympathy to her bereaved husband and family in the loss they have sustained.
 3. That a copy of these resolutions be sent to the family, and to the papers, and a page in our minutes be dedicated to her memory.

Respectfully submitted,
ERNEST F. HAWKE, Dean,
J. PAUL STALLS, Sub-Dean,
Miss Belle S. Wade, Mrs. Charles W. Anderson and Mrs. E. A. Angier, Jr., committee.

Oregon Chapter.

An organ recital was given at Reed College, Portland, Oregon, June 11, under the auspices of the guild of that city, by Judson Waldo Mather of Plymouth church of Seattle, Wash., whose program was as follows: "Prelude Solenne," Edward Shipp Barnes; Nocturne in A major, Gaston Dethier; Elizabethan Idyl, T. Tertius Noble; "Summer Sketches," Lemare; "Piece Symphonique," Grieg; "Dreams," R. S. Stoughton; "Swing Low, Sweet Chariot," Carl Diton; "Rhapsodie Espagnole," Yon; Toccata in F major, Crawford.

Southern Ohio.

The annual meeting of the Southern Ohio chapter was held at the College Hill Presbyterian church, Cincinnati, June 18. The following officers were elected: Dean, Sidney C. Durst; Sub-dean, John Yoakley; Secretary, C. Hugo Grimm; Treasurer, J. Alfred Schechl; Registrar, William A. Grubbs; Auditors: Charles J. Young and Leo Thuis. To fill vacancies in the board of directors Mrs. L. A. Rixford, A. H. Stadermann and C. W. Grimm were elected.

The meeting was preceded by a banquet and followed by this program: "Echo Bells," Brewer; Chorale and Prayer from Gothic Suite, Boellmann; "In Winter," Kullak, transcribed by Faulkes; played by Miss Amelia Diebel. The Rev. Charles A. Austin played Nexin's Suite, "Sketches of the City." Addresses were delivered by Gordon Graham and C. W. Grimm. The chapter was very happy to have Charles Heinroth as its guest for the evening.

Virginia Chapter.

At the First Presbyterian church in Danville, Va., on April 10, the fifth chapter event was an organ recital by Walter Edward Howe, A. A. G. O., of Norfolk. His program included the following: Toccata (Fifth Symphony), Widor; Prelude to "Lohengrin," Wagner; "Elves," Bonnet; Fugue in D, Bach; Sonata No. 3, Guilman; "Christmas in Sicily," Yon; Offertoire, No. 2, Batiste; Scherzo and Pastel, Howe.

The seventh event, in May, was devoted to Bach. Analysis of form and harmony was followed by performance of the Fantasias and Fugues in E minor, D minor and C major, the Fugue in D major, and the Fantasia and Fugue in G minor. Those taking part in these meetings were Misses Marsden, Peele, Davis and Williams, and Messrs. Howe, Routten, Edwards and W. H. Jones.

**PHILADELPHIA CLUB
CLOSES RECORD YEAR**

ANNUAL MEETING IS HELD.

Analysis of Programs Shows 152 Organ Works and Thirty-two Transcriptions Played—The Latter Are Defended.

The twenty-seventh annual meeting of the American Organ Players' Club was held at Estey Hall, Philadelphia, on June 12. A large audience was present. The following officers were elected for 1917-18:

President—Dr. John McE. Ward.
Vice President—Henry S. Fry.
Secretary—Bertram P. Ulmer.
Treasurer—Herbert S. Drew.
Librarian—Laura Wood Grebe.
Board of Directors—Frederick Maxson, Rollo F. Maitland, James C. Warhurst, Percy C. Miller and Stanley T. Reiff.

Following the business meeting the entertainment was provided by a special committee consisting of James C. Warhurst, Percy C. Miller and Russell Hancock Miles. Humorous essays on musical subjects were recited by Henry S. Fry, John McE. Ward, Mr. Warhurst and Mr. Miles, and instrumental "stunts" were offered by Rollo Maitland, Melvin Biggs Goodwin, Mr. Miles and others. Refreshments and a social followed.

As the report of the executive committee gives in brief the events of the season the following extracts will prove interesting:

An analysis of the programs for the season 1916-17 indicates that the club not only is holding its own in the advancement of organ music but is making a gain over past records. The programs show a total of 152 organ numbers and thirty-two transcriptions. It must not be understood that the committee decries the playing of transcriptions, for a fine transcription of a number well adapted to organ use is much to be preferred to mediocre organ numbers. It has been for many years the custom of this organization to foster original organ music and we feel that the club can point with just pride to the foregoing figures. Bach, as

usual, heads the list with fourteen compositions, as follows:

- Fugue, E flat (St. Ann's), 2.
- Prelude and Fugue, G minor, 2.
- Prelude, B minor, 1.
- Prelude and Fugue, B minor, 1.
- Fugue, G minor, 1.
- Prelude and Fugue, A minor, 1.
- Prelude and Fugue, C minor, 1.
- Tocatta and Fugue, D minor, 1.
- Prelude in G, 1.
- Weihnachts Pastorale, 1.
- Andante, 1.
- Prelude, E minor, 1.

Next come Karg-Elert with 6 compositions, Rheinberger 5, Bonnet 5, Federlein 5, Gullmunt 5, Widor 4, Rogers 4, Frysinger 4, Handel, d'Evry, Stoughton, E. Martin, Franck, Tschalkowsky, Borowski, Schminke, Mendelssohn, Faulkes and Nevin each with 3.

Among the compositions by members of the club are: Reiff 7, Kinder 5, Maitland 4, Addicks 3, Fry 3, Hardy 2, Barnes 2, Sears, Banks, Gill, Starke, Wadlow, Maxson and Ward each 1.

The "guest recital" was played by James T. Quarles of Cornell University, who gave a high-class program of representative composers.

On April 19 the club gave a dinner to Joseph Bonnet of Paris, on which occasion he was elected to honorary membership.

This season is a red letter one in that the club attained its 500th recital, which was given in the First Baptist church on April 26 before an audience of 1,300 persons. The music consisted entirely of compositions written for the occasion by club members. Addresses were made by James Francis Coolie, editor of the Etude, and the Rev. William R. Owen, D. D.

Henry S. Fry, Chairman.
Rollo F. Maitland.
Stanley T. Reiff.

The examination committee reported favorably on six candidates who successfully passed the required examination, all of whom were elected to full membership.

Pilcher Organ in Wake Forest, N. C.

George Neeley has finished a handsome three-manual electric Henry Pilcher's Sons organ in the Baptist church at Wake Forest, N. C. Dr. Hubert Potat rendered a splendid program at the opening recital.

John H. Everett, 3235 Sheffield avenue, was found dead June 5 in a clump of bushes on the lake shore in Evanston. Marks on the lips of the dead man indicated suicide by poison, but his widow said there was no reason for his taking his life. Everett was the organist in two Evanston moving picture theatres.

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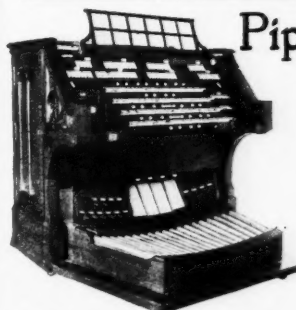
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By Wesley Ray Burroughs

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

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

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

This month we give an extra full measure of new music, most of which has been crowded out of former issues, and for that reason choose national music, which does not take much space to catalogue, namely:

DUTCH MUSIC.

ORGAN SOLOS.

Four slow movements (Andantes, etc.) from the four Organ Sonatas by Van't Kruijs.

Dream Fantomine ("Hänsel and Gretel") by Humperdinck (arr. Lemare).

PIANO SOLOS.

"Dutch Kiddies" (Wooden Shoe Dance), by Trinkhaus.

Dutch Dance (from "Ballet Puppenfee") by Joseph Bayer.

PIANO ACCOMPANIMENTS

(Orchestra.)

Suite: In Holland, by Christiana Kriens (Fischer) 1. Morning on the Zuyder Zee, 2. The Dutch Mill, 3. Evening Sounds (Chimes), 4. Wooden Shoe Dance.

Waltz, "In Holland," by Van Lynden.

Between the Acts, "Wooden Shoe Dance," by Romaine (White-Smith).

Selection from "Hänsel and Gretel," by Humperdinck (Ascher).

SONGS.

"A Dutch Lullaby," by Spross (John Church).

"The Little Dutch Garden," by Mead, (John Church).

National Song of Holland—"Let Him in Whom Old Dutch Blood Flows," author unknown.

(See also setting for "Hulda from Holland" in the October, 1916, issue of The Diapason.)

MUSICAL SETTING FOR THE ORIENTAL COMEDY: "THE SIXTEENTH WIFE," Peggy Hyland and Marc MacDermott, stars.

Reel 1—(1) Improvise (Prelude) until (2) Kadir watches dancers. Russian Mazurka F sharp minor (P) by Karganoff (using second part in D flat with bells, staccato as Olette dances) until (3) Close of Ballet, Selection, "Sultan of Sulu" (Acc) arranged by Anderson. (At T. Embassy Ball use waltz on P. 4). At T. Let me tell you, use G minor oriental part on P. 4, twice to end of reel.

Reel 2—(4) T. The Kadir's dwelling. Selection, "The Amerc" (Acc) by Herbert until (5) Desirous of adding "Charant sans Paroles" (Acc) by Friml (Allegretto to action) until (6) This is What's Coming. Agitato until (7) Oriental hour of prayer. "Muezzin's Call from Constantinople," (P) by Rider, until (8) Fade-out of Muezzin, "Stamboul" from same suite, to end of reel.

Reel 3—(9) D. Olette in room, Kadir enters. Selection "Marcelle" (Acc) by Luders until (10) Ah! Gentlemen, "Valse des Fleurs" (P) by Tschakowsky until (11) The old home town. Repeat "Marcelle" and play (12) Three Twins (Acc) by Hoschna.

Reel 4—Continue above (twice) until (13) In which Hackel proves. "Funeral March of a Marionette" (P) by Gounod (burlesque) until (14) A creature of varying moods. "Al Fresco" (Acc) by Herbert (twice, mysterioso to T. Tonight's the night) until (15) Go to theater. Agitato (Bekin pp and work up) until (16) Come in! Overture "Betrothal" (Acc) by Bacle.

Reel 5—Continue above until (17) And so, Olette successful. "Dance of the Hours" (P) by Ponchielli until (18) A gray day. Improvise (dolorosa), until (19) Listen, we'll put one over. "The Fawn" (P) by Schiller (twice) to end of reel.

Hints for Other Features.

"THE PRIMROSE RING," a five-reel Lasky film with Mae Murray and Tom Moore, is a combination of fairy visions and a hospital romance. On Reel 1 at T. In the Shadow, we used Gabriel-Marie's Berceuse in G (Acc), playing strings only, coupled 16 and 4-foot, with tremolo effects and melody in bass.

"THE MORE EXCELLENT WAY," a five-reel Vitagraph film with Anita Stewart and Charles Richman, is a drama of New York life having to do with dealings on the exchange. Reel 1 opens with a death scene ("La Melancolie," by Noble) until 1 year later. "Springtime of Youth" Waltz by Reiff. At T. Wedding Bells there is fine opportunity for Guilmant's Wedding March in E. On Reel 2 at T. Another Engagement we used Oriental Intermezzo (O. S.) by Wheelton. Other numbers are Romance (Acc) by Grinfield, Nocturnes by Gutman and Rubinstein and "Contemplation" (Acc) and Nocturnette (Acc) both by Hope (Ricordi).

"THE HUNTING OF THE HAWK" is a five-reel Pathé film with William Courtenay and Marguerite Snow. An absorbing detective drama. Reel 1 opens with "Lysistrata Waltz" (Acc) by Lincke until T. A golden moon. Barcarolle from "Una" (Acc) by Rubens, then "Love in

Idleness" (Acc) by Macbeth, and Song "When Love is Young" by Schreider, to end of reel. Reels 2 and 3 are dramatic and in Reels 4 and 5 there are numerous Agitatos.

New Photoplay Music.

Published by White-Smith Company, Boston:

"Cantus Adoratio," by R. S. Stoughton. A good general number with a pleasing melody. Suggested for church services.

"Melodie Pastorale," by Stanley T. Reiff. A short number of a pastoral character, and a majestic minuet, albeit easy and tuneful. All are organ solos.

Published by Oliver Ditson Company, Boston:

"A Night Wind in Spain" (P), by Duganne. An excellent Spanish number. Opening in D major, there is a descending series of progressions that are at once unusual and pleasing. The second part is the usual Spanish Habanera (in G minor) which brings to mind the one from "Carmen."

Serenata in A flat by Hueter. A short cantabile of unusual rhythm and exceedingly melodious.

"Dialogue D'Amour," by Manney.

"Firelight Fancies" and "Valse Caprice," by Leslie Loth.

The Dialogue is a smooth andantino with syncretized accompaniment. The "Fancies" and waltz are two dainty numbers of a lighter character.

"In the Hudson," Waltz, by E. S. Phelps.

This is an old set of waltzes re-issued in a new edition.

All of the foregoing are piano solos.

"A Cloister Scene," by Alfred T. Mason. A legitimate organ composition of a religious character, as the name indicates. It opens with chime effects and has hymn passages, alternating with melodies for solo stops.

"L'Arlequin" ("The Clown"), by Gordon R. Nevin. Here is a piece more to our idea of what modern organ compositions should be, especially those composed with the idea that they can be used in concert and theatrical fields. Its subtitle is a staccato etude, and it gives excellent opportunity for that touch, as well as being of a bright and joyful character, which makes it easily adaptable for the recital program or a scene on the screen where the "Klown Kuts Kapers!" If more composers like Mr. Nevin would devote a little more "think" to their composition the moving picture organist would not have to have such an enormous library as he does at present in order to be prepared to fit any situation that may arise.

Published by Cundy Bettoney Company, Boston:

"Patrouille Francaise," by L. Hosmer. Again! Bravo! The aforesaid exuberance of spirits is caused by finding a second fine number, this time for organ and orchestra. The composition is a characteristic patrol, the basis for which are two well-known French military marches. Marked "Trés Animé," the composition opens (pp) with drums and cello, gradually increasing, the horns and bassoon enter, followed by oboes, clarinets and flutes, next cornets and trumpets, introducing at this point the French War March "The Regiment of the Sambre and Meuse," after which constantly working up to full orchestra and organ crash into that noble anthem "La Marseillaise," played molto maestoso, after which passages for strings and brass alternating with flutes and oboes gradually diminishing to strings only and so on to pp again. A most effective and wonderful work, but the one regrettable feature is that while it has a specially written organ part it shows very clearly that whoever arranged this part is not an organist, but probably an orchestra player. Music publishing companies should have their organ parts arranged by organists who have had orchestral experience. It is better to give the organist in this case an extra piano accompaniment and let him choose his own accompaniment, for if he follows the given part here it will be him compared with what is possible. Altogether, however, it is a fine work, very useful just at this time.

"Mignardaise," by Lack.

"Fas de Caractere," by A. Glazounov.

A double number (Acc) issued by the same company. The "Mignardaise" is an allegretto with many beautiful clarinet and flute passages, while the second is a Slav dance useful either in Hungarian or Russian scenes.

Answers to Correspondents.

Organist, Syracuse, N. Y.—In reply to your personal inquiry you will find the Belgian national anthem ("La Brabanconne"), as well as the French, English, Russian and others of the allied nations in a book of "Songs of the Nations" issued by Ditson. This book contains words also and is for use only with piano or organ. However, Carl Fischer of New York issued recently an orchestration containing about eight of these, including United States airs, French, Belgian, etc., for orchestra, and also published a complete booklet with practically the complete list.

R. J. H.—The Hawkes Company (England) publications are obtainable through the house of G. Schirmer of New York, who will also mail you catalogue of their works. All are orchestrations, but most of them that we have seen so far, are most excellent.

Reader—See the description of the French Patrol in this issue. "I cannot state definitely when list of Oriental music will be published.

Fate of Sir John Bassett-Wootton.

The death in Pittsburgh, Pa., of Sir John James Bassett-Wootton, Ph.D., is announced. He was till recently organist at the Sixth Presbyterian church in that city. He was an English baronet and holder of diplo-

mas from the Royal College of Music, London; Oxford University, and the Royal Conservatorium, Leipzig. He was found dead in a rooming house, and is supposed to have taken his own life by means of arsenic poisoning. Since he gave up his last position as organist, partly because of a heart affection, he is said to have been melancholy. Sir John was born in Birmingham, England, forty-nine years ago and inherited a baronetcy from his uncle, Sir Charles Wootton. At 11 he toured Europe as a concert pianist and organist. Later he studied at Rugby, and won scholarships at famous European institutions. He was a pupil of Brahms and Moszkowski. At the age of 18 years he came to the United States. In addition to doing concert work, was dean of the School of Music, University of New York, and later director of the Rolla (Missouri) branch of the Western Conservatory in Chicago.

Pilcher Organ Completed.

The organ built by Henry Pilcher's Sons of Louisville for the new Scot-

tish Rite cathedral at Shreveport, La., has been set up by the builders.

Fargo Desires City Organ.

A program at the First Congregational church of Fargo, N. D., May 21, brought the Pipe Organ Group's first season's work to a close. It has enjoyed an interesting study of composers, organ construction and methods, and this group has seriously discussed the possibility of securing a municipal organ for Fargo. After a musical program Miss Clara Pollock, chairman, in a brief talk, said that the Pipe Organ Group, which was organized only about three months ago, hopes to do many things in furthering local interest in organ music, and to develop the possibilities of the organ as a concert instrument.

The Majestic Theater of Boise, Idaho, has just installed a two-manual Wurlitzer unit orchestra. This enterprising theater has brought Wendell O'Day from San Francisco, Albert Lanphere, organist of the First Congregational church, is assistant to Mr. O'Day.

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La Motte Wells, well and favorably known to organists and organ builders for many years, especially in the central west, has been appointed representative of the Hinners Organ Company in Chicago and surrounding territory. Mr. Wells has already negotiated the sale of a three-manual Hinners electric to be installed in the St. Mary's of Czestochowa church at Thirtieth street and Forty-eighth court, Chicago.

Following is the specification of this organ.

GREAT ORGAN (73-Note Scale).

1. Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Clarabella, 8 ft.
4. Violoncello, 8 ft.
5. Octave, 4 ft.
6. Forest Flute, 4 ft.
7. Tuba, 8 ft.

SWELL ORGAN (73-Note Scale).

8. Lieblich Gedeckt, 16 ft.
9. Open Diapason, 8 ft.
10. Stopped Diapason, 8 ft.
11. Echo Salicional, 8 ft.
12. Viol d'Orchestre, 8 ft.
13. Viol Celeste, 8 ft.
14. Flute Harmonic, 4 ft.
15. Fugara, 4 ft.
16. Cornopean, 8 ft.
17. Oboe, 8 ft.
18. Vox Humana, 8 ft.

CHOIR ORGAN (73-Note Scale).

19. Violin Diapason, 8 ft.
20. Dulciana, 8 ft.
21. Concert Flute, 8 ft.
22. Unda Maris, 8 ft.
23. Flute d'Amour, 4 ft.
24. Clarinet, 8 ft.

PEDAL ORGAN (32-Note Scale).

25. Open Diapason, 16 ft.
26. Bourdon, 16 ft.
27. Lieblich Gedeckt, 16 ft. (from No. 8).
28. Octave, 8 ft. (from No. 25).
29. Flute, 8 ft. (from No. 26).



MISS ALICE BEALE GRAY.

Miss Alice Beale Gray, pupil of Dr. J. Lewis Browne, assisted by Miss Anna Olson, soprano, will give a recital in St. Patrick's church, West Adams and South Desplaines streets, Chicago, on Monday evening, July 2, at 8:15 o'clock. A most comprehensive program has been arranged and the public is cordially invited.

Pupil of Homer P. Whitford Heard.

Arnold Carroon, a pupil of Homer P. Whitford, F. A. G. O., appeared in recital May 21 at St. Joseph's church, Shelbyville, Ind., giving the following program: Fugue and Finale from Sixth Sonata, Mendelssohn; Cantilene, Salome; Capriccetto, Berger; Serenade, d'Evry; "Marche Militaire," Schubert.

New Work by Stoughton.

Clarence Eddy has received the manuscript of a symphonic sketch for the organ, entitled "Judith of Bethulia," by R. S. Stoughton, which Mr. Stoughton has dedicated to Mr. Eddy. It will shortly be published.

Two Contracts to Schaefer.
The B. Schaefer & Sons Company of Schleisingerville, Wis., has been awarded two contracts within the last ten days. One is for an electro-pneumatic concert organ for the music hall at St. Joseph's convent, Milwaukee, and the other for a pneumatic organ for St. John's church at Rubicon, Wis. Both are two-manual.

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House, Boston, Mass.; St. James' M. E. Church, Chicago,
Illinois, etc., etc.

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BY HAROLD V. MILLIGAN.

"DEEP RIVER," arranged for organ by Richard Keys Biggs, published by Ricordi & Co., New York. The extraordinary popularity during the past season of the fine old negro "spiritual" "Deep River" has led to its publication in many different harmonizations and arrangements; it has now been issued for the organ, an instrument to which it is especially well adapted. Mr. Biggs has used the harmonization by Harry Burleigh, who is now undoubtedly the foremost composer of the negro race. Mr. Burleigh, by the way, has just been awarded the Spingarn medal, which is given annually to the negro who is judged to have accomplished the greatest cultural or uplifting work. His treatment of the beautiful melody is characteristic and appealing, having much the same spirit, melodically and harmonically, that we meet in MacDowell and Dvorak. Mr. Biggs has done his work well, and the composition, together with Diton's arrangement of that other negro melody, "Swing Low, Sweet Chariot," which we mentioned in these columns recently, should find a permanent place in American organ literature.

"MILTON," suite for organ, by Hugh Blair, published by J. Fischer & Bro., New York.

The house of Fischer has been especially friendly to the American organ composer and their list of compositions by American composers is a formidable and interesting one. They have just published a suite for organ by an English composer, Hugh Blair, whose anthems are familiar on this side of the water. It is entitled "Milton" and each of the four movements is introduced by a short extract from

that poet's works, giving the clue to the spirit of the music. In spite of the poetic inspiration, the suite conforms more or less closely to the sonata form. The first number, "Con moto," is quite in the sonata spirit; the second movement is a scherzando, the third a reverie and the fourth "Risoluto."

The suite is dedicated to Sir Edward Elgar, and shows some traces of that composer's influence, especially in the last movement, which achieves an inspiring climax. The music throughout is dignified and conceived in a high spirit, worthy of the subject; it is at all times true organ music, which does not mean, as some people seem to think, that it is heavy and ponderous and dull—on the contrary, there is a distinctly dramatic feeling in the last movement and the scherzando will require a fairy-like delicacy and sprightliness.

"A CLOISTER SCENE," by Alfred T. Mason, published by the Oliver Ditson Company, Boston.

"SERENADE," by Ernest F. Jores, published by John Franklin Music Company, New York.

Two simple and pleasing pieces; the "Serenade" presents a melody for oboe, with simple accompaniment, and for second theme has a simplified form of the melody for pedal bourdon.

PLACED AT OKLAHOMA CITY

Austin Three-Manual Finished in St. Paul's Episcopal Cathedral.

St. Paul's Episcopal cathedral at Oklahoma City has installed a three-manual Austin organ. The action is electric with detached console. The specifications are as follows:

GREAT ORGAN.

Open Diapason, 8 ft.
Vibrono-80, 8 ft.
Clarebello, 8 ft.
Dulciana, 8 ft.
Harmonic Flute, 4 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Rohr Flute, 8 ft.
Viol d'Orchestre, 8 ft.
Echo Salicional, 8 ft.
Celeste, 8 ft.
Muted Viole, 8 ft.

Oboe, 8 ft.
Vox Humana, 8 ft.
CHOIR ORGAN.

Cello, 8 ft.
Clarebello Flute, 8 ft.
Dulce, 8 ft.
Open Flute, 4 ft.
Clarinet, 8 ft.

PEDAL ORGAN.

Bourdon, 16 ft.
Lieblich (swell), 16 ft.
Flute, 8 ft.

The instrument was sold by O. Marshall, Austin representative at Kansas City, Edwin Vail McIntyre played the opening recital June 5. A small two-manual Austin organ

has been installed in the First Presbyterian church of Nowata, Okla. The order was handled by the Kansas City office.

M. P. Möller has completed an organ of seventeen speaking stops and about 1,100 pipes for the Catholic church at Riverside, Everett, Wash., and it has been installed by C. J. Whittaker & Sons of Seattle. The action is tubular pneumatic.

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

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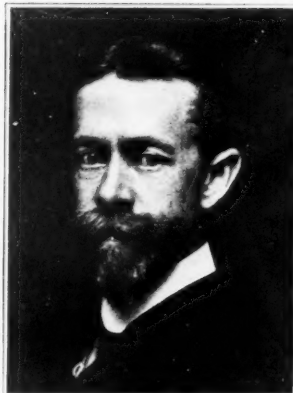
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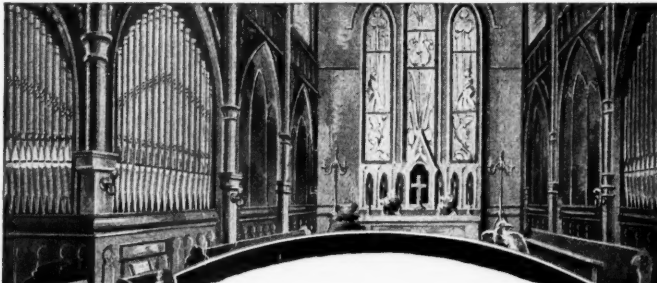
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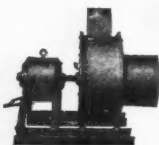
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