

THE DIAPASON

DEVOTED TO THE ORGAN

Ninth Year—Number One.

CHICAGO, DECEMBER 1, 1917.

Seventy-five Cents a Year—Ten Cents a Copy

CHILDREN'S RECITALS POUGHKEEPSIE PLAN

ORGANISTS UNITE IN MOVE

Twice a Month They Play for Young People of the City—Miss Edith Louisa Hubbard Explains Mechanism of Organ.

On Monday, Oct. 22, at Trinity M. E. church, Andrew J. Baird played the first free organ recital for young people in a series to be given by the leading churches of Poughkeepsie, N. Y., twice each month in turn. There were 500 enthusiastic children of all ages and 100 grown people, including teachers, relatives and organists. The program was: March and Chorus from "Tannhäuser," Wagner; "The Magic Harp," Meale; Capriccio, Lemaigre; Grand Fantasia in E minor ("The Storm"), Lemmens; Gavotte in F, Martini; Toccata in D, Kinder. After the first number Miss Edith Louisa Hubbard, to whose public spirit and personal efforts these recitals are due, explained to the children in the simplest language the mechanism of the organ, and before each number drew their attention to its interesting features. Mr. Baird entered the spirit of the occasion and gave the music readings of vitality and charm.

The second recital was given Nov. 5, at the First Congregational church, by E. Harold Geer, F. A. G. O., of Vassar College. He played: "Gothic Suite," Boellmann; "In Summer," Stebbins; Meditation, Sturges; Fugue on "America," Thayer.

Other organists who are on the schedule for the year are: Robert Samuel Flagler of the Dutch Reformed church, Charles Gilbert Spross of the Presbyterian church, Harry S. Bock of Christ church, who is supervisor of music in the public schools; George Dickinson of Vassar College, Alfred Moore of the Holy Comforter, Miss Louise B. Gorse of the First Baptist, Miss Mary Garrison of Hedding M. E. and Miss Marguerite Waters of St. Mary's Catholic.

Professor Sylvester R. Shear, superintendent of schools, is enthusiastic in co-operating to make the recitals a success.

MACFARLANE WINS HONORS.

Chicago Madrigal Club Prize to Portland, Maine, Organist.

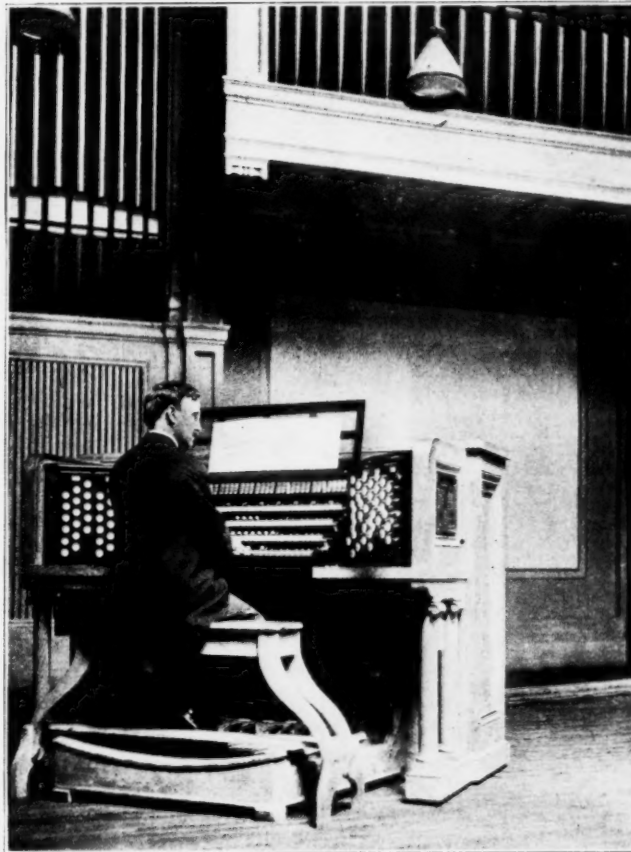
In the fifteenth annual competition for the W. W. Kimball Company prize of \$100 offered by the Chicago Madrigal club, the prize has been awarded to Will C. Macfarlane, Portland, Maine. The composition is a setting in strict madrigal form of "A May Carol" by Frank Dempster Sherman. It will be sung by the club at its second concert of the present season. The judges were Henry Purmort Eames, Allen W. Bogen and D. A. Cloupingier.

This is the third time Mr. Macfarlane has won this prize, the previous times being 1911 and 1914. Last year it was captured by another prominent American organist—Harvey B. Gaul of Pittsburgh.

MOVE BY BERT E. WILLIAMS.

Columbus Organist Now at the Stillman Theater, Cleveland.

Bert E. Williams, A. A. G. O., has resigned his post as organist of the Broad Street Presbyterian church, Columbus, Ohio, and has given up his class of pupils to accept a place as organist at the Stillman Theater, Cleveland, where he works in connection with a thirty-piece orchestra, under the direction of H. L. Spitalny. The connections with the Masonic Temple in Columbus are maintained by Mr. Williams and he will return there to play all of the important ceremonies and Scottish Rite reunions.



JAMES T. QUARLES AT CORNELL ORGAN.

University Organist Seated at Console of Seventy-nine Stop Steere Organ in Bailey Hall.
Photograph by J. P. Troy.

NEW CASAVANT FOR CHICAGO

Three-Manual Has Been Finished for Wellington Avenue Church.

A three-manual organ has been completed by Casavant Brothers for the Wellington Avenue Congregational church of Chicago and will be dedicated soon. The specification of this organ is as follows:

GREAT ORGAN.

Diapason, 8 ft.
Claribel Flute, 8 ft.
Gemshorn, 8 ft.
Octave, 4 ft.
Celesta.

SWELL ORGAN.

Bourdon, 16 ft.
Diapason, 8 ft.
Stopped Diapason, 8 ft.
Voix Celeste, 8 ft.
Acoline, 8 ft.
Traverse Flute, 4 ft.
Salicional, 8 ft.
Piccolo, 2 ft.
Cornocean, 8 ft.
Vox Humana, 8 ft.
Tremulant.

CHOIR ORGAN.

Melodia, 8 ft.
Dulciana, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.
Tremulant.

PEDAL ORGAN.

Violone, 16 ft.
Bourdon, 16 ft.
Lieblich Gedeckt, 16 ft.
Cello, 8 ft.
Tee Flute, 8 ft.

Electro-pneumatic action is used throughout.

NEVINS IN AVIATION CORPS.

New York Organist Enlists and Goes to Camp in Texas.

Willard Irving Nevins, a member of the faculty of the Guilman Organ School in New York, and Dr. William C. Carl's private secretary, has enlisted in the aviation corps and has departed for Texas with his company. In addition to Mr. Nevins the honor roll of the school includes Gerald Reynolds, Alfred C. Peterson, Maurice C. Garabrant and Howard A. Cottingham.

BIG PREPARATIONS FOR CONVENTION OF GUILD

IN NEW YORK CITY DEC. 26-28

Noted Men Among Recitalists and Speakers at Second General Meeting, to Be Held at City College.

Plans have been completed for the second convention of the American Guild of Organists, to be held at the College of the City of New York, 139th street and St. Nicholas Terrace, on Dec. 26, 27 and 28. The program as announced indicates that this will be one of the most interesting and valuable events of the kind that has ever occurred. The list of subjects to be discussed covers every branch of the organist's and choir-master's work and the addresses and recitals will be presented by some of the most distinguished men in the profession.

The magnificent organ in the Great Hall of the college is admirably adapted to the presentation of recital programs. There will be six recitals in all, and a more excellent and interesting list of artists on the instrument could hardly be imagined. One of the recitals, that given by Charles Heinrich, city organist of Pittsburgh, will be in the nature of a lecture recital. The other performers will be Charles M. Courboin of the First Baptist church of Syracuse, and city organist of Springfield, Mass.; Richard Tattersall of Toronto, Professor Samuel A. Baldwin, organist of the City College; W. Lynnwood Farnam of Emanuel church, Boston, and Gaston M. Dethier of the Institute of Musical Art, New York City.

Practical every-day details of the organist's work will be discussed, as well as the aesthetic and educational features. Pitts Sanborn, music editor of the New York Globe, will consider "The Organist as an Educational Force," while "The Cultural Influence of Music" will be analyzed by Harold D. Phillips, head of the organ department of Peabody Institute, Baltimore. The Rev. S. Parkes Cadman, D. D., of Brooklyn will speak on "The Organist and the Church."

The organist's relation to the theoretical side of music will be taken up in two addresses; Professor George C. Gow, director of music at Vassar College, will talk on "Harmony, Counterpoint and the A. G. O.," and William H. Humiston, who is assistant conductor of the New York Philharmonic Orchestra as well as an organist, is well equipped to determine "The Value of Orchestration to an Organist."

The choir-master's art will be viewed from every angle and will receive more attention from the convention than any other subject. No one is more entitled to speak on "The Modern Church Anthem" than Dr. Horatio Parker of Yale University. In a recent symposium on the subject by The Diapason it was discovered that Dr. Parker is the most popular of present-day writers of church anthems, both as to the number of his successful compositions and the popularity of single anthems. "Choir Work, Its Difficulties and Inspirations," will be the subject of another discussion. Frederick Schlieder speaking on quartet choirs, Ralph Kinder on mixed choirs and Edgar Priest on boy choirs. Along similar lines will be an address by H. Augustine Smith, professor of the ministry of music, department of religious education, Boston University, on "Children's Choirs in Non-Liturgical Churches." R. Huntington Woodman's "The Modern Cantata" will be a worthy companion to Dr. Parker's "Modern Anthems." Professor Hamilton C. Macdougall of Wellesley will talk about "Choirs in Women's Col-

DENVER ENGAGES ORGANIST.

Clarence Reynolds of Philadelphia Receives Appointment.

Clarence Reynolds, the Philadelphia organist, has been engaged as the new municipal organist of Denver, at a salary of \$7,000 a year, and will assume his duties there Feb. 1, when the new Wurlitzer Hope-Jones instrument is completed. The Denver Rotary Club has subscribed \$2,000 toward the amount necessary to secure Mr. Reynolds, and is enthusiastically supporting the feature of municipal music, which is part of a comprehensive plan of city betterment which Mayor Speer is pushing.

The progressive western city is installing the organ at a cost of \$80,000 in its auditorium, which seats 13,000 persons, and plans to have daily demonstrations of the instrument as well as formal Sunday afternoon recitals. In connection with his new position, Mr. Reynolds will organize and conduct a municipal chorus which will participate in various civic affairs and in musical festivals, assisted by the great artists.

Mr. Reynolds is well known as the organist of the Ocean Grove Auditorium, where he has played for the last eight seasons, and is the organist and choir director of Grace Baptist Temple, Philadelphia. He has had wide experience as conductor of orchestra and oratorio, and last year conducted a series of orchestral concerts in Philadelphia with great success. Temple University recently conferred the degree of Doctor of Music upon the organist.

Hancock to Open Organ.

Irving C. Hancock of Trinity Episcopal church will give the opening recital on Dec. 5 on an Austin organ erected in St. Paul's Union church at Beverly Hills, a south side suburb of Chicago. The organ is a two-manual of twenty speaking stops and a set of chimes.

leges," while the whole subject of "Choral Conducting" will be reviewed by Professor Walter Henry Hall of Columbia University.

Not the least interesting feature of the convention will be an exhibition of organ consoles; the builders represented will be Austin, Skinner, Steere, Odell and Moller.

The program is as follows:
 Wednesday, Dec. 26—2:00 p. m., Warden's Address of Welcome; 2:30, Lectura Recital, Charles Heinroth; 3:45, Address, "The Organist as an Educational Force," Pitts Sanborn; 4:30, Address, "Harmony, Counterpoint and the A. C. O.," George C. Gow; 5:30, Informal Reception; 8:00, Organ Recital, Charles M. Courboin.
 Thursday—9:30 a. m., Address, "Orchestration: Its Value to an Organist," William H. Humiston; 10:30, Address, "Modern Church Anthems," Horatio Parker; 10:30, Address, "Choral Conducting," Walter Henry Hall; 11:00, Address, "Children's Choirs in Non-Liturgical Churches," H. Augustine Smith; 2:30 p. m., Address, "The Cultural Influence of Music," Harold D. Phillips; 3:15, Address, "Choirs in Women's Colleges," Hamilton C. Macdougall; 4:00, Organ Recital, Richard Tattersall; 6:00, Congress of Deans, Officers and Council; 8:15, Organ Recital, Samuel A. Baldwin.
 Friday—9:00 a. m., Reports of Chapter Delegates; 10:30, Choir Work, Its Difficulties and Inspirations—Quartet Choirs, Frederick Schlieder; Mixed Choirs, Ralph Kinder; Boy Choirs, Edgar Priest; 2:00, Address, "The Modern Cantata," R. Huntington Woodman; 2:30, Address, "The Organist and the Church," The Rev. S. Parkes Cadman, D. D.; 4:00, Organ Recital, W. Lynnwood Farnam; 8:00, Organ Recital, Gaston M. Dethier; 9:30, Supper and Closing Session.

HARRISBURG ORGAN OPENED.

Samuel A. Baldwin Gives Recital in A. C. Kuschwa's Church.

The organ of three manuals in St. Stephen's Episcopal church at Harrisburg, Pa., has been completely rebuilt and modernized by M. P. Moller through a gift by William T. Hildrup, Jr., in memory of his mother. It now has thirty-three speaking stops, eighteen couplers and sixteen combination pistons. Alfred C. Kuschwa, the well-known Pennsylvania organist, is in charge of this instrument. Samuel A. Baldwin gave a recital on it Nov. 19, playing as follows: "Finlandia," Sibelius; Adagio from Sixth Symphony, Widor; Toccata in F major, Bach; Prelude to "Parsifal," Wagner; "Chanson du Soir" (MS.), Sheppard; "Oh, the Lifting Spring-time," Stebbins; "Will of the Wisp, Nevin; "In the Morning" and "Ase's Death," from "Peer Gynt Suite," Grieg; Variations de Concert, Bonnet; "Chanson Plaintive," Ivan Lynarsk; Prelude Pastorale, Anatole Liadoff; Prelude in C sharp minor, Rachmaninoff; Serenade, Schubert; Toccata from Fifth Symphony, Widor.

The scheme of this organ has been published by The Diapason.

FOR REFORMATION JUBILEE.

Excellent Music in New York Church Under Bleecker's Direction.

At Christ church, West Thirty-sixth street, New York, under the direction of James W. Bleecker, organist and choirmaster, the following music was performed at services commemorating the four hundredth anniversary of the Reformation:
 Nov. 4—Prelude, Praecambulum on the Third Gregorian Tone, Murschhauser, 1670-1733. Offertory, Chorale Prelude by Bach on "Out of the Depths." Same tune by choir and congregation. Postlude, composed on first four notes of tune "Windchester New" from a collection of 1690, by M. G. Fischer.
 Nov. 11—Prelude, Figured Chorale on the tune by Hassler, 1564. Offertory, Hymn by Choir and Congregation, "A Mighty Fortress," Luther, preceded by chorale prelude composed by J. S. Bach on this hymn as a theme. Postlude, "Alla Cappella," by Henry Purcell, 1658-1695.
 Nov. 18—Prelude, Figured Chorale by Kirnberger, 1721-1783. Offertory, Chorale Prelude by Bach on "Now Thank We"; afterward the same chorale by choir and congregation. Postlude, Allegro Moderato, by Samuel Wesley, 1766-1837.
 Nov. 25—Prelude, Figured Chorale by Bach on "O Sacred Head Now Wounded." Offertory, Chorale Prelude by Bach on "Wake, Wake." Same hymn by choir and congregation. Postlude, Allegro con Fuoco by Samuel Wesley.

HAS NEW STOUGHTON WORK

Clarence Eddy Plays "Judith of Bethulia" for First Time.

At a special recital in the First Presbyterian church of Oakland, Cal., Clarence Eddy on Nov. 18 played for the first time a symphonic sketch, still in manuscript, by R. S. Stoughton, entitled "Judith of Bethulia." This work, which is said to be in the best style of this very popular American composer, is dedicated to Mr. Eddy. On Nov. 20 Miss Claire McClure, who has been taking Mr. Eddy's place when he has been away on concert engagements and who is one of his most talented pupils, gave a recital in the church.

Mr. Eddy gave a recital in the First Christian church of Richmond, Cal., Nov. 22. Dec. 6 he will open the new Hall organ in the auditorium of St. Teresa College at Winona, Minn. He will give a recital also at Leland Stanford University, Palo Alto, Cal., Dec. 13, before going on his eastern tour.

New York Organ Rededicated.

The organ in the Church of the Divine Paternity in New York was rededicated Nov. 11 by the organist, J. Warren Andrews. The echo organ has been completely rebuilt and considerably enlarged by the addition of a set of chimes, a harp celesta and several new solo stops, besides being made playable from two manuals and a separate pedal. The choir organ has been changed, and a new large scale diapason has been added to the swell organ. New tremolos and electric swells have been installed, and other improvements made. The work has been done by Ernest M. Skinner of Boston. The program given by Mr. Andrews included: March for a Church Festival, Best; Spring Song, Macfarlane; "Ave Maria," Liszt-Arcadelt; Fugue in G minor, Bach; "A Cloister Scene," Mason; "Jubilate Amen," Kinder; "Swing Low, Sweet Chariot," Diton; "Echo Bells," Brewer; Pastorale in A, Guilman; Finale, Symphony, Op. 42, Guilman.

Macfarlane Plays at Worcester.

Will C. Macfarlane, municipal organist of Portland, Maine, gave the second recital on the four-manual Austin organ in Plymouth Congregational church at Worcester, Mass., Oct. 23. This organ was fully described in The Diapason for May, 1917. W. Gray Harris is organist of the church. The program given by Mr. Macfarlane was as follows: Concert Overture in C, Hollins; Berceuse, Kinder; Fugue in A minor, Bach; Spring Song, Macfarlane; Scotch Fantasia, Macfarlane; "Evening Bells and Cradle Song," Macfarlane; Finale, Sonata in C minor (94th Psalm), Reubke; Suite for Organ—"In Fairyland," Stoughton; "Liebestod," from "Tristan and Isolde," Wagner; Overture to "Tannhauser," Wagner.

Harrisburg Organists Unite.

Frank A. McCarrell, organist of the Pine Street Presbyterian; Mrs. John R. Henry, of Market Square; Edwin J. Decevee, of the Zion Lutheran; Alfred C. Kuschwa, of St. Stephen's, and William Stonesifer, of Grace Methodist church, met at Harrisburg, Pa., recently to form an organists' association. The idea is that of mutual benefit as well as giving much pleasure to the general public. Free recitals will be held at stated times by local organists and during the season several distinguished organists will be brought to Harrisburg for concerts.

Death of Gaston O. Wilkins.

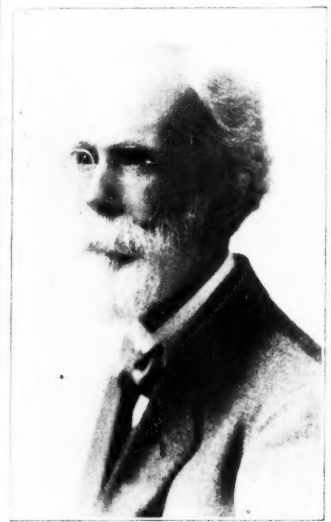
Gaston Otey Wilkins, a well-known piano salesman connected with Frederick Loeser & Co., Brooklyn, N. Y., died at the Holy Name Hospital in that city, late in October, as the result of an attack of appendicitis. Mr. Wilkins, who was 36 years old, was an excellent musician, had done some composing, and displayed special talent as an organist. The body was taken to Mr. Wilkins' old home in Washington, D. C. He is survived by a mother and two sisters.

DEATH OF JAMES W. CHENEY

Over Half a Century an Organist—Came of Family of Organists.

James W. Cheney of Washington, D. C., an organist and choirmaster for more than fifty years, died suddenly Oct. 20. Mr. Cheney, who was originally a pupil of Eugene Thayer in the New England Conservatory, was known in many cities.

Mr. Cheney was born at Newburyport, Mass., Jan. 22, 1849. He was graduated from Dartmouth college in 1870, received his M. A. in 1875 and taught academic schools for seventeen years. At the age of 16 he began his musical career by playing the organ for the first time in the Whit-



JAMES W. CHENEY.

field Congregational church, Newburyport, where his father was organist. At the time he left his home in Newburyport in 1879 he was organist of St. Paul's Episcopal church, being the fourth generation of those who had served in the capacity of organist in that church. Since he moved to Washington and up to the time of his death he was an active organist and choirmaster in several churches and for masonic bodies.

Mr. Cheney was also librarian of a valuable reference collection of over 100,000 rare books and pamphlets in the national capital, called the War Department library. His greatest gift was his wonderful ability in improvisation, which can easily be traced back to his ancestors.

James W. Cheney, Jr., an organist, is now at the First Baptist church of Pittsburgh and is the holder of the eighth organ diploma ever conferred by the Peabody Institute of Baltimore.

KIMBALL HALL DEDICATED

Allen W. Bogen Has Honor of Playing New Organ First Time

Formal dedication of Kimball Hall, in the new Kimball building in Chicago, included an invitation concert Nov. 9 at which the large three-manual organ was used for the first time. This organ will be formally opened in December with a recital, plans for which have not yet been completed. To Allen W. Bogen, the able Chicago organist, fell the honor of first playing the new instrument in public, and, as might be expected, he played with such spirit and good taste that the organ was shown at its best. Mme. Frances Alda was the principal artist of the evening. Mr. Bogen played the Allegro Appassionato from Guilman's Fifth Sonata and Sturges' Meditation—both well known and well contrasted—as his first numbers. The Toccata from Widor's Fifth Symphony was his other selection. He played Cesar Franck's "Panis Angelicus" with Mme. Alda. Mr. Bogen did not respond to an encore, although the applause he received was most enthusiastic.

D. Kenneth Widenor, A. A. G. O., the well-known Omaha organist, is in New York this season, studying under Gaston M. Dethier. He is to be addressed at 507 West 124th street.

WANTS IN ORGAN WORLD

If you need help or a position, if you have anything to sell to organists or organ builders, or if you are looking for a bargain in purchasing, try this column. The rate for "Want" advertisements is only 2 cents a word per insertion, with a minimum of 50 cents.

FOR SALE—SECOND-HAND Johnson & Son pipe organ, one manual and pedals, nine speaking stops, recently overhauled; in excellent condition. Price \$425. Also pipe organ, second-hand, recently overhauled, Johnson & Son, two manual with pedals; sixteen speaking stops; price \$850. Address H, care of The Diapason.

FOR SALE—A NEW TWO-MANUAL pipe organ, tubular action, pneumatic wind chest, 15 stops, 8 pneumatic couplers, 4 reversible combinations, grand crescendo and swell pedal, and all modern accessories. Best voicing and action. Price and specification on request. JOSEPH SLAWIK, 213 South Delhi street, Philadelphia, Pa.

MAN'S SIZE JOB WANTED—Theater and church organ salesman, sales manager, executive with initiative, sound judgment, ability and energy. Has developed large business. Splendid sales record. Unusual experience. American; age 37. Address L. N., care of The Diapason.

POSITION WANTED—BY AN organ salesman with a reputable organ company. Can attend to repairs and tuning in own territory. Address K. C., care of The Diapason.

WANTED—CAPABLE, THOROUGH organ builder for general organ repair work. Steady position and right salary to competent man. Address POX, care The Diapason.

WANTED—THREE OR FOUR men conversant with electric action console work; also a man for erecting room. An outside man for tuning and repairing also desired. Good wages, steady positions, and agreeable surroundings for the right parties. Factory in the East. Apply Box G. L., care The Diapason.

FOR SALE—FOUR NEW Westinghouse Motor Generators of 14 volts, 7.5 amps. capacity, operating on A. C., 110 volts, 1 phase, 60 cycle current; also 60 gross new flat head bright wood screws, 3/2 in., No. 16. J. H. & C. S. ODELL & CO., 407-409 West 42d street, New York City.

TO ORGAN BUILDERS—AN experienced voicer, with highest references, is contemplating a change, and would be glad to receive propositions to serve other interests. Address in first instance to S. D., care of The Diapason, Chicago.

PIPE ORGAN SALESMAN with thorough practical knowledge of the business, selling experience, record and references A1, desires connection with first-class manufacturer. Address B. P., care of The Diapason.

FOR SALE—CHEAP, TWO-MANUAL, ten-stop, used pipe organ, in first-class condition. Will demonstrate. NELSON PIANO AND ORGAN CO., 740 East Forty-seventh street, Chicago.

ORGAN BUILDER OF TWENTY years' experience, at present department head in up-to-date, progressive factory, desires change where ability to standardize and increase output could be demonstrated. Present contract expires in April. Address W. S., care of The Diapason.

PIPE ORGAN SALESMAN, EXPERIENCED with high-grade work, desires connection with first class manufacturer. Address B. V., care of The Diapason.

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REUBEN MIDMER.

he came to the United States and was apprenticed to Thomas Hall, an organ builder of excellent reputation. After many years of faithful service, having acquired a thorough knowledge of every branch of organ building, he accepted the position of foreman with Ferris & Stuart, with whom he remained until 1860. He then resigned and built his first factory at 18 High street, Brooklyn, where he continued the manufacture of organs until 1875. In that



REUBEN MIDMER.

year the city purchased his property and he moved his factory to 97 Steuben street, where he remained until his retirement in 1895.

Reed Midmer, chairman of the board of directors of Reuben Midmer & Son, Incorporated, and general manager of the factory at Merrick, N. Y., is the son of Reuben Midmer, having entered the employ of his father when he was 14 years of age. He continued his connection and at a comparatively early age assumed entire charge of the factory, and upon the death of his father purchased the factory from the estate. He immediately bought more ground, built a four-story building and added this to his former plant. His business increased rapidly and soon he outgrew his enlarged quarters.

In 1906, finding his Steuben street factory too small, he purchased a

large plot at Merrick, where he built the present factory for building pipe organs exclusively—a manufacturing plant well equipped with modern machinery and scientific apparatus operated by skilled workmen, many of whom have been schooled in their departments under the personal guidance of Mr. Midmer. It is a well known fact in the trade that Reed Midmer has sold the entire product of his factory with practically no effort of salesmen or advertising, relying wholly upon the quality and character of his organs to commend the product of his factory to intending purchasers.

The first Midmer organ was purchased by the Elm Place Congregational church, Brooklyn, for many years occupying the present site of the Grand Opera House. St. Patrick's Roman Catholic church, Wiloughby avenue, Brooklyn, is using a Midmer organ built over forty years ago. The motto of this founder and his son (men of sterling qualities) was "quality rather than quantity." The Reuben Midmer & Son, Incorporated, company of today will endeavor to maintain the splendid prestige of father and son and have added to their motto another: Ad altiora tendo (I strive for higher things).

RESIDENCE ORGAN OPENED

Estey Two-Manual with Echo Played by George Len Hamrick.

A handsome Estey residence organ has been installed in the music room at the home of Richard W. Massey, 1401 Beech street, Birmingham, Ala. It was formally opened on the evening of Nov. 15, when George Len Hamrick, organist, was presented in the following program: "Persian Suite," Stoughton; Finale—Adagio Lamentoso, from "Symphony Pathétique," Tschaikowsky; "Will o' the Wisp," Nevin; Gems from "The Firefly," Friml-Hamrick; "Pilgrims' Chorus," Wagner; Selection, "Madame Butterfly," Puccini; "In Moonlight," Kinder, and Overture, "Stradella," Flotow.

The organ represents an expenditure of more than \$10,000, and consists of a two-manual main organ and an echo organ, playable from either manual.

Clarence Eddy will give a recital here during his tour in the spring.

Dates for Mr. Courboin.

Charles M. Courboin, organist of the First Baptist church of Syracuse and municipal organist of Springfield, Mass., gave a recital in St. Paul's church, Whitesboro, N. Y., Oct. 30 before an audience which filled the church. Nov. 7 and Nov. 22 he was heard in his series on the Springfield municipal organ before large audiences. On Nov. 12 Mr. Courboin played in the Tabernacle Baptist church of Utica before the Central New York Chapter of the guild and the B Sharp Musical Club.

George Gansz, Philadelphia—Mr. Gansz gave this program at St. Paul's English Lutheran church Nov. 15: Third Sonata (Preludio, Adagio), Gullmant; Toccata and Fugue in D minor, Bach; Largo, Handel; Nocturne in E flat, Chopin; Berceuse, Godard; Grand Choeur, Kinder; "Chant d'Amour," Gansz.

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With Poems by M. L. Dawson
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A Morality

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WM. LESTER

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STUDENTS**

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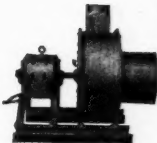
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Ernest M. Skinner Describes Entertainingly Flight with J. B. Struble Over San Francisco Bay.

The business of building organs is attractive in many ways, but in none other so much as the friends one makes and the varied and exciting experiences that seem to come along with engaging frequency.

Some years ago I made the acquaintance of J. B. Struble of Oakland, Cal., who was a member of the committee appointed to select an organ for the Panama-Pacific exposition. We met several times and became very well acquainted on account of a common interest in music, automobiles and flying machines. Mr. Struble was at that time already a bird man, having a machine of his own and a deep practical interest in the subject. My interest was equally deep, but I hadn't the price, so remained on earth. However, after I came East we kept up a fairly regular correspondence and he finally wrote me that he had "at last a satisfactory hydroaeroplane," and also of his flights and later of taking up passengers. I did not ask him to take me up, as I thought he would make the suggestion if he wanted to do so, and sure enough, after writing me an account of one of his flights with a passenger, he added: "Yes, you can go up and ask all

a real acquaintance with a flying machine

lost soon. A preliminary visit to the hangar disclosed a biplane equipped with a 100-horsepower engine and a perfection of line and detail that fairly glistened with fine workmanship. This machine is supported on land and water by a hydroplane of original design and is unique in that it moves into and out of the water with its own power. A track resting on cross-ties exactly like those of a railroad bridge guides the machine between the hangar and the water in either direction. I was greatly astonished that the thrust of the propeller would push 1,600 pounds, plus the weight of two passengers, up and down the incline with no wheels to help it—exactly the same condition as in dragging a boat over a floor.

Well, the moment came when the weather looked more promising and the front of the hangar was opened and the engine started and warmed up. Friend Struble donned his flying clothes and then took another look at the signs. I didn't know what to look for, so looked wise and said nothing. Everything looked all right as far as I could see, but to my great grief, after a fifteen-minute study of the air, down came the doors and off came the uniform and the game was called off for the day. I didn't even get a rain check. It seems that while there was apparently little wind, it was very uncertain in direction.

The eye of the aviator is trained for trifles as light as air. The smoke from one chimney blew east, another west, another straight up, and some down, and so on. Flags, clouds, direction and behavior of waves all tell the aviator whether to fly or not, and the prudent man gives heed.

A week later we tried again, and again the engine roared and I also bundled up and put on a helmet. Mr. Struble especially requested me not to stand up if I got frightened, which he thought I was likely to do because of my erratic temperament.

Well, we climbed aboard and the roar grew into an uproar and we slid out, down and in, and after slacking speed to take some ferry boat waves safely, she roared another crescendo and began to lift. As the boat rose from the water at forty-five miles an hour several waves reached up and spanked her a hearty farewell.

I have always read that to people going up in a balloon the earth seems to be dropping away from one, but I suppose it didn't seem so to me because I was not going up in a balloon, but up a long incline—no elevator sensation to it about the same, in fact, as going up grade on a railway train. Also, with regard to the apparent concavity of the earth, it is very easily explained. As a distant object appears from a car window to move along with you, so in rising into the air the distant horizon appears to rise with you and is seemingly on your level and must therefore appear as much above the point below as you are yourself. "The Unparalleled Adventure of One Hans Pfaill" by Edgar Allen Poe, contains a remarkable explanation of this appearance of concavity.

We climbed to a half-mile height. The speed was seventy-five miles an hour; the earth is so far below that there is very little sensation of motion, about the same as the apparent movement of an object a half mile away from a car window if you happen to be looking at it. We flew south over San Francisco bay, the bottom of which was as visible as though it had been dry land. I have never heard this accounted for, but feel sure that it is because one is out of range of reflections which defeat the vision of the surface observer. Did you ever look into a store window and find yourself unable to see anything except reflections of objects back of your head on the opposite side of the street? And when you shut off the light with your hat you could see all the pretty photographs. Well, at a great height surface reflections become diffused and you get a clear vision to the bottom. This gives the water an unusual appearance of transparency. I found it necessary to shield my nose behind the back of the pilot occasionally as the wind blows at the speed—i. e., seventy-five miles an hour—and one must get a full breath now and then.

The view from an aeroplane at a good height is something to have lived for. The picture is as spectacular as a gigantic stage setting. One is literally a stranger in a strange land. I was fooled by something or other about once a minute; for example, we were flying just above the west shore of the bay and I was looking directly down and saw something white on the water which I took to be a bit of foam. It moved rapidly and I wondered why there should be such a swift current. I soon discovered that what I took for something floating on the water was a gull flying some distance above the water. Clouds below the observer look as though they were moving along the ground.

The earth was to be seen only between cloud banks; the horizon in all directions was hidden by them. The air is crystal clear above the clouds, but hazy below. Off on the right a blue mountain-top lifted

*A hangar is a shed with an aeroplane in it. Remove the aeroplane and it immediately becomes a shed again.

ed its head to bid us a solitary good morning, its base entirely hidden. Far below, between the clouds, are tiny farm houses each in its own little square of green, no two the same color, but all of a wonderful delicacy and all apparently deserted, as we were too high to see anything alive. The green was crossed here and there by highways which looked like chalk marks, and as no hills are visible from above there was no apparent reason for the unexpected turns in the roads.

The color combinations of cloud and country-side when you take in a twenty-mile birds-eye view are lovely beyond description. Streams have a tendency to look like squirming reptiles. The photograph showing the clouds below is taken from an elevation of five thousand feet.

I found much to observe in the behavior of the aeroplane and was surprised at the very slight movement of the controls. It takes a small surface to produce results at a speed of seventy-five miles an hour. The strength of a well-constructed aeroplane is amazing. One is impressed with the safety of flying and I found no sense of insecurity. The supporting air feels wonderfully substantial, particularly in making the descent, something like coasting down hill in an automobile, only vastly smoother riding.

Well, we came down across the Southern Pacific Moie and skimmed the water at seventy miles an hour. Something told me that we might get spanked harder coming down than going up and for the moment I sat on my heels and used my feet for shock absorbers. Although the landing was perfectly successful, I secretly applauded my foresight. The spray flew as the wings resigned the responsibility to the hull. The propeller rushed us up the alley to the hangar and then it was out, up and in and the flight was over.

There was only one thing I missed in that aeroplane. The whole experience was so gorgeously exhilarating that I forgot to be frightened.

ERNEST M. SKINNER.

Miss Sally Riley, at a concert at the Regent motion picture theater of Scranton, Pa., Nov. 4, formally opened the theater's new Kimball organ. Miss Riley is a pupil of Dr. J. Fowler Richardson, organist of St. Stephen's Episcopal church, Wilkes-Barre.



AT HEIGHT OF 5,000 FEET. Photograph Taken by Ernest M. Skinner From Airship Above San Francisco Bay.

the fool questions you want to." So you can imagine I looked forward with more or less impatience to my next trip to the Pacific coast.

The Portland organ brought this about and by the way, there may be a place having more genial, hospitable spirits than this fine western city, but not to my knowledge. I had the time of my life. To appreciate Portland to the ultimate one must know the three Bs—Bamford, Becker and Boone. I may say as well at this point that the women of the city of Portland have forgotten more about cooking than the most expensive French chef ever knew. I speak from experience. An incident of my visit in Portland was a wonderful automobile trip. Through the courtesy of J. A. Bamford I rode over the Columbia highway, a sixty-mile boulevard as smooth as a French horn. On one side the Columbia river, now nearly level with the road and later a thousand feet below; on the other side an enormous and precipitous height, surmounted by Mount Hood, and frequent falls tumbling over it into the Columbia, of which Multnomah fall is the most spectacular, making one plunge of 620 feet, not over a bleak rock, but over a gigantic wall covered with verdure, moss, shrubs and trees clinging to impossible footholds. Surely there can be nothing more stupendous or worth seeing anywhere.

William E. Zeuch gave three remarkable recitals on the new Auditorium organ. He played to about 15,000 people and received an ovation, being obliged to respond to several encores at each recital. I hated to leave Portland but it had to be. Zeuch stayed behind, having been engaged for another recital. Also, having the three Bs in his bonnet, he wanted to stay as long as he could and so missed sharing the time I had in Oakland, Cal., a few days later.

Mr. Struble had paid me the very great compliment of coming to Portland to see the organ, a mere matter of a thousand miles. I suppose Zeuch thought he came to hear him play, but, be that as it may, it was a mighty short thousand miles back in his company, and the prospect of

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George Kilgen & Son of St. Louis have just completed a large three-manual electro-pneumatic organ for the West Presbyterian church of St. Louis, which is the latest of the many large organs built by them in their home city. The specification of this instrument is as follows:

GREAT ORGAN.

- Major Diapason, 16 ft.
- Principal Diapason, 8 ft.
- Small Diapason, 8 ft.
- Gamba, 8 ft.
- Doppel Flöte, 8 ft.
- Melodia, 8 ft.
- Flute Harmonic, 4 ft.
- Octave (Principal), 4 ft.
- Harmonic Tuba, 8 ft.
- Harmonic Clarion, 4 ft.
- Cathedral Chimes, in swell box, 20 notes.

SWELL ORGAN.

- Bourdon, 16 ft.
- Diapason Phonor, 8 ft.
- Viol d'Orchestre, 8 ft.
- Vox Celestes, 8 ft.
- Muted Viole, 8 ft.
- Stopped Diapason, 8 ft.
- Flute Traverso, 4 ft.
- Violina, 4 ft.
- Flageolet, 2 ft.
- Dolce Cornet, 8 ft.
- Contra Facetto, 16 ft.
- Cornopein, 8 ft.
- Oboe, 8 ft.
- Tremolo.

CHOIR ORGAN.

- Violin Diapason, 8 ft.
- Dulciana, 8 ft.
- Concert Flute, 8 ft.
- Quintadena, 8 ft.
- Flute d'Amour, 4 ft.
- Piccolo Harmonic, 2 ft.
- Clarinet, 8 ft.
- Vox Humana, 8 ft.
- Tremolo.
- Harp.

PEDAL ORGAN.

- Double Open Diapason (lower octave resultant), 16 ft.
- Open Diapason, 16 ft.
- Violone, 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedeckt (from swell), 16 ft.
- Gross Flute (from Violone), 8 ft.
- Dolce Flute (from Bourdon), 8 ft.
- Violoncello, 8 ft.
- Trombone (Tuba extended), 16 ft.

Stopkeys are used and the console is detached. The key and stop action is Kilgen's electro-pneumatic. In addition to the various pistons, there are six adjustable double-acting combination pedals controlling all stops and couplers.

In the last few months Kilgen & Son have placed organs in the following churches and theaters:

- Church of the Unity, St. Louis.
- St. Pius' Catholic church, St. Louis.
- McCausland Presbyterian, St. Louis.
- Cinderella Theater, St. Louis.
- New Garrick Theater, St. Paul.
- Lyric Theater, Minneapolis.
- Church of Sacred Heart, Seattle, Wash.
- Methodist Episcopal church, Mount Washington, Mo.

LECTURES AT ORGAN PLANT

Robert P. Elliot Speaks at Van Nuys Factory on History of Art.

Fotoplayer Notes, the house organ of the American Photo Player Company, says that a lecture course on the history and art of organ building marks one more step in the march of progress by the Robert-Morton division of the American Photo Player Company at Van Nuys, Cal. The interest shown by employes in their work, and more especially the manifest desire of the electrical and tonal workers for knowledge of the fundamental reasons underlying the processes they were assisting to carry through, encouraged the belief that instruction and discussion along broader lines than had ever been attempted in a similar plant would be welcomed.

A canvass of the working force brought a ready response, and the first lecture was given by Robert P. Elliot Oct. 23, dealing briefly with the history and development of the organ from the mythical pipes of Pan and the pre-historic double flutes of the Assyrians and Egyptians through the hydraulic organ and diatonic organ played by the fists of the "organ

beater" to the tracker, pneumatic and finally the electric instruments of our day. An outline of the principle governing the production and control of sound closed the talk, which was followed by questions and a general discussion—a feature which will be encouraged as the class gets deeper into the subject.

GORDON GRAHAM IS CHOSEN.

Accepts Post of Organist of Church of the Advent, Cincinnati.

Gordon Graham, the Cincinnati organist, has accepted the position of organist and choirmaster of the Church of the Advent, Walnut Hills, and will enter upon his new duties Jan. 1. He has resigned as organist of Grace church, Avondale, after serving there four years. Mr. Graham will have charge of the newly-formed boy choir at the Advent. This church is one of the largest in Cincinnati and presents a fine field of work. It has a large three-manual Skinner organ.

Mr. Graham's successor at Grace church has not yet been chosen. He will give his last monthly recital there Dec. 2.

Recital, "An Hour in Paris."

Arthur Blakeley delighted a large audience at Trinity Auditorium, Los Angeles, Nov. 4, when he opened the season with his popular organ recital, entitled "An Hour in Paris." Professor Blakeley started with Notre Dame, rendering the "Funeral March and Hymn of Seraphs" (Guilmant), composed for the inauguration of the great organ in the famous cathedral. Then he passed to La Trinite, giving an Offertory by Salome. From the compositions of Theodore Dubois of the Church of the Madeleine he chose "In Paradisum." He also played some of the finest pieces of Edouard Batiste, who was organist at St. Eustache, and A. Lefebure-Wely, who presided for years at the organ of the ancient Church of St. Sulpice.

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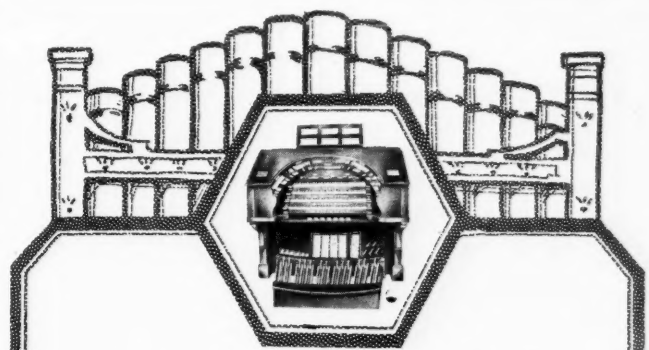
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The cover bears a beautiful reproduction in colors of Correggio's "Holy Night"; and space is left to insert if desired, above and below the picture, the name of the church and its officers. This gives a welcome touch of individuality, and on all orders of two hundred and fifty copies and over, the publishers will do this extra printing free; on smaller amounts, the moderate charge of one dollar will be made.

The service is of course available for future years, and the carols might then be varied at pleasure.

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American Music in the Church

By **ROLAND DIGGLE, Mus. Doc.**

The talk nowadays of "something American on every program" might very well be applied to our church service lists; certainly it is much easier to include an organ piece or an anthem there than to play a symphony at one of our symphony concerts, and when one takes into consideration the number of churches in the country, and the number of churchgoers in comparison to the number of concertgoers, it seems to me that the American composer will stand a much better chance of getting known in this way than he would even if his things were played by every orchestra in the land. I am a firm believer in a printed music list to encourage an interest in the church music, but when this is not possible one can always post a list of the music used, both vocal and instrumental, in some place where those who like can examine it. You may think it a waste of time and that it will do no good, but if the people know that it is placed there each week they will soon watch for it.

It is really surprising how little the average person knows about church and organ music. Quite recently a man told me he did not want to hear any music by American composers in the church. He said it was not possible for them to write music fit for use in divine worship. Seeking his reason for such a strong statement, he said that he had been a choir director of a large church in the East some twenty-five years ago and that he had been unable to find any music by an American that was worthy of a hearing. When I asked him what he thought the American composer had been doing during the last twenty years he, of course, did not know, and it was only when I showed him some things published during the past few years that he was willing to admit that they did seem better than the things he used to know. I am sure we are all ready to admit that the average church anthem and organ piece of twenty-five years ago was, to say the least of it, rather weak stuff, but as the art of the organ builder has improved during the last decade, so has the art of the American composer, and today he stands second to none, more especially in regard to church and organ music.

If American music were not worthy of a place in the church it would be another matter altogether. Perhaps nothing hurts the cause more than the continual use of a number of old favorites which we use more out of sentiment than for any other reason. The American composer is in many cases judged by these things—that is, by the average layman—certainly not to his advantage. Then again there is a lot of rubbish published today, which, because it is cheap, easy and melodious, finds a place in many churches. It may be American music, but that is no excuse for its use. I most certainly do not advocate the use of American music simply because it is American, but because in my opinion most of the American music that is published today is equal to anything published abroad. For instance, has anything finer been published in recent years than the two splendid organ sonatas of P. A. Yon. the "Meditation à Sainte Clotilde" of Philip James and scores of others too numerous to mention?

Without doubt American music is, through its merits, finding its way into all parts of the world. This is true especially of organ music. I have seen the names of our organ composers on programs from England, Australia, New Zealand, South Africa and faraway India. Since our entry into the war I have received programs of organ recitals consisting of American compositions only from France, Ireland, Scotland and some six or eight from England. Of course our entry into the war accounts for this, but it is giving the American composer an opportunity to be heard.

Anthems and services are, of course, slower to make their way, but even these are beginning to be seen with some regularity on service lists in England, and I for one feel sure it is not going to be a passing fancy, but that more and more will the American composer figure on service lists abroad.

Why, then, is not more American music used in our churches here at home? Certainly the past few years have wrought a great change along these lines. One has only to glance at the service lists of the leading churches of all denominations, all over the country, to see that the American composer is getting a splendid showing. For instance, I have before me the lists for two Sundays of the Collegiate church, New York. Here, out of sixteen organ pieces, ten are by Americans, and of five anthems, three are American. This is most encouraging and the example might well be copied by many other large churches. However, I must confess that it is not the big churches that neglect the American composer; the worst offenders in this respect are the churches in the smaller places—the smaller the place, the smaller the showing for the American composer. I have the service lists for a year of a church not one hundred miles from Boston. Here in a whole year the only thing American is Dudley Buck's Te Deum in E flat. The rest of the music is all English, a fine selection and one that would put many city churches to shame, but why the neglect of American music? From another church, this time in the South, I have the lists for the last ten months. Here the American composer has a little better showing, five anthems and seven organ pieces appearing, but the lists on the whole are not up to the standard of the northern church. Here are only two instances; there are hundreds like them.

I have service lists from churches all over the country and am not talking at random, but have made a careful study of the matter and have come to the conclusion that the following are the chief causes for the seeming neglect:

First and foremost are the organists and choirmasters, many of them fine musicians, who have in some way got into a rut. They are content to do the same old things over and over again, year in and year out. Most of their music is of the 1890 vintage and they have not the ambition or interest to learn new things. Just as long as the churches will stand for it they will make no change.

Next is the organist and choirmaster who wants to do things but has had very little opportunity to learn how to do them. Think of the hundreds of organists all over the country who have just dropped into the position with hardly any training! Most of them are perfectly willing to give the American composer a look-in, but they don't know much about him. Where can they look him up and try over his organ music, and who will give them the courage to get a little more difficult music for the choir? We all know the rubbish that is used, and it does take courage to do something better, especially when the choir is apathetic and you are not sure of your own ability. A little help and encouragement here will go a long way.

Last, but by no means least, is the question of cost. There are scores of churches where the choirmaster simply can't get any money for new music except by herculean methods, and when he does squeeze a few dollars out of the treasurer one cannot blame him for getting some uncopied works at 5 cents a copy, rather than spend 15 and 20 cents for a modern work by an American. I know I find the high cost of octavo music a perfect nightmare these days and with a choir of from thirty to forty for which

to provide it is certain that churches will have to do with less new music, at least for some time, or until the cost of paper comes down or some patriotic publisher will put out a cheaper edition or will rent copies at a nominal fee. This could certainly be done with the more expensive cantatas.

While the foregoing reasons are more especially in reference to choir music, they hold good in regard to organ music. The first class will, of course, be content to play the "Pilgrims' Song of Hope" or the "Hymn of the Nuns" as harp solos in the world to come; in fact, rather than learn something new they would prefer not to play a harp. The second class will be perfectly willing to play the new things if we can bring them to their attention, and the third class will have to save their pennies, or borrow from the public library, and, glory be, this is becoming more and more possible as the libraries are taking more interest in music.

I am not pessimistic, for I know the prospects for American music were never brighter and it will not be long before the American composer comes into his own; at the same time it is up to all of us to give him a boost whenever we can. So let us remember when we next buy music at least to give him the "once over." If you have not done it before you are going to get a surprise, for he is not the sickly youngster you may think he is; no sir, he is mighty healthy and I have an idea he will become "some pumpkins" before he is very much older.

GIVES UP HIS WORK FOR WAR

H. L. Baumgartner, F. A. G. O., Soon to Enter Service of Nation.

Hope Leroy Baumgartner, Mus. B., F. A. G. O., is one of the younger organists of this country who is giving up his work for war service. Mr. Baumgartner has been called in the draft. He is devoting three or four hours a day to learning the clarinet, to fit himself for the band, he writes to *The Diapason*, while waiting to enter camp. He has been compelled meanwhile to be within call at the home of his parents at Indianapolis, relinquishing his successful work at Savannah, Ga., where last season he gave eighteen Friday afternoon recitals in the Independent Presbyterian church.

Nov. 4 Mr. Baumgartner opened a Pilcher organ in the Methodist church of Sheridan, Ind. The organ is a very effective one of twelve speaking stops and electric action.

Pictures of Many Consoles.

A handsome and interesting pamphlet issued by the Organ Power Company of Hartford, Conn., contains among other things pictures of the consoles of a number of organs which are blown by Orgoblos. There are keydesks including those in the largest halls and churches and in homes of wealth. It is an array that will attract the eye of any organist. There is also a picture of the largest Orgoblo in the Wanamaker store at Philadelphia—one of five used to blow the 232-stop organ. This machine is of seventy-five horse power.

The corner-stone of the Tina Weedon Smith Memorial building at the University of Illinois was laid Nov. 9 and exercises in connection with it were held in the University Auditorium at Urbana. This building is to be devoted to the uses of the school of music and will cost \$250,000. It will contain a recital hall seating 650, eighteen studios, two class-rooms, director's offices, etc.

VOLUME SETS FORTH RECITALS AT CORNELL

PROGRAMS ARE PUBLISHED

Forty-Two Performances by James T. Quarles on the Two Large University Organs Bring Out 264 Compositions.

Cornell University again has published a little volume of interest to every organist, containing the programs of forty-two recitals given by James T. Quarles, the university organist, in the school year 1916-1917. These recitals are numbers 540 to 581, and they were given alternately in Sage chapel, on the fine Skinner organ, and in Bailey hall, on the great Steere organ. A total of 264 compositions were performed during the season, and the composers appearing most frequently were: Guil-mant, 13; Bach, 12; Wagner, 11; Tschai-kowsky, 9; Mendelssohn, 8; Schubert, 8; Handel, 7; Mozart, 7; Saint-Saens, 7; Bonnet, 6.

"While the educational aim of these recitals has been constantly considered, it has been realized that this phase of the work would surely fail were not interest and entertainment first achieved," says Mr. Quarles in a word of introduction. "It is the policy of the organist to include in each program some of the world's musical masterpieces, as well as works of merit of lighter vein and more immediate appeal. The great masterpieces can only be apprehended and understood by frequent hearing and intimate acquaintance, and the most certain way of building musical taste is by constant association with the great musical thoughts contained in such works. Appreciating this fact, many such works have been performed several times during the year, and gratifying vindication of this policy is found in the requests received from time to time for performance of such masterpieces.

"This pamphlet would not be complete without a word of appreciation of the stimulating interest and support of those who attended the recitals. Especial recognition is due Dr. Andrew D. White, whose friendly counsel and sympathetic interest are a constant source of inspiration and encouragement."

TO PLAY FOR SOLDIERS' AID.

Recitals Representing Allied Nations for Philadelphia.

The American Organ Players' club of Philadelphia is again in the forefront with its novel and up-to-date ideas, having arranged a series of special recitals commencing in January, for the benefit of "our boys, and the other boys, over there." Each recital will be played by a notable representative of an allied nation, and will be given in St. Clement's church. The players so far selected are:

- Jan. 9—England T. Tertius Noble.
- Jan. 16—Italy, Pietro A. Yon.
- Jan. 23—Belgium, H. Swinnen.
- Jan. 30—America, Charles Heinrich.

The proceeds will be devoted to the Emergency Aid, etc. Clergy representing each nation will make addresses and the consuls of each country will attend with their staffs and colors.

The regular series of organ recitals will be begun Dec. 14 and will continue till April.

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**ASSOCIATION FORMED
IN THE LEHIGH VALLEY
ORGANISTS GET TOGETHER**

**Allentown and Bethlehem, Pa., Unite
and After Initial Dinner and Or-
ganization, First Service Is
Held in November.**

Allentown and Bethlehem, Pa., have a new association of organists and the organization promises to be one of the liveliest in the country. That section of the state of Pennsylvania is singularly blessed in the possession of many organists who believe in the "get together" and "pull together" spirit. The first meeting was a "get together" dinner at the Country club, Oct. 23, after which impromptu addresses by organists were given. Miles I. A. Martin of the U. S. A. A. S. and organist in the church of St. Edward the Martyr, New York City, was present, and he suggested an organization of organists in this community, which met with instantaneous favor. A nominating committee consisting of William Rees of Allentown and Albert G. Rau of Bethlehem nominated an executive committee, consisting of the following members: Harold K. Marks and Frank Sanders of Allentown and David G. Samuels and Edgar Shields of Bethlehem.

It was decided at this meeting to render musical programs in Allentown and Bethlehem during the winter months under the auspices of the association. It was decided to call it the Lehigh Valley Organists' Association.

The first event of the season was scheduled for Tuesday evening, Nov. 20, in St. John's Lutheran church, Allentown. The program included the vesper service and anthems, rendered by the choir under the direction of H. K. Marks, organist and choirmaster of the church. The assisting organists were W. T. Trembath, I. H. Bartholomew and J. Sidney Lewis, all of Bethlehem.

The second event of the series will be given in Bethlehem at the Church of the Nativity, Edgar Shields organist, on Dec. 27, at 8 o'clock. The program includes selections from Handel's "Messiah" by the choirs of Christ Reformed church, D. G. Samuels, organist Bethlehem, and the Pro-Cathedral of the Nativity, Bethlehem, south side. Directors Samuels and Shields will be assisted by Miles I. A. Martin and W. W. Landis and William Rees of Allentown.

In January, 1918, the committee is planning to hold a smoker for the association.

Those present at the first dinner

were as follows: W. W. Landis, Zion Reformed church, Allentown; David G. Samuels, Bethlehem; Miles I. A. Martin, Edgar Shields, Cathedral Church of the Nativity, Bethlehem (south side); Raymond E. Horlacher, Zion U. B. church, Allentown; Albert Rau, Central Moravian church, Bethlehem; D. G. Knauss, Salem Lutheran church, Bethlehem; Frank Sanders, Grace Episcopal church, Allentown; William T. Trembath, Grace Lutheran, Bethlehem; J. Sidney Lewis, First Presbyterian, Bethlehem; I. H. Bartholomew, Holy Trinity Lutheran, Bethlehem; Ray E. Schoenly, Zion's Reformed, Old Zionville; H. Claude Weidner, St. Mark's Lutheran, Bethlehem, and Harold K. Marks, St. John's Lutheran, Allentown.

MAITLAND AT LANCASTER

**Gives Recital Before Association—
Reception and Dinner.**

The Organists' Association of the city of Lancaster, Pa., affiliated with the National Association of Organists, presented Rollo F. Maitland, F. A. G. O., in an organ recital Tuesday evening, Nov. 6, at Zion's Evangelical Lutheran church. The program rendered was as follows: Overture, "Egmont," Beethoven; "Adoratio et Vox Angelica," Dubois; Prelude and Fugue in A minor, Bach; "An Arcadian Sketch," Stoughton; Nocturne in D, Maitland; Allegro Gioioso, Dethier; Concert Rondo, Hollins; Andante Cantabile, Tchaikowsky; First Arabesque, Debussy; "Love Death," from "Tristan and Isolde," Wagner; Tone Poem, "Finlandia," Sibelius.

Following the recital a reception and dinner was tendered Mr. and Mrs. Maitland at the Hotel Brunswick. The following were present: Mr. and Mrs. George Benkert, George D. Rodgers, Mrs. H. J. F. Maysner, Mr. and Mrs. Charles E. Wissner, Richard Stockton, Miss Edna Mentzer, Dr. and Mrs. William A. Wolf, H. E. Reichardt, A. M. Masonheimer, Richard M. Klein. Mr. and Mrs. Maitland were the guests of Dr. and Mrs. William A. Wolf.

Reformation Jubilee Concert.

The four hundredth anniversary of the Reformation was observed with a jubilee concert at St. Paul's Lutheran church, North La Salle and Goethe streets, Chicago, Nov. 4. G. A. Niethammer, organist, was assisted by soloists and the St. Paul's choir. Mr. Niethammer's selections included: Prelude in G major, Bach; Berceuse, Dreychock-Lemare; "Cantilene Nuptiale," Dubois; "The Swan," Saint Saens-Guilman; "Even-song," Johnston; Toccata in D, Ralph Kinder.

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*Oh the long and dreary winter!
Oh the cold and cruel winter!
Ever thicker, thicker, thicker
Fell the snow o'er all the landscape.*

—LONGFELLOW.

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Concert Fantasia	Diggle	.60
American Fantasy	Diggle	.60
Danse de la Cour (Holyrood).....	Brocca-Stewart	.60
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Melody in Folk-Song Style.....	Cadman	.60
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Serenade	Chaminade-Kraft	.60
From the Land of the Sky-Blue Water.....	Cadman-Eddy	.50
Fantasia on "My Old Kentucky Home".....	Lord	.75
Processional, Op. 57, No. 5.....	Whiting	.60

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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, DECEMBER 1, 1917.

Do not send loose money through the mails in remitting for subscriptions. It is liable to loss. Use money order or draft on Chicago or New York, or register your letter. The Diapason is not responsible for losses suffered through disregard of this word of caution.

The Diapason telephone number is Harrison 3149. Call up to give us news or to place advertising. If there is anything The Diapason can do for you get the office on the wire.

RECOGNIZING THE AMERICAN.

Dr. Roland Diggle, the young and vigorous American organ composer, tells us some things we should heed in an excellent article printed in another page of this issue. Dr. Diggle is one who has contributed much to American church music and he speaks from the heart. He calls attention to the lack of American music on church service lists in many places, and contrasts with this the fact that in other countries American composers are beginning to be recognized by organists and choirmasters more generously.

It struck us forcibly in reading the article by Mr. Diggle that he gives as the first and foremost cause of the neglect of modern American music of the better kind the fact that choirmasters have got into a rut and are content to do the same things over and over year after year. As he says, the performer of this nonprogressive class, which happily is not found everywhere, will be content to play the "Hymn of the Nuns" as a harp solo in the world to come; "in fact, rather than play something new, he would prefer not to play a harp."

It is not a difficult task to separate the wheat from the chaff in American music—it has to be done in selecting any other church music—and the sooner every organist learns to do it and recognizes that which deserves recognition, the earlier will we have better variety in the service and the organ program.

NOT STONY GROUND.

Having painted a rather discouraging picture from the experiences of a prominent organist last month, it is no more than just that we should give prominence to the other side, as exemplified in communications to The Diapason in another column. Most striking, it seemed to us, is the experience of Mr. Beck in his home city of only 20,000, where the people do not even take a free recital for nothing—they insist on contributing by means of a collection. No doubt, we say, Mr. Beck has a magnificent four-manual organ, with all the effects that appeal to the listener at his command, etc., etc. But he actually has an eleven-stop organ. He makes the best of what he has, it appears, and the fruits speak for themselves. Belleville, Ill., is not stony ground.

NEW FEATURES COMING.

The Diapason considers itself greatly privileged in entering its ninth year with the present issue to be able to say that it has enjoyed the support of the organists and organ builders

of the United States to an extent far beyond its expectations. The largest part of the organ world has looked to The Diapason to supply the need for a publication devoted exclusively to the organ, from both a news and a technical standpoint. If we should undertake, as some editors do, to publish all the letters received at this office giving us encouragement, compliment and support, we would have no room for anything else. These letters are coming constantly and spontaneously from the highest sources, and we must confess a feeling that we do not deserve half of what is said. And whatever success has been achieved in blazing the way with many things which are worthy of imitation is due as much to the co-operation enjoyed as to any efforts of the publisher.

The Diapason will continue to serve and inform the organist, and makes its appeal to the few who are not yet fully acquainted with it on the basis purely of any merit and independence it may possess. We have no axes to grind, we have no favorites in the profession, and we feel convinced that we have never been accused of any purposes other than those of the conscientious newspaper man.

Plans for the coming year include new and valuable features, despite the high cost of publication and other expenses. The greatest of these features is to be a series of articles by the leading men in the organ world, many of whom already have generously and promptly pledged their support, while others are to be added. The complete list will be published as soon as possible.

BROTHER ORGANIST SPEAKS.

Editor of The Diapason. Dear Sir: "Seed on Stony Ground." Your editorial on the above subject sent in by a brother organist was read with great interest by myself and undoubtedly many more in our beloved profession. Our friend certainly did seem to have struck a barren country. I am in a city of 750,000, but as a great proportion of these are of a foreign working class and attend their own churches, we may count 400,000 of these unavailable, and after all one as a rule draws only in his own district with church recitals.

I have given monthly recitals and my smallest audience in two years was 800, and I have had over 2,000, which was a crowded church. Why was the success? After leaving this church, which had a four-manual organ and over fifty speaking stops, my successor gave three recitals and they were so poorly attended after the first that he discontinued them and I was invited to come back and give another recital. We had an audience on this occasion of 1,500.

I will give my plan: I never played a recital alone, always interspersing the organ numbers with instrumental or vocal solos. I have on different occasions used a violinist placed in the echo organ; also a harpist, a chorus of children in the tower of the church and a male quartet; two or three descriptive numbers of my own arrangement; one or two simple melodies worked out in the form of our different composers; a few remarks on one or two occasions on the construction of the organ to the enlightenment of those who did not know that you played with your feet, but thought you were pumping the wind, and also for the information of those whom we have all met who thought the front pipes were the only ones there were.

Give the people a variety. Not too much Bach! Play with life predominating, vary your program and, finally, ADVERTISE, in spite of the fact that it may be considered a little undignified, for if the people have no knowledge of what you can do, how do you expect them to come and take a chance hearing you? In a dignified way put it before their eyes and convince them that they are missing a good thing, and by a little novelty attract their curiosity and you should get an audience.

I would like to try a recital in our brother's church, and if I should be allowed to be my own publicity man I would guarantee the audience. I am aware of the fact that many of our Episcopal churches would probably veto the advertising. One also may receive little encouragement from his vestry. These are all difficulties to overcome, and the greatest difficulty to run up against is the indifference of one's officials.

Summed up, if one gives a varied and bright program with good assistants and EFFICIENT ADVERTISING and still has a poor audience my advice is move quickly to more fertile ground.

Yours sincerely,

A BROTHER ORGANIST.

NO STONY GROUND THERE.

Belleville, Ill., Nov. 15, 1917.—Editor The Diapason. Dear Sir: I have read the editorial—"Seed on Stony Ground"—in the November issue, with considerable interest, for the simple reason that my experience is just the reverse of the writer of the letter you comment upon. A year ago I announced a series of free organ recitals—absolutely free—no col-

lection. Personal friends told me, "Don't do it; save your energy for something better." I headed "not their" advice. What happened? People flocked to the recitals. The church auditorium was filled at every recital. Furthermore, a goodly number of the audience insisted upon "doing their bit." So we passed the baskets to please them. The first collection was over \$25.

Our city boasts of only 20,000 inhabitants; my organ has only eleven stops. Yet, people come, and they were "come-backs."

I put myself in the position of the average person attending recitals and select my program accordingly. I have studied hundreds of programs in The Diapason and other journals. I feel that many organists select their programs for the papers and not for their respective audiences. You first must interest people in music and give them something they like; at the same time offer the very best. If you want to drive an audience away play at least one or two Bach numbers every time. I haven't played one Bach number yet—but I feel the time is soon coming when I may do so.

An organist must study his audience. Then he will, he must succeed. First attract people to your recital, then begin to educate them.

Sincerely yours,

G. HERMANN BECK.

LETTER FROM DR. H. J. STEWART.

San Diego, Cal., Nov. 7. Editor The Diapason. The letter from Mr. W. Ray Burroughs in the current issue of The Diapason, on the question of the authorship of the air sung to our national hymn, "The Star-Spangled Banner," raises again the vexed issue, which, however, has been set at rest by the highest authorities. Under the heading "Star-Spangled Banner" Grove's Dictionary has the following paragraph:

"An American national song, the melody being that of an English lyric commencing 'To Anacreon in Heaven.' The song was written for and sung at all important meetings of the Anacreontic Society, held chiefly at The Crown and Anchor in the Strand. These words were by Ralph Tomlinson, a president of the society; and the music was by John Stafford Smith, who claimed it as his in his Fifth Book of Canzonets, Catches and Glees (circa 1780), long after its popularity had been established."

If Mr. Burroughs will refer to a book entitled "Folk Songs of Many Nations," edited by Louis Elson and published by the John Church Company, he will find "Anacreon in Heaven" in its original form on page 20. Mr. Elson, however, says that the air was "probably written by Dr. Samuel Arnold," although he gives no authority for the statement. In a little volume entitled "The Most Popular National Songs," published by Hinds, Noble & Eldredge, New York, the air is attributed to John Stafford Smith, and I believe this is also the case in the music-books issued officially for saluting purposes to all army and navy bands by the United States government. I think most of us will be inclined to take the authority of Grove's Dictionary as conclusive. Yours very truly,

H. J. STEWART.

Official Organist, Balboa Park, San Diego, Cal.

ORGAN IN THE MID-PACIFIC.

Two Dedicatory Recitals by Miss Harrington at Paia, Maui.

From the middle of the Pacific ocean comes organ news that should interest every Diapason reader. Miss Alice E. Harrington of Honolulu, but formerly of Chicago, writes of a recent trip to another of the Hawaiian Islands—Maui—where she gave dedicatory recitals in the new Henry Perrine Memorial church of Paia, on a two-manual organ costing \$7,500, which has been completed by the Austin Organ Company. Pictures of the church, built of native uncut coral, and of the interior of the edifice, show it to be remarkably beautiful architecturally. The organ has sixteen speaking stops. Here are Miss Harrington's two programs:

Oct. 11—Grand Choeur, William R. Spence; Air in D, Bach; "In the Morning," Grieg; "Hymn to the Setting Sun," Frederic Lacey; "In the Twilight," F. Flaxington Harker; "To the Evening Star" ("Tannhäuser"), Wagner; Spring Song, Holtns; Meditation from "Thais," Massenet; Pastorale, Wachs; "Even-song," Johnston; Gavotte from "Mignon," Thomas; "Suite Joyeuse," Diggle.

Oct. 16—Sonata No. 2, Mendelssohn; Prelude to "Lohengrin," Wagner; "At Sunset," Sellars; "The Curfew," Horsman; "Where Dusk Gathers Deep," Charles A. Stebbins; "Oh, the Lifting Springtime," Stebbins; Scherzo, Hoffman; Andante from Symphony Pathétique, Tschaiikowsky; "Song of the Seraphim," Rene L. Becker; "Autumn," Johnston; Humoresque, Dvorak; "At Twilight," J. Frank Frysinger; Festal Postlude, Schminke.

CLAXTON PLAN CARRIED OUT

Recitals in Church in Congested District for School Pupils.

In the last few weeks Pittsburgh has witnessed the successful inauguration of a valuable work toward community betterment through the agency of music. The plan was originated by Dr. P. P. Claxton, United States Commissioner of Education.

Three programs have been given, all in the First English Evangelical church, which was the first to respond to the appeals made. This church is in the congested downtown district and is next door to the Grant school, a public school attended almost wholly by foreigners. The hour is from 3:30 to 4:30 o'clock on Tuesday of each week.

Logan McElvany, organist of the church, played for the first occasion, Oct. 23. His program was as follows: "Chant De Bonheur," Lemare; Prayer from Gothic Suite, Boellmann; March, Rogers; Gavotte from "Mignon," Thomas; "Chorus of Jamskyd," Stoughton; Largo, Handel; "Grand Choeur," Guilman.

Gavin Williamson, teacher of music in the Fifth Avenue high school, played Oct. 30, giving the following program: Sonata in D minor, Merkel; "Cantilene Nuptiale," Dubois; "Grand Choeur," Dubois; March in A major, Guilman; Melody, Guilman; Berceuse, Godard.

AMERICAN WORKS PLAYED

Recital by W. H. Oetting for Pittsburgh Musical Institute.

A very successful recital of music by American composers is one which William H. Oetting gave Nov. 9 at the Pittsburgh Musical Institute. The plans for this year at the institute include much music by American composers. The music section of the Academy of Science and Art of Pittsburgh will also have a program of music entirely by members of the Musicians' club, to be given April 23. This is in line with some very successful programs of the same kind given last year. Mr. Oetting's offerings included the following: First Sonata, Felix Borowski; Romanza, Op. 17, No. 3, Horatio Parker; Scherzo from the Second Sonata, Mark Andrews; Petite Suite, Op. 23, Edward Shippen Barnes; "Rustic Dance" and "Sunset," from Pastoral Suite, Clifford Demarest; Scherzino, Op. 23, No. 1, Giuseppe Ferrata; Caprice ("The Brook"), Gaston M. Dethier; Concert Fantasia in F minor, Arthur Bird.

To Open Weickhardt Organ.

The new Wangerin-Weickhardt organ in the Methodist church of Goshen, Ind., will be dedicated on the evening of Nov. 30 by Irving C. Hancock of Trinity Episcopal church, Chicago, assisted by two solo boys—Masters Ben Bridge, soprano, and Francis Duncan, alto.

Evening of Organ and Piano Music.

An interesting evening of organ and piano music was given by Charles D. Irwin and Miss Zula Southworth Doane at the Leyden Congregational church of Brookline, Mass., Nov. 9. The selections for the two instruments were Clifford Demarest's new Fantasia in C, Guilman's Grand Choeur in E flat and the symphonic poem "Les Preludes," by Liszt. Mr. Irwin's organ numbers in addition to the foregoing were: Concert Overture in C minor, Hollins; Prelude in C, Bach; "A Desert Song," Sheppard; Cantilene, Goss-Custard; Elevation, Edith Lang, and Gordon B. Nevin's "Sketches of the City."

FOR OUR READERS TO ANSWER.

Minneapolis, Minn., Nov. 22.—The Diapason, Dear Editor: Will you please find space in your valuable paper for the following query: Which of the Handel organ concertos is known as "The Cuckoo and Nightingale" concerto? This is a question over which there seems to be considerable controversy among organists all over the country. A correct answer giving the key, by whom edited, and the number of the concerto, would be of interest to recital organists far and wide. Thanking you in advance, I am,

Very truly yours,

DEAN FLETCHER,
Organist, First Congregational Church.



BY HAROLD V. MILLIGAN.

There is no lack of material for the ambitious choirmaster who is looking for something new for the approaching Christmas season. The various publishers are issuing the usual amount of new music appropriate to the day. The Ditson company continues its annual custom of publishing a group of carols, the present issue being the ninth of the series. It contains six carols for both mixed voices and unison, by Dressler, Berwald, Manney, Nevin and Barnby. It also publishes a "Christmas Carol Service," containing twelve carols, both traditional and modern. Christmas anthems from the same house are "Hail to the Lord's Anointed," by Cedric W. Lemont; "All Praise to Thee, Eternal Lord," by W. Berwald, and "Bright and Joyful is the Morn," by Bruce Steane. The first named contains a soprano solo and the second an alto solo.

The Clayton F. Summy Company publishes an unusually interesting Christmas cantata, "The Birth of Love," by William Lester. The work of this composer is well known; he can always be depended upon for abundant melody and piquant harmony, with a distinctly "modern" tendency. In the present instance he has the advantage of an unusually good "libretto" by Mary Louise Dawson. There are passages for chorus of men's voices and women's voices, as well as the customary mixed chorus, and the four solo voices have been well provided for.

Another cantata issued by the same publisher, although not for the Christmas season, is "Lazarus," by Clarence R. Kaulf. It is unusual in that the chorus passages are particularly adapted for use by quartet choirs; there is plenty of solo work and a considerable amount of effective recitative. The time of performance is stated to be thirty minutes.

The Arthur P. Schmidt Company publish three new anthems: Paul Ambrose's "Sing, O Sing, This Blessed Morn" and Harry Patterson Hopkins' "Calm on the Listening Ear of Night" are quite simple and easy, while J. Lamont Galbraith's "Glory to God in Highest Heaven" is more elaborate, though not by any means unduly complicated.

The new publishing firm of Harold Flammer, Inc., makes its bow at this time. John Prindle Scott's "There Were Shepherds" is described as a "Christmas Pastoral for Voice and Organ," and contains more variety and color than most sacred solos. The quiet pastoral music is interrupted by a dramatic recitative, which leads to an effective climax, after which the pastoral theme reappears. The alternation of pastoral and recitative leads to a triumphant finale, after which the pastoral theme is heard dying away into silence. The song is published in two keys. The same composer provides the more conventional, but still worth-while "God of Our Fathers," which is published both as a solo for high or low voice and as a four-part chorus of mixed voices, with two soprano or tenor solo passages. Mr. Flammer is to be congratulated on his good taste, not only in regard to the quality of the music, but also as to the appearance of his publications; typographically they could hardly be improved.

Some time ago we took occasion to remark that the great majority of church anthems were written for the use of volunteer choruses and comparatively unskilled choirs; while this is no doubt just as it should be, it makes for a certain deadly monotony and sameness which increases the difficulty of the reviewer's task. We must be pardoned, therefore, for an occasional outburst of enthusiasm

when, in the midst of the quite correct and respectable (and useful) multitude we come across an anthem which was obviously written to satisfy the composer's desire for musical expression, without regard to the question as to whether or not he might be able to sell twenty copies to the choir of Podunk Corners. With all due respect to the worthy and indispensable members of that and similar choral bodies, and to the equally worthy and equally indispensable members of all the church congregations in the whole world, we cannot help feeling that we musicians have a right to like what we like just as much as they. After we have sung down to the musical intelligence of the most bone-headed, ivory-domed, tone-deaf, "I-don't-know-anything-about-music, but-I-know-what-I-like" member of all the flock, let us, upon rare and precious occasions, have a little real music.

Such is Philip James' "Magnificat and Nunc Dimittis in D," recently published by G. Schirmer. It is one of the most distinguished contributions to church music made in recent years. Mr. James appears to be a very wise young man; the number of his published compositions is comparatively small. They appear to be the product not only of an immense talent, but also of careful consideration and a constantly maturing technique and intelligence. As they required thought and consistent effort on the part of the composer, so they require appreciation and careful preparation on the part of the executants. It is not to be supposed from this that they are extraordinarily difficult, for they are not, but their beauties do not all lie on the surface and their ultimate value is worth seeking. May he go from strength to strength, so that this and future generations of choirmasters may rise up and call him blessed, even if the Mary-had-a-little-lamb members of the congregation don't get quite all of what he is driving at the first time they hear it.

The catalogue of the Weiss-Feil Music Publishing Company continues to increase, the latest publications maintaining the fine standard set by the earliest. Among the latest issues are two short cantatas, for festival services—"A Song of Triumph," by H. Breitenbach, and "Praise and Thanksgiving," by B. von Rague—and two anthems—"The Lord is My Shepherd," by C. J. S. Weiss, and "Awake, Thou Spirit of the Loyal," by H. Breitenbach. All of these are published with both German and English words. There is also a "Festal March" for the organ by C. A. Weiss, the middle section of which is the familiar hymn-tune known as "Old Hundredth."

The organ music of Joseph Bonnet is becoming increasingly familiar in this country; J. Fischer & Brother have just published an example of his choral writing, an "Ave Maria" for four voices and organ. It is a comparatively simple piece, but well-knit and of considerable charm. It is published in two editions, one with Latin text, the other with English—"O Lord, Most Holy."

R. S. Stoughton's "Within a Chinese Garden" (White-Smith Company) is one of the most interesting of recent organ publications. It is in the Oriental idiom adopted by this composer and no doubt will appear soon on many recital programs. Its picturesqueness and quaint charm give it a distinct value for such occasions.

Eric Webster's "Berceuse," published by Novello, is a fluent and musicianly piece, considerably above the average.

The Boston Music Company publishes a transcription by Sumner Salter of "The Hermit," by Anton Rubinstein, a composition of a pensive character, a good example of the composer's melodic gift.

The Clayton F. Summy Company puts forth "In Olden Times," by Hugo Goodwin, and Ernest H. Shepard's "A Twilight Serenade." The former is a brief sketch of a distinctly antique flavor, written prac-

tically without pedal, while the latter is an amiable melody for the oboe.

The Arthur P. Schmidt Company publishes a "Festival March" by A. W. Lansing, and Theodore Presser sends us "Moonlight," by J. Frank Frysinger. The compositions are so well described by their titles that further comment seems superfluous.

A new publisher of organ and piano music is William Noelsch of Philadelphia, who publishes his own original compositions and arrangements; to the former class belongs "Adagio in A flat" and to the latter an organ transcription of Ole Bull's "Shepherdess' Sunday-Song."

There are several numbers in the admirable Fischer edition of organ music. Gottfried Federlein is represented by two light and graceful pieces—"Valerie," a gavotte, and "Salvadora," a berceuse; Roland Diggle has an "Elegy Romantique" which departs from the character of most elegies in that the closing bars are for full organ.

James R. Gillette's "From the South" is a melody derived from the song of a negro carpenter heard in Georgia, and has all the familiar characteristics of such music. The melody is sung successively by the swell oboe and the great gross flöte, and is presented without the addition of a second theme.

Ralph Kinder has made an organ piece of his new setting of Julia Ward Howe's "Battle Hymn of the Republic," which has also been arranged for numerous combinations of voices, with piano accompaniment, as well as for orchestra and military band. There is in this same edition an organ arrangement by Walter P. Stanley of Bendel's "Sunday Morning on Glien," which, if we are not mistaken, is originally a piano piece from a group entitled "Am Genfer See."

Organists Before the M. T. N. A.

The program of the thirty-ninth annual meeting of the Music Teachers' National Association, to be held

at New Orleans Dec. 27 to 29, contains the names of several prominent organists. Dean P. C. Lutkin of the Northwestern University School of Music will present a paper on "The True Value of Choral Music." Dr. George C. Gow of Vassar College will present a paper on "Some Phases of Improvisation in the Church Service." Harold V. Milligan of New York will have a paper on "Stephen C. Foster." William Benbow of Buffalo will present a report on libraries.

The Colorado State Teachers' College at Greeley has made a contract with the W. W. Kimball Company for an organ of two manuals. Miss Eva Wright is the organ instructor in the college.

The large Kilgen organ in St. Patrick's cathedral at El Paso, Texas, has been installed by George Kilgen, one of the junior members of the Kilgen firm; Thomas J. Quinlan and Otto Theurer.

The Organist and Choirmaster

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With the 'Movie' Organist

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.

We will take the liberty this month of interrupting our series of classified national music to answer a number of letters which we have received, the gist of which are the two questions: "How Can I Obtain a Theater Position?" and "How Shall I Prepare for Moving Picture Work?" Excepting the announcement several months ago that a school for organists for picture work was to be established we do not know of any course of training that is in existence whereby one can prepare for this line of work. Briefly, then, we will give our experience, and a few hints which we hope will prove helpful.

First, then, assuming that one is a good church organist, and has had experience in that line, and can play pieces of medium difficulty, we suggest that he re-arrange his library of organ music (entirely omitting pieces of the character of preludes, offertories and postludes; also ultra-classical pieces like Bach's fugues, sonatas for the organ and the like) according to the divisions of national music, Russian, French, etc., and also dramatic, general, marches, overtures, light pleasing genre pieces, descriptive, etc. Lists of these are to be given in the near future in this column. In our library we have covers labeled like the above, and after using anything for one setting, we place the piece we have been using on a feature at the bottom of the pile, and whenever we are obliged to draw on this particular cover again we take from the top. In this way we avoid repeating a number for a period of about four or five months. Then we have a cover labeled "New Music," which we use as often as the character of the piece will fit the picture, placing it back in the cover until we have used the piece about three times, then placing it at the bottom in the cover of its proper division—i. e., dramatic, overture, etc.

In choosing music for pictures we first view the picture, which is screened for us the night before the change of show for the next day, and all pictures are classified as heavy dramas, light dramas, comedy dramas, comedies, or the same with certain national atmospheres (see previous articles) such as French, Italian, etc. At the screening we mark each reel according to the action opposite the titles, and on the first reel select a piece which will establish the color or atmosphere of the story.

As regards the qualifications of an organist, we assume he can play the organ and piano exceedingly well, has a thorough knowledge of harmony, which is indispensable in this work, and has a good library. He should be able to harmonize melodies (often only a solo violin part is available in playing with the orchestra) and be able to "put in" the proper bass on the pedals from the thin and often unsatisfactory second violin part, and this he cannot do unless harmony is thoroughly mastered.

As to the method of obtaining a position, the only sure road to success we know is to "get out and hustle." Find out where new theaters are being built, go to the managers or owners, apply for the position (in most cases it is necessary to join the Musicians' Union also), endeavor to get a hearing, after insisting upon time to practice on and become familiar with the organ. Before doing this, however, it is a good plan to visit various theaters and listen to

their organists. Always sit near the console, watching the picture, and note what pieces are used, and it is often advisable to begin as assistant organist and work up to the regular position.

The one habit that should be broken as soon as possible is playing too much in the church style. By this we mean the continued sustaining of the pedal notes and the holding of the accompanying chords in the left hand. More staccato pedal notes and lighter accompanying chords should be used, more pianistic in style as a general rule, and orchestral effects should be striven after constantly. The use of harp, chrysoglot, glockenspiel, sleigh bells, xylophone, etc., will help to break this habit.

As an instance, where the organ number is a melody for a solo stop in the right hand, with sustained pedal notes and chords that are written to be held, we would alter it this way: Play the melody legato, as written, but with staccato pedal notes and either light detached chords or, in place of the chords, arpeggios in the accompaniment.

Addenda (Chinese Music).

Chinese Overture (Acc.), by von Weber (Ditson).

Chinese Dance (P. or Acc.) from Caise Noisette Suite by Tschai-kowsky.

Chinese Characteristic (Acc.), by Puerner.

Chinese Allegretto (Acc.), by Winkler.

Hop Sing Fantasia (Acc.), by Katzenstein.

"Water Colors" — Four Chinese Tone-Poems (vocal), by John Alden Carpenter (Schirmer); "On a Screen"; "Highwaymen"; "Odalisque," and "To a Young Gentleman."

MUSICAL SETTING FOR THE COMEDY DRAMA: "REBECCA OF SUNNYBROOK FARM." Artcraft Film. Mary Pickford, star.

Reel 1—(1) Song, "Rebecca of Sunnybrook Farm," by Gumble. (2) "In the Cabbage Patch" (Acc.) by Logan and (3) Selection, "Madcap Princess," (Acc.) by Englander.

Reel 2—Continue above until (4) Roses red. Song, "Roses Red and White" (from opera "Chinese Honeymoon"), by Talbot, (once) and (5) "Cupid's Bower" (P.) by Mills and (6) Mazurka (P.) by Wachs and (7) Selection, "Mary's Lamb," (Acc.) by Carle.

Reel 3—Continue above until (8) Missy Poorhouse. "Badinage" (P.) by Herbert and (9) Selection "Old Town" (Acc.) by Luders to the end of reel.

Reel 4—D: Circus in street. (10) "Poncinello" (Acc.) by Herbert until (11) Rebecarreta, bareback performer. Galop, "The Ringmaster," or "Saddle Back" (Acc.) by Allen until (12) Aunt Miranda seizes Rebecca. "Jolly Elks' Patrol" (Acc.) by Frey until (13) Approach of storm. "The Storm" (O. S.) by Lemmens (Page 3).

Reel 5—Continue above (storm effects) until (14) D: Rebecca on couch. "Remember Me" (P.) by Brinkman until (15) There are mornings. "Stephanie Gavotte" by Czibulka (pp. and dolorosa as R. tells Adam of the Simpsons' wedding ring) until (16) Now that your temperature. Improvise.

Reel 6—Continue to improvise until (17) Aladdin's Lamp. "Barn Dance" (P.) by Kerry Mills (pp. as S. is arrested) until (18) You're so nice. "Roses and Butterflies" (Acc.) by Cello (once) and (19) "Forget me not," (P.) by Giese until (20) Go down and welcome her. "Little Story" (P.) by Friml until (21) With Autumn. "In Dreamy Dells" (Acc.) by Rolfe to end.

MUSICAL SETTING FOR THE PATRIOTIC DRAMA, "THE STAR-SPANGLED BANNER." Edison Film. Paul Kelly, Star.

Reel 1—(1) "Serenata" (P.) by Moszkowski (twice) and (2) Improvise and modulate to key of F until (3) Four months later. "Cradle of Liberty March" (Acc.) by Joy (twice). Bugle call "treat" as flag is lowered, until (4) Why didn't you take hat off? "Serenade" (Acc.) by Rubinstein to end of reel.

Reel 2—(5) T: In which Roger, etc. "Humoresque" (P.) by Dvorak until (6) I heard you say. "Danke Doodle" (Washington) until (7) D: Grant's photo. "Rally Round the Flag," until (8) D: Photos of Lee and Jackson. "Dixie" until (9) D: Farragut's photo. "D. A. R. March" (Acc.) by Lampe until (10) A week later. "Barcarolle" (P.) by Karaganoff until (11) Across the bay. "Chanson Passionale" (O. S.) by Dunn until (12) D: Bugler. Bugle call and short march until (13) Can you look me in the face? "Twilight" (P.) by Aver.

Reel 3—Continue above until (14) Division of Union Soldiers. "Marching Through Georgia" until (15) D: Vision fades. "Canzona" (O. S.) by Wheelton until (16) There's something else. "Star-Spangled Banner" (once) until (17) If you don't mind. "Red, White and Blue" until (18) Roger puts an English flag. "Rule Britannia" until (19) Roser puts up

French flag. "Le Marsellaise" until (20) Statue of Liberty and American flag. "America" to the end.

ANSWERS TO CORRESPONDENTS.

M. E. F., Milwaukee, Wis., and E. S., Ithaca, N. Y.—We have endeavored to give you an idea of the requisites of a moving picture organist in the main article this month.

Mr. Burroughs Praised.

The Diapason, Chicago, Ill., Gentlemen: We have long been keenly interested in The Diapason, which we read with the greatest care. We are producers of musical set-

tings in roll form for photoplays, as well as of incidental music for specific scenes and action, and therefore make it our business to be familiar with all the motion picture programs presented in the musical magazines. We find those of Mr. Wesley Ray Burroughs appearing in your columns so far superior to any others we have seen that we are taking this means of expressing our appreciation of them.

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**Organist of St. Mark's Lutheran, Philadelphia, Will Reach Anniversary
Dec. 25—Long Head of Organ Players' Club.**

Dr. John McE. Ward will have completed, on Dec. 25 of this year, thirty years of continuous service as organist and choirmaster of St. Mark's Lutheran church, Philadelphia, during which he has been absent only twice, due to unavoidable causes. The music at St. Mark's has always been of a high order of excellence; the standard classical works having an extensive hearing without neglecting the newer and native compositions of merit. St. Mark's possesses two modern organs of large resources on which have been performed the works of all the masters, both ancient and modern.

It is noteworthy that in its sixty-five years of life St. Mark's has had only two organists, the first being Henry C. Knauff, an organ builder of note in his generation and a musician of large resources.

Dr. Ward gave the first complete rendition of Mendelssohn's "Hymn of Praise" by a chorus choir in Philadelphia in 1888. This was the forerunner of a series of monthly musical services still continued, at which all of the standard cantatas and oratorios have been repeatedly rendered.

Dr. Ward was one of the first members of the American Organ Players' Club, organized in 1890, which has had such a remarkably successful history, and has been its presiding officer for many years. He is also an active member of the American Guild of Organists and a member of the executive committee of the National Association of Organists.

INTEREST IN BONNET SERIES.

Three of His Historical Recitals Given at the Hotel Astor.

Joseph Bonnet's New York historical recital series, as announced in The Diapason, is arousing great attention and the organists of the city have been eager to hear his novel offerings at the Hotel Astor. The first recital, Nov. 12, devoted to the forerunners of Bach, brought out these compositions: Canzona, Andrea Gabrieli, 1510-1586; "Diferencias (Variations (Sobre el canto del Caballero), Antonio de Cabezon, 1510-1566; "Ricercare," Palestrina, 1526-1594; Fantasia in the manner of an Echo, J. P. Sweelinck, 1562-1621; "Ave Maria Stella," Jean Titelouze, 1563-1633; "Cantilena Angelica fortunae" (Variations on the old English Song "Fortuna, My Foe"), Samuel Scheidt, 1587-1654; "Toccatto per l'Elevazione," Frescobaldi, 1583-1644; Fugue on the "Kyrie," Francois Couperin, 1631-1700; Noel (Christmas Carol), Le Begue, 1630-1702; Prelude, Fugue and Chaconne, Buxtehude, 1637-1707; Prelude, Henry Purcell, 1658-1695; Christmas Chorale, Pachelbel, 1653-1706; "Recit de tierce en taille," Nicolas de Grigny, 1617-1703; Prelude, Clérambault, 1676-1749; Fantasia and Fugue in G minor, Bach, 1685-1750.

Nov. 19 was Bach day and Mr. Bonnet played: Chorale Preludes, "We all believe in one God, Creator," and "O guiltless Lamb of God"; Prelude and Fugue in G major; Sonata (in trio form) in D minor, No. 3; Passacaglia and Fugue; Chorale Preludes, "O man bemoan thy fearful sin" and "In Thee is Gladness"; Prelude and Fugue in D major.

Here is the interesting array for Nov. 26: Prelude and Fugue in F minor; Concerto in D (No. 10), Handel; "Noël sur les Flutes," L. Clàude d'Aquin; Gavotta (from the Twelfth Sonata for Organ), Padre Martini; Short Prelude and Fugue in C major, J. Ludwig Krebs; Fantasia in F (Adagio; Allegro; Adagio), W. A. Mozart; Gavotte, Samuel Wesley; Prelude on the Gregorian song "Pange lingua," Andante con moto, Prelude on a Christmas Carol (Sixteenth century), Fantasia and Fugue in B flat, A. P. Francois Boëly.

CHOIR CONDUCTING TAUGHT.

Class Lessons and Drill Work in Preparing Special Services.

Dr. William C. Carl is giving a series of class lessons in choir conducting and the playing of the church service at the Guilmant Organ School on Thursday afternoons. The lessons also include drill work in concentration and rhythm and in preparing oratorios and special services.

The series of students' organ recitals will be started the first week of December and will be devoted to the playing of Bach chorales. The second recital will include several preludes and fugues by Bach.

The students of the Guilmant school are attending the historical series of Joseph Bonnet at the Hotel Astor through the courtesy of Mr. and Mrs. Philip Berolzheim, who have provided the seats, as well as those for the Boston Symphony concerts. The latter are contested for previous to each concert.

The first reunion of the alumni association for the season was held at the residence of Dr. Carl Nov. 13 and was largely attended by the members. There will be several social functions during the winter. The second will be at the residence of Cornelius Irving Valentine, president of the alumni association.

Lieutenant Taber Plays in Hawaii.

Lieutenant W. T. Taber of the Quartermaster's Corps of the army, now stationed at Honolulu, Hawaii, has not forgotten his love for the organ, and his latest activity in this line is a recital in the Christian church of Honolulu on the evening of Nov. 1, to which he refers in a letter to The Diapason as his "last offense." The recital was the second in a winter series. The program was as follows: Prelude, "The Deluge," Saint-Saens; Gavotte from "Mignon," Thomas; Intermezzo, "Ave Maria," Bizet; "In Paradisum," Dubois; Overture, "William Tell," Rossini; Berceuse from "Jocelyn," Godard; Pastorale, "In Springtime," Hollins; Romanza, Parker; Offertoire, "St. Cecile No. 2," Batiste; Transcription, Mendelssohn's "On Wings of Song," Whiting; "Marche Triomphale, Archer.

Throng Hears Young Player.

Miss Edith Potter Smith of Kankakee, Ill., though only 19 years old, has been organist of St. Paul's Episcopal church of that city for the last two years. Nov. 16 she gave a recital before a packed house and her performance reflected great credit on her ability as an organist and on that of Palmer Christian, her teacher, as a tutor of organists. The organ selections presented were: Festival March, Foote; Pastorale, Foote; Toccatto from "Oedipe a Thebes," Meraux; "Sketches of the City," Nevin; "O, the Lifting Springtime," Stebbins; Caprice, Kinder; "Hosanna," Wachs.

Professor C. Walter Wallace, of the Hippodrome Photo Theater, Williamsport, Pa., the well known blind organist of Pennsylvania, gave a sacred concert at the theater Sept. 30 and handed over the entire proceeds to the benefit of the Red Cross. He was assisted by a chorus of twenty-five soloists and an orchestra of twenty-five professional musicians, whom he directed. Nov. 1 Professor Wallace gave a piano recital for the Williamsport High School pupils, giving a brief historical sketch of the composer of each of the program selections. Nov. 11 he opened a Möller organ at St. John's Evangelical church, near Williamsport. Nov. 18 he gave an organ and piano recital for Bucknell University. Negotiations are under way for a number of sacred recitals within short journeys of Williamsport.

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DR. AUDSLEY IS AUTHOR OF NEW BOOK ON ORGAN

WORK TO COME OUT IN 1918

"The Organ of the Twentieth Century" by Well-Known Authority Will Set Forth Plainly the Writer's Ideas.

An announcement of great interest is that of the approaching publication of a new work on the organ by that well known authority, George Ashdown Audsley, LL. D. The new book is to be entitled "The Organ of the Twentieth Century" and is to be issued from the press of Dodd, Mead & Co. next year. It is to be a volume of 384 pages of text, profusely illustrated, and will be issued at the price of \$3.50.

Dr. Audsley's noted work "The Art of Organ Building" stands in a class by itself as an authority on the construction of the organ. The two large volumes are now virtually unobtainable, as the edition was limited and soon was exhausted. The new book is expected to meet the great demand for a similar book brought up to date and of a size and at a price which will make it more widely circulated.

The prospectus and sample pages indicate that Dr. Audsley will not mince words in his volume. We quote as follows:

"There is, generally speaking, very little and in many quarters absolutely no attention paid to the development of the organ along purely musical lines. Among organ-builders of today everything seems to be placed secondary to the ingenious and complicated construction of the console, and the development, so far as practicable, of electro-pneumatic actions. All this is desirable, if kept within necessary limits, but it touches neither the scientific nor the artistic development of the organ as a musical instrument.

"The mechanical action is to the tonal structure and appointment of the organ what the bow is to the vio-

lin; and the most perfect bow ever devised by Tourte or Dodd could never make a cheap modern violin a Stradivarius or an Amati. No mechanical clavier and stop-actions—tubular-pneumatic or electro-pneumatic—conceivable could ever make an organ tonally appointed, apportioned and controlled as it is by organ-builders today, a perfect or entirely satisfactory musical instrument. "For forty years the author of the present treatise has labored to impress on the organ world the necessity of a radical change from old ideas and practices in tonal appointment and apportionment; but so wedded are organ-builders to the methods of their grandfathers, that his words have, with very few exceptions, fallen on deaf ears. They will, however, be the foundation on which will be built the scientific and artistic organ of the Twentieth Century."

W. C. Young Opens Two Organs.

William C. Young, organist of the Central North Broad Street Presbyterian church of Philadelphia, dedicated the new Midmer organ of two manuals and eighteen speaking stops in Emanuel Reformed church Nov. 12. Nov. 14 he gave a dedicatory recital in the Palatinate Reformed church. The latter program was as follows: Theme and Variations in A, Hesse; "Rondo d'Amour," Westerbout; "Autumn," Johnston; "A Desert Song," Sheppard; "Cortege Nuptiale," Rogers; "A Shepherd's Tale," Nevin; "At Sunset," Gatty Sellars; "To the Evening Star," Wagner; "Allegro Giubilante," Federlein; "Marche Russe," Schminke.

Sing Nevin's New Anthem.

Among the important choirs to accept for presentation the anthem "O Taste and See," by George B. Nevin, and recently issued by the Ditson Company, are Trinity Cathedral, Cleveland, Ohio, Dr. Edwin Arthur Kraft, organist and choirmaster, and the Park Street church, Boston, John Herrmann Loud, F. A. G. O., organist and choirmaster.

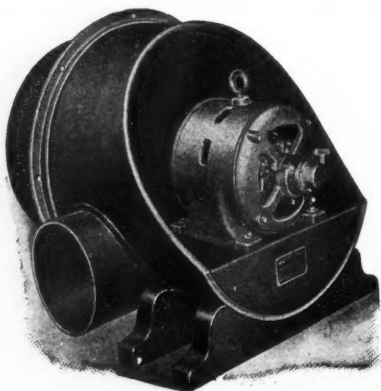
Milestones

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It matters not that these twenty-five hundred organs far exceeds the previous production of any one man or any continuous organization—source of pride though it may be. The really important thing is that an organization exists which can create organs in terms of thousands and dares hope to number them in tens of thousands.

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- Central Universalist, Indianapolis, Ind.

A. S. Hyde, in Training, Plays.

Arthur S. Hyde of St. Bartholomew's church, New York, now a member of the Eleventh Company, Officers' Training Camp, Plattsburgh, N. Y., gave a most enjoyable recital in the Presbyterian church at Plattsburgh Nov. 18. Mr. Hyde was assisted by Luther B. Marchant, baritone, of the Eleventh Company, and Charles Shons, tenor, of the Sixth Battery. The church was crowded with an appreciative audience of candidates from the training camp, townspeople and visitors from neighboring towns. A substantial offering was made for the benefit of the Red Cross.

A. S. Gibson's Church Burns.

Through carelessness on the part of a plumber, the First Congregational church of Norwalk, Conn., where Alexander S. Gibson has been organist and director for the past twenty years, was destroyed by fire on Nov. 20. A large part of the new \$5,000 Möller organ, which was in process of erection, has been saved, and a considerable part of the loss is covered by insurance. The delay thus caused is a source of great disappointment to all concerned.

On the first Sunday in the month Harold Tower is to give, after the 4:30 service in St. Mark's Pro-cathedral at Grand Rapids, Mich., a sacred cantata or a series of sacred solos. The choir is working hard and faithfully under his direction. Nov. 4 Garrett's harvest cantata was given.

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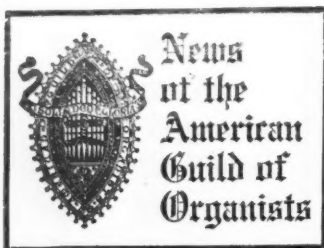
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News of the American Guild of Organists

Headquarters.

Nearly 100 members attended the dinner at the Hotel Marie Antoinette Oct. 18. It was the guild's first beefless dinner and for the first time it had a real "get together" meeting at the opening of the season, an occasion marked by remarkable enthusiasm as well as by large attendance; for the first time, too the presentation of certificates to those who had passed the examinations for fellow and associate was made in a public, formal manner.

Those who took the examinations numbered 101; of these fifty-one passed the tests for the associate certificate and ten passed the tests for the fellowship. Of these seventeen were present at the dinner. Of the successful candidates for fellow, those present were: Edward Shippen Barnes, Alfred Robert Boyce, Arthur Richard Ramsden, all of New York City, and Miss Pauline Voorhees of New Haven, Conn. The new associates present were Miss Ruth Eleanor Bailey of Atlantic City, N. J., Frederick Berryman of New York, William De Witt Brown, Jr., of Tarrytown, N. Y., Miss Virginia B. Carrington of Bristol, Conn., G. Stewart Cash of Rye, N. Y., G. Allen Dobbins of Newark, N. J., William J. Hawkins of South Orange, N. J., Leo Heidelberg and Harry Sabel (these two are blind) of New York, Carl K. McKinley of Galesburg, Ill., Albert B. Mehnert of New York City, Miss M. Ethel Smith of Oyster Bay, N. Y., and David K. Widenor of Omaha.

Clifford Demarest, the warden, made the matter of future examinations the theme of his introductory remarks. The first speaker was Professor Samuel A. Baldwin of City College, who spoke in part as follows:

"The one thing that stands out above all others is the fact that many candidates do not realize the importance of a many-sided preparation, and therefore fail in many of the tests. The ability to play a certain specified organ piece is a small part of the requirement. Such things as transposition, reading a vocal score, harmonization of a given melody and improvisation are vitally necessary to the organist and may be required in any church service.

"The lack of general musical knowledge as shown by the examinations is lamentable. Any music student should have a general idea of the growth and development of his art, and the place a great master holds in it, otherwise he cannot understand his music."

Professor Baldwin was followed by Warren R. Hedden, chairman of the examination committee. He said: "The number examined this year exceeds any previous record. Among the successful ones were several who did excellent work, and we have present this evening the candidate who was awarded the highest marks in the theoretical branch, Carl K. McKinley of Galesburg, Ill., who also has a musical scholarship from Harvard University.

"Three of the candidates are worthy of particular credit, because Divine Providence has not granted them the use of their eyes. Two of these new associates are present, and the absent one is Francis Richter of Portland, Ore., who was awarded the next to the highest marks for theoretical work. I congratulate F. H. Tschudi, a fellow of the guild, for his success in training candidates in New York who are deprived of their sight.

"At least two of our successful candidates are serving in the army—Adolf Steuterman, who attained the fellowship, is in an artillery regiment at Camp Upton, and Harold D. Smith

of Barnesville, Ohio, who was awarded the highest marks (96½ per cent) in the organ tests for associatship, is in camp at Gettysburg."

The regular council meeting was held at the offices of the guild, 90 Trinity place, Monday morning, Oct. 29. There were present Messrs. Demarest, Buhrman, Andrews, Brewer, Wright, Hedden, Federlein, Gale, Barnes, Milligan and Dickinson.

In addition to considerable routine business, action was taken on several points of interest. It was voted to remit the dues for the coming year of all guild members belonging to headquarters who are serving in the army and navy. This action does not apply to members otherwise than those belonging to headquarters, but it is expected that several of the chapters will take similar action.

New England Chapter.

The seventy-sixth public service of this chapter was held on Nov. 7 in Grace church at Providence, R. I. Albert W. Snow of the Church of the Advent in Boston played the postlude, the Finale from the Symphony in E, by Georges Jacob. Francis W. Snow of the Second Church in Boston played as the prelude the Romance from the Fourth Symphony by Vierne. J. Sebastian Matthews, organist and choirmaster of Grace church, played the service. Mr. Matthews' "Fierce Raged the Tempest O'er the Deep," and his national hymn No. 4, "Faith of Our Fathers," were sung. The other anthems were T. Tertius Noble's "O Love, That Wilt Not Let Me Go" and E. S. Barnes' "I Was Glad When They Said Unto Me."

The general ushering in of chapter events took place on the evening of Oct. 29, assuming the form of a "social." The chief interest (individual) centered in a very interesting paper on "Registration and the Art of Expression," written and read by John Hermann Loud. Some informal discussion followed and with some announcements and a gracefully worded welcome to the assembled members the evening was given over to refreshments and general sociability. Cordiality, general intermingling and freedom from stiffness marked the hour and the event was an unqualified success.

The executive committee has held five meetings and resulting therefrom is a program including two more social gatherings, seven recitals and five public services, with more of each to follow.

Central New York.

The Central New York chapter members were guests of honor of the B Flat Club in the Tabernacle Baptist church, Utica, Monday evening, Nov. 12, at a recital played by Charles M. Courboin of Syracuse and Springfield, who is a member of this chapter. Mr. Courboin's program follows: Allegro Maestoso from Sonata Cromatica, Pietro A. Yon; "Soeur Monique," Couperin; "Rigaudon" ("Dardanus," 1744), Rameau; Passacaglia, C minor, Bach; Andante from "Grand Piece Symphonique," Cesar Franck; Chorale No. 3, A minor (by request), Franck; "The Bee," and "The Cuckoo," from "Summer Sketches," Lemare; Triumphant March, E Flat, Salome; "The Star-Spangled Banner."

Free recitals under the auspices of the Central New York chapter, the Jefferson County Music Teachers' Association and the board of education are being given weekly on Saturday mornings, especially for school children, on the new three-manual Austin organ, in the Olympic Theater, Watertown. The following local organists are presenting programs: Charles Learned (Asbury M. E.), Edith Henderson (assistant organist Olympic Theater), Joseph Hopley (St. Paul's Episcopal), Ella Robinson (First Presbyterian), Wilhelmina Woolworth (All Souls' Universalist and Olympic Theater), Anna Loomis (Second Presbyterian), Mary Ward (Sacred Heart Catholic), Ada Hoyt (Holy Family, Catholic), Mary Plunkett (St. Patrick's Catholic), Mabel Dealing (First Baptist), Robert Carpenter, Mrs. Cauley Perrin (First Methodist), Irene McLaughlin, Mabel Scott, Allen Webb,

Gerald Stewart (Trinity Episcopal), Kathleen Simpson and Jessica Clark.

The next meeting of the chapter will be held Dec. 5, in Grace Church, Utica, at which time there will be a joint service, with the combined choirs of that church (Dewitt C. Garretson, organist and choirmaster), and Christ church, Rochester (Walter H. Carter). At the close of the service, which will be public, a brief business meeting of the chapter will be held in the choir room of the church.

Pennsylvania Chapter.

The Pennsylvania chapter of the American Guild of Organists gave its forty-first public service in St. Mark's church, Philadelphia, on Tuesday evening, Oct. 30. The choir of the church, under direction of Lewis A. Wadlow, organist and choirmaster, was assisted by the choir of the Church of Our Saviour, Jenkintown, of which Mr. Wadlow is choirmaster, the combined choirs numbering sixty-five voices. The Rev. Elliot White, rector of St. Mark's, gave a short address appropriate to the occasion, and with a special word to the organists and choirmasters present, which was very much appreciated. The Rev. C. A. Strombom of the staff of St. Mark's intoned the service.

A feature of interest was the Magnificat and Nunc Dimittis written by the Rev. Marcus H. Carroll of Hanover, Mass., for the Massachusetts choir festival of 1916, and sung under the composer's baton, with Mr. Wadlow at the organ. The combined choirs were in excellent form and the service will be a landmark in the music of this parish. Especially effective was the singing of the two anthems—"Souls of the Righteous," by T. Tertius Noble, and "Whoso Dwelleth," by George Martin.

Miss May Porter played the organ prelude—two movements from Guilmant's Fifth Sonata, and also the postlude—"Marche Solennelle," by Mailly.

Southern Ohio Chapter.

Charles Sanford Skilton, F. A. G. O., of the University of Kansas, gave a recital complimentary to the Southern Ohio chapter at the Presbyterian Church of the Covenant, in Cincinnati, on the evening of Nov. 15. Mr. Skilton had come to Cincinnati especially to be present at the performances of his Indian Dances, given at the Symphony concerts that week, and it was with great pleasure that the chapter took advantage of the chance to hear his compositions, and to know him personally. The program was as follows: Concert Fantasia, Arthur Bird; Four Chorale Preludes, Bach; "Confluentia," Edgar Stillman-Kelley (arranged for the organ by Skilton); Scherzo from Symphony 4, Widor; Legend of the Organ Builder, Melody in B flat, Sonata in D minor (Allegro, Adagio alla Palestrina, Allegretto, Finale), Skilton.

Virginia Chapter.

The first chapter meeting was held in Norfolk, Oct. 15, at the First Presbyterian church, with a large and enthusiastic attendance. The new associate, W. H. Edwards, was presented to the members as the eighth holder of this degree in the chapter. Various matters of interest to the members were discussed, plans for the winter's work were formulated, and a critical analysis of the organ works of Rheinberger was given by the dean, William H. Jones, who played movements from several sonatas as well as smaller pieces from the "Monologues" and "Characteristic Pieces."

The first public event of the season was an organ recital by F. Flaxington Harker in St. Paul's church, Richmond, with the following program: Concerto in G minor, Camidge; Two Chorale Preludes, Brahms; Two Hebrew Melodies, Traditional; Romanza and Scherzo, Macfarlane; "Elizabethan Idyl" and Triumphant March, Noble.

Minnesota Chapter.

The monthly meeting was held on Monday, Oct. 22, dinner being served to twenty-four members. A business

meeting followed and plans for the winter were discussed. A series of recitals is to be given during the season, and it is planned to have a lecture at each monthly meeting.

Ontario Chapter.

The Art and Letters Club of Toronto has extended to the Ontario chapter the privilege of holding its meetings in the rooms of the club. The first meeting was held on Monday, Oct. 15, and subsequent meetings will be held on the second Monday of each month, except December. The meetings will be preceded by a dinner, served by the steward of the club.

West Tennessee.

The West Tennessee chapter met in the guild room on Thursday morning, Nov. 8, with the dean, Ernest F. Hawke, presiding. A letter was read from Dr. W. C. Carl in regard to bringing Joseph Bonnet, the great French organist, for a recital in February. Mr. Stalls and Mr. Hawke were appointed to see what could be accomplished.

The composer for the morning was Theodore Dubois, and the paper was given by Miss Belle S. Wade. Compositions by Dubois will be rendered at the next recital, which will be given at the Jewish Synagogue on Friday evening, Nov. 30.

Notice to All Members.

This notice has been sent to The Diapason for publication by the general secretary:

"All guild members must remit to the general office their dues according to the letter from the general secretary sent to them Nov. 7, or their names will not go on the new mailing list made up early in December. Guild publications will be sent only to those fully paid in advance."

Illinois Chapter.

The Illinois chapter dinner at the Kuntz-Remmler restaurant, Nov. 19, was not as well attended as have been some of its predecessors, but the enthusiasm and feeling of good fellowship were marked. The evening was enlivened by interesting readings by John Doane. Mr. Doane proved himself almost as good as a humorous reader as he is as an organist. At any rate, he had to respond to an encore. Dean Browne brought one or two items of business before the meeting and a committee consisting of John Doane, Albert Cotsworth and Allen Bogen was appointed to take up certain matters of interest.

November was an active month for the chapter. Nov. 18 a service was held at St. James' Episcopal Church at which W. L. Groom played the Con Moto Maestoso from Mendelssohn's Third Sonata and Bonnet's Reverie. William Lester played the "Heroic Overture," by Ware, and Mrs. Margaret Lester sang "Come, Ye Blessed," by Scott. John W. Norton, the organist and choirmaster, conducted a fine service in which Macfarlane's "Angel Voices" was sung as the offertory and Gadsby's Magnificat and Nunc Dimittis in C and Reinicke's "Softly Now" were used.

At the First Methodist church of Champaign on Nov. 21 Charles F. Hansen, the Indianapolis organist, and Dean J. Lewis Browne of Chicago were heard, and Albert Cotsworth of Chicago was another guest, who spoke on the work of the guild. It was a gala day for the choirs of Urbana and Champaign, and they sang these anthems:

"Almighty and Merciful God," Marchant
—Vested Choir of Trinity M. E. church, Urbana. Lloyd Morey, organist and choirmaster.

"Lift Thine Eyes," Mendelssohn;
"Faith, Hope and Love," Shelley—University Women's Chorus, J. Lawrence Erb, university organist and director.

"Ho, Every One That Thirsteth," Martin—Vested Choir of Trinity M. E. church.

Mrs. N. A. Wells of the First Congregational church played Guilmant's "Fidèle Alla Schumann," and her own "Meditation."

Two big days at the First Congregational church of Chicago were Nov. 22 and 23, as announced in the November Diapason. Miss Alice E. Deal played both services. The complete program of these occasions was as follows:

Adagio from Sixth Symphony, Widor; "Autumn Sketch," Brewer; "Grand Offertoire, Op. 8," Batiste—Harrison M. Wild.

Largo from "The New World Symphony," Dvorak; Toccata, Widor—Arthur H. Arneke, Second Science church, Milwaukee.

"Messe Solennelle," Gounod—United Chorus of the New First Church; George L. Tenney, director.

"Cantilene," Frysinger; "Romanza," Svensden—Albert Cotsworth.

"Canzone," Wolstenholme; Meditation, d'Arcy Irvine; "Rustic March," Fumagalli—Emil Larson.

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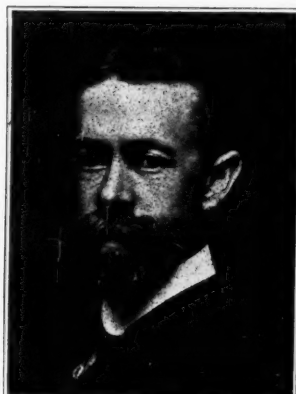
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United States and Canada

Chairman of the Examination Committee
Warren R. Hedden, Mus. Bac., F. A. G. O.
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