

# THE DIAPASON

DEVOTED TO THE ORGAN

Ninth Year—Number Two.

CHICAGO, JANUARY 1, 1918.

Seventy-five Cents a Year—Ten Cents a Copy



## BONNET'S HISTORICAL SERIES BIG SUCCESS

### ATTENTION IS COMMANDED

Recitals in New York Listened to Carefully by Organists and Other Musicians as They Seldom Have Been.

The series of historical organ recitals just completed by Joseph Bonnet at the Hotel Astor, New York City, has been strikingly successful from several points of view. For one thing, the recitals were attended by audiences that filled the large ball-room of the hotel, indicating that there may be, after all, a public for organ music under favorable circumstances. To be sure, a large proportion of each audience was composed of musicians, particularly organists, but there were many who represented the great concert-going public, a public which is ordinarily not at all interested in organ recitals. Most of the critics contented themselves with expressing their approval in terms of general vagueness, indicating that to them the organ and its literature is "terra incognita," but the fact that the recitals were treated as properly belonging to the concert news of the day is in itself a noteworthy fact.

Seldom has organ music been listened to so carefully and respectfully. At the close of each program the performer was called out again and again, and it was always necessary to add three or four numbers to those indicated on the printed programs before the auditors could be induced to go home. The organ at the Astor is invisible, the console being placed for these concerts on a platform at the end of the large room, so that every move made by the organist was visible from all parts of the house, a circumstance which undoubtedly contributed to the obvious interest of the audience in the proceedings.

It was a large undertaking to tell the story of organ music from the earliest composers down to the present time. The series was given on five successive Monday afternoons, and the programs, taken as a whole, were both comprehensive and illuminating. Mr. Bonnet's playing throughout was characterized by those features which have always distinguished it. His technical equipment is extraordinary, and apparently equal to anything; there was the clarity and precision that are typically French, and his music was borne along by an unswerving rhythmic vitality that never flagged.

It might have been expected that the program of the first afternoon, devoted to "Forerunners of Johann Sebastian Bach," would be somewhat dull and monotonous to modern ears, but it was in many respects one of the most interesting and enjoyable of the series. Mr. Bonnet is peculiarly well adapted by temperament to interpret the music of the sixteenth and seventeenth centuries. Without distorting it out of its true perspective, he infuses an interest and variety into it, making it glow with the life and meaning it held for the musicians of long ago. Beginning with Andrea Gabrieli (1510-1586) the program presented works of many composers who have become little else but names to most students of musical history—Palestrina, Sweelinck, Titelouze, Frescobaldi and Scheidt, all of them of the sixteenth century. The work of the seventeenth century musicians is a little better known—Cooperin, Buxtehude, Purcell, Pachelbel, de Grigny and Clerambault. The program closed with Bach's Fantasia and Fugue in G minor, as dramatic and thrilling a climax and contrast to the preceding numbers as Wagner would have been.

The second recital was devoted to Bach. Mr. Bonnet seemed hardly at

(Continued on Page 8.)



DR. JOHN McE. WARD.

## DR. WARD'S JUBILEE HELD

Recital Marks Thirtieth Anniversary in Philadelphia Church.

Dr. John McE. Ward of Philadelphia gave a recital on Sunday, Dec. 30, in celebration of the completion of thirty years of continuous service in St. Mark's. The program was: Prelude, "Amsterdam," Clifford Demarest; "Siegfried Idyl," Wagner; "Elegy Romantique" (new), Diggle; Prelude and Fugue, C minor, Bach; Fantasia on "Ein feste Burg," Faulkes; Minuet, Mortimer Wilson; Fantasia, E flat, Moritz Brosig.

During his period of service Dr. Ward has officiated at approximately 3,500 Sunday services and 600 on week-days, played 12,000 hymns, 9,400 anthems and services, and 10,000 organ numbers. He presented also 160 cantata performances, thirty-seven different works being given.

## DR. JAMES POTTER DOD DEAD

Was Organist of Church of Transfiguration, New York, 36 Years.

Dr. James Potter Dod, organist and choir-master of the Church of the Transfiguration (Little Church Around the Corner) in New York for the last thirty-six years, died Dec. 6 at his home in the Marlton Hotel of pneumonia.

Dr. Dod was born in Princeton, N. J., sixty years ago, and graduated from Princeton college in 1878. As a student he was organist and choir-master of Trinity church, and also had charge of the choir of Christ church, New Brunswick. Three years after graduation he went to the Church of the Transfiguration, where he had given many notable recitals. In June St. Stephen's College conferred upon him the title of doctor of music.

## DEMAREST GUEST ORGANIST

Plays His New Work Among Others at New London Before N. A. O.

Clifford Demarest, organist of the Church of the Messiah in New York City and warden of the American Guild of Organists, gave a recital for the benefit of the National Association of Organists Nov. 26 in St. James' church at New London, Conn. Alban W. Cooper writes The Diapason that the program was greatly appreciated and that Mr. Demarest's phrasing and technique were par excellence. His new composition, "An Evening Meditation," still in manuscript, promises to become his most successful work. It is a very quiet piece, portraying a young soldier dreaming of home and hearing in his mind the bells far away.

Mr. Demarest's entire program was as follows: Sixth Symphony (Allegro and Adagio), Widor; Fugue in E flat (St. Ann's), Bach; Serenade, Schubert; Grand Choeur in D, Guilman; "Marche Russe," Schminke; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Compositions of Clifford Demarest: Prelude on "Amsterdam," "An Evening Meditation" (MS.), Rustic Dance and "Thanksgiving," from "A Pastoral Suite."

## Dr. Edward Young Mason III.

The Diapason has just received word of the serious illness of Dr. Edward Young Mason, the well known organist of Delaware, Ohio, who plays in the William Street Methodist church there and is connected with Ohio Wesleyan University. Dr. Mason has been suffering from ulceration of the bowels. For a time his condition seemed hopeless, but he is gaining, and the latest word is that his recovery is probable, although he is still in a critical condition. Dr. Mason is a man of wide acquaintance and his influence through his college work and recitals has been large.

## CONVENTION OF GUILD SETS A LOFTY MARK

IS A FEAST OF ORGAN MUSIC

College of the City of New York Offers Ideal Place for Three-Day Meeting—Fine Recitals and Notable Papers.

BY HAROLD V. MILLIGAN.

[By Telegraph to The Diapason.]

New York, Dec. 28.—The second convention of the American Guild of Organists has set a standard of interest and enthusiasm which will be difficult to surpass. The College of the City of New York offers an ideal situation for such a convention, while its Great Hall, with its magnificent proportions, splendid acoustics and fine organ, is a spot to make any organist's heart rejoice. Organ recitals could not be given under more favorable conditions, while the lecture-rooms of the college brought the speakers and listeners into closer contact and provided just the right atmosphere for the numerous papers and discussions. There was everywhere a feeling of good fellowship and cordiality which conventions of this kind do much to promote, and which seems to increase as time goes on and the guild grows.

It is to be regretted that the public could not have been better informed of the convention and its offerings in the way of recitals. The public was invited to these recitals, but to reach the public of a large city like New York something more is necessary than a mere announcement, hidden away in the folds of a hastily scanned daily paper. A more varied array of organ music has never been offered to the people of any city than was presented during the three days of the guild convention, a treasure which would have been highly appreciated by many music-lovers.

Although the public may have been but scantily represented, the organists themselves were there in goodly numbers, there being more than 100 present when Clifford Demarest, warden of the guild, opened the convention Wednesday, Dec. 26. On behalf of the City College, Professor Charles A. Downer, a member of the faculty, welcomed the guild most heartily, referring in his address to the praiseworthy work accomplished by Professor Baldwin at the college organ.

The first event of the convention in its musical aspect was a lecture-recital by Charles Heinroth, organist of Carnegie Institute, Pittsburgh. Mr. Heinroth's subject was "The Emotional Element in Bach's Organ Music," and he attacked his subject with a delightful informality and vigor that defied the appalling distances of the Great Hall and made him at once en rapport with his audience. He protested against the rigid and academic attitude toward Bach assumed by many organists and argued that Bach himself did not confine his emotional expression to such works as the B Minor Mass, the Passion According to St. Matthew and other compositions which no one would think of calling unemotional. Not only was Bach a composer equal in his emotional intensity and appeal to such moderns as Chopin and Wagner, but he was a man who was always interested in innovations, constantly seeking to widen his horizons and enrich his artistic vocabulary, and he would have welcomed enthusiastically the expressive accessories of the modern organ such as the swell pedal, the crescendo pedal, and the wide range of tonal possibilities. Mr. Heinroth illustrated his remarks by playing the C Minor Passacaglia, the Adagio from the Toccata in C and the Chorale "Prelude "By the Waters of Babylon." Less emotional

in its content than these was the Prelude and Fugue in E flat, known as "St. Ann's."

Between the afternoon and evening sessions there was scheduled to occur an "informal reception," but that is an event which may be said to have kept on occurring and recurring during the progress of the whole convention. When not listening to organ music or the elucidation of some learned paper, the assembly resolved itself spontaneously and apparently automatically into an informal reception. After the evening sessions even the plea that the college was running short of coal was of no avail and it was necessary to put out the lights to induce the informal reception to go home.

The evening of the first day was given over to Charles M. Courboin of Syracuse, N. Y., an organist who within the last few years has won an unquestioned place among the greatest artists on the organ. As a performer Mr. Courboin is strongly individual—he may be said to be positively unique. No one plays quite like him; he infuses into everything he plays a virile and poetic personality, and as he plays entirely without notes, there is at once created an atmosphere of delightful ease and spontaneity. By an interesting coincidence the first number of his program was the Bach Passacaglia, played in the afternoon by Mr. Heinrich; it was interesting to see so closely contrasted two versions of this masterpiece by two such artists. Mr. Courboin is not afraid of transcriptions, his program containing at least four; one of them was the familiar violin Aria for the G String, which he played with an abundance of that expressive power for which Mr. Heinrich had pleaded so eloquently in the afternoon.

A most interesting event not on the program as originally scheduled occurred at noon on Thursday, when the choir of the Russian Cathedral of New York City, under the direction of its choirmaster, Mr. Gorokhoff, gave a recital of Russian church music in the Great Hall, to which guild members and their friends were invited. This is a choir that has become one of the most famous choral organizations in the country, and its annual concert in New York is always considered one of the events of the season, while the fame of its singing has led many music-lovers to the services at the Russian cathedral, of whose very existence they would otherwise probably not be aware.

The recitalist of Thursday afternoon was Richard Tattersall, organist of Old St. Andrew's Presbyterian church, Toronto. Mr. Tattersall made a highly favorable impression, his program being entirely modern with the exception of the A minor Prelude and Fugue of Bach. The Thursday evening recital was by the well-beloved "professor of music" of the college, Samuel A. Baldwin. It was the home team playing on the home grounds; it is superfluous at this time to mention the many excellencies of Professor Baldwin's playing—excellencies which have led multitudes up to the crest of Morning-side Heights every Sunday and Wednesday afternoon during the college season for, lo! these many years. His program, also, with the exception of one Bach number, was entirely modern; all of the composers represented are still living, with the exception of Richard Wagner and Julius Reubke, and these most surely be accounted "modern" if any are to be so named.

The programs of Lynnwood Farnam on Friday afternoon and of Gaston Dethier on Friday evening were also predominantly modern. This interest in the work of contemporaneous writers is only another indication of the renaissance which seems to be taking place in organ music; these compositions were played, not because they are modern, but because they contain much of musical interest and value. Organists, composers and builders of organs, approaching the subject from three different points of view, each in his own way, and according to the light of his own ideals,

## RECITALS BEFORE A. G. O.

**Charles M. Courboin**—Passacaglia in C minor, Bach; Aria, C major, for G string, Bach; "Soeur Montique," Couperin; Rigaudon (from "Dardanus," 1774), Rameau; Toccata and Fugue, D minor, Bach; Chorale No. 3, A minor, Cesar Franck; "Abendlied," Schumann; Allegretto, de Boeck; Pastorale, Widor; "Marche Heroique," Saint-Saens.

**Richard Tattersall**—Prelude and Fugue in C minor, Healey Willan; Meditation in A, P. L. Hillemacher; Dithyramb, Basil Harwood; Scherzo (Sonata in E flat, Op. 65), Horatio Parker; Chorale Improvisation, "By the Waters of Babylon," Karg-Elert; Prelude and Fugue in A minor, Bach; Cantilene; Intermezzo (Third Symphony), Vieme; "The Ride of the Valkyries," "Die Walkure," Wagner.

**Samuel A. Baldwin**—Chromatic Prelude and Fantasia (MS), Lucien G. Chaffin; "Scena Pastorale," Bossi; Fantasia and Fugue in G minor, Bach; Prelude to "Parsifal," Wagner; Idylle, C. Quef; Chaconne (from "Twelve Pieces"), J. J. Bonnet; Improvisation, from Suite in D, A. Foote; Sonata, The Ninety-fourth Psalm, Reubke.

**W. Lynnwood Farnam**—Introduction et Theme, Fugue (B flat minor), Gignou; Sketch in D flat, Schumann; Meditation (A major), Baintow; Sixth Symphony, Widor; Berceuse (A major), Vieme; Improvisation-Caprice (E minor), Joseph Jongen; Toccata (E minor), Georges Krieger.

**Gaston M. Dethier**—Prelude and Fugue in D minor, Bach; Adagio from Toccata in C, Bach; "Allegro Giusto," Dethier; Meditation in F sharp minor, Guilmant; Fantasia and Fugue on B, A. C. H. Liszt; Intermezzo, Vieme; Toccata, Gignou; "Grand Piece Symphonique," Franck.

are all combining to bring about new conditions; a new spirit is abroad, new activity and new interest. Can it be that the organ, one of the oldest of musical instruments, after generations of stagnation and neglect, is at last coming into its own?

Between the afternoon and evening sessions on Thursday the officers of the guild, members of the council and visiting deans of chapters met at the Hotel Astor for dinner. Time and space do not permit extended notice of the many stimulating papers read to the convention, and the highly valuable discussions and exchanges of opinions and ideas indulged in by the members. A more varied and interesting "menu" was never presented to any convention. Two noted composers discussed subjects on which they are recognized authorities—Huntington Woodman "The Modern Cantata" and Horatio Parker "Modern Church Anthems." Walter Henry Hall spoke on "Choral Conducting." Professor H. Augustine Smith on "Children's Choirs in Non-Liturgical Churches" and Professor Macdougall on "Choirs in Women's Colleges." There was also "The Cultural Influence of Music by Harold Phillips of Peabody Institute, Baltimore, and "Harmony, Counterpoint and the A. G. O." by Professor Gow of Vassar.

Pitts Sanborn, critic of the New York Globe, was to have spoken on "The Organist as an Educational Force," but was unable to be present, and his place was taken by M. M. Hansford, editor of the Console. Readers of the Console do not need to be told that Mr. Hansford's remarks brought forth a liberal amount of both laughter and applause.

Mr. Hansford said associations were accused of consisting of "bone-heads," but added that he noticed that the accusers soon became enrolled and members in first-class standing. He asserted that the organist should learn to adapt himself to the likings of his variety of listeners and not play all highbrow "stuff"; that education was something that did not stand still—could not stand still—and that education was nothing more than experience. One could not lay down rigid rules of reading just so many books or hearing so many lectures and then you were educated, but one must have the actual experience. Even playing for moving pictures, he said, was a fine education. A debate followed on playing for pictures, pro and con, between those holding such positions and those who could not get them.

The Friday session began with the reports from chapters, but these were so long that they far exceeded the scheduled time and had to be interrupted. "Choir Work, Its Difficul-

ties and Inspirations," was the subject of the papers of the last day. These papers aroused freer discussion than any which had preceded them. Ralph Kinder of Philadelphia, whose address appears in another column of this issue, sang the praises of the mixed adult choir. Edgar Priest of Washington presented some very practical and welcome suggestions for the management of boy choirs. Dr. Frederick Schlieder of New York, as usual, was one of the high lights of the convention with a notable address on quartet choirs. His remarks revealed a deep insight into the subject and were marked by humor and common sense. After the choir symposium the interrupted chapter reports were resumed.

W. Lynnwood Farnam of Boston, the recitalist of the afternoon, was, like Mr. Courboin, a newcomer before the guild in New York and amply justified his right to be called a virtuoso. He combined brilliant technique with great poise and pronounced musical taste. Like Mr. Courboin, he plays without notes. His program aroused great enthusiasm and at its close he was compelled to play Bach's G major fugue as an encore.

It is more than five miles, as the subway flies, from City College to the Hotel McAlpin, but magnificent distances are part of the daily life of New Yorkers, and at the end of Mr. Dethier's recital the convention transferred itself swiftly from the college to the hotel, where pleasant sociability, aided in some measure by supper, brought to a successful conclusion a convention which will be long remembered by all those fortunate enough to have been a part of it.

A total of nearly 200 members registered at the convention. The one who came the greatest distance was Leonora Fisher Whipp, subdean of the Oregon chapter.

## BIG GRAND RAPIDS SERIES

### John Doane Gives Opening Recital of Four by Noted Men.

John Doane of Chicago and Evanston gave the opening recital of a series which is attracting great attention at Grand Rapids, Mich. Four free recitals on the organ in the First Methodist church have been arranged and have been well advertised. The other artists engaged are Earl V. Moore of the University of Michigan, who will play Jan. 6; Edwin Arthur Kraft of Cleveland, booked for Feb. 3, and Charles Heinrich of Pittsburgh, who will play in March.

Mr. Doane's recital was given Dec. 16. It took the place of the regular evening service at the church. Mr. Doane's offerings were: Festal Prelude, Gaston M. Dethier; Melody in E, Rachmaninoff; Allegretto, Wolstenholme; Toccata and Adagio in C major, Bach; Spozalizio, Liszt; Song of the Mesa (arranged for the organ by John Doane), Homer Grunn; "Piece Heroique," Cesar Franck; "Liebestod," Wagner; Fantaisie Symphonique, Rosseter G. Cole.

Edward Hardy, A. R. C. O., L. R. A. M., organist and choirmaster of the Church of the Incarnation at Philadelphia, gave a fine patriotic service there Sunday afternoon, Dec. 9. As a prelude he played the Belgian, Russian, Japanese and Italian national anthems. DeKoven's "God of Our Fathers" and Elgar's "Land of Hope and Glory" were other features. The offertory was "I Was Glad," written especially for this service by Mr. Hardy.

The Chicago office of the Hinners Organ Company has been doing a rushing business to close 1917. Orders have been taken for organs for the First Baptist church of Orion, Ill., Mary Queen of Heaven church in Morton Park, a Chicago suburb, and the Ebenezer Presbyterian church of George, Iowa.

### Hugo Goodwin Under Knife.

Hugo Goodwin, organist of the New England Congregational church, Chicago, has been at Lakeside Hospital, undergoing an operation for appendicitis, but is rapidly recovering.

## 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.

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**CHICAGO ORGANISTS TO PLAY**

**Irving C. Hancock Invites Colleagues to Give Performances on Monday Evenings from January to June.**

Twenty-three recitals—one for every Monday evening from Jan. 7 to June 10—constitute the imposing array announced by Irving C. Hancock at Trinity Episcopal church, Chicago. Mr. Hancock found the plan of inviting fellow organists to play last year such a success that he is repeating it. Those who will take part in the series this year and the dates of their recitals are:

- Jan. 7—Mr. Hancock.
- Jan. 14—Palmer Christian, Kenwood Evangelical church.
- Jan. 21—Allen W. Bogen, First Church of Christ, Scientist.
- Jan. 28—Stanley Martin, St. Mark's Episcopal, Evanston.
- Feb. 4—Emory Gallup, St. Chrysostom's Episcopal.
- Feb. 11—Miss Alice R. Deal, First Congregational.
- Feb. 18—Mason Slade, Christ Church, Woodlawn.
- Feb. 25—Hugo P. Goodwin, New England Congregational.
- March 4—Miss Marie Edwards, Wilmette Congregational.
- March 11—Mrs. Lily Wadhams Moline, First Church of Christ, Scientist, Oak Park.
- March 18—Frank W. Van Dusen, Eighth Church of Christ, Scientist.
- March 25—Albert F. McCarrell, Second Presbyterian.
- April 1—Miss Florence Hodge, Christ Reformed Episcopal.
- April 8—Dr. J. Lewis Browne, St. Patrick's Catholic.
- April 15—William D. Belknap, Fourth Scientist.
- April 22—Dr. Francis Hemington, Church of the Epiphany.
- April 29—Allen W. Bogen.
- May 6—Arthur R. Fraser, Grace church, Oak Park.
- May 13—C. Gordon Wedertz, St. Alban's Episcopal.
- May 20—Miss Frances Anne Cooke, Sixth Presbyterian.
- May 27—Siegfried E. Gruenstein, Lake Forest Presbyterian.
- June 3—Hugo P. Goodwin.
- June 10—Mr. Hancock.

**TAKES POST AT OKMULGEE.**

**Ernest H. Sheppard, Organist and Composer, Goes to Oklahoma.**

Ernest H. Sheppard, the popular organist of St. John's church, Laurel, Miss., has been appointed to a similar position at the First Baptist church, Okmulgee, Okla. At a recital given on Dec. 12, Mr. Sheppard received an enthusiastic welcome from a large audience of selected music lovers, who demanded several encores in addition to a well rendered program.

Mr. Sheppard will take up his new duties about Jan. 1. A large church, a fine Möller organ and a community of enthusiastic and live music lovers, seeking for the best, should make Mr. Sheppard's work in Okmulgee happy and prosperous.

**Dedicates Beverly Hills Organ.**

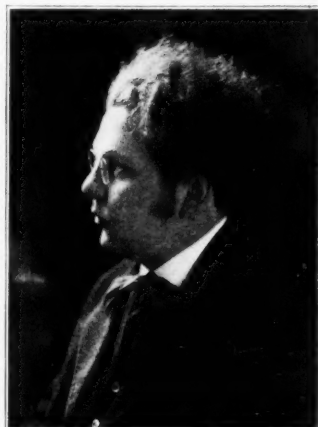
Irving C. Hancock of Trinity church gave a thoroughly enjoyed opening recital on the two-manual organ in St. Paul's Union church, Beverly Hills, Chicago, the night of Dec. 5. The organ is a large two-manual built by the Austin Company and is placed behind a screen in the rebuilt edifice. Mr. Hancock was assisted by two of his solo boys. He played: Concert Variations on "The Star-Spangled Banner," Buck; "Finlandia," Sibelius; "Will o' the Wisp," Nevin; St. Anne's Fugue, Bach; "Marche Militaire," Gounod; Fanfare for Organ, Shelley; "The Clock Movement," Haydn; "Burlasca e Melodia," Baldwin; "Clair de Lune," Karg-Elert; Capriccio, Lemaigre; "Pomp and Circumstance," Elgar; "Evensong," Johnston; Fantasia on "My Old Kentucky Home," Lord.

**DEGREE FOR RAY HASTINGS**

**Los Angeles Organist Made Doctor of Music by College.**

Davis Musical College of Los Angeles has conferred the degree of doctor of music on Ray Hastings, the Los Angeles organist. Dr. Davis is the organist of the Temple Baptist Auditorium. Here he has a four-manual organ of seventy-seven speaking stops and a quartet and a chorus of 150 voices. His recitals on Sunday are a feature of Los Angeles musical life.

The degree was formally conferred at the evening service of Temple Baptist church, after a brief address by Dr. J. Whitcomb Brougher, introducing Dr. Eugene Davis. Dr. Davis accompanied the presentation of the degree with an address in which he



DR. RAY HASTINGS.

spoke of his long and pleasant association with Dr. Hastings.

Ray Hastings is a native of Bainbridge, N. Y. He began his musical studies in New York City, later studying in Chicago. He went to Los Angeles in 1903, entering the College of Music, University of California, from which he was graduated four years later. Extended European travel and study with Joseph Bonnet in Paris were also undertaken in broadening his musical work. From 1907 to 1909 Mr. Hastings was organist at the First M. E. church, Los Angeles; for two years thereafter he played at Immanuel Presbyterian church. He accepted his present position at the Temple Baptist church about six years ago.

**NEW ORGAN IN MONTEVIDEO**

**Möller Work in McCabe Memorial Church of Uruguayan City.**

An interesting program of an organ recital comes to The Diapason from South America. It was given to mark the dedication of an organ built by M. P. Möller for the McCabe Memorial Methodist church of Montevideo, Uruguay. The recital was played by Clement Colling on Oct. 20. Mr. Colling is a South American organist. His program included among other selections the Pastoral Symphony, Beethoven; Invocation, Guilman; "Marche Religieuse," Gigout; "Suite Gothique," Boellmann; Prelude to "The Deluge," Saint-Saens, and an improvisation on national hymns by Mr. Colling.

**To Resume Children's Recitals.**

The recitals for children, as suggested by P. P. Claxton and originated in Pittsburgh by S. Dwight Smith of the First Presbyterian church, will be resumed early this year. The programs have been arranged so as to attract the school pupils and the attendance has been good. With the exception of one recital, by W. H. McConnell, organist at the Smithfield Street Methodist church, the first series has been given by Mr. Smith, but several Pittsburgh organists have promised to assist in the second series. It is to be hoped that the success of these recitals may lead other churches, and especially those in the downtown sections of cities, to open their doors for the "children's recitals."

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## Choir Work—Its Difficulties and Inspirations in Relation to Mixed Choirs

By Ralph Kinder

Address delivered at convention of American Guild of Organists, Dec. 28, by the organist of Holy Trinity Church, Philadelphia

When your convention committee through its chairman invited me early in November to come and speak to you upon choir work, its difficulties and inspirations in relation to mixed choirs, and to my delight I found that I would be able to accept the kind and honored invitation, I soon began asking myself the question: Which will afford me, I wonder, the greater pleasure during the closing week of the year—attending the A. G. O. convention and meeting with that fine body of men, or telling them about the difficulties (perchance I can think up any), and the inspirations I have found in my mixed choir work? To this very moment it looks very much like a 50-50 proposition. Surely no one who has ever attended an organists' convention has gone away other than richer in knowledge, more determined in spirit, and more and more thankful that Fate had assigned him to a profession whose exposures are of the type that we find here today, and for that matter such as we find at all conventions where organists are gathered together. Then there is the added pleasure for me at this convention



RALPH KINDER.

in being permitted to speak to you upon a subject which, as I wrote Mr. Schmidt, I never become tired or weary of talking about. Doubtless that pleasure is a reflection of the sensation I constantly derive from the pursuit of that work. And, indeed, what real pleasure can be derived from any effort when that great power, Love, and its associate, Enthusiasm, are not ever present? What student do you recall whose progress has been a source of the greatest satisfaction to you whose work was not charged with that great power? Difficulties, no matter what sort of a choir we may have, will ever abound and inspirations will ever absent themselves, where love for work and even deeper devotion to purpose are not constantly present. Those of us who may have weathered the storm and who have arrived at the shore of some satisfaction can and doubtless would attest to the accuracy of this assertion.

But without intending a too frequent use of the personal pronoun, I would like to particularize in my paper on the work I am permitted to follow at the church of the Holy Trinity in Philadelphia. There we have a choir of twenty-four voices—men and women—twenty in the chorus and a quartet of solo voices. All are compensated, many in the chorus receiving but moderate salaries. To my way of thinking this is the ideal choir; it permits of members who are professing Christians, who have refined instincts, who possess intelligence and who have maturity and experience, all of which, I believe, are so essential to the proper interpretation and understanding of church music; it is not so large as to be unwieldy, nor so small as to make impossible a desirable style and type of church music.

As for difficulties, I am at a loss to recall a single one that besets my work—a condition largely due to the fact that at Holy Trinity we have just this sort of a choir. Do you know I personally believe that persons should not lead the praises of God in a Christian church who cannot at least say the Creed, the Lord's Prayer and the Ten Commandments, or who are unable, because of insufficient intelligence and maturity, properly to understand and appreciate that which they sing in leading their part of the church service. I fail to see how a choir can properly perform its function when these requirements are not met.

When an applicant for my choir comes to me, I first satisfy myself that he or she is a believer in God, and, regardless of church affiliation, that he or she will

commune with the choir as a body monthly. As a help in the fulfillment of this obligation the choirmaster can at least set the example. Then we discuss matters of general interest so as to enable me to get a line on their respective tastes and the extent of their general knowledge. Being duly satisfied on these two essentials, the voice, first from the standpoint of quality, and secondly, from the standpoint of quantity, and musical ability are given consideration. Notice, please, which requirements come last.

When an applicant conforms to these standards, we are ready for our rehearsal. Two matters are made much of: First, the choice and interpretation of our music; and, secondly, discipline. I confess I have never been able to understand why a choirmaster permitted the singing of a composition that was not fully learned or ready for presentation, unless the appearance of the anthem on the weekly programme list added more prestige, perchance, than its proper interpretation and service. It is of the utmost importance, I feel, that a composition, no matter how simple, should be thoroughly prepared and, furthermore, prepared not by one rehearsal of an hour's duration, but by frequent rehearsals of short duration. I find in a mixed choir that the interest of its members will unquestionably slip and difficulties, consequently, accrue when a Sunday program is presented without proper preparation. I believe, too, that inspiration is lacking in the work of a mixed choir when too much stress and importance are laid constantly on correct notes and correct tones, instead of on the right and true meaning of the text of the composition about to be sung. Thank God, the time seems to be passing when, both in organ and in mixed choir work, the idea of correct note and correct tone is paramount! I find in organ work that people in these times are much more concerned in the tone picture the performer desires to produce than in the technical display of the performer. Tone and accuracy are desirable, it is true, but the proper interpretation of the text is surely more attractive to the chorister of a mixed choir and may be more helpful to the listener in the pew.

On the subject of discipline let me say that the members of my choir count their membership a privilege and an inspiration when punctuality at rehearsals and at services is enforced, not necessarily by command of the choirmaster, but preferably by example. They like and are expected to take an active part in the responses of the service; they like to feel that their reverent deportment while in the chancel is an outward expression of a spiritual loyalty. Like other real people, they like a liberal amount of praise for their earnest efforts and are not unresponsive to a judicious and unpretentious critique when it is pointed out to them in a courteous way. When a choirmaster has such a body of singers to work with, I assure you cheap difficulties will be unheard of, while the inspirations that come to him and to them will make rehearsal evenings a pleasure to look forward to and their Sunday a day of real and unimpaird joy.

Just here I should like to mention a real inspiration that I possess at Holy Trinity in our rector. For over nineteen years I have been associated with him in religious work. Ever mindful and considerate of his organist and choir, he is a source of the greatest inspiration to us all; and were any difficulties to arise, his wise counsel would instantly be placed at the disposal of the choirmaster. A feature of our work together is the weekly conference which he and I hold every Monday morning in his study. The music of the preceding day is discussed with open frankness—and never does he fail to find something in my work to refer to which gratifies, helps or inspires; then the music for the coming week and Sunday is planned so that the services from both pulpit and console may be in complete harmony.

This conference matter is a feature to which I would urge all choirmasters to give their earnest consideration. And I would emphasize right here that I fail to understand how any choir work—quartet, mixed or boy—can avoid difficulties or possess the real kind of inspiration when earnest co-operation between rector and choirmaster is lacking. The organist should realize the great responsibility of the rector in the operation of his parish and should, therefore, cultivate a willingness to view musical matters from the rector's standpoint. On the other hand, the rector should realize that the organist is a potent factor in the parochial life, and, too, should remember that his organist is capable of doing many musical things better than he might do them. When this spirit of co-operation exists it is surprising how much effective work can be accomplished and how much joy will abound in choir work. From the end of our conference until the next one the music of the church is left entirely in my hands. In all matters pertaining to the selection and the disposal of voices as well as in the interpretation of the music the decision of the choirmaster is final. Do you wonder that one who has such a rector and such a body of singers

to work with is enthusiastic over mixed choir work?

But you might say: This is all very well when one has a large appropriation at his disposal. How would it work out if one's choir was volunteer? In closing let me reiterate that tact with people, enthusiasm for service and personal example to choir members can accomplish wonders, whether the choir be professional or volunteer. If you really wish to be a successful choirmaster of mixed choirs, whether professional or otherwise: 1. Cultivate a real co-operative spirit with your rector. 2. Give preference to Christians in your work. 3. Encourage your singers to cultivate a taste for good music, good books and all good things. 4. Be a little ahead of time in all your appointments, commune with your choir, be given more to praise than to criticism, don't do a big anthem in a little way; rather a little anthem in a big way.

A pretty big undertaking, you say? Yes, I answer, and a very happy one; and best of all, it is all possible in a mixed choir.

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Dr. Louis Falk of Chicago, for years one of the most prominent organists in the central west, has opened a studio at his home, 4958 Blackstone avenue, where he is doing considerable teaching in addition to his church, theater and recital work. Dr. Falk was connected with the Chicago Musical College for a period extending over more than forty years and resigned as a director of that institution and teacher of organ and harmony at the close of the last school year.

The organist of a San Francisco picture theater rejoices in the technical name of "C. Sharpe Minor"—and this is not a stage name, either, though the story may seem rather filmy. The assistant organist, we understand, in order not to be overcome by this accident of fate, is considering taking as his stage name "B. Flatte Major."—Pacific Coast Musician.

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**Dates for the Season Announced by  
American Organ Players—Sec-  
ond Program Is Played by  
Stanley T. Reiff.**

The American Organ Players' Club of Philadelphia opened its recital season with a program Dec. 1 in Gethsemane Baptist church by James C. Warhurst. Mr. Warhurst played Guilmant's Third Sonata, in C minor, as his opening number, and also presented these compositions: Toccata and Fugue in D minor, Bach; "Pastorale Religieuse," A. Walter Kramer; "Bouree et Musette," Sigfrid Karg-Elert; "Echo Bells," John Hyatt Brewer; "A Desert Song," Ernest H. Sheppard; "Will o' the Wisp," Gordon Balch Nevin; "Jubilate Deo," Alfred J. Silver; "Where Dusk Gathers Deep," Charles Albert Stebbins.

Stanley T. Reiff, Mus. B., gave the second recital at St. Andrew's Methodist church Dec. 11. He played the following program: Grand Chorus in G minor; Guilmant; Madrigal, Rogers; Symphony in F minor, Widor; "Christmas Eve," Malling; "The Shepherds," Salome; Caprice Impromptu, Reiff; "Overture Fantastique," Sellars.

The recital dates for the season up to March 16, and including the Wednesday evening recitals in January for the benefit of the war emergency fund, announced in the December Diapason, are as follows:

Jan. 9—St. Clement's church, T. Tertius Noble (England).

Jan. 16—St. Clement's church, Pietro A. Yon (Italy).

Jan. 23—St. Clement's church, Firmin Swinnen (Belgium).

Jan. 30—St. Clement's church, Charles Heinroth (American).

Feb. 6—Henry S. Fry, Ralph Kinder, R. F. Maitland, Frederick Maxson, S. Wesley Sears, Andrew Wheeler (American).

Feb. 2—Gloria Dei (Old Swedes') church, Jennie M. Carroll.

Feb. 9—St. Paul's church, Ogontz, Pa., Harry C. Banks, Jr.

March 9—First Presbyterian church, Kensington, Louise Sailer.

March 16—First Presbyterian church, Germantown, Stanley Adicks.

**MAXSON MEMORIAL FANTASIA**

**Philadelphia Man's Composition Feat-  
ure at Valley Forge.**

The organ built for the Washington Memorial chapel at Valley Forge, Pa., by C. S. Haskell, Inc., was dedicated with a recital by Frederick Maxson, organist of the First Baptist church of Philadelphia, Nov. 17. The instrument was presented to the chapel by William L. Austin of Philadelphia as a memorial to David Snyder, lieutenant of Light Dragoons.

A special feature of Mr. Maxson's fine program was his Memorial Fantasia (souvenir of Valley Forge). This composition was written for the occasion and is dedicated to Mr. Austin. It begins with a quiet theme, followed by a march in memory of the Revolutionary heroes, in minor, adapted from "America." Later both themes are heard, this time "America" being played in its entirety, in the major key, with the full power of the organ.

**Annual Service at Medina, Ohio.**

More than 500 people heard Medina's vested choir of thirty-five voices under direction of John Beck, organist, give its fourth annual Thanksgiving vespers Dec. 2 at Medina, Ohio. The choir was assisted by Miss Jessie Pocock and Miss Mary Leah Gish, sopranos; Miss Rachel Jones, contralto; Monsour Deyell, tenor, and Oscar Goetz, baritone; Fred Adams, cellist; Master Kenneth Sedgwick, violin, and Mr. Frary, pianist. An offering amounting to \$25 was taken for the benefit of the Y. M. C. A. army work. Boy Scouts sold Red Cross seals to the audience as they entered, thus making it a double benefit. On Friday, Dec. 7, the entire choir gave a concert at Sharon, Pa., in the Methodist church.

**ERECTS TWO ESTEY ORGANS**

**Fred N. Hale Puts Up and Arthur  
Davis Dedicates Instruments.**

The Estey Organ Company recently installed in the First Baptist church of Marceline, Mo., a tubular-pneumatic organ, the scheme of which is as follows:

**GREAT ORGAN.**  
Open Diapason, 8 ft.  
Dulciana, 8 ft.  
Melodia, 8 ft.  
Flute d'Amour, 4 ft.

**SWELL ORGAN.**  
Flute Harmonic, 4 ft.  
Stopped Diapason, 8 ft.  
Salicional, 8 ft.  
Open Diapason, 8 ft.  
Oboe, 8 ft.

**PEDAL ORGAN.**  
Bourdon, 16 ft.

An Estey tubular-pneumatic organ has just been installed in the First Christian church of Miami, Okla., with the following scheme:

**GREAT ORGAN.**  
Open Diapason, 8 ft.  
Dulciana, 8 ft.  
Gemshorn, 8 ft.  
Gross Flöte, 8 ft.  
Octave, 4 ft.

**SWELL ORGAN.**  
Flute Harmonic, 4 ft.  
Stopped Diapason, 8 ft.  
Salicional, 8 ft.  
Aeoline, 8 ft.  
Vox Celeste, 8 ft.  
Open Diapason, 8 ft.  
Bourdon, 16 ft.  
Oboe, 8 ft.

**PEDAL ORGAN.**  
Bourdon, 16 ft.  
Gedeckt, 16 ft.

Both organs were erected by Fred N. Hale of Pittsburg, Kan., and dedicated by Arthur Davis of Christ church cathedral, St. Louis. In his recital at Miami, Okla., Dec. 6, Mr. Davis gave this program: Grand Offertory, St. Cecilia, Batiste; "At Twilight," Harker; "Will o' the Wisp," Nevin; Fanfare, Lemmens; "Holy Night" (Noel), Buck; Festive March, Smart; "Evensong," Martin; "Overture Fantastique," Gatty Sellars; Fantasia on "My Old Kentucky Home," I. E. W. Lord; "The Trailing Arbutus," Arthur Davis; "Les Sylphes," Arthur Davis; "Laudate Dominum," Sheldon; Meditation, Sturges; Haile-lujah Chorus from "Messiah," Handel.

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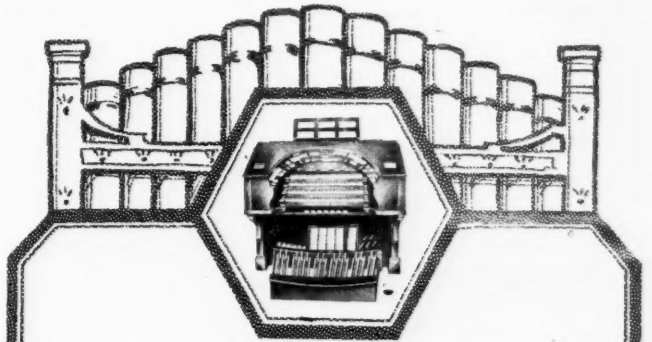
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**Choirs in Women's Colleges**

By HAMILTON C. MACDOUGALL  
Mus. D., Professor of Music, Wellesley College.

Abstract of paper read at the Convention of the American Guild of Organists, College of the City of New York, Thursday, December 27, 1917.

I am confining myself to the four principal colleges for women in the Eastern part of the United States—Mount Holyoke, Vassar, Smith and Wellesley. Mount Holyoke Seminary was founded in 1837, became a college and seminary in 1888 and dropped the seminary in 1893. Vassar, founded in 1865, was the first full-fledged college for American women, and thus has a distinction which it easily merits in other respects. Smith, founded in 1872, is the largest of the four colleges, having nearly 2,000 students, against Vassar's 1,000, Wellesley's 1,600 and Mount Holyoke's 900.

Mount Holyoke has one of the finest "plants," to use an industrial term, and most beautiful locations of any college. The professor of music is William Churchill Hammond, widely known as a concert organist. He is assisted by Miss Julia B. Dickinson, instructor in voice, and Associate Professor Tucker, organist and theory teacher. The organ is a three-manual Hutchings of about forty-two speaking stops. There is a choir of about 200, divided into a junior choir (taken from the junior class), and a vesper choir taken from the other classes. The junior choir sings at the morning services on Sunday and the vesper choir twice a month. Miss Dickinson trains the junior choir and Mr. Hammond the vesper choir. The choirs are vested and the processions and recessions on festival days are picturesque. There is no academic credit for work in the choir, nor any compensation; in fact, this is true of all the choirs save that at Vassar, where a small amount of credit is given to the choir.

Two or three times during the year Mr. Hammond brings up a men's chorus from Holyoke or Springfield to unite with the Mount Holyoke choir in special services; there are also elaborate musical services at Christmas and Easter.

The present Mount Holyoke choir has been organized only about eighteen years, but already its alumnae are scattered far and wide all over the United States and abroad, engaging in musical work of one sort or another. Many are professionals, many are sources of musical light and leading wherever they live. Mr. Hammond and Miss Dickinson receive constantly letters from graduates who speak enthusiastically of the inspiration received from the Mount Holyoke choir and ask for titles of music sung there, lists of carols, etc. This widespread influence is equally characteristic of the choirs of Vassar, Smith and Wellesley, and is a wonderfully inspiring motive for work on the part of all who are doing musical work in these four institutions. Students and faculty come so steadily and so closely in contact day by day, week by week, that the influence on the student is very strong.

In recent years Vassar has been given a new chapel with a large three-manual Hutchings organ. The professor of music and choirmaster is George Coleman Gow, Mus. D.; E. Harold Geer is organist of the college and associate professor of music. The choir numbers sixty, with twenty substitutes. There is ample room for this choir back of the pulpit in the chapel; rehearsals are held in the large and comfortable choir room in the basement. Chapel is compulsory at Vassar, as at Mount Holyoke. There are festival services at Easter, Christmas and other days, but I do not know whether the services of men's voices are enlisted at special times, as at Mount Holyoke. The choir is vested, but has no professional.

Smith is very fortunate in its assembly hall, the John M. Green Hall, seating 2,200, and in its large and fine organ built by Austin—much the largest and in some respects the finest organ in the four colleges. H. Dykes Sleeper is the organist and professor of music, with Associate Professor W. P. Moad as the right-hand man. The choir numbers 125 and is organized elaborately with a printed constitution and by-laws. One striking feature of the choir management is that one-quarter of the choir are excused each week from service, so that only about eighty-five are singing at any one time. There is an elaborate system of fines for non-attendance at services, rehearsals, etc.

Twice a year Smith unites with Amherst in elaborate performances of or-

atorios, the professors of music at the two colleges taking turns as conductor. They always engage an orchestra for these affairs. These concerts form a valuable part of the experience of members of the Smith choir. There are two rehearsals weekly and the vespers are highly appreciated by the college community.

Wellesley was founded in 1873 and is therefore the youngest college of the group. The Memorial Chapel was built in 1899 and furnished with a Hutchings organ almost the exact duplicate of the one at Mount Holyoke. In 1917 Steere of Springfield added a gallery organ of clever stops, so that now Wellesley has a beautiful organ of fifty-five speaking stops. The acoustics of the chapel are wonderfully good, so that the comparatively small choir of forty-two (only thirty-two at ordinary seasons) is as effective in the auditorium as a larger choir would be in a room not so nearly perfect acoustically. The present writer is professor of music, organist and choir-master. The choir is not so highly organized as that at Smith, but is in a measure under student control. A senior is appointed chorister, with control of the choir as to attendance and excuses; she arranges the order of the processions and recessions and is the executive officer of the choir. In consultation with her the professor of music appoints an assistant chorister, always a junior, who succeeds in time to the choristership. Rehearsals are two a week, in all seventy-five minutes; these suffice for the preparation of all music for the ordinary and for the festival services also. Occasionally men from the Apollo Club, Boston, are engaged for important works needing men's voices, but in general the students in and out of the choir prefer their own singers. There is a large music fund given by the family of Miss Hazard, former president of Wellesley, and the interest of this is available for the chapel music. Chapel is not compulsory at Wellesley, but the interest in the choir is so keen that there is no difficulty in securing faithful attendance.

The musical occupations of the Wellesley choir alumnae are numerous. Of choir directors there are fifty-two; church quartet singers, fourteen; accompanists, ten; grand opera, one; professional concert singers, three; public school supervisors, nine; teachers of music, directors of school orchestras, etc., thirty-three. It is evident that, like the choirs of Mount Holyoke, Vassar and Smith, the musical influences of Wellesley are far-reaching.

Turning now to the strictly musical side of the woman's college choir, what do we find? We find a chorus without soprano or bass; a chorus without really deep, typical contraltos; a tone-mass comparatively high in pitch and hence soft in harmonics and therefore lacking in resonance and color; a chorus with four parts theoretically, but more often with three parts (first and second soprano, and alto) only—practically a three-part chorus.

On the other hand, a college choir of women is more clever than the non-college choir of men, and much quicker than a chorus with men in it; women are much quicker in seeing the point, more amenable to discipline, more loyal to the conductor's conceptions. Their ears are keener and larger than the men's are. There is thus a purity of tone, an exquisite sweetness of nuance and a breadth and ideality in the singing of a college choir of women that is delightful.

One serious difficulty in the work of the director of such a choir is the lack of music. American composers are writing considerable music for this combination, and good music it is, too; but where will you find music broadly conceived and on a large scale like Harold Parker's "The Lord Is My Strength" for four part women's chorus with organ, harp and violin accompaniment? Composers have been prone to write trifling music like Mendelssohn's "O'er Thine Eyes" which has been responsible for a good deal of "pretty" writing for women's voices. The words, also, have been about violets and the moon and "Chloe and Daphne"—they have been unpoetical. Women are doing their share of the world's work, they are thinking about big things and their music must be of the big, virile type.

**BONNET'S RECITAL SERIES.**

(Continued from Page 1.)

his best on this occasion, but perhaps this was due to comparison with his own achievements as made known to us in the past. His playing of Bach is familiar, and is as individual and distinctive as anything he does.

The third program progressed from Handel to Boely, the latter little known composer (at least in this country) being represented by four numbers. The fourth recital was made up of the works of four men who rank among the highest in the whole realm of music, but who are not popularly known as organ composers—in fact it was probably news to many that an organ program could be made of their works—Mendelssohn, Brahms, Liszt and Schumann. Mendelssohn was represented by the familiar First Sonata in F minor (not F major, as the program stated) and Brahms by three of the chorale preludes. The Liszt Fantasia and Fugue on the chorale "Ad nos ad salutarem undam" is a work on so colossal a scale that it is seldom heard. Few organists can grapple successfully with its technical and aesthetic difficulties, and bold indeed is the player who presents it in its entirety, as Mr. Bonnet did. Its presentation requires half an hour, and in its variety and dramatic power it is really a symphonic poem. Mr. Bonnet has never done anything finer than his playing of this prodigious work; the interest never flagged for a moment and there was an unusual fervor and intensity in his playing. There were three Schumann pieces, including the familiar B minor Canon.

If Mr. Bonnet found it necessary to turn to Germany for his romantic composers, he ignored that country completely in his presentation of the moderns; his fifth and last program included nine French composers, one English, one American and one Italian. (Is Pietro Von an Italian or an American?) Elgar sounded a little pallid after Saint-Saens, Widor and Franck, but Von's Sonata Cromatica (the first movement) more than held its own in this august company. Arthur Foote's Improvisation from his Suite in D worthily represented America. Mr. Bonnet represented himself as a composer by his Rhapsodic Catalane, a work of amazing technical difficulties, and the program closed with the increasingly popular Final from Vierne's First Symphony. The program closed with this number, but the recital could not be said to have done so, for there was more than the usual outburst of enthusiasm; after repeated recalls and sev-

eral encores, Mr. Bonnet played the "Marseillaise" and "God Save the King" in quite as vigorous a manner as he had played, at the opening of each program, "The Star-Spangled Banner."

HAROLD V. MILLIGAN.

**Program Works Published.**

The first volume of works played in Bonnet's historical concerts, devoted to the forerunners of Bach has been issued by Schirmer. The work is of importance to every organist who would become acquainted with the literature of his instrument and study the development of its music. The collection contains twenty-five characteristic works of the early masters which even today have retained their freshness and vitality and are a joy to hear. The first volume dates from Paulus Hofhaymer and contains interesting examples representative of the Spanish, Italian, Dutch, English, French, Belgian, German and Danish schools of organ music.

This volume and the four soon to follow will be a souvenir sought by those who had the opportunity of attending Mr. Bonnet's series, concluded in New York and Philadelphia. It will also serve to enable organists to study the music which he played. The work contains a preface and biographical notes, with the registration, phrasing, fingering and indications as to performance, edited with the artistry one expects from Mr. Bonnet. It is an addition to the organist's library of intrinsic value and largely so from an educational standpoint.

**New Organ Marks Jubilee.**

The Austin organ of three manuals and forty stops in Holy Name Catholic church at Sheboygan, Wis., was dedicated Dec. 16. John Leicht of the Church of the Gesu at Milwaukee presided at the console. The main organ is in the gallery and the echo is back of the altar, at the opposite end of the church. The organ was purchased for the church by members of the family of Father D. Thill, who has just celebrated his fiftieth anniversary in this parish. J. P. Zohlen is the organist of the church and takes great delight in the beauties of the new instrument.

**Youthful Organist Appointed.**

Harry R. Casselberry has been appointed organist and choirmaster of the Sayres Memorial Methodist Episcopal church, Sixty-first and Catharine streets, West Philadelphia, Pa. He is probably the youngest organist in the city holding such a responsible position, being only 16 years old.

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  8. Viole Celeste, 8 ft., 61 Pipes.
  9. Flute, 4 ft., 61 Notes.
  10. Quinte, 2 3/4 ft., 61 Notes.
  11. Piccolo, 2 ft., 61 Notes.
  12. Orchestral Oboe, 8 ft., 61 Notes.
- Tremulant.  
Four numbered pistons controlling swell and pedal organs and couplers.

**PEDAL ORGAN.**

13. Open Diapason, 16 ft., Resultant, 30 Notes.
14. Bourdon, 16 ft., 30 Notes.
15. Bass Flute, 8 ft., 30 Notes.

Four years ago Concordia college moved into its new buildings in River Forest, Ill. Previously this institution had its home for nearly fifty years at Addison, Ill. During its existence about 1,700 young men have been graduated and have become teachers in Lutheran schools all over the union. As the teachers in Lutheran schools are also required to fill the position of organists of their congregations, the study of music is obligatory for all students.

During this school year nearly 100 students receive instruction on the

pipe organ. Their instructors are Professors A. Kaepfel, M. Lochner, A. Beck, P. Bretscher and H. Fehner. A specially designed and constructed building, known as Music Hall, had been erected for this department. It contains a chapel with a seating capacity of 300 persons, a large band and orchestra room, seven organ rooms and sixteen piano rooms. All organs, with the exception of the two Weickhardt unit organs, were in use when the college was at Addison. The largest, a two-manual tracker-pneumatic, with twenty-eight speaking stops, is in the chapel. It was originally built by the Barchhoff Organ Company, but rebuilt by George Kilgen & Son, St. Louis. The remaining seven organs, with the exception of the two unit organs, have tracker action. Three of the practice organs were built by Pfeffer & Son, St. Louis—one one-manual with seven speaking stops and two two-manuals with five and six speaking stops respectively—while two of the practice organs were built by George Kilgen & Son—one one-manual with five speaking stops and one two-manual with eleven speaking stops.

**Novel Program by Wismar.**

A novel and interesting program marked the thirteenth recital given by W. Wismar at Holy Cross Lutheran church, St. Louis. Every number was a Christmas number. The church choir assisted, as did a chorus of 100 children, singing Christmas carols. The program: Variations on a well-known Hyum Tune, Jackson; Advent Song, Franck, Choir; "The Holy Night," Buck; "Merry Christmas Ev'rywhere," Children's Chorus; The Shepherds, Salome; "Adeste Fideles," Choir; "The Three Wise Men of the East," Malling; "O Little Town of Bethlehem," Barnby, Choir; "Hark, the Herald Angels Sing," Lutkin; "O Christmastide," Children's Chorus; "Joyous Christmas Tide," Prelude on "O Sanctissima," with a motif from Grieg, Schumacher; Christmas Anthem, Reuter, Choir and Children.

**Young Ohio Organist Heard.**

Miss Violet M. Haworth gave an interesting program of organ music at the Putnam Presbyterian church of Zanesville, Ohio, Dec. 6. Miss Haworth is Zanesville's youngest organist, and gave a good account of herself in the following numbers: "Christmas Offertorium," Lemmens; "Vision," Bibl; Intermezzo, Callaerts; Cantabile from the Fourth Organ Symphony, Widor; Minuetto, Calkin; Prelude from Guilman's Third Sonata in C minor. Miss Haworth was assisted by Miss Josephine Ayres, violinist, and Mrs. Charles V. Paul, contralto.

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

Address all communications to The Diapason, 1597 Kimball Building, 306 South Wabash Avenue, and 25 East Jackson Boulevard, Chicago. Telephone Harrison 3149.

Subscription rate, 75 cents a year, in advance. Single copies, 10 cents. Rate to Great Britain, 1 shilling a year. Advertising rates on application.

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

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

CHICAGO, JANUARY 1, 1918.

## UNITED PROTEST NEEDED.

In another part of this issue we have a call to arms by Emory L. Gallup, addressed to the organists. It appeals to us, we confess, and we hope it will appeal to all our readers. It is a plea that we do something to remove or minimize the peril to organ music from the pseudo-organist who disgraces and libels the organ by his work in the theater.

Organists are a long-suffering lot. They play for small remuneration compared with other musicians; they work faithfully, they see little of the limelight and their audiences are at times too small and, what is worse, too unappreciative. That is the way the world does injury to the profession. But the manner in which the organ is "murdered," as Mr. Gallup aptly asserts, by false prophets who have sprung up in our midst, is an insult. We may not revolt against injury, but our pride should lead us to resent the matter when insult is added thereto.

The instance of a prospective pupil who was able to "put it over" is nothing unusual. It is the outgrowth of the willingness of a gullible public to go on thinking that an organ and a piano are about the same, because the keyboards are alike. If a bricklayer tried to impose himself on the public as a carpenter, or vice versa, it would not be long before the unions would take a hand and expose the fraud. It is just as reasonable to expect the organists, putting up a united front, to protest and show that the organ is misused by persons who are unfamiliar with it. We need not break the windows of the motion picture theaters, but when we hear someone play who makes it evident that he or she never took an organ lesson in his life it is proper that we should protest to the theater management.

Another remedy is to promote the education of organists. It may not be generally known that many theaters are most anxious to have better organists, but must take what they can get. The large and prosperous houses engage thoroughly capable performers to play their instruments and the little fellows would be glad to do likewise if they could get the men. The law of supply and demand governs organists as it does everything else, and as soon as there are enough good players to go around the incompetent frauds no longer will be able to "put it over."

## DR. WHITE 85 YEARS OLD.

There are a few patron saints of the organ in the United States, and they are as loyal to the instrument as men can be to anything inanimate and short of divine in this world. No man is surer of classification among these patron saints than Dr. Andrew D. White of Cornell University. With all his years of prominent activities he never for a day forgets his love for the king of instruments.

Among the organ programs received this month from Cornell it is a matter of great interest and satisfaction to see one played by Mr. Quarles in honor of the eighty-fifth birthday anniversary of Dr. White. The recital was given on the large organ in Bailey Hall, an instrument

selected by Dr. White after the most careful study of the subject and one which will serve as a monument to him. Dr. White himself chose the program, and it is as solid and yet as broad in taste as it could be—Mendelssohn's Sonata in A, the Andante Cantabile from Tschaiikowsky's String Quartet, Weber's "Freischütz" overture, Handel's Largo and the "Finlandia" by Sibelius. Long life to Dr. White, and may more such men spring up!

After a thorough investigation, Edward J. Nocton, acting for the Music League of Philadelphia, has issued an interesting pamphlet on music in Philadelphia. It shows that more than \$101,000,000 is spent annually on music and musical instruments in the city of brotherly love. His figures indicate that organists and choirs receive annually \$700,000. The value of the organs in the city's churches and theaters is given at \$700,000.

## TELLS OF HALIFAX HORROR

### Alexander Arnot Writes The Diapason of Sights After Blast.

Alexander Arnot, now with the British Expeditionary forces at Halifax, and formerly connected with the staff of the J. W. Steere & Son Organ Company of Springfield, Mass., writes to The Diapason of his experiences in the Halifax disaster.

"We heard the explosion," he says, "followed by the concussion, with window frames, glass and roofing falling all over us. It was a case of getting out as soon as possible, but I found I was one of the lucky ones, escaping with a few scratches.

"I conveyed injured to hospitals, searched ruins for dead, and had some awful sights to witness. From one body I went to lift the arm dropped away in my hand. Most of them had the clothes blown off. Headless, armless and disemboweled bodies were a common sight. Unless one was a witness no conception can be formed of the damage done.

"At St. Joseph's church, where two of Casavant's representatives had been working, I saw some front pews doubled up and lath, plaster, wood, etc., on top.

"Was on duty for three days at the morgue, where we saw in every aspect what injury had been done to the human beings. One woman from Boston out of forty-six relatives could locate only one. A returned soldier with his wife and family were wiped out. A father identified his son, saying 'He has just come back from France; there are the places where he was wounded,' showing me some shrapnel scars."

### Opened by S. Dwight Smith.

Sutherland Dwight Smith, the Pittsburgh organist, gave the inaugural recital Nov. 23 on the Estey organ in the First Presbyterian church of Parkers Landing, Pa. Mr. Smith's program included: Festal March, Smart; Spring Song, Mendelssohn; Berceuse, Godard; Wedding Music, Buck; "Chant d'Amour," Gillette; "Canzone Amorosa," Nevin; "Rondo d'Amour," Westerkhout; "Onward, Christian Soldiers," Sullivan-Whitney; Minuetto, Schubert; "To a Wild Rose," MacDowell; Andante from Symphony Pathétique, Tschaiikowsky; "The Evening Star" and "Pilgrims' Chorus" from "Tannhäuser," Wagner.

### Christmas Concert at Butte.

The choir of the First Baptist church at Butte, Mont., gave a very successful Christmas concert Dec. 28. The first part of the program was varied. "The Angels' Message," by E. V. Hall forming the second part. Through December Mr. Hall gave recital programs of Christmas music exclusively. Dec. 16 he played the following: Christmas Offertory, Ashmall; "Holy Night," Harker; Christmas Pastorale, Wortham; Pastorale, First Sonata, Guilmant; "Christmas Evening," Reinecke; "March aux Flambeaux," Barton.

The Boston Transcript of Dec. 15 reports that Ernest Mitchell, organist of Trinity church, enrolled on that day at the Navy Yard, and was assigned to duty at Commonwealth Pier. Mr. Mitchell's chief duties will be to instruct the band.

## Organ Music in the Motion Picture Theater

By EMORY L. GALLUP

Organist and Choirmaster, St. Chrysostom's Church, Chicago

I have been asked to write an article on a subject that to every sincere musician, and especially to each and every organist, is, to my mind at least, exceedingly important.

Organ playing in the motion picture theater! Thus far, in a vast majority of theaters, there is a decided lack of it; organ "execution" would be a far better appellation. It seems to me that it is high time that we, who are vitally interested in the popularity of organ music amongst all people, face the situation as it exists, and through concerted action bring about a decided change for the better.

In communities progressive enough to have municipal organs, played by real artists, there is naturally far less danger of having people judge the organ by what is heard of it in the motion picture house. We holding church positions have a splendid opportunity to present programs of worth to people whose tastes are more or less cultivated, and many a congregation is learning that the music of the old masters stands today unequalled by that of more recent date. All honor to the organists who have been instrumental in bringing forward the really worth-while in organ literature!

But what of those who never attend our churches; whose only opinions regarding the organ are formulated by hearing some inexperienced amateur use constantly the vox humana and chimes (if the theater is so—in this case—unfortunate as to contain an organ possessing them) until one solemnly wishes that "movie" performances were altogether unaccompanied? This is a real issue and worthy of our careful attention. These people, steady patrons of the "movies," greatly outnumber those who hear the instruments played on the concert stage, or in the house of God.

Organ music can and should be made to appeal to all people. Let us then, who have the welfare of the "king of instruments" at heart, through united action in the Guilds and in the National Association, acquaint the managers of the theaters with the fact that organists are not made over night; that upon the completion of an organ in a theater the estyble "pianist" cannot undergo any miraculous change and in a day's time blossom forth as an organist. Let us individually compliment the management of a theater that has provided an artist at the console and if necessary let us not hesitate in also suggesting at the box-office that the organ be played, not "murdered."

Let us also impress upon the minds of those who wish to equip themselves for theater positions that organ study, from whatever standpoint viewed, is serious work, and let us remember and apply in all our work that "anything worth doing at all is worth doing well."

It may do no harm to relate here a personal incident that occurred a few weeks ago. A prospective pupil, asked if she had had any previous organ-training, replied: "O yes, I studied piano for quite a while, and play the organ on the south side now." Requesting her to play something for me, she seated herself, pulled the v. h. and tremolo on the swell, asked me what I called the "third" row of keys (meaning the choir) and sailed away into the most heart-rending execution of "O Thou, Sublime, Sweet Evening Star."

After she had finished, I remarked: "Your south side position is in a movie theater, is it not?" which brought forth a surprised "How did you know?" I then told her that the average pipe organ usually had a number of stops other than the v. h., and that an organist did not use it all of the time; that he sometimes used

the diapasons, flutes, strings and other reeds. I then said: "Do you really want to study the organ—that is, solid, serious work?" The answer was, "Why, I've played now for two years and put it over, and I just want to brush up a little."

Laudable ambition! It is needless to say I did not take the "pupil," but the question I asked myself then, and which I ask of all who read this article now is: Are we content to have such people, a disgrace to the profession, "murder" the organ before thousands, yes, millions, of people in this country, every day in the year, or are we going to see to it that the dignity of the organ is maintained and furthered.

It is a big task, worthy of our best efforts.

I shall value any suggestions on the subject, and I pledge my hearty support to any action that may result in rectifying a condition which threatens the very future of organ music among a vast majority of people.

## MORE HOYTE REMINISCENCES.

Sherbrooke, Que., Nov. 25, 1917. Dear Mr. Gruenstein: The reminiscences of W. S. Hoyte by Mr. Morton, which appeared in last month's issue of The Diapason, afforded a very interesting account of one of the most remarkable organists of the last century (who nevertheless finds no place in that extraordinary work, "Grove's Dictionary.") At least two others of his pupils are on this side of the water—Healey Willan of Toronto and Lynwood Farnam of Boston. Mr. Farnam is fast becoming known as one of the leading exponents of the classic school of organ-playing, and his inclusion as recitalist in the program of the New York convention of the A. G. O. will give an excellent opportunity of hearing a program (which is bound to lean toward the severer side of organ literature), played with superb technique and striking purity of taste. By the way, a little mental arithmetic suggests to me that it must have been Farnam who was the boy studying with Hoyte in 1901, mentioned by Mr. Morton in his article.

Healey Willan, a rather older man, had acquired a national reputation as a church composer before he came to Canada, about four years ago. I well remember that in my home town of Peterboro (England), where there is always a small but keen group of students of the fine old minister, we looked upon Baird and Willan as the coming young men among church composers. A later teacher of mine, Eaglefield Hull, had the same view. Organists will sincerely regret if Willan divides his creative activities between church music and other fields of original work, as seems likely to be the case.

Willan once told me an excellent story of Hoyte. It seems that one of the wardens of All Saints' considered himself quite a music-lover, and used to bother Hoyte not a little by walking up to the console during the last voluntaries, and when especially interested, even venturing to interpolate remarks during the performances. On one occasion the voluntary was the last movement of Widor's "Sixth" and the warden became so enthusiastic that "My dear Hoyte, what is it you are playing?" burst from him. Hoyte stopped playing, took his hands from the keys, turned on the bench to the now thoroughly scared gentleman and shouted, "D—n you! How do you think I can play if you ask such silly questions?" and then resumed his playing. There were never afterwards any interruptions from the warden. One cannot help thinking that Hoyte had rather more courage in tackling one of his wardens in this manner than most of us would have!

Sir Joseph Barnby, who for some years played at a church "round the corner"—St. Andrew's, Wells street to wit—was said to have been rather envious of his far more brilliant brother organist, and to have declared that his playing was "the hoyte of vulgarity." Dr. Lloyd (the successor at the time and now organist of St. James' Chapel Royal), who enjoyed this little joke immensely when I retailed it to him last year, told me, however, that he could hardly believe that Barnby was actually guilty of the pun, as he was certain that the two men were the best of friends.

Very sincerely yours,

ALFRED E. WHITEHEAD.

The Christmas cantata, "The Little Lord Jesus," by William Lester of Chicago, was sung on Christmas eve at Trinity Episcopal church, Toledo, Ohio, under the direction of Herbert Foster Sprague. This cantata is dedicated to Mr. Sprague.

Edward Bunting of Albany, N. Y., organist and choirmaster of the Presbyterian church of Dobbs Ferry, N. Y., has sailed for France, having been appointed army secretary for Y. M. C. A. overseas work.



BY HAROLD V. MILLIGAN.

"FOURTH SYMPHONY FOR ORGAN," by Louis Vierne; published by G. Schirmer, New York.

The appearance of a new organ symphony by Louis Vierne is to be counted an event of importance in the world of organ music. It has been known for some time that such a work was in preparation, but there have been many delays, and it is only at this late date that the symphony finally is issued. Vierne always speaks with his own voice, and his music is the expression of a decided individuality and a potent personality; it is but natural that so personal an utterance should not find immediate popularity and it may be that the technical difficulty of much of his music has interfered with its more wide-spread acceptance, but there are many evidences that it is becoming more popular as it is becoming better known. His symphonies are not more difficult than those of Widor and are quite as worthy of study. He shows evidence at times of the influence of the older composer (he was for some time Widor's assistant at Saint Sulpice) and in his music may be traced at times the shadow of the spirit of Cesar Franck, as indeed it may in most of the music of modern France. It is noteworthy that he shows the same kinship with Debussy; both are fond of the whole-tone scale and certain devices of harmonic design, but Vierne is also more vigorous and masculine.

The new symphony contains many passages that are pure Vierne. It is in five movements and is dedicated to the American organist, Dr. William C. Carl. The first movement, "Prelude," is decidedly luxuriant, even tragic, in spirit. Against an organ point on the manuals, the principal theme is intoned by the pedals—a theme heavy with gloom and despair. It is developed through constantly shifting tonalities, but the movement ends in the key in which it began with the theme again intoned against the same manual organ point. The second movement, Allegro, follows the first as the Resurrection morning follows the days of sadness. It is a song of triumph, full of fire and dynamic vigor. The music strikes out boldly and incisively, and the whole movement is vibrant with life and color. Then follows a sparkling Minuet, full of gaiety and charm, with a fascinatingly graceful middle section. "Bonanza" is the title and description of the fourth movement; again the theme is first announced by the pedal. The fifth movement, "Final," is Vierne at his most Viennese; it is one of those pieces of bravura in the wind and playing which the French organists excel. As full of rich color as the stained glass in a French cathedral, it glows with vitality. With numerous other symphonical movements by the same composer, it is to be recommended to organists who are looking for a new battle-horse to take the place of the maddening Widor Toccata.

"THE FOUNTAIN," by H. Alexander Matthews. "TOCCATA," "PANTOMIME," and "L'HEURE EXQUISE," by Harry Benjamin Jepson.

Published by G. Schirmer, New York. It is a noteworthy fact that of late years the requirements of the recital organist have been well provided for by both composers and publishers. These five new organ pieces just published by the house of Schirmer are of a style and spirit adaptable to concert rather than to church. Jepson's "Prelude" and "L'Heure Exquise" are the least distinctively so, but they are far removed from the conventional service prelude. His "Pantomime" and "Toccata" are recital pieces calling for a modern and resourceful organist, more than average technique. Both make much effective use of a deft staccato and staccato and the virtuosity and dash of which the executant is capable. The demands made upon the organist by "Pantomime" and "L'Heure Exquise" are aesthetic rather than technical; they are compositions of distinction and many of their beauties lie beneath the surface. They exploit the possibilities of tonal color of the modern organ, using the soft, alluring notes of flutes, strings and reeds. In fact, these pieces by the organist of Yale University may be said to be the product as well as the exemplification of modern organ building. Side by side with the mechanical progress made in the organ world in the last ten or fifteen years will be found a corresponding artistic development in the field of organ composition.

Alexander Matthews' "The Fountain" is another fine example of this type music. Underneath a constantly rippling accompaniment on the manuals, a melody is sung by the pedals, with a brief episode in which the choir clarinet and the swell ole discourse graciously. Mr. Matthews' music is more frankly melodic than Mr. Jepson's, and is easier than might appear at first glance, as the brook moves along freshly and spontaneously and the notes easily under the fingers; the latter composer shows marked predilection to the French manner.

"HOW TO WRITE MUSIC," by Clement A. Harris, published by the H. W. Gray Company, New York.

Not "How to Compose Music"—that is a book that will never be written—but how to write down music, how to

present musical ideas in correct and legible musical orthography—a very important but sadly neglected branch of musical education. It is quite an author's own words, "It is reasonable to expect that a musician shall be at least an accurate and legible writer as well as a reader of the language of his art. Yet many musicians, though thoroughly competent as performers, cannot write a measure of music without bringing a smile to the lips of the initiated. Many performers will play or sing a note at sight, without hesitation, which, asked to write, they will first falter and then bungle. The remedy is simple; the writing of music must be taught concurrently with the reading of it."

The importance of this work will be nowhere more appreciated than in America, where musical education is still fragmentary in many respects and where many talented and ambitious students and musicians find themselves handicapped by their lack of thorough technical foundation upon which to build. It is not only students of theory and composition who should be versed in these details; all students of music, in whatever branch they are at work, should be instructed in at least the rudiments of musical orthography. An intelligent knowledge of notation is the more necessary, as music-writing is in only a comparatively few cases mere copying. Even when writing from a copy, some alteration usually is necessary.

Certainly a greater amount of good, practical value was never packed into small space than is contained in the fifty-four pages of this little book. No detail is so small as to be mentioned and the whole matter is presented clearly and concisely. Beginning with the choice of paper, the subjects discussed are scores, bars, clefs, signatures, notation of rhythm, placing of notes, rests, dots, stems, hooks and ledger-lines. There is also much valuable advice in regard to writing vocal music, rewriting open score in short score and vice versa, and extracting a single part from score. Accidents are given due consideration and there is some guidance in the matter of legibility. The book has been edited by Mallinson Randall and contains an index.

"REVERIE," "ANDANTE SERIOSO" and "CANZONA," by Clarence Dickinson; published by the H. W. Gray Company.

In spite of his arduous labors as editor and arranger, Dr. Dickinson still finds time for original composition, as evidenced by these three new organ pieces from his pen. The Andante Serioso is dedicated to Louis Vierne, organist of Notre Dame, Paris, and shows the influence of that composer's decided personality. In the Canzona the composer shows himself great freedom in the use of dissonance, writing his melody against a shifting harmonic background, somewhat in the manner of Max Reger in his organ-piece of the same name. The Reverie is much simpler than the other two pieces, being a quiet and graceful melody along conventional lines, with a middle section for soft string tones, without pedal.

"SUNSHINE AND SHADOW," by Clement Gale; published by the H. W. Gray Company.

Mr. Gale is another composer the quality of whose published work is in excess of the quantity. In "Sunshine and Shadow" he has written a composition of a type especially adapted for effective presentation by the organ. The main theme is a vigorous melody which is sung on the great (full without mixtures) against a pulsating accompaniment in staccato triplets on the swell (full without sixteen-foot stops). In decided contrast to this is the middle section, an expressive legato passage for vox humana, to be played pianissimo throughout. After this the main theme reappears, and the piece ends full organ.

"ECSTASY," by John Hermann Loud, published by the White-Smith Company, Boston.

"JOYOUS CHRISTMASTIDE," by Martin H. Schumacher, published by the Weiss-Bell Music Company, Chicago.

"GESTI BAMBINO," by Pietro A. Von, published by J. Fischer & Bro., New York.

"REVERIE TRISTE," by Roland Diggle, and "INTERMEZZO," by Paula Szallit, published by Oliver Ditson Company, Boston.

"NOTTURNO," by L. J. Quigley, published by B. P. Wood Company, Boston.

Recent publications of organ music cover a wide range of subject and manner. Mr. Loud's "Ecstasy" is cheerful, rather than ecstatic, but it is good organ music, which is an important and noteworthy characteristic. "Joyous Christmastide" is somewhat in the nature of a toccata, founded on "O Sanctissima," with a very clever use of the theme of Grieg's "Morgenstimmung." Mr. Von's "Gesti Bambino" is a lullaby and pastorale in one, gentle and ingratiating, with an opportunity for the use of chimes. Miss Diggle's "Reverie" is a plaintive melody for oboe, with a second theme for vox celeste. Szallit's "Intermezzo" and Quigley's "Notturmo" have been transcribed, apparently from piano pieces, by Richard Keys Biggs. Of the two the "Intermezzo" seems to have best survived the transplanting.

"BENEDICTUS in B flat: 'IN THE NAME OF GOD,'" by Healey Willan; published by the H. W. Gray Company.

These two anthems are splendid examples of present-day writing for the church. Mr. Willan has a feeling for rich harmonic coloring and a strong sense of the dramatic value of his text. This is especially noticeable in "In the Name of God We Will Set Up Our Banners," which was written for the occasion of the depositing of the colors of the 169th Battalion, C. E. F., by the 109th Regiment in the Church of St. Paul, Toronto, on May 13, 1917. The opening phrase is derived from the first line of the melody "Vexilla Regis" and is used effect-

ively throughout the work. The opening is of a distinctly martial character and is followed by an admirably contrasted tenor solo, "Blessed are the people whose God is the Lord Jehovah." Then follows a passage in which the prayer "Save, Lord, and hear us" is intoned, unaccompanied, first by the men's voices and then by the women's voices. The anthem closes with full chorus.

"THE COUNTLESS HOSTS IN WHITE ARRAYS," published by the H. W. Gray Company.

The melody of this sacred chorus is that of a Norwegian folk-song which was arranged for voices by Edward Grieg. In its present form it has been edited by Clarence Dickinson and provided with an English text by Helen A. Dickinson. It is issued in three versions, for mixed voices; for women's voices and for men's voices; in each case there is a four-part chorus with an obbligato solo for either contralto or baritone.

"THE LORD'S PRAYER," by George R. Nevill; published by the H. W. Gray Company.

Directors of male choirs will be interested in this setting of the Lord's prayer. It is written for four voices and is provided with an organ accompaniment which is of great value in building up the climax with which the composition ends, on the words "For Thine is the kingdom and the power and the glory forever." The composer has used the Biblical "Forgive us our debts" rather than the Episcopal prayer-book "trespasses."

"BELL SYMPHONY," by Henry Purcell; published by the H. W. Gray Company.

The passage for organ from the anthem "Rejoice in the Lord," by England's most notable composer, known as "The Bell Symphony," has been edited by Dr. William C. Carl and issued as a separate organ piece. The anthem was composed while Purcell was master of the choristers of Westminster Abbey, and the use of the descending scale in the organ part is in imitation of the Abbey chimes. The editor has indicated the registration for the beginning, to be followed by gradual but uninterrupted crescendo, until the full organ is reached at the close. Where chimes are available they can be coupled to the pedals to enhance the effect.

"INDIAN LEGEND," by Horace Alden Miller; published by the H. W. Gray Company.

Considerable use of Indian themes has been made by composers in other lines, but up to this time writers for the organ do not seem to have been attracted to them, this composition being one of the first instances of their use. The themes used are of Chippewa origin and exhibit the familiar characteristics of

Indian (so-called) "music." The composer has treated his main theme with great harmonic and registrational variety and has erected upon it a piece which will be of value to recital organists because of its distinctly individual character.

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## Handel's Organ Concertos

Percy Chase Miller, A. M., A. A. G. O., of Philadelphia, Throws Light on Arrangements and Makes Plea for a Good Edition.

Philadelphia, Pa., Dec. 15, 1917.—Dear Mr. Gruenstein: In the December number of *The Diapason* I notice an appeal for enlightenment to which I hasten to respond. I do this, however, from purely philanthropic motives, so that if the question has been already answered by someone else, you may consign this letter to the editorial waste basket without offense.

Mr. Fletcher writes from Minneapolis to ask which of the Handel organ concertos is the one properly known as the "Cuckoo and Nightingale," which question I will endeavor to answer as well as I can.

Of the considerable number of organ concertos by Handel, W. T. Best has edited and arranged two sets of six each and perhaps for all I know to the contrary, more. In any case, there is the well known book, published by Novello in a morbid yellow cover with red adornments, and with the magic formula "Price Seven Shillings and Sixpence" prominently displayed thereon, which every organist, to the best of my knowledge and belief, possesses. But, you ask, is the "Cuckoo and Nightingale" to be found within these garish covers? Alas, no! This book contains six of the concertos written for organ and other instruments in combination, and from the orchestral score, which, I believe, only a figured bass, or some similar short-hand notation, for the organ part, the late Mr. Best has evolved something that he calls Handel concertos. I believe he has taken a good many liberties with the original, and he has also added sundry and various cadenzas, which are in such execrable taste, and so foreign in spirit to Handel's own work, however disguised, that the purist will leave them out in performance, and in the words of the head executioner's song from the "Mikado," "they'll none of them be missed."

There is also a set of six concertos designated as "for organ alone," also edited—and no doubt somewhat garbled—by Best, and published by Novello, but so far as I know they are to be had separately only. Of these the one in F (I think it is number 5) has a very flexible first movement in which the notes of the cuckoo are unmistakable, and another figure, evidently meant to suggest the warblings of the nightingale, occurs in connection therewith. Mr. Best has very kindly labeled them both in large type. It is my impression that I have heard this particular first movement performed in connection with other movements than those following it in the arrangement I have mentioned, but whether there be another published concerto including the movement in question I know not. In any case, the other movements have nothing in them especially suggestive of any bird, and the first movement of the concerto as published by Novello is evidently what your correspondent wishes to identify.

In this connection I would like to raise my feeble voice in the plea that some publisher might be sufficiently enterprising to bring out a really good and adequate edition of these Handel concertos. The late Minton Pyne of this city used to play several of the concertos for organ and orchestra directly from the score, making his own adaptation at the moment of performance, and it was wonderfully effective. Some of the prominent English organists of today play from the Best edition, which is the only one readily available, but alter the music, as they play, in accordance with their knowledge of the full score, or with their conception of the true Handelian manner. It is to the English players, with whom the real Handelian traditions have been kept alive, that we must look for such an edition if it is ever to be produced. Guilman edited at least one of the concertos, which I myself heard him play on the occasion of his last visit to this country, and which M. Bonnet is now playing in our midst very effectively, but even here something seems lacking.

The fact is that Handel's organ work has to be played with an informed and sympathetic understanding in order to produce its full effect. It is often considered to be old-fashioned and out of date, and it is probably because this feeling is voiced more frequently than opportunities occur under present conditions of hearing Handel sympathetically, intelligently and adequately performed.

At the convention last summer of the National Association of Organists, held at Springfield, S. Wesley Sears gave a masterly and most effective performance of one of these Handel concertos, proving conclusively to the intelligent listener that, when properly phrased, figured and rendered, these masterpieces are as fresh and vital as ever! It is to be noted, however, in this connection,

that Mr. Sears' performance was not a mere playing of the notes of Best's edition. To be sure, he had the familiar yellow book before him, red adornments on the cover, and all that, but he was able to transcend the text because he knew the traditions, and grasped Handel's own attitude toward the instrument (which Best never did). In addition, instead of the ghastly quasi-Beethovenish cadenza in the Best edition (and whatever you may think about Beethoven, you would never dream of considering him as at all comparable to Handel in his style), he played one by T. Tertius Noble, in which the spirit of the old work was admirably preserved. In fact, as the program notes stated, it was almost, if not quite, impossible to tell where Handel left off and Noble began. This cadenza, unfortunately, exists only in manuscript, but the power of so admirably reproducing the spirit of the old work would enable a master like Mr. Noble to give us an edition that would open the eyes of music-lovers to new beauties and new strength on every page of these splendid compositions.

There is an admirable edition of some twelve of the concertos arranged for piano duet, and published, I believe, by B. & H., not the lamp manufacturers, of course, but our old friends (in happier days) of Leipzig. A study of these will show how far short of the possibilities comes the edition by Best. An edition for the organ such as I have suggested above would, of course, be vastly more effective than any paraphrase for another instrument, and in such an edition the "Cuckoo and Nightingale" should by all means be included.

I hope I have been able to give Mr. Fletcher the information he is seeking. I hope, also, that we may all of us live to see, to possess, and to use such an edition as I have endeavored to suggest.

Yours very truly,  
PERCY CHASE MILLER.

### LIGHT ON HANDEL CONCERTO.

St. Stephen's Church, Providence, R. I., Dec. 2, 1917.—To the editor of *The Diapason*: In this month's issue one of your readers asks for information concerning Handel's "Cuckoo and Nightingale" concerto. The concerto listed by one of the largest music-dealers in New York and played by some of our best-known concert players for the "Cuckoo and Nightingale" is not the genuine work. The genuine work (key F major) is the fourth one in a set of six, arranged and edited by Best, published by Boosey & Co. of New York. The material in them is taken from the "Twelve Grand Concertos" of Handel. On page 386 of the May, 1917, issue of the *Musicalian* will be found a short article on Handel's concertos (giving illustrations from the one in question) by the undersigned.

EDWIN E. WILDE.

### PUBLISHED IN LONDON.

Rochester, N. Y., Dec. 17, 1917.—Editor of *The Diapason*:—In answer to an inquiry in the December issue I take pleasure in writing that Handel's "Cuckoo and Nightingale" concerto is a detached number published by the Frederick Harris Company of London. I secured my copy through Ditson. It is in four movements—largo, allegro moderato, larghetto and allegro. It is in the allegro moderato that the passages occur which give rise to its name. In playing this number as a solo in the theater I made effective use of the French horn.

Very sincerely yours,  
W. RAY BURROUGHS.

### Patriotic Program at Everett, Wash.

A patriotic program was given by Arthur E. James with the assistance of his choir at the First Baptist church of Everett, Wash., Dec. 7. The second part was a cantata, "Our Country," by J. W. Lerman. Mr. James' organ selections included the following: "Marche Militaire," Schubert; Scherzo-Pastorale, Federlein; "In Moonlight" (Chimes), Kinder; "Sketches of the City," Gordon Balch Nevin; Songs of the Allies.

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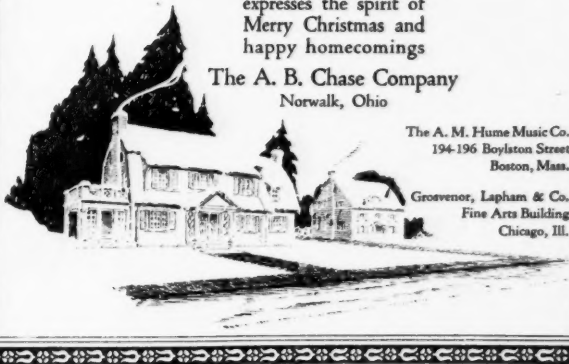
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ond Presbyterian.**

Charles F. Hansen completed with the close of 1917 thirty-three years of service as an organist in Indianapolis churches, and twenty years as organist at the Second Presbyterian church. Mr. Hansen throughout the greater part of these years has been a distinguished figure in the musical life of Indianapolis, giving generously of his talent for every worthy cause, a sympathetic, intelligent instructor and a constant marvel because of the fine musicianship he has achieved in spite of his complete blindness. He has at his fingers' ends hundred of anthems and difficult organ compositions, and if requested to perform any one of them will recall the work immediately.

In this connection he said recently: "Although handicapped by blindness, I have memorized hundreds of anthems for the church service and as many more organ pieces and still more piano pieces and accompaniments and perhaps thousands of church and Sunday school hymns. The music is read to me from the lowest note upward, the valuation of each note being given. Memory work such as mine requires the utmost concentration. I must always be in the frame of mind to learn and retain."

At the age of 18 years Mr. Hansen was a church organist. His first position was at the Fletcher Place M. E. church, where he played a small reed organ for a year and a half. He had just been graduated from the Indiana School for the Blind. Mr. Hansen was engaged later by the Mayflower Congregational church on St. Clair street. This church possessed a one-manual organ with full compass and pedals and Mr. Hansen found it more

to his liking. Then he was engaged by the Meridian Street M. E. church, which had a well equipped organ and was the center of a group of excellent singers and choir directors. He served that church ten years, and on Jan. 1, 1897, went to the Second Presbyterian.

**MEMORIAL TO H. G. CHAPIN.**

**Courboin's Municipal Recital at  
Springfield, Mass., Dec. 13.**

Charles M. Courboin gave the ninth in his series of recitals as municipal organist of Springfield, Mass., Dec. 13. This recital was in the nature of a memorial to Henry G. Chapin, and was made up of numbers of which Mr. Chapin was fond.

On Dec. 3 Mr. Courboin gave a recital in the Presbyterian church of Allston, N. Y. Dec. 4 he played in Emanuel church, Cleveland, under the auspices of the Northern Ohio chapter, American Guild of Organists, his recital being followed by a dinner in his honor by the guild. Dec. 7 he gave a recital in St. Mark's Pro-Cathedral at Grand Rapids before the St. Cecilia Society. These recitals were all played to well-filled houses, that in Cleveland being especially large.

Mr. Courboin will be heard in northern Minnesota during January the details of this trip being under negotiation. He will play at Springfield Jan. 9, Jan. 23 and Feb. 6; in Boston before the New England chapter Feb. 5 and at Binghamton, N. Y., Feb. 7 and 8.

**New Position for Blind Organist.**

Professor C. W. Wallace, the blind organist of the Hippodrome Theater, Williamsport, Pa., and organist and chorister of St. John's Reformed church of that city, has accepted the position of organist and director of the First Baptist church of the same place. The Baptist church has a choir of forty members and this is the largest chorus in that city. He will enter upon his new duties Jan. 1, still retaining his Hippodrome position.

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Sov'reign in battle,  
Stoop to our sorrow,  
Hear us, we pray!  
Grant us Thy solace,  
Give us Thy comfort,  
Onc mighty nation  
Mourning today.*

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*Loudly cried Freedom,  
To Her they answer'd:  
Here in our anguish,  
Yet speaks our pride;  
To Her we gave them,  
Thou couldst not save them;  
For Her they battled,  
For Her they died.*

*From Her, their crowning  
To Her their choral,  
Deathless their glory,  
Boundless their sky;  
Grant them Thy guerdon,  
Give us Thy comfort;  
O God of Nations,  
To Thee we cry!*

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| To Thee, Our God, We Fly<br>(mixed) .12  | <b>K. F. Weinberger.</b> Go For-<br>ward, Christian Soldier<br>(men) .08                       |
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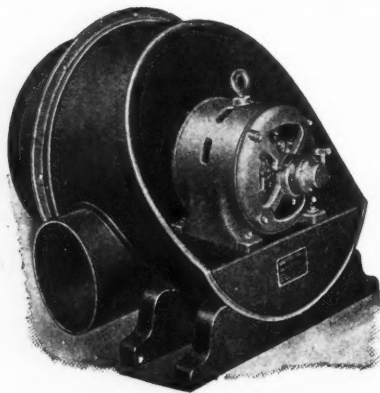
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tory in January—Others by  
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C. S. Haskell, Inc., of Philadelphia, will finish in January a four-manual organ for the North Baptist church of Camden, N. J., and T. Tertius Noble of St. Thomas' church in New York has been engaged for the opening recital. The Haskell factory also has completed a four-manual for the Shiloh Baptist church of Philadelphia.

The Camden scheme is as follows:

- GREAT ORGAN.**  
Double Open Diapason, 16 ft.  
First Open Diapason, 8 ft.  
Second Open Diapason, 8 ft.  
Viol d'Amour, 8 ft.  
Doppel Flöte, 8 ft.  
Trombela, 8 ft.  
Flute Harmonique, 4 ft.  
Principal, 4 ft.  
Fifteenth, 2 ft.  
Tuba, 16 ft.  
Tuba, 8 ft.  
Tuba, 4 ft.  
Trumpet, 8 ft.
- SWELL ORGAN (In separate swell-box).**  
Bourdon, 16 ft.  
Open Diapason, 8 ft.  
Concert Flute, 8 ft.  
Salicional, 8 ft.  
Vox Celeste, 8 ft.  
Stopped Diapason, 8 ft.  
Viol d'Orchestre, 8 ft.  
Muted Viol, 8 ft.  
Aeoline, 8 ft.  
Flauto Traverso, 4 ft.  
Violina, 4 ft.  
Flautino, 2 ft.  
Dolce Cornet, 3 rks.  
Cornopaeann, 8 ft.  
Oboe, 8 ft.

- CHOIR ORGAN (In separate swell-box).**  
Gelgen Principal, 8 ft.  
Dulciana, 8 ft.  
Melodia, 8 ft.  
Violoncello, 8 ft.  
Flute d'Amour, 4 ft.  
Clarinet, 8 ft.

- ECHO ORGAN (In separate swell-box, in dome).**  
Hohl Flöte, 8 ft.  
Viol Aetheria, 8 ft.  
Viol Celeste, 8 ft.  
Flute, 4 ft.  
Saxophone, 8 ft.  
Vox Humana, 8 ft.  
Chimes, 25 notes.

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Open Diapason (wood), 16 ft.  
Open Diapason (metal), 16 ft.  
Bourdon, 16 ft.  
Lieblich Gedeckt, 16 ft.  
Flute, 8 ft.  
Violoncello, 8 ft.  
Tuba, 16 ft.  
Tuba, 8 ft.

Among organs recently completed at this factory and under construction are the following:  
Washington Memorial chapel, Valley Forge, Pa.  
Muehlenberg Lutheran church, Philadelphia.  
Church of the Redeemer, Falls of Schuylkill, Pa.  
Trinity M. E., Camden, N. J.  
First M. E., Claymont, Del.  
Church of the New Jerusalem, Wilmington, Del.  
First M. E., Penns Grove, N. J.  
Kemble M. E., Woodbury, N. J.  
First Presbyterian, Ardmore, Pa.  
St. Mary Star of the Sea, Branchdale, Pa.  
St. Matthew's Lutheran, Philadelphia.  
Shiloh Baptist, Wilmington, Del.  
Church of the Mediator, Philadelphia.

**SHACKLEY IN NEW CHURCH**

**Organist of Ascension, Boston, Goes to St. John's, Jamaica Plain.**

Frederick N. Shackley has resigned the post of organist and choirmaster at the Church of the Ascension, Boston, to accept charge of the music at St. John's Episcopal church, Jamaica Plain, Boston, assuming his new duties the second Sunday in December.

Mr. Shackley was born in Laconia, N. H., and became interested in music at the age of 12. He became organist of a church at Lewiston, Maine, at the age of 17. He studied the organ in Boston with Homer Norris, Henry M. Dunham, Warren Locke and S. B. Whitney, and harmony and composition with G. W. Chadwick. Mr. Shackley's compositions include works in various forms, those for church use being best known. His anthem, "Whoso Dwelleth," was one of five selected for use at Los Angeles in

June, 1915, by a chorus of 1,000 with orchestra and organ. His latest composition, "At Eventide," for organ, has been placed in the repertoire of many church and concert players of note.

Henry Pilcher's Sons of Louisville have placed an organ of two manuals in the Church of Christ at Kendallville, Ind. The Carnegie Corporation paid a part of the cost of the organ.

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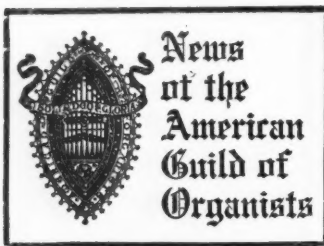
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### New England.

The fifty-second recital of the chapter was given at the Church of the Advent in Boston Dec. 5 by Abert W. Snow, organist of the church, whose program was composed of the following: "Symphonie Gothique," Widor; Fugue in G major, Bach; Canzona, Stanford; Idylle, Quef; Arabesque, Vierne; Improvisation—Caprice, Jongen; Finale (Symphony 4), Vierne.

The seventy-seventh public service was held Nov. 21 at the Second Church in Boston. The prelude was played by Dr. H. C. Macdougall of Wellesley college and the postlude by F. Percy Lewis, F. A. G. O., organist at the Unitarian Church, Woburn, Mass. The service was accompanied by Francis W. Snow, organist of the Second church. Professor Macdougall played an Andante con Moto by Ruefer and Mr. Lewis played S. de Lange's Prelude and Fugue on "Ein' Feste Burg." The anthems were "O Light Divine," Kastalski and "How Lovely Is Thy Dwelling Place," from Brahms' "Requiem." Mr. Snow's "Oh, Taste and See" was sung as a response.

The fifty-third recital was given at Dr. Hale's church, Exeter and Newbury streets, Dec. 10, by William E. Zeuch, organist of that church. Mr. Zeuch presented this program: Vivace and Adagio (Sixth Symphony), Widor; "Soeur Monique," Couperin; Prelude and Fugue, G major, Bach; Canon, B minor, Schumann; "Pièce Heroïque," Cesar Franck; "In Summer," Stebbins; Canzona, Dickinson; "Within a Chinese Garden," Stoughton; Allegro con Fuoco, De Boeck.

The seventy-eighth public service of the chapter was that at the Second Church in Newton, Dec. 19. Benjamin L. Whelpley, organist at the Arlington Street church and sub-dean of the chapter, played the "Intermede Choral" by Ferrari as a prelude. Henry M. Dunham, professor at the New England Conservatory, played his own "Fantaisie in C minor" as a postlude. William Lester Bates, organist of the Second Church in Newton, accompanied the service, which included as the anthem the 150th Psalm by Cesar Franck and "O Glad some Light," by Sullivan, as the offertory.

### Nebraska Chapter.

The first public service of the new Nebraska chapter took place Dec. 9 at 4 o'clock in All Saints' Episcopal church, under the direction of J. H. Simms, organist and choirmaster of that church. The choir was augmented by the quartet from the First Presbyterian church, of which George S. Johnston is the director.

Ben Stanley, organist of Trinity cathedral and dean of the chapter, played the prelude, the Adagio from the Third Sonata by Guilman. The Magnificat in A minor by Noble followed. The anthems sung by the united choirs were the "Great Day of the Lord" by Martin, and, "Still, Still With Thee," by Foote. The quartet of the First Presbyterian church, Mrs. E. R. Zabriskie, organist, rendered "He Sendeth the Springs Into the Rivers," by Wareing. Martin W. Bush played Noble's "Nachspiel" as a postlude.

### Northern Ohio.

Charles M. Courboin's recital, Dec. 4, before the chapter at Emmanuel church, Euclid avenue and East Eighty-seventh street, Cleveland, was the principal event of the month. There was a large attendance of organists to hear Mr. Courboin, who delighted his audience with

the following program: Passacaglia, C minor, Bach; Aria, Bach; "Soeur Monique," Couperin. "Rigaudon" ("Dardanus," 1744), Rameau; Toccata and Fugue, D minor, Bach; Andante Cantabile, A flat, Widor; Pastorale, G major, Widor; Chorale, No. 3, A minor, Cesar Franck; "Abendlied," Schumann; Allegretto, De Boeck; "Marche Heroïque," Saint-Saens.

### Missouri Chapter.

Ernest R. Kroeger, the distinguished organist and pianist, gave a recital under the auspices of the guild at the Church of the Messiah in St. Louis Dec. 2. His selections on this occasion were as follows: Sonata in D minor, Op. 65, No. 6, Mendelssohn; Prelude in E minor, Dethier; Prayer in G flat, Lemaigre; "Village Harvest Home," Spinney; Grand Chorus, Faulkes; Larghetto from Second Symphony, Beethoven; Caprice in B flat, Guilman; "At Evening," Buck; Toccata in G, Dubois.

### Virginia Chapter.

The third event of the season was a splendid recital on the evening of Nov. 18 in St. Paul's church at Norfolk by Walter Edward Howe, A. A. G. O., assisted by Miss Ethel Neely, soprano. All the compositions except Bonnet's Concert Variations were by American composers. Mr. Howe was represented by one composition. The program included: Sonata Cromatica, Pietro Alessandro Von; "Dreams," Stoughton; Concert Piece, Walter Edward Howe; Solemn Prelude, Edward Shippen Barnes; Concert Variations, Joseph Bonnet; Scherzo (dedicated to Mr. Howe), William Henry Jones.

### PLAYS FOR NEW CHAPTER

#### Albert Riemenschneider in Recital Before A. G. O. at Columbus.

On Dec. 17 Albert Riemenschneider gave an organ recital at the Franklin M. E. church of Columbus, Ohio, which the members of the newly-organized chapter of the A. G. O. attended in a body. Columbus has an unusual number of first-rate organists and the guild is to be congratulated upon this addition to its list of growing chapters. John O. Samuel, baritone of the Euclid Avenue Baptist church and teacher at Baldwin-Wallace Conservatory, Berea, Ohio, where Mr. Riemenschneider is director, assisted at this concert. On Dec. 18 these two artists gave a recital for the "boys" at Camp Sherman, Chillicothe, Ohio. Mrs. Bender, contralto, of Columbus, assisted.

On Jan. 22, Mr. Riemenschneider will give a recital on the new Austin organ at Trinity M. E. church, Cincinnati. He has been unusually active this season, including among his engagements recitals at Burlington, Iowa, and Aurora, Ill., where he gave his seventh and eighth recitals within a period of six months. This is an unusual record for return engagements within so short a period.

#### Frederick C. Moyer Dead.

Frederick C. Moyer, for many years organist and choir director of the First Reformed church at Reading, Pa., died of a complication of diseases Dec. 7 at the age of 56 years. Mr. Moyer was one of the most prominent musicians in his locality. When a young man he entered Franklin and Marshall College. He graduated from that institution in 1884 and a short time afterward entered the University of Pennsylvania. After he completed his course at the university he went to Reading. For more than thirty years he was organist of the First Reformed. His former position is now filled by his son, Myron R. Moyer.

W. G. Utermoehlen, director of the Ruskin-Cave conservatory at Ruskin, Tenn., took part in a faculty recital Nov. 22, at which he illustrated his versatility by playing the violin and the piano in addition to giving three organ selections. Mr. Utermoehlen's own composition, "Twilight," was played on the piano among other works.

The "History of the Organ and of Organ Music" was the subject before the Chicago Artists' Association Juniors at their meeting in Steinway hall, Dec. 8. Musical illustrations were given by Frank Van Dusen, who was the lecturer, to make his talk the more interesting.

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