

THE DIAPASON



DEVOTED TO THE ORGAN

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KIRKPATRICK CHAPEL IS A PLACE OF BEAUTY

ORGAN FEATURE IN COLLEGE

Skinner Instrument Played at Weekly Recitals at Rutgers by Howard D. McKinney—Interest of Audience Held.

The accompanying picture shows the interior of Kirkpatrick Chapel Rutgers College, New Brunswick, N. J., with the new Buckingham memorial organ recently installed by the Ernest M. Skinner Company. As completed and arranged, this interior is unique, and is one of the most beautiful of the American college and university chapels. On its walls hang the portraits of many of the presidents, trustees, professors and distinguished alumni of the college—a complete history of the 150 years of its life.

Howard D. McKinney has been appointed director of music of the college, and has inaugurated a series of weekly organ recitals, given on Sunday afternoons throughout the college year. The programs are arranged with the special aim of obtaining and holding the interest of the audiences, composed of towns-people as well as college students. The recitals are avowedly "popular" in type, but the educational feature is by no means overlooked, and the policy of presenting from time to time some of the world's musical masterpieces, as well as avoiding the "trashy" type of music, is strictly followed. That this is a most practical, workable plan is proved by the size and constantly increasing interest of the audiences.

The organ, the specification of which has already been published in The Diapason, is an excellent example of the results possible when special attention has been given to the proper specification, followed with painstaking care in the voicing. Although an instrument of only thirty stops, it possesses the resources of an excellent recital organ, as well as great dignity of fine diapason tone needed to support the men's voices in the college services. Visiting organists have never failed to remark on the exceptional beauty of the tone and the completeness of the resources.

Recent examples of Mr. McKinney's offerings are hereby presented:

Nov. 18—Program of French music: Menuet Symphonique, Salome; Andante Cantabile from the Fourth Symphony, Widor; "Lamentation," Guilman; "Romance sans Paroles," Bonnet; "Marche Heroique de Jeanne d'Arc," Dubois.

Nov. 25—Three Preludes, Chopin; Sonata in D minor, Mendelssohn; Gavotte, Martini; Serenade, Schubert; Marche Pontificale, de la Tombelle.

Dec. 9—Program of transcriptions for the organ: Finale from the Trio in G, Haydn; Meditation from "Thais," Massenet; "In Pleasant Mood," Karl Ditters von Dittersdorf; "Orientale," Cesar Cui; Suite from "Sigurd Jorsalfar," Grieg.

Dr. Mason Is Gaining Slowly.

Dr. Edward Young Mason of Ohio Wesleyan, whose severe illness was noted in The Diapason last month, writes to us from his sickbed, and his tone indicates that he is in no way downhearted. He is able to sit up in bed, but may have to undergo an operation. He says: "My trouble has not been 'pedalitis' brought on from playing Bach, but it has been an inward ulcer. The thing broke and I lost about all the blood I ever had. The result is that now I eat soup for breakfast, soup for dinner, and in order to have a change, I eat soup for supper. If you happen around Delaware, come and have a meal with me. Through your paper, kindly extend my best wishes to my brother organists and assure them that I have appreciated their letters and the many expressions of sympathy."

CHAPEL AND ORGAN AT RUTGERS COLLEGE.



EDDY'S TOUR BEGINS FEB. 1

Transcontinental Concert Trip Is Begun in California.

Clarence Eddy will start on another noteworthy tour this month, opening on Feb. 1 with a concert in the First Presbyterian church of Oakland, Cal., and following with engagements in Los Angeles and other places in southern California. At El Paso, Tex., Feb. 15, Mr. Eddy will play at the opening of a three-manual organ in the new residence of James J. McNary. He will play at Tulsa, Okla., Feb. 19 and 20, giving recitals in the City Auditorium under the auspices of the state convention of organists. The tour will then extend through Oklahoma, Texas, Louisiana, Alabama, Georgia, Florida and up the coast to New York.

Mr. Eddy will return via the middle, northern and western states, in time for Easter services in his church in Oakland March 31.

Mr. Eddy has recovered completely from a recent illness and is as active as he has been so many years—an activity never exceeded by that of any organist known to The Diapason.

KRAFT TO GO WEST ON TOUR

Engaged for Series of Recitals on Portland, Oregon, City Organ.

Edwin Arthur Kraft, concert organist of Trinity Cathedral, Cleveland, will leave Feb. 10 for an extended recital tour in the far west. The tour will close at Portland, Oregon, where he has been engaged by the city to give a series of recitals on the new municipal organ, on March 8, 9 and 10. Mr. Kraft will not return to Cleveland before March 18. His work at the cathedral will be in charge of his assistant, Arthur Poister.

Mr. Kraft will make his headquarters temporarily at 1920 Hillcrest, Hollywood, Cal.

Prior to his leaving for the Pacific coast Mr. Kraft will play at Grand Rapids, Mich., Feb. 3 and give the inaugural recital on an Austin organ at Lockport, N. Y.

John A. Talcott in Flying Corps.

John A. Talcott, who has been director of music at Bishop College, Marshall, Tex., for the last eight years, orders his copy of The Diapason addressed in care of the American Expeditionary Forces, Aviation Section, Signal Corps, via New York. Mr. Talcott is now with the aviation section at a point known only to the government.

Homer P. Whitford, organist of the Church of the Good Shepherd at Scranton, Pa., expected to go into a national army camp before Christmas, but has been transferred to the second draft and will play until he enters the service.

August A. Klann, the well-known maker of electro-magnets, relay couplers, etc., for organs, has moved his plant from Alliance, O., to Basie, Va.

PROWER SYMONS PRESIDES

Plays New Four-Manual Möller Organ in St. Mary's, Brooklyn.

Prower Symons, organist of St. Mary's church, Classon and Willoughby avenues, Brooklyn, presided over the dedication of the new Möller organ in that church Dec. 16 and Jan. 6, and a very handsome souvenir program tells of the services which marked that important event—the fruition of the hopes of a dedicated period. One feature of the program was the singing of Haydn's "Creation" Dec. 19. The consecration of the instrument occurred at the feast of the Epiphany Jan. 6. The scheme of the new four-manual instrument is as follows:

- GREAT ORGAN.
1. Double Open Diapason, 16 ft.
 2. Open Diapason, 8 ft.
 3. Second Open Diapason, 8 ft.
 4. Viola, 8 ft.
 5. Double Flute, 8 ft.
 6. Octave, 4 ft.
 7. Flute Harmonic, 4 ft.
 8. Fifteenth, 2 ft.
 9. Trumpet, 8 ft.
 10. Nos. 1, 3, 5, 7, 8 and 9 enclosed in Expression Chamber

- SWELL ORGAN.
10. Bourdon, 16 ft.
 11. Open Diapason, 8 ft.
 12. Clarabella, 8 ft.
 13. Viole d'Orchestre, 8 ft.
 14. Celeste, 8 ft.
 15. Saliatorial, 8 ft.
 16. Principal, 4 ft.
 17. Stopped Flute, 4 ft.
 18. Flautina Harmonic, 2 ft.
 19. Mixture, 3 rks.
 20. Oboe, 8 ft.
 21. Cornopean, 8 ft.
 22. Vox Angelica, 8 ft.
 23. Tremulant.

- CHOIR ORGAN.
24. Violin Diapason, 8 ft.
 25. Melodia, 8 ft.
 26. Dulciana, 8 ft.
 27. Vox Angelica, 8 ft.
 28. Flute d'Amour, 4 ft.
 29. Piccolo, 2 ft.
 30. Clarinet, 8 ft.
 31. Tremulant.

- SOLO ORGAN.
(In separate expression chamber.)
32. Solo Diapason, 8 ft.
 33. Tuba Profunda, 16 ft.
 34. Tuba Mirabilis, 8 ft.
 35. Tuba Clarion, 4 ft.

- PEDAL ORGAN.
36. Contra Bourdon, 32 ft.
 37. Double Open Diapason, 16 ft.
 38. Bourdon, 16 ft.
 39. Violone, 16 ft.
 40. Echo Bourdon, 16 ft.
 41. Octave, 8 ft.
 42. Flute, 8 ft.
 43. Cello, 8 ft.
 44. Tuba Profunda, from Solo, 16 ft.
 45. Tuba Mirabilis, from Solo, 8 ft.
 46. Tuba Clarion, from Solo, 4 ft.

RECORD OF G. H. FAIRCLOUGH

St. Paul Organist Has Not Missed a Sunday in Seventeen Years.

From the St. Paul Pioneer Press of Jan. 6 we clip the following: "G. H. Fairclough, organist of St. John's Episcopal church, has a record which undoubtedly very few in the Twin Cities have. At this morning's service Mr. Fairclough begins his eighteenth year as organist of St. John's church. In all the seventeen years Mr. Fairclough has held this position he has not missed one Sunday service on account of sickness."

ROCHESTER DEDICATES NEW CASAVANT ORGAN

PEOPLE PACK THE CHURCH

Central Presbyterian Instrument, Over Which Norman Nairn Presides, Played by Heintroth, Bell and Courboin.

An enthusiastic audience filled the Central Presbyterian church of Rochester, N. Y., for the dedicatory recital on the Casavant organ, which was given on Jan. 3 by John A. Bell of Pittsburgh, who drew the specifications, and Norman Nairn, the church organist. Both performers acquitted themselves with skill and discretion, showing off the various qualities of the new instrument to the evident delight of the audience. The program follows:

By Mr. Bell—Overture, "William Tell," Rossini; Largo, Handel; "Evening Bells and Cradle Song," Macfarlane; Toccata in C, Bach; Pastorale in A, Guilman; Prelude in C Sharp Minor, Rachmaninoff; Hallelujah Chorus, Handel.

By Mr. Nairn—Toccata, Nevin; Aria from the G string, Bach; Tone Poem, "Finlandia," Sibelius; "The Angelus," Massenet; Fountain Revery, Fletcher; "Marche Russe," Schminke.

Charles M. Courboin of Syracuse was in the audience, and to the delight of many who remained to inspect the organ, he was persuaded to play a few numbers. Mr. Courboin was familiar with the instrument, having made several trips to Rochester while it was in the course of building.

On Jan. 4 Charles Heintroth of Carnegie Institute, Pittsburgh, gave a comprehensive program before an audience which packed the church, with 200 standing. An unusual compliment was paid Mr. Heintroth in the fact that nearly everyone in the church remained for the entire program. Mr. Heintroth's virtuosity was known to Rochester people through a previous recital under the auspices of the Western New York chapter of the American Guild of Organists, but this time he had a modern instrument to use, and his playing was received with such enthusiasm that he responded at the close with a brilliant rendition of the Widor Toccata. His program was: "Star-Spangled Banner"; Overture to "Sakuntala," Goldmark; "Solveig's Song," Grieg; Spring Song, Macfarlane; "Christmas," Dethier; "The Musical Snuff-box," Liadov; "The Bells of Berghall Church," Sibelius; Fugue in D major, Bach; "Lamentation," Guilman; "Mock Morris," Grainger; Chromatic Fantasy, Thiele; "Praeludium," Jarnefelt; "Marche Slav," Tschaiakowsky.

On Sunday night, Jan. 6, Norman Nairn, the church organist, inaugurated a series of half-hour recitals preceding the evening services, and for that occasion the church was packed to the doors. At 6:45 o'clock 400 people were waiting to get in and by 7:15 every seat was taken. The program given was: Prelude Heroic, Faulkes; Fantasia on "Adeste Fideles," Loret; Rhapsody on Christmas Carols, Faulkes; "March of the Magi," Dubois; Christmas Pastorale, "Holy Night," Harker.

Following are the specifications of the organ:

- GREAT ORGAN.
- Double Open Diapason, 16 ft.
 - Open Diapason (10-inch wind), 8 ft.
 - Horn Diapason, 8 ft.
 - String Diapason, 8 ft.
 - Philomela (10-inch wind), 8 ft.
 - Clarabella, 8 ft.
 - Gamba, 8 ft.
 - Gamba, Celeste, 8 ft.
 - Ergilzer, 8 ft.
 - Flute Harmonic, 4 ft.
 - Octave, 4 ft.
 - Onbicleide (10-inch wind), 16 ft.
 - Tuba (10-inch wind), 8 ft.
 - Clarion (10-inch wind), 4 ft.
 - Celeste.
 - Tremulant.
- SWELL ORGAN.
- Bourdon, 16 ft.
 - Open Diapason, 8 ft.

Stopped Diapason, 8 ft.
Viol d'Orchestre, 8 ft.
Vox Celeste, 8 ft.
Salcional, 8 ft.
Aeoline, 8 ft.
Melodia, 8 ft.
Flute d'Amour, 4 ft.
Gambette, 4 ft.
Dolce Cornet, 3 rks.
Posaune, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Tremulant.

CHOIR ORGAN.

Contra Gamba, 16 ft.
Open Diapason, 8 ft.
Concert Flute, 8 ft.
Viol d'Amour, 8 ft.
Viol Celeste, 8 ft.
Dulciana, 8 ft.
Quintadena, 8 ft.
Rohr Flöte, 8 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Orchestral Oboe, 8 ft.
Cor Anglais, 8 ft.
Celesta (from swell).
Tremulant.

SOLO ORGAN.

Stentorphone, 8 ft.
Gross Flute, 8 ft.
Gross Gamba, 8 ft.
Hohl Flute, 8 ft.
Tuba Mirabilis, 8 ft.
French Horn, 8 ft.
Tremulant.
All in separate swell-box and on 15-inch wind.

ECHO ORGAN.

Spitz Flöte, 8 ft.
Flute Celeste, 8 ft.
Strings Celeste, 2 rks.
Gedeckt, 8 ft.
Flauto Traverso, 4 ft.
Vox Humana, 8 ft.
Cathedral Chimes.
Tremulant.
Echo duplexed on great and solo with duplicate stops. Great and solo subs and supers to affect echo organ.

PEDAL ORGAN.

Double Open Diapason, 32 ft.
Resultant, 32 ft.
Open Diapason (augmented), 16 ft.
Bourdon, 16 ft.
Bourdon, No. 2, 16 ft.
Violone, 16 ft.
Open Diapason (from No. 1), 16 ft.
Gedeckt (from swell), 16 ft.
Contra Gamba (from choir), 16 ft.
Flauto Major, 8 ft.
Flute Dolce (from swell), 8 ft.
Violoncello, 8 ft.
Viol d'Amour (from choir), 8 ft.
Trombone (15-inch wind), 16 ft.
Tuba Major (from great), 16 ft.
Posaune (from swell), 16 ft.
Tuba (from Trombone), 8 ft.

Conditions at the Central church are ideal for the new organ. With brick walls on three sides, the chamber has a concrete floor and tile ceiling, with no pockets in the chamber or the church auditorium. No pipes show, the front being covered half way down with a coarse meshed curtain which does not kill any of the sound, while at the bottom of the frame work are plush panels. The console is detached and stands at the front of the choir loft. It has been placed on a movable platform, which can be raised or lowered, the plan being to raise it for recital and lower it for church services. The echo is placed in the ceiling of the auditorium about 150 feet distant.

The old E. G. & C. Hook organ, which had done valiant service for about fifty years, was scrapped for the installation of the new instrument, with the exception of twelve stops taken by the organist, with which he proposes to build himself a house organ.

Program by Milwaukee Organists

Carl F. Mueller, organist of the Grand Avenue Congregational church of Milwaukee, had the assistance of several of his colleagues in the Cream City for his Sunday afternoon program, Jan. 6. The organists who took part and their selections included the following:

Toccata and Fugue in D minor, Bach; Andante from Sonata, Bach—Karl A. Markworth, organist Trinity Lutheran church.

Andante, Merkel; Andante and Scherzo from Fifth Sonata, Guilman—Winogene Hewitt, organist Immanuel Presbyterian church.

"Paeon," Matthews; "Novelette," Bullis—Carlton H. Bullis, organist Wauwatosa Congregational church.

Largo from the "New World" Symphony, Dvorak; Toccata in F major, Widor—Arthur H. Arneke, organist Second Church of Christ, Scientist.

Prelude on "Amsterdam," Demarest; "Chanson du Soir," Becker; Swedish Wedding March, Soedermann—Mr. Mueller.

TWENTY ORGANISTS IN A NOONDAY SERIES

PLAY KIMBALL HALL ORGAN

Three-Quarters of an Hour Four Days a Week Devoted to Recitals on New Instrument in Chicago for Charity.

Twenty of Chicago's leading organists are giving a series of noon recitals from 12:15 until 1 o'clock in the new Kimball Hall. The series began Tuesday, Jan. 22, and will continue on Tuesdays, Wednesdays, Thursdays and Fridays until Feb. 22. These recitals are of unusual interest to the lovers of organ music. There will be an admission charge of 10 cents, which will be contributed toward local charities.

Organists for the series are:
Jan. 22—Emory Gallup.
Jan. 23—Herbert Hyde.
Jan. 24—Mrs. Katharine Howard-Ward.
Jan. 25—Palmer Christian.
Jan. 29—Miss Alice R. Deal.
Jan. 30—Emory Gallup.
Jan. 31—Mrs. Wilhelm Middelschulte.

Feb. 1—Hugo P. Goodwin.
Feb. 5—Allan Benedict.
Feb. 6—Miss Florence Hodge.
Feb. 7—Dr. J. Lewis Browne.
Feb. 8—Dr. Louis Falk.
Feb. 12—Miss Tina Mae Haines.
Feb. 13—Walter Keller.
Feb. 14—Allen W. Bogen.
Feb. 15—Mrs. George Nelson Holt.
Feb. 19—William D. Belknap.
Feb. 20—Dr. Francis Hemington.
Harrison Wild's date is to be announced later.

Some of the programs have been as follows:

Herbert Hyde—Caprice Heroique, Bonnet; "Lied," "Le Soir" and Andantino, Chauvet; Humoreske, Dvorak; Choral Song and Fugue, Wesley; Prayer and Cradle Song, Guilman; Serenade, Pierre; "Minuet a l'Antico," Seeboeck; "Le Bonheur" (MS.), Hyde.

Mrs. Ward—Paeon (A Song of Triumph), Matthews; "A Song of Sorrow," Nevin; Romance sans Paroles and Caprice Heroique, Bonnet; Evensong, Johnston; Scherzo, Rogers; Berceuse, Dickinson; Fantasia Symphonique, Cole.

Miss Deal—Jubilee Overture, Weber; Allegretto, Volkman; Andantino, Franck; Allegro (First Symphony), Maquaire; "At Twilight," Stebbins; Variations on an American Air, Flagler; Gavotte, Martini; "Chant du Soir," Bossi; "Hail, Columbia," Buck.

Palmer Christian—Allegro con fuoco, de Boeck; "Chant d'Amour," Stojowski; Toccata, Mereaux; "The Fountain Legend" from "A Chinese Garden," De Lamarter; "Rhapsodie Catalane," Bonnet; Preludio, Corelli; Caprice, Kinder; Prelude to "The Blessed Damsel," Debussy; Overture in C, Mendelssohn.

BLIZZARD NO TERROR TO HIM

Charles M. Courboin Makes Two Trips West and Others East.

January has been filled with activity for Charles M. Courboin, organist of the First Baptist church of Syracuse and municipal organist of Springfield, Mass., and the difficulties of meeting dates with the disarrangement of train schedules have been numerous. Following his recital in New York Dec. 26, before the national convention of the guild, Mr. Courboin gave a joint recital in his Syracuse church with Elias Breeskin, violinist, on Dec. 31. Jan. 9 he played at Springfield, giving a special recital for the benefit of the junior high school pupils, who attended to the number of nearly four thousand. His second recital for the month was given Jan. 23.

Two trips to the middle west have been taken by Mr. Courboin last month. The first was during the week of Jan. 14, when he dedicated on Jan. 16 the new Steere organ in Plymouth Congregational church at Duluth, Minn., and on Jan. 18 played in the Ravenswood Presbyterian church, Chicago. The second trip was the week of Jan. 28, when he gave recitals on Jan. 29 in Carleton College

Conservatory, Northfield, Minn., on Jan. 30 in Gethsemane church, Minneapolis, and on Jan. 31 in the House of Hope Presbyterian church, St. Paul, the last two under the auspices of the Minnesota chapter of the American Guild of Organists.

Among bookings already made for February are included, in addition to the regular recitals at Springfield Feb. 6 and Feb. 20, recitals on Feb. 5 in Boston (Emmanuel church) under the auspices of the New England chapter of the American Guild of Organists, and two recitals in Kalurah temple, Binghamton, N. Y., Feb. 7 and 8.

At the Duluth inauguration Mr. Courboin not only gave a recital opening the organ, but the next day played a matinee for the children of the schools. The evening program was as follows: Passacaglia, C minor, Bach; Aria, Bach; "Soeur Monique," Couperin; "Rigaudon (Dardanus, 1744)," Rameau; Toccata and Fugue, D minor, Bach; "Yesterday, Today," Spross; "The House of Memories," Aylward; "A Birthday," Woodman; Andante Cantabile, A flat, Widor; Pastorale, G minor, Widor; Chorale No. 3, A minor, Franck; "Abendlied," Schumann; Allegretto, De Boeck; "Marche Heroique," Saint-Saens.

PROVIDENCE ORGAN OPENED.

Edwin E. Wilde Presides Over His New Austin Four-Manual.

Edwin E. Wilde, A. A. G. O., presided at the benediction of the new Austin organ in St. Stephen's church at Providence, R. I., on the Octave of Epiphany, and is giving a fine series of recitals on the large four-manual instrument. His programs late in January were:

Jan. 20—Toccata and Fugue in D minor, Bach; Nocturne, Op. 50, Fotee; March, A major, Grieg; "Christmas in Sicily," Yon; Prelude to "La Damaioiselle Elue," Debussy; Silhouettes, Op. 31, Nos. 1 and 7, Rebikow; Air and variations, Op. 1, Bonnet.

Jan. 27—Sonata 3, Mendelssohn; "Lamentation," Guilman; "Echo Bells," Brewer; "Fiat Lux," Dubois; Symphony 2, Widor.

The specification of this organ is:

GREAT ORGAN.
Bourdon (from pedal), 16 ft.
Principal Diapason, 8 ft.
Small Diapason, 8 ft.
*Clavabella, 8 ft.
*Gamba, 8 ft.
*Octave, 4 ft.
*Flute, 4 ft.
*Harmonic Tuba (from solo), 8 ft.

*Enclosed in choir box.

SWELL ORGAN.
Bourdon, 16 ft.
Open Diapason, 8 ft.
Rohr Flöte, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Echo Salcional, 8 ft.
Flute, 4 ft.
Violina, 4 ft.
Flautina, 2 ft.
Contra Fagotto, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Tremulant.

CHOIR ORGAN.

Blank stop-key (for choir-room stop to be added later).
Geizen Principal, 8 ft.
Concert Flute, 8 ft.
Dolce, 8 ft.
Unda Maris, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.
Blank stop-key (for Celestial Harp).
Tremulant.

SOLO ORGAN.

Flauto Major (pedal ext.), 8 ft.
*Tuba Profunda, 16 ft.
*Harmonic Tuba, 8 ft.
*Harmonic Clarion, 4 ft.
*French Horn, 8 ft.

*Enclosed in choir box.

ECHO ORGAN.
Lieblich Gedeckt, 8 ft.
Echo Viole, 8 ft.
Vox Anzella, 8 ft.
Fern Flöte (from Lieblich Gedeckt), 4 ft.
Vox Humana, 8 ft.
Cathedral Chimes, 20 notes.
Tremulant.

PEDAL ORGAN (Augmented).
Resultant (Open Diapason and Bourdon), 32 ft.
Open Diapason, 16 ft.
Violone, 16 ft.
Bourdon, 16 ft.
Gedeckt (from Swell), 16 ft.
Gross Flöte (from Open Diapason), 8 ft.
Violoncello (from Violone), 8 ft.
Flute Dolce (from Bourdon), 8 ft.
Contra Fagotto (from Swell), 16 ft.
Tuba Profunda (from Great), 16 ft.

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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PRACTICAL DESIGNER AND builder desires capital for building of small and moderate sized modern pipe organs. Excellent location, virgin territory, demand great. Complete systems ready, new, original, simple. Address R. N. J., care of The Diapason.

WANTED—FIRST-CLASS, EXPERIENCED man who thoroughly understands automatic player action as applied to the pipe organ. Permanent position for him who is competent to produce satisfactory results. Applicants must state experience and salary expected. Negotiations confidential. Address D. A. H. C., The Diapason.

WANTED—FIRST-CLASS METAL pipe maker; also first-class zinc pipe maker. Best wages and steady work. Apply to A. D. March, Wicks Pipe Organ Company, Highland, Ill.

WANTED—PIPE ORGAN salesman, efficient and well recommended; thoroughly experienced; selling results assured. Desires connection with first class manufacturer. Address A. M., care of The Diapason.

POSITION WANTED AS OUTSIDE erector and general organ mechanic and tuner. Ten years' experience; best references. Address P. D., care of The Diapason.

WANTED—PIPE MAKERS, both metal and zinc men, by one of the largest builders of the middle west. Good wagen and steady work guaranteed. Address H. W., care of The Diapason.

James Wilson Dead at Montreal. James Wilson, for twenty-seven years organist at St. Mary's church, Montreal, died Dec. 5 after a brief illness. Mr. Wilson, who was in his sixtieth year, was formerly a violinist and was at one time director of the orchestra at the Theater Royal.

A hymn "For the Men at the Front," composed by George Henry Day, with words by John Oxenham, has been received by The Diapason. The music is virile and of that kind which makes the best and the most lasting hymns, and the work of Mr. Day should receive wide recognition.

J. Fischer & Bro., the New York publishers who make so much of a specialty of organ music of the best type, sent out handsome season's greetings for the new year. They were in the form of three little compositions written for this purpose—"The Quest," from the pen of James R. Gillette; a Canzonetta by Hugh Blair, and "Letabundus," by Gottfried H. Federlein.

Walter Keller, Mus. Doc. F. A. G. O.
CONCERT ORGANIST
RECITALS INSTRUCTION
Director Sherwood Music School
300 Fine Arts Building, Chicago

HARRISBURG ORGANIST IS TAKEN BY DEATH

PASSING OF E. J. DECEVEE

Had Played in Zion Lutheran Church Twenty Years—Descended from Huguenot Stock—Was a Leader Among Men.

The death of Edwin J. Decevee, one of the prominent musicians of Harrisburg, Pa., was a shock not only to musical circles, but to the general public of the city. He passed away on Sunday, Jan. 13, after a short illness with bronchial pneumonia.

Coming to Harrisburg in 1897, Mr. Decevee became organist and choir-master of the historic Zion Lutheran church, a position he filled most ably for twenty years. He was the head of the Harrisburg Conservatory of Music, and as such wielded an extended influence on the development of music in the city.

Born Sept. 26, 1863, in Brooklyn, he was of staunch Huguenot stock, being a direct descendant on his father's side of Touissant Decevee and on his mother's side tenth in direct line from William Trelborne, one of eighteen men who settled in Providence, R. I. At the age of 11 years he began the study of piano with his mother, who was at that time a widely known contralto. He continued with S. B. Mills, and later he spent three years in Leipzig, one year in Dresden, and two in Berlin.

Mr. Decevee on returning to America taught in Brooklyn and became organist of the Bedford Avenue Baptist church. Later he was in charge of the new conservatory of music at Sioux City, Iowa, and organist of the Congregational church. In 1897 he went to Harrisburg, where it may truly be said he did his life work. Being a gifted composer, his compositions show thorough musicianship, strong melodic contour and inspiration. He was interested in community singing and conducted choruses of this nature at the municipal Christmas tree celebrations. He was a member of the National Association of Organists.

Aside from his musical proficiency, Mr. Decevee's mind was stored with knowledge which showed a wide intellectual scope. While in Europe he pursued, in addition to his musical studies, philosophy, German literature and the history of art. As a man he was genial and whole-souled and possessed a saving sense of humor. He was a patriot of high degree, being a prominent member of the newly-organized Harrisburg Reserves. He took a marked interest in the recently formed Organists' Association of Harrisburg, which will sorely miss his kindly disposition and valuable assistance. A number of fraternal organizations also mourn his death. He was a man's man; a courteous, Christian gentleman. A large number of mourning friends attended his funeral. A memorial service to be held at Zion Lutheran church is being planned by the church officials and the Harrisburg Association of Organists.

May 9, 1898, Mr. Decevee married Miss Mary Anna Patterson, a prominent soprano of Harrisburg, who with two daughters, his mother, and a brother, survive him.

F. A. McC.

GIVES A CANTATA A MONTH

George Henry Day Builds Up Strong Choir at Wilmington, Del.

George Henry Day, F. A. G. O., has been successful in building up a choir of men and boys at St. John's Episcopal church, Wilmington, Del., such as that which he left behind him at Youngstown, Ohio, and since November he has been giving a cantata every month with this organization. Nov. 25 Garrett's "Harvest Cantata" was sung and on Dec. 23 "The Shepherds' Vision," by Horatio Parker. Jan. 25 Maunder's "Penitence, Pardon and Peace" was presented. The list for the remainder of the season is as follows:

Feb. 24—"Hear My Prayer," Mendelssohn.
March 29—"The Seven Last

Words," Dubois.

April 28—"The Daughter of Jairus," Stainer.

The cantatas given to date have called forth much favorable comment and the church has been full to overflowing.

Jan. 17 Mr. Day played the following numbers in a recital on the new Möller organ in St. Thomas' church of Newark, Del., a college town fifteen miles from Wilmington.

Part 1—Foreign Composers: Toccata and Fugue in D minor, Bach; Meditation, Sturges; "Marche Russe," Schminke; Intermezzo, Mascagni; Humoresque, Dvorak; Grand Chœur in D, Guilmant.

Part 2—American Composers: Springtime Sketch, Beebe; "To a Wild Rose," MacDowell; Sonata in G minor, Becker; "Will o' the Wisp," Nevin; "Evensong," Johnston; "Thanksgiving," Demarest; "The Star-Spangled Banner."

REUTER PLAYS IN BLIZZARD.

Opens Weickhardt Organ in South Chicago, Undaunted by Storm.

J. F. Reuter braved the Chicago storm on Jan. 6 to open the new Wangerin-Weickhardt organ of thirteen speaking stops in Bethlehem Lutheran church at South Chicago, and emerged triumphant. The organ behaved beautifully in the process, he reports, and as the preacher for the occasion did not arrive the congregation had a recital by Mr. Reuter instead. The recital was given without preparation, but it was greatly appreciated by a large audience. Mr. Reuter played Lux's "O Sanctissima," Guilmant's "Marche Religieuse," Johnston's "Evensong" and the Toccata in D minor by Bach among other numbers. The following Sunday—the occasion for another blizzard—Mr. Reuter made another trip to dedicate the organ.

This instrument combines remarkable volume with a manifold variety of tone colors. Mr. Reuter said the celeste was carried down to C, but lacked the treble extension, and this, he says, is as it should be, and he is enthusiastic over the celeste bass. The scheme of stops of the organ is as follows:

- 1. Subbass, 16 ft.
- 2. Flute, 8 ft.
- 3. Lieblich Gedeckt, 16 ft.
- 4. GREAT ORGAN (61 pipes).
- 5. Open Diapason, 8 ft.
- 6. Melodia, 8 ft.
- 7. Dulciana, 8 ft.
- 8. Flute d'Amour, 4 ft.
- 9. SWELL ORGAN (73 pipes).
- 10. Diapason Phonor, 8 ft.
- 11. Stopped Diapason, 8 ft.
- 12. Echo Salicional, 8 ft.
- 13. Echo Celeste, 8 ft.
- 14. Flute Harmonie, 4 ft.
- 15. Horn, 8 ft.

There is a detached console. Mr. Reuter played his eighteenth recital on the new electric Kimball organ in Emmaus church at California avenue and Walnut street, Nov. 18. The program on this occasion was as follows: Largo e Maestoso and Allegro from First Sonata, Guilmant; "Consolation," Liszt; Festival Prelude on "A Mighty Fortress," Reuter; "O Sanctissima," Lux; Prelude and Fugue in A minor, Bach; Funeral March and Song of the Seraphs, Guilmant; Trio from Sonata I, Bach; "Evensong," Johnston; Fanfare, Lemmens.

Peabody Recitals Resumed.

The Sunday afternoon organ recitals at the Peabody Conservatory in Baltimore began Jan. 6, when Harold D. Phillips, head of the organ department, was heard. In former years the soloists were taken from the students at the school; this season there will be a change and the soloists will be former students who are holding important musical posts. These recitals are important educational factors in the music life of the city and offer exceptional opportunities to the student and music lover to become acquainted with the literature written for the organ.

The first of a series of recitals to be given at the First Presbyterian church of Dallas, Tex., was rendered Jan. 13 under the direction of Miss Alice Knox Ferguson. The purpose of the recitals is to get the boys and girls within school age interested in organ music. The quartet of the church assisted in the recital.

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Tchaikowsky: "In the Morning" (from "Peer Gynt," Suite), Grieg: "Marche Solennelle," Mully: "Ave Maria" (Sixteenth Century), Liszt.

Jan. 20—Concert Overture, Faulkes: "Will of the Wisp," Nevin; Meditation, Bubeck; Andantino, Lemare; "The Infant Jesus," Yon.

Jan. 27—"Song of Joy," Stebbins; "To Spring," Matthews; "Traumlied," Fry-singer; "Jubilata Deo," Silver; Prelude in C sharp minor, Rachmaninoff.

Harrison M. Wild, Chicago—Mr. Wild played a brief recital at a Sunday afternoon service in St. James' Episcopal church Jan. 20. His selections were: First Movement, Sixth Symphony, Widor; Canzona (dedicated to Mr. Wild), Clarence Dickinson; Military Polonaise, Chopin; Storm Fantasia, Lemmens; Overture, "William Tell," Rossini.

J. Warren Andrews, New York—Mr. Andrews gave a recital at the Vassar College chapel at Poughkeepsie Jan. 9 before the second quarterly meeting of the Dutchess County Association of Musicians. His program was as follows: Fourth Organ, Nevin; Mendelssohn; Serenade in F, Gounod; "Jubilata Amen," Kinder; Passacaglia and Fugue, Pach; "Song of Sorrow," Gordon Balch Nevin; Verspiel, "Wir Glauben All," Bach; Largo in G, Handel; Skizzen in D flat, Schumann; March of the Magi, Dubois; Fugue in G minor, Bach.

On Nov. 23 Mr. Andrews gave a recital as follows at St. Paul's church, Mechanicsville, N. Y.: "Marche Pontificale," Lemmens; "Pilgrim's Song of Hope," Batiiste; Pastorale and Finale, Sonata, Op. 42, Guilman; "Jubilata Amen," Kinder; Berceuse in F, Gounod; "Will of the Wisp," Nevin; Fugue in G minor, Pach; Largo in G, Handel; March of the Magi, Dubois; Marche Militaire, Gounod; Finale, Sonata I, Thayer.

Joseph Bonnet—Mr. Bonnet gave a request program at Aeolian Hall, New York, Jan. 1, playing: Canzona, Andrea Janone; Interceus, G. minor; Prelude, Ciarambanti; Locata, and Fugue in D minor, Bach; Chorale No. 3, in A minor, Franck; Adagio and Allegro, Handel; Ariel (after a reading of Shakespeare), Bonnet; Knapsack Canzone (with pedal cadenza), Bonnet; Cortège, Debussy; Noel Languedocien, Guilman; Locata, Widor.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—Mr. Erb's most recent programs at the University of Illinois Auditorium follow:

Jan. 6—Sonata in A minor, Andrews; "Auroar et Vox Angelica," Lunois; Offertory for Christmas, Barrett; "The Infant Jesus," Yon; Allegro moderato in G, Stebbins; "Noel Ecceais," Guilman; March of the Magi, Dubois; "Hosanna," Wachs.

Jan. 13—"Suite Gothique," Boellmann, Andantino in D flat, Lemare; Largo, Handel; Prelude and Fugue in F, Bach; Prayer in E, Truette; Evening Song, Baird; Grand Triumphant Chorus in A, Guilman.

Jan. 20—Prelude and Fugue in C, Bach; Cantabile, Franck; March in D, Guilman; Impromptu, Parker; Concert Overture No. 2, Wolfenholme; Andante in B and Toccata in D minor, Mully.

Jan. 27—Prelude on "Amsterdam," Demarest; "Reverie Triste," Diggle; Ecstasy, Loud; First Sonata da Camera, Pachelbel; "Canzona della Sera," d'Evry; Meditation in A and Grand Chorus, Deshayes.

DIFFERS WITH MR. SKINNER.

Hagerstown, Md., Jan. 12, 1918. Editor of The Diapason, Chicago. Sir: In his interesting and useful book on "The Modern Organ" Mr. Ernest Skinner offers to organists and architects much valuable information. However, in his chapter on "Discoveries in Acoustics" he proposes a theory of the reason for nicking pipes which is decidedly at variance with our own theory and practice. He says: "In all metal organ pipes and in small wood pipes the division between the foot and the body is 'nicked' at the point passed by the windsheet. Through these nicks small amounts of air escape, somewhat nearer the mouth of the pipe than the main windsheet. These serve to attack the air column more gently than would the main windsheet setting up a preliminary sound wave, which, however, as it gains in strength, finally seizes the entire windsheet, bending it back and forth obedient to its will."

We consider this theory entirely untenable. A simple experiment will demonstrate that the wind passing through the nicks cannot possibly set up any sort of sound wave, either "preliminary" or successive, in the pipe. A strip of wood inserted in the opening in such a manner that the wind will pass only through the nicks will settle that point beyond question. The nicks do not give a quantity of wind sufficiently great or properly directed to constitute a windsheet capable of causing the pipe to speak.

Our own belief in the matter is that the little jets of air at a greatly reduced pressure form a hinge and cushion for the base of the windsheet against the shocks of the vibration of the air column of the pipe and that the effects of these jets are dissipated entirely near the top of the windsheet, permitting full amplitude of vibration at that point. For this reason we nick not only the metal pipes and small wood pipes, but the large wood pipes as well, and in many stops nick both edges of the opening. Certainly, we think, what is good for the goose is good for the gander.

We believe the office of the nicks is exactly that of the draft bridge used on string stops, sometimes called a beard or frein—to create a supporting sheet of wind for the base of the main windsheet. It has no other part in the generation of the tone. Respectfully,

M. P. MOLLER, Per C. S. Losh.

DARTMOUTH COLLEGE TO HAVE MODERN ORGAN

ORDER TO AUSTIN; 44 STOPS

Trinity Methodist, Youngstown, Ohio, and Church of All Nations, Boston, Make Contracts for Three-Manuals.

A contract has been awarded the Austin Company for rebuilding the organ in Rollins chapel, Dartmouth College. The new instrument will be a modern three-manual containing forty-four stops.

Elisha Fowler, Boston representative of the Austin Company, has closed a contract for a new three-manual instrument to be installed in the Church of All Nations, Boston. The church is a beautiful edifice recently completed, and situated in the heart of Boston. The organ was designed by Professor John P. Marshall of Boston. The instrument will contain thirty-four stops.

Mr. Fowler also recently closed a contract for a three-manual, thirty-six stop organ to be installed in Trinity M. E. church, Youngstown, Ohio. The Youngstown organ specification is:

GREAT ORGAN.

- Major Diapason, 16 ft. Principal Diapason, 8 ft. Small Diapason, 8 ft. Gross Flute, 8 ft. *Violoncello, 8 ft. *Gemshorn, 8 ft. *Octave, 4 ft. *Harmonic Flute, 4 ft. *Harmonic Tuba.

*Enclosed in choir box.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft. Open Diapason, 8 ft. Rohr Flöte, 8 ft. Viole d'Orchestre, 8 ft. Viole Celeste, 8 ft. Echo Salicional, 8 ft. Flauto Traverso, 4 ft. Flageolet, 2 ft. Cornopean, 8 ft. Oboe, 8 ft. Vox Humana, 8 ft. Tremulant.

CHOIR ORGAN.

- Geigen Principal, 4 ft. Concert Flute, 8 ft. Dulciana, 8 ft. Unda Maris, 8 ft. Plute d'Amour, 4 ft. Piccolo, 2 ft. Clarinet, 8 ft. Cathedral Chimes, 20 notes. Tremulant.

PEDAL ORGAN (Augmented).

- Resultant Bass, 32 ft. Open Diapason, 16 ft. Violone (Violoncello ext.), 16 ft. Bourdon, 16 ft. Gedeckt (from Swell), 16 ft. Gross Flute, 8 ft. Flauto Dolce, 8 ft. Trombone (Great ext.), 16 ft.

Specifications of the organ for Rollins chapel, Dartmouth College, Hanover, N. H., are:

GREAT ORGAN.

- Double Open Diapason, 16 ft. First Open Diapason, 8 ft. Second Open Diapason, 8 ft. Flauto Major, 8 ft. *Violoncello, 8 ft. *Gemshorn, 8 ft. *Claribel Flute, 8 ft. *Octave, 4 ft. *Wald Flöte, 4 ft. *Super Octave, 2 ft. *Harmonic Tuba, 8 ft.

*Enclosed in Choir Box.

SWELL ORGAN.

- Bourdon, 16 ft. Open Diapason, 8 ft. Rohr Flöte, 8 ft. Viole d'Orchestre, 8 ft. Viole Celeste, 8 ft. Aeoline, 8 ft. Flute Traverso, 4 ft. Violina, 4 ft. Flageolet, 2 ft. Contra Fagotto, 16 ft. Cornopean, 8 ft. Oboe, 8 ft. Vox Humana, 8 ft. Tremulant.

CHOIR ORGAN.

- Contra Viole, 16 ft. Geigen Principal, 8 ft. Concert Flute, 8 ft. Flute Celeste, 8 ft. Dulciana, 8 ft. Nisus, 4 ft. Plute d'Amour, 4 ft. Piccolo, 2 ft. Clarinet, 8 ft. Celestial Harp, 61 notes. Tremulant.

PEDAL ORGAN (Augmented).

- Resultant Bass, 32 ft. Open Diapason, 16 ft. Second Open Diapason (from Great), 16 ft. Bourdon, 16 ft. Lieblich Gedeckt (from Swell), 16 ft. Contra Viole (from Choir), 16 ft. Gross Flute, 8 ft. Gedeckt, 8 ft. Tuba Profunda (Great ext.), 16 ft. Contra Fagotto (from Swell), 16 ft.

The small pipe organ perfected some time ago by the Austin Com-

pany under the name of Chorophone is becoming popular among the smaller churches, thirteen of these instruments being sold during the past year. Martha Washington College of Abingdon, Va., has ordered a Chorophone.

WILL THIS "START SOMETHING"?

Columbus, Ohio, Jan. 1, 1918.—Dear Mr. Gruenstein: There have been two subjects brought up in recent issues of The Diapason that might well be discussed. I am willing to "start something" and hope others may follow suit. Subject No. 1.—Why do not the musical critics take notice of organ recitals? The cause, to my mind, lies in the quality of the ordinary recital program. I have been studying these programs as they have appeared in your columns for a long time—programs of the unknown and of the best organists in the country—and have reached one conclusion. If a real critic, a man who had been reviewing concerts by Baur, Gabrilowitch, or the best orchestras, should happen in on almost any of them, he would receive a very severe jolt. Suppose any real artist should at a serious recital perpetrate any of the following: "The Rosary," Nevin; "Barcarolle," Offenbach; "Merry Wives of Windsor," Nicolai? Or compositions of as slender proportions as "Even-songs"? The answer to the problem lies right here. The vast majority of programs contain stiff unfit for the corner hardy-sturdy. Consequently when artists like Mr. Noble, Mr. Farnam and others who do not "stoop to conquer" are announced, critics naturally expect little and stay away. It is a shame and a disgrace to the profession, but as long as we must have "ear ticklers" our musical critics will keep away from organ recitals and I, for one, can't blame them. The old argument about "educating the public gradually" and not playing "all

highbrow stuff" is very convincing (!) to many, but there is music which will furnish contrast, all the melody or humor that could possibly be needed, without using the unbearable things with which our programs are overloaded.

Subject No. 2.—Mr. Diggle insists that we use more American music. Most of us would do so willingly, but how much is there that is really worth while? I refer more especially now to choral works. I am an American with ancestors among the Pilgrims, but I must say that I am not patriotic enough to use a very large amount of American sacred choral music. Publishers send me reams of paper containing very well-printed notes, but, alas! they are not on the right lines or spaces to attract me, for the most part. I read them all over carefully, too. Outside of some very fine things by Parker, Philip James, Chadwick, and one or two others, there are very few anthems I would care to inflict upon my congregation. Perhaps Mr. Diggle could publish a list of half a hundred. It would be welcome, very welcome.

And then again, perhaps I, like some others in the profession, am just a wee bit too particular.

Very truly yours, ROWLAND W. DUNHAM, F. A. G. O.

Miss Wilhelmina Woolworth, organist and director, presided at a patriotic service for the allies in All Souls' church at Watertown, N. Y., Jan. 13. A chorus of thirty voices sang. National airs of the allies were played by Miss Woolworth.

H. Eugene Parsons, for fifteen years head of the music department of the University of the South, Knoxville, Tenn., has accepted a position with the First Baptist church of Macon, Ga., as organist and choir director, succeeding Mrs. W. W. Solomon and R. W. Billin, the two positions having been combined.

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Facts and Fallacies of the Tuning-Fork

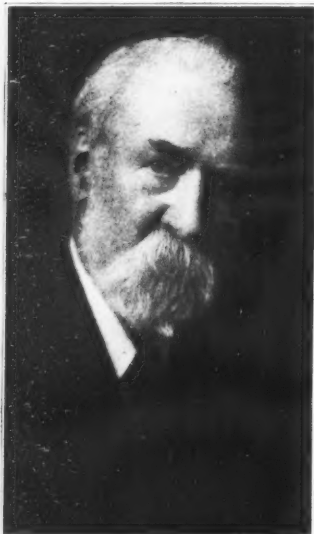
By GEORGE ASHDOWN AUDSLEY, LL.D

There is probably no philosophical instrument respecting which fewer facts have been given—and more fallacies have been deliberately formulated by writers on sound—than the interesting and instructive instrument known as the Tuning-fork. It seems to have been a stumbling block in the way of investigators when its revelations and mysterious behavior were found to interfere with their preconceived ideas. It would seem that such investigators, if they deserve the name, either wilfully ignored or suppressed its teachings, or were simply ignorant of its remarkable properties and their attendant phenomena.

It is our intention in this and following articles to lay before the musical readers of this journal a careful statement of facts concerning the marvels of the tuning-fork; and at the same time to direct their attention to the misstatements made and the fallacies promulgated by certain writers who have been, and still are to a large extent, looked upon as authorities beyond question. Great names often carry too much weight, and it requires a truth-loving and well-balanced mind to be so far uninfluenced by them as to do its own thinking. It is always wise to remember the old saying:

"The name is but the shadow, which we find
Too often larger than the man behind."

As we have already implied, we shall dispassionately submit the facts and



GEORGE ASHDOWN AUDSLEY, LL. D.

fallacies to the consideration of those who may read the articles, and leave them to form their opinions respecting the same. In our remarks we shall not hesitate to give verbatim the published statements and opinions of those who have written on both sides of the subjects under consideration.

The Vibratory Motion of the Tuning-Fork.

We shall open the discussion of the first and, perhaps, the most noteworthy fallacy, by quotations from the published works on Sound by Professors Tyndall and Helmholtz, asking the reader to take particular notice of the expressions and statements we have put in italics. Professor Tyndall says:

"How are we to picture to ourselves the condition of the air through which this musical sound [the sound of a tuning-fork] is passing? Imagine one of the prongs of the tuning-fork *swiftly advancing*; it *compresses the air immediately in front of it*, and when it retreats it leaves a *partial vacuum* behind, the process being repeated by every subsequent advance and retreat. The *whole function of the tuning-fork is to carve the air into these condensations and rarefactions.*"

"A periodic motion is one that repeats

itself. The motion of a common pendulum, for example, is periodic, but its *vibrations are far too sluggish to excite sonorous waves.* To produce a musical tone we must have a body which vibrates with the merrily regularity of the pendulum, but which must impart *much sharper and quicker shocks to the air.*"

"When a common pendulum oscillates it tends to form a condensation in front and a rarefaction behind. But it is *only a tendency*; the motion is *so slow* that the highly elastic air moves away in front before it is sensibly condensed, and fills the space behind before it can become sensibly dilated. *Hence sonorous waves or pulses are not generated by the pendulum. It requires a certain sharpness of shock to produce the condensation and rarefaction which constitute a wave of sound in air.*"

Professor Hermann L. F. Helmholtz, the celebrated German scientist, teaches the same doctrine in regard to the believed *swift movement* of the prongs of the tuning-fork as compared with that of the pendulum. He says:

"Observe instances, taking first such periodic motions as are performed *so slowly* that we can follow them with the eye. Take a pendulum, which we can at any time construct by attaching a weight to a thread, and setting it in motion. The pendulum swings from right to left with a uniform motion interrupted by jerks. Near to either end of its path it *moves slowly*, and in the middle *fast*. Among sonorous bodies, which move in the same way, only *very much faster*, we may mention tuning-forks."

We presume the reader will realize from the words and passages we have italicised in the quotations given above that in the affirmations conveyed by them lies the fallacy we have first to direct his attention to, namely, that the prongs of the tuning-fork, while sounding, vibrate *swiftly*, or with a motion sufficiently rapid to condense the elastic air in front of them, and so send off waves of condensation through the surrounding atmosphere at the speed which sound travels, say 1,120 feet a second; and that, at the same time, they create a partial vacuum behind them, sufficient to cause waves of rarefaction to pass at a similar velocity through the selfsame air.

One is assured by the two most widely accepted authorities on the science of acoustics that, in the first place, no air-waves or pulses can be sent off by a common pendulum because its *"motion is so slow* that the highly elastic air moves away in front of it before it is sensibly condensed, and fills the space behind before it can become sensibly dilated. *Hence sonorous waves or pulses are not generated by the pendulum.*" This simple and clear statement is unquestionably correct, and has never been doubted by any one gifted with common sense.

Secondly, one is directly told by Professor Tyndall that one is to "imagine"—imagine is a good word—"one of the vibrating fork *swiftly advancing*; it *compresses the air immediately in front of it*, and when it retreats it leaves a *partial vacuum* behind. The whole function of the tuning-fork," continues this sapient professor, "is to *carve the air into these condensations and rarefactions.*" We have often wondered if the Professor realized the utter nonsense he was sending forth to the scientific world when he penned the passages just quoted.

Professor Helmholtz, agreeing with Tyndall, says, after remarking on the slow motion of the pendulum: "Among sonorous bodies which move in the same way, only *very much faster*, we may mention tuning-forks."

Now, in no published text-book on the science of acoustics, written by its learned professors in Europe or this country, has any idea of the speed of the travel of the tuning-fork's prongs, while sounding, been given; and this, to say the least of it, is a very strange

"Sound," fourth edition, p. 59. ²Ibid. p. 48. ³Ibid. p. 8.

omission—more than strange when one realizes that the very existence of the popular wave-theory of sound stands or falls on that single question.

In our next article we shall let some light in upon the subject, and show both fallacy and fact in contrast.

"Sensations of Tone" (London, 1875), p. 28.

R. Buchanan Morton to St. Paul.
R. Buchanan Morton has been appointed organist and director of the choir of the House of Hope Presbyterian church at St. Paul, one of the largest churches in the northwest. He will preside there over the new Skinner organ of four manuals.

Mr. Morton was a pupil of the late W. S. Hoyte and for seven and one-half years was organist and director of the choir at St. Herman's Parish church, Aberdeen, Scotland. Just previous to the outbreak of the war he came to the United States and for more than three years has been in the Glen Avon church at Duluth, Minn., and conductor of the Duluth Choral Society. His successor in Duluth has not been appointed.

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TWO RECITALS REVIEWED

**T. Tertius Noble and Pietro A. Yon
Heard Under Auspices of American Organ Players' Club for War Relief Fund.**

BY PERCY CHASE MILLER.

The first of the series of recitals under the auspices of the American Organ Players' Club of Philadelphia for the benefit of the Emergency Aid was given at St. Clement's church on Wednesday evening, Jan. 9, by T. Tertius Noble, formerly organist and choirmaster of York Minster, England, and now of St. Thomas' church, New York City. The large audience which assembled was afforded the opportunity of hearing one of the finest organs in the city admirably handled by one of the most eminent contemporary masters of the instrument.

For mastery of phrasing, variety of touch and poetry of interpretation Mr. Noble is certainly among the chosen few, and probably without an equal among living organists, and his playing was a revelation to the professional auditor and an unalloyed delight to the layman. The program was, of course, entirely made up of English compositions, in accordance with the general scheme of the present series of recitals, which are national in character, and that it was played *con amore* throughout goes without saying.

Opening with the playing of the "Star Spangled Banner" and closing with "God Save the King," which recalled most vividly the pageantry of the services at York Minster on Lord Mayor's Day, or at the opening of the York Assizes, when the connection of English church and state is so closely brought home to one, the recital was identified from first to last with the purpose for which the series has been arranged, and infused with the spirit of England and America united in a great cause.

This is not the place to analyze seriatim the various numbers on the program, but the lovely introduction to the "Dream of Jubal" by Mackenzie, the fertility of invention and the brilliancy of execution in Mr. Noble's own Toccata and Fugue, the crisp incisiveness of the Calkin Minuet, and, last and perhaps greatest of all, the intensity of the "Requiem Aeternam" of Basil Harwood, cannot be passed by in any mention of the recital, however brief. In these numbers especially, if one may be allowed to specify for special mention where all was admirable, the player showed his art at its highest. Absolutely without any ostentation, with a contempt for manual and pedal dexterity for their own sake, but with all respect and command of them as means for a definite, although very different end; with the soul of an artist and the inspiration of a poet, Mr. Noble created an impression that will long be remembered as one of the high-water marks in the history of organ-playing in Philadelphia.

BY S. WESLEY SEARS.

The second organ recital in the series being given in St. Clement's church under the auspices of the American Organ Players' Club for the benefit of the Emergency Aid War Relief committees was played on Wednesday evening, Jan. 16, by Pietro A. Yon, formerly of the Vatican and Royal Church, Rome, and now of the Church of St. Francis Xavier, New York City.

Mr. Yon's program, which consisted entirely of works by modern Italian composers, was a long one, and the fact that the large audience gave him its undivided attention for an hour and forty-seven minutes is proof positive of his skill in handling the king of instruments. In speaking of his playing one can use superlatives only, for his technic is perfection itself, his taste, phrasing and registration are impeccable, and he fairly radiates temperament and brilliancy with every note.

Fred Archer, the one-time organist of Carnegie Institute, Pittsburgh, is credited with having said that "Any fool can depress an organ key, but it requires an artist to release it."

Judged by this standard alone, Mr. Yon must be ranked among the very greatest organists now living, as the clarity of his playing is one of its outstanding features, each note of his arpeggios and runs (some of the latter played with almost incredible rapidity) being as clean-cut and sparkling as a diamond. The writer has heard most of the great French, English and German players of the last twenty years, and cannot recall ever having heard anything more beautiful or clearly-defined technically than Mr. Yon's playing at St. Clement's.

One might analyze his interpretation of the various numbers on his program, but to do justice to his superb artistry in each and all of them, more especially those excellent ones of his own composition, would require several more paragraphs of unstinted praise. The selections which seemed to give the greatest pleasure were the Scherzo in Sol Minore, Bossi; "Gesu Bambino," Yon; "Tema e Variazioni," Angelelli; Sonata Cromatica, Yon; "Christmas in Sicily," Yon, and First Concert Study, Yon, the last-named two being played by request and not appearing on the printed program.

The American Organ Players' Club is to be commended for planning this fine series of recitals for war relief work, and to be congratulated upon having secured such great artists as Mr. Noble and Mr. Yon for the first two recitals.

Faassen Plays at Zion City.

Fred Faassen, who was organist of the Woolley Memorial Methodist church in Chicago until his enlistment at the Great Lakes naval station, is playing the large Felgemaker organ at Zion City, a short distance north of the naval station. Mr. Faassen studied organ at Drake University, Des Moines, Iowa, and with Irving C. Hancock in Chicago. He is now in the naval station band.

TWO

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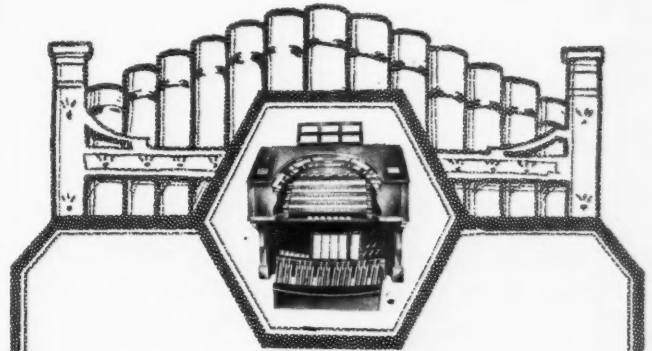
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Easter Music---1918 Publications

ANTHEMS

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BERWALD, W. 13,241. <i>The Strife Is O'er, the Battle Done.</i> From the Latin..... <i>Francis Pott, Tr.</i>	S	.12
GRANIER, JULES (Arranged by Charles Fonteyn Manney) 13,251. <i>Hosanna!</i> (Three-part: Women's Voices) (Alto II <i>ad lib.</i>). English words..... <i>Isabella G. Parker</i>	S	.12
HYATT, NATHANIEL IRVING 13,249. <i>Angels, Roll the Rock Away</i>	B	.16
MANNEY, CHARLES FONTEYN 13,239. <i>The Lord Is My Strength</i> <i>Biblical and a Verse of a Hymn</i>		.16

ROWLEY, EDWIN C. 13,248. <i>Easter Day</i> (Three-part: Women's Voices).....		.10
SPENCE, WILLIAM R. 13,240. <i>All Hail! Thou Blessed Day, All Hail!</i>	B	.12
STOUGHTON, R. SPAULDING 13,221. <i>Rejoice, Rejoice, Christ Is Risen</i>12

CAROLS

FOSTER, MYLES B. 13,241. <i>Why Seek Ye the Living Among the Dead?</i> (Two-part: Women's Voices)..... <i>Biblical</i>		.10
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VARIOUS

13,216. <i>Six Easter Carols</i> (Thirteenth Series)		
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4. DRAPER, J. T. <i>Out of the Dust and the Darkness</i>		
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Cuckoo and Nightingale

Orlando A. Mansfield Analyzes Best's Work; Takes Issue with Percy Chase Miller.

To the editor of the Diapason. Dear Sir: In the process of musical and historical accuracy may I be accorded the hospitality of your interesting columns to state that Handel's so-called "Cuckoo and Nightingale" concerto is the name popularly assigned to an organ concerto in F, the fifth of a set arranged by that incomparable performer and transcriber, the late W. L. Best, of St. George's Hall, Liverpool, and published by Dobson & Co. This concerto consists of various random movements, "asssembled" by Best from widely divergent and differing Handelian works, "put together" in the form of a Handelian concerto in pretty much the same style as that in which Handel himself compiled organ and other concertos, and "expressed" in Best's unrivalled "manner," and expressed in his imitative idiom.

This set of concertos being, "as aforesaid," a Best compilation, has nothing to do with any of the three sets of organ concertos bearing Handel's name, two of which were published during his lifetime, or these latter, the first, Op. 4, published in 1743, is that arranged for the organ by Best and published by Novello, perhaps the most popular of the series and the most original. The second and third sets, published in 1741 and 1742, respectively, were for the most part adaptations from the twelve Grand Concertos for Strings, Op. 6, published in 1739. The originals of these are now, I believe, in the British Museum, to which they have been removed from Buckingham Palace for safety from the aerial exponents of German "kultur." Other concertos were published by Walsh in 1757. From these sets and collections, various movements (and a few entire concertos), have been arranged for the organ by Best and published by Augener and Ricordi.

Returning to the so-called "Cuckoo and Nightingale" concerto, as compiled and arranged by Best, we note that the work is made to consist of four movements—adagio, allegretto con moto and fuga. Of these Best has arranged the adagio from the eighth concerto, for strings and from an air in Handel's opera, "Julius Caesar." The allegretto—the movement really under discussion—is adapted from the ninth concerto for strings; and from the notes of the cuckoo and nightingale introduced into the epical portion of this movement the so-called "concerto" derives its name. The notes assigned to these birds are exactly the same as those I used to hear daily and nightly in early spring and summer in the home of my boyhood in the heart of Selwood Park, in the best and most fertile country of old England. This would seem to prove that old Handel was more a lover and observer of nature than has generally been imagined. The allegretto, in the style of a gavotte, is adapted from the fifth oboe concerto, while the fine, florid fuga, in Handel's broad style, comes from the ninth concerto for strings and from the overture to "Hymen."

The views of Mr. Percy Chase Miller concerning Best's adaptations are somewhat too prejudiced to permit of serious discussion. Best was literally steeped in the Handelian tradition, a striking example of which is his masterly edition of "The Messiah," and it is to him that we owe almost all the magnificent works of Handel which are played on modern organs. He took, I venture to assert from comparison with full scores in my possession, no unjustifiable liberties with the text. He only expressed Handel in his (Best's) own organ idiom, the result being a transcription which his successor at St. George's Hall, my great friend the late Dr. A. L. Peace, once declared to me to be absolutely unsurpassable and "for all time." His cadenzas are simply Handel seen through Best's spectacles.

Those of your readers who are interested in Best's work will, or possibly may, derive some interest and profit from a perusal of my article on Best to appear in the Musical Quarterly in April.

Best needs every effort, however humble, to put in proper perspective the life and labors of a man whose masterly arrangements and interesting compositions have never been properly appreciated in this country, partly, perhaps, on account of their technical difficulties, but also, I venture to think, on account of their freedom from the eccentricities and exaggerations which to me disfigure so many modern works and transcriptions of the king of instruments. Faithfully yours,

ORLANDO A. MANSFIELD,
Mus. Doc., F. R. C. O., F. A. G. O.,
Jenkintown, Pa.

PLAYS FOR CAMP WHEELER

James R. Gillette Gives Weekly Programs at Christ Church, Macon.

James R. Gillette is giving weekly recitals for the soldiers at Camp Wheeler in Christ church at Macon, Ga., and the civilians show by their attendance that they like his playing as well as do the men in uniform. Mr. Gillette reports the organ booming in the southland. Six instruments are under construction for Macon and its vicinity. Mr. Gillette's interesting programs in January were as follows:

Jan. 13—All-American program: Pastoral and Concert Piece in B major, Horatio Parker; Siciliano, Henry S. Fry; "In Springtime" and Toccata in D, Ralph Kinder; Concert Overture in B minor, Pastorale (Second Suite) and Allegro con brio from Sonata in C minor, J. H. Rogers; "The Optimist," Rollo F. Mattland; "At Twilight," J. F. Frysinger; "Dreams," R. S. Stoughton; Petite Suite, Edward S. Barnes.

Jan. 20—English program: First movement, Sonata in G minor, "Salut d'Amour" and "Pomp and Circumstance" March, Elgar; "The Question" and "The Answer" and Sonata in the Style of Handel, Wolstenholme; "Carillons" and Concert Overture in E flat, Faulkes; Suite, "Milton," Blair.

Jan. 27—Toccata and Fugue in D minor, Pastorale, Chorale, "O Gott, Du frommer Gott," and Fantasia in G minor, Bach; Largo from "New World" Symphony, Dvorak; Finale from First Sonata, Guilman; "Piece Heroique" and Andantino, Franck; "Messe de Mariage," Dubois.

KREISER CASE POSTPONED

Absence of Witness Causes Indefinite Delay in Murder Trial.

Mrs. Mary A. Kreiser, charged with the murder of Edward Kreiser, her husband, who was organist of the Independence Boulevard Christian church at Kansas City and widely known as an organist and composer in the United States, may never be tried, at least not until the war is over, as one of the important witnesses for the prosecution is with the American army in France, and under the law the prosecutor is not allowed to take depositions. The application of the prosecutor for a continuance on the foregoing grounds was granted Jan. 14 by Judge E. E. Porterfield, and the case was reset for May 6.

The state's application for a continuance sets forth that T. Wisely, a material witness, is with the Rainbow division in France, and that his testimony is essential to combat any plea of self-defense or insanity which might be made by Mrs. Kreiser's attorneys. Wisely was employed at the Bunting Hardware Company on March 2, the application says, and on that day sold a revolver to a woman, who gave her name as Mary Stone. The prosecutor alleges this woman was Mrs. Kreiser.

Mrs. Kreiser was accompanied to court by her 10-year-old son, Ralph, who sat on one side, and by Mrs. Mary Henderson, her mother, who occupied a chair on the other side. Since the death of her husband Mrs. Kreiser has lived in her home with her mother.

Fred G. Haas has begun work as organist and director at the First Methodist church of South Bend, Ind. Mr. Haas was for eighteen years organist and director of Trinity M. E. church, Evansville, Ind., and also of the Washington Avenue Jewish temple of the same city. In addition to these positions he was director of the Evansville Choral society.

FINE SERIES AT WELLESLEY

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Through the courtesy of Edwin Farnham Greene, a series of organ recitals will be given on the enlarged and improved instrument in the memorial chapel, Wellesley College, on Thursday evenings at 8 o'clock as follows:

Jan. 24—W. Lynnwood Farnham, Emmanuel church, Boston.

Jan. 31—John Hermann Loud, Park Street church, Boston.

Feb. 7—Albert W. Snow, Church of the Advent, Boston.

Feb. 14—William E. Zeuch, Edward Everett Hale's church, Boston.

Feb. 21—Wilson T. Moog, Smith College, Northampton, Mass.

Feb. 28—Malcolm Lang, King's chapel, Boston.

March 7—Sumner Salter, Williams College, Williamstown, Mass.

March 14—Gordon Balch Nevin, Boston.

March 21—William C. Hammond, Mount Holyoke College, South Hadley, Mass.

Honor for Russell Carter.

The New York State Examinations board annually appoints a committee on music, which is responsible for the compilation of the state examination papers in music for the year. This year's committee is composed of Hollis E. Dann, professor of music in Cornell University; Russell Carter, supervisor of music in the schools of Amsterdam, and Mrs. C. M. Waterman, teacher of music in the Oswego Normal School. Mr. Carter, in addition to his school duties, is organist and choirmaster of St. Ann's church, Amsterdam, and is a member of the Central New York chapter, American Guild of Organists.

Homer P. Whitford Gives Recitals.

Homer P. Whitford, F. A. G. O., organist and choirmaster of the Church of the Good Shepherd, Scranton, Pa., has completed a short tour of central New York, playing the following engagements:

Nov. 19—First Baptist church, Unadilla Forks.

Nov. 20—Congregational Church, Bridgewater.

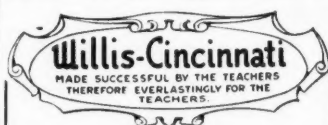
Nov. 28—Baptist church, West Edmeston.

Dec. 1—First Congregational church, Winfield.

Dec. 23—Return engagement for recital of Christmas music, Bridgewater.

Dec. 27—First Presbyterian church, Richfield Springs.

Dec. 29—Seventh Day Adventist church, Leonardsville.



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The Dramatic Mirror in a recent issue had a picture and sketch of Ralph Brigham, the organist of the Strand Theater in New York City, as a part of an article on "Preparing Music for Photoplay Accompaniments," by Montville M. Hansford. Mr. Brigham's playing on the large Austin organ in this theater draws big audiences and is a special feature of New York photoplay performances.

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The disposition of the various divisions is especially interesting, as the organ will be placed in three chambers within the main organ chamber, the swell being in a chamber at the right, the choir at the left and the great organ and the pedal division in the center chamber. The accessibility will be especially good, there being ample provision for a person to walk freely under all chests and obtain easy access to them.

Following is the specification of the organ:

- GREAT ORGAN.**
1. Open Diapason, 8 ft.
 2. Open Diapason, 8 ft.
 3. Hohl Flöte, 8 ft.
 4. Gemshorn, 8 ft.
 5. Octave, 4 ft.
 6. Flute, 4 ft.
 7. Trumpet, 8 ft.
- (All stops of great organ except diapasons to be in a swell box.)
- SWELL ORGAN.**
8. Lieblich Bourdon, 16 ft.
 9. Open Diapason, 8 ft.
 10. Viole d'Orchestre, 8 ft.
 11. Voix Celeste, 8 ft.
 12. Aeoline, 8 ft.
 13. Gedeckt (Stopped Diapason), 8 ft.
 14. Quintadena, 8 ft.
 15. Flute Traverso, 4 ft.
 16. Solo Dolce Cornet, 3 Rks.
 17. Cornopean, 8 ft.
 18. Oboe, 8 ft.
 19. Vox Humana, 8 ft.
- CHOIR ORGAN.**
20. Open Diapason, 8 ft.
 21. Geigen Principal, 8 ft.
 22. Dulciana, 8 ft.
 23. Melodia, 8 ft.
 24. Flute Celeste, 8 ft.
 25. Flute d'Amour, 4 ft.
 26. Clarinet (Orchestral), 8 ft.
 27. Piccolo, 2 ft.
 28. Oboe (from No. 18), 8 ft.
 29. Vox Humana (from No. 19), 8 ft.
 30. Cathedral Chimes of 20 notes, playable from great and choir keys.
 31. Harp of 61 notes, playable from great and choir keys.
- PEDAL ORGAN (AUGMENTED).**
32. Open Diapason, 16 ft.
 33. Violone, 16 ft.
 34. Bourdon, 16 ft.
 35. Lieblich Gedeckt, 16 ft.
 36. Unison Bass, 8 ft.
 37. Violoncello, 8 ft.

Miss Carrie M. Cramp, F. A. G. O., formerly of Hanover, Pa., is making a success of her new post as organist and teacher of music in the Manual

Training high school of Brooklyn, N. Y. Here she has a three-manual Austin organ. Miss Cramp is also organist of the Dutch Reformed church of Elmhurst, L. I. Recently she gave a recital at the Wanamaker Auditorium in New York, at which she played: Concert Overture, C minor, Hollins; Andantino, Lemare; "Chant Seraphique," Guilman; Meditation, Kinder; First Sonata (last movement), Mendelssohn; "Liebestod," Wagner; Intermezzo, D flat, Hollins; Toccata in C, Bach; "Träumerei" and Romanza, Schumann; Grand Choeur, Guilman.

RESTORING BAMBOO ORGAN

Filipino Brothers Performing Service for Instrument.

A task of sentiment and patriotism unlike any other in the world has been taken up by two Filipino brothers nearly 70 years of age. They are restoring the only bamboo pipe organ in the world, built by their grandfather many years ago, and are putting into their work a painstaking care not only to preserve a treasured heirloom, but also to keep for their country its unique possession.

The relic has been kept as a matter of sentiment in a Belgian church at Las Pinas, Rizal province, for it long ago became too frail to use. The mechanism is extremely delicate, and in many places the bamboo pipes need replacing. When restored the organ not only will be sound and whole and fit to stand another century, but may then be used. The organ was famed for its mellow tone, and it is hoped that as restored it will even surpass the original.

Organ Maker Has Close Call.

Otto Hausmann, an organ manufacturer of Milwaukee, had a narrow escape from death in a motoring accident recently which cost the life of one of his men, Frank Bienia. The two had started on a short trip to test Bienia's roadster, when the steering gear broke and the car with its occupants was precipitated down a steep embankment and into the Kinnickinnic river through several inches of ice. After futile struggles to rescue his companion, Mr. Hausmann reached the hole in the ice through which they had fallen and was rescued by passersby.

A very pleasant surprise came to Miss Flora M. Staps, organist and choir leader, after the Christmas eve midnight service when the St. James' choir at Piqua, Ohio, presented to her a beautiful diamond brooch concealed in a box of bombons. Ray Caldwell presented the gift to Miss Staps and in behalf of the choir expressed deep appreciation of her loyalty and wished Miss Staps a most happy New Year.

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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, FEBRUARY 1, 1918.

Numerous complaints of delay in the receipt of the January issue may be attributed to the rush of the season at the postoffice and to the severity of the winter weather, which delayed the mails in all the large centers. War conditions have affected the postal service, as they have affected all other business, and no doubt the proper attitude just now is one of patience. The January issue of The Diapason went into the mails on the evening of Dec. 29 and the morning of Dec. 31 and there was no delay at the printing plant.

COMMENT ON A COLOSSUS.

The specification of the world's largest organ, published exclusively in The Diapason for November, has aroused, we might say, worldwide comment. The scheme of the great work the Austin Company is doing for the Philadelphia Public Ledger building is being discussed from various standpoints. Our colleagues in England lean to the theory that the organ is entirely too large. Perhaps, so; but they have not seen or heard as large a one—neither has anyone else—and we would suggest withholding judgment until the greatness and grandeur of the instrument have an opportunity to make themselves known. So far eye hath not seen nor ear heard so large an organ, and we believe in encouraging colossal works. We do not entertain any fears that, like the tower of Babel, this monumental structure will cause confusion among organists or others.

The Musical Times of London, in quoting the description of the Philadelphia organ as published in The Diapason, devotes a page to an analysis of its stops and accessories and closes by referring to the monster facetiously as "this brooding agian conglomeration of mechanical ingenuities," explaining that "only a sesquipedalian sentence fits the case."

The distinguished English editor may lack vision, but we are convinced he does not lack powers of expression. With what vision we have we can look forward into the future, when the war shall have ceased and the Philadelphia organ shall have been completed. We would then rejoice to see the editor of the Musical Times and the editor of the Organist and Choirmaster come to a great festival of peace, in the City of Brotherly Love, the cradle of the Liberty which was launched when the United States broke loose from Great Britain, helping to celebrate a great new era on earth. We would be glad to see them rise and join in a paean of thanksgiving over a world made safe for democracy, to the accompaniment of the largest organ on earth, purchased by the wealthiest editor on earth, and built by men who made their early home in England.

May that day soon come?

WAR, WEATHER, MUSIC

War, weather, coal shortage—all are just now having their days, interfering with the organist's recital plans and curtailing somewhat the activities of the builder of musical instruments.

But with all these features of the situation there is much that encourages. It is no surprise that in time of severe weather conditions it should be found necessary to limit the fuel used for things that are not bitterly and immediately needed for the sustenance of the nation. Notwithstanding all the handicaps that war brings with it the fact is that organs are being ordered and built and rebuilt this winter, and that organists are being engaged and retained as usual.

The man who says that music is purely a luxury has been pronounced and proved in error so often and so effectively that it is not necessary for The Diapason to go into an answer to that man's arguments in its limited space. Music is a war necessity. The army man and the civilian need it. Church music is as essential as the sermon itself. The organ is as much a part of the church's necessary equipment as the pulpit.

The columns of this paper show that organ building is going on and the reports received from builders in all parts of the country prove beyond a doubt that they are well able to weather the present temporary situation.

George W. Pound, counsel of the Musical Industries Chamber of Commerce of the United States and allied interests, who has been doing so much at Washington to answer successfully the ridiculous arguments put forth by those who would banish music during the war like contraband, put it well recently when in a plea before the war industries board of the council of national defense he said: "In the days of war and tumult we must expect hysteria. At present this is exhibiting itself in a propaganda by certain individuals and interests to class certain industries as non-essentials, in the luxury class, in fact upon the unfair list, and among others that of musical instruments. Music never was a luxury and is not a non-essential. It is a household and economic necessity. Economists class music as the fourth necessity of mankind, the first necessity after the three prime necessities—food, raiment, shelter."

SPECIAL FEATURES OFFERED.

The Diapason is privileged now to make known two of the special features it is able to place before its readers. One is a series of articles by Dr. George Ashdown Audsley on the "Facts and Fallacies of the Tuning-Fork." This technical discussion, though perhaps not as popular as many lighter things, will interest every studious organist who strives to extend his knowledge of things musical beyond mere organ playing. The other feature, which will begin next month, is a series of articles by Professor Harry Benjamin Jepson of Yale University on the subject of "Organs and Organists in America."

Dr. Audsley's name is a household word among organists because of his written works. His "Art of Organ Building" has never been excelled and is an authoritative book that will never grow old. The edition has long ago been exhausted and a copy of the two volumes is worth a small fortune.

Professor Jepson is not only a noted performer, but a noted teacher. He presides over one of the largest organs in the world, recently completed and described fully within the last year in The Diapason. He is a man of the highest scholarly attainments, who is not often persuaded to write, but who, when he writes, has something to say.

Professor Jepson has divided his article into three parts. The first is entitled "The Organist and His Opportunities" and will appear in the February issue. The second article is entitled "The Organ and Its Critics" and the third "The Organist and His Audience."

We shall not fall into the common error of editors of popular magazines who dwell with extended praise upon their contributions and contributors, but we feel convinced that when we obtained the consent of these men to write for The Diapason we at least doubled the value of the paper to its subscribers for this year. But there

are a number of others who have written or who have promised to write and whose articles only await the opportunity of space. Among them this month is Professor George C. Gow of Vassar College, a musician and educator known all over the nation. His excellent paper is only another feature of prime value.

TRAINING WOMAN ORGANIST.

New conditions create new demands. As pointed out recently by Dr. William C. Carl, there is a greatly increased demand for woman organists. That makes it imperative that the wise teacher meet the situation by enhancing his ability to train girls to play the organ. If there is any man in the United States who has trained more girls in organ playing or who has played recitals before more young women than has Professor Hamilton C. Macdougall in his long career at Wellesley College, we cannot bring him to mind. Therefore Mr. Macdougall takes up a subject with which he is especially conversant in his always informative "Echo Organ" column in the Musician. As he writes, "no mere man is bold enough or conceited enough to think that he understands the psychology of the feminine sex; but if we are to train girls to be organists some attempt must be made to help them over the difficulties that are temperamentally theirs." In another column we reprint the article by Mr. Macdougall because we believe it will be of interest to every organist who may not have read it in the Musician.

The organist at "Stony Ground," as he puts it in a communication to The Diapason, has written again to the editor and what he says is so interesting that we publish it in full, attaching several sample programs played by him. This Stony Ground organist—we might say, instead, that he is the organist of the Church of Laodicea—presents enough to draw valuable comment from many of our readers, and we hope they will write—briefly, but in a way to give information to all of us. It is a burning subject, not to one organist, but to many.

The popularity of the organ recitals on the outdoor instrument in Balboa Park at San Diego, Cal., is illustrated by the report of Dr. Humphrey J. Stewart, the official organist at this instrument since it was installed for the San Diego exposition. Up to Dec. 15 292 recitals were given in 1917. Dr. Stewart played 261 of these. Only on ten days did rain prevent the concert scheduled daily. Since Jan. 1, 1915, when the organ was completed, only twenty-eight recitals have been omitted because of unfavorable weather. Dr. Stewart reports. During the year 2,381 pieces have been played, representing 330 composers. Request programs are a feature and Dr. Stewart sets forth that he is always glad to have visitors come up and look over the organ.

One of the visitors at The Diapason office in January was Lieutenant William T. Taber of the United States army. In addition to being an officer attached to the quartermaster's corps, Lieutenant Taber is a veteran organist, who has presided at the consoles of many instruments at points at which he has been stationed. He was on his way from Honolulu, Hawaii, to Camp Custer, Battle Creek, Mich. Among his latest activities in the Hawaiian Islands were organ recitals, in which he takes special delight. Lieutenant Taber formerly was stationed in Atlanta, Ga., Washington, D. C., and Governor's Island, New York harbor, and held prominent posts as organist in the first-named cities.

The varied musical activities of Charles H. Demorest of Los Angeles are well illustrated by the fact that he directed the Fairland Orchestra in a concert Jan. 12 and presented a pupil, Miss Marjorie Hicks, in a piano recital at the Redondo high school auditorium Jan. 8. At the latter event Mr. Demorest played the orchestral parts of Mendelssohn's "Capriccio Brillante" on the organ.

Training Woman Organist

PROF. HAMILTON C. MACDOUGALL
in The Musician.

That excellent paper, The Diapason, lately had a discussion of the merits of the woman organist. There seems to be little doubt that one of the many changes brought about by the war will be the substitution of women for men on many organ benches. It is, of course, an error to assume that all women will "make good" equally with all men as organists, and equally an error to think that women are entirely disqualified by nature from playing the organ.

Those of us who are convinced of the superiority of our sex in music, whether it be in performance or in composing, will be impatient of all argument for the women. There are, however, some men so dense that they never can see or understand a thing until it is actually pushed in their way—and even then they talk about optical illusions!

No mere man is bold enough or conceited enough to think that he understands the psychology of the feminine sex; but if we are to train girls to be organists some attempt must be made to help them over the difficulties that are temperamentally theirs.

My experience with girls and boys as organ students is that the former will seat themselves on the bench, look up helplessly at the instructor, and ask, "What stops shall I use?" Whereas the boy will promptly pull out all the stops and keep them out until remonstrated with! This is characteristic of the sexes during the period of instruction, though, doubtless, hard professional experience cultivates womanly initiative and moderates masculine flamboyance.

In other words—and here I shall anger the feminist—girls, even more than boys, should be taught from the very first moment on the bench to reason out things and act as reason dictates. Boys need to be taught prompt submission to the authority of the teacher from the start. The organ is a machine, and no teacher can prepare a pupil for all the exigencies of church and concert playing; but a teacher may train a student so that she may become self-reliant. It is no longer a question of mere physical strength, for the tracker organ has had its day; women have an abundance of strength for all muscular demands of the modern instrument.

I know an organ teacher who always makes this speech to all his women organ pupils: "I will explain the principles of organ registration to you carefully, making sure that you understand me; I will illustrate these principles carefully by playing from time to time passages from works that you are studying or works that are standard. But you must remember that much in registration is a matter of taste; 'ff' may mean pull every stop in the organ, or it may mean full swell only; 'pp' may mean the softest stop in the organ or it may mean swell open diapason or full swell with box closed. Therefore you can learn registration only through experiment (which means initiative and criticism). Never ask me 'What stops shall I use?' but sail ahead and do something. I don't much care what; after you have chosen your stops I will give you the benefit of my experience in criticism. Remember, however, that my opinion on the registration is worth only what I am worth musically."

E. H. Lemare, Sr., Plays and Writes.

"The thousands who have heard Edwin H. Lemare play the organ in the Civic Auditorium, San Francisco, are not aware that Mr. Lemare's father is also an organist of repute," says the Pacific Coast Musical Review. "Although over 70 years of age, Edwin H. Lemare, Sr., still presides over the organ and choir of a church in Ventnor, Isle of Wight, England—a position which he has held for over forty years. The senior Lemare is a composer as well as organist. Alexander T. Stewart, director of Plymouth choir, Oakland, has discovered among the offerings of Edwin H. Lemare, Sr., in the field of composition, a set of twelve beautiful Christmas carols. These will be sung at the Christmas music service at Plymouth church in Oakland Sunday evening, Dec. 23, under Mr. Stewart's direction. These carols beautifully express the true English Christmas spirit. As far as there is record, this will be their first public performance in the West, if not in America."

John W. Garland, a blind organist who for many years officiated at the Fifth Baptist church of Washington, D. C., died in that city Dec. 25 at the age of 70 years. He became organist of the Washington church when 30 years old and continued as such until 1905, when he became too feeble to perform his duties regularly. He was a graduate of the Staunton (Va.) Academy for the Blind.

PROGRAM PLEBISCITE PROVES INTERESTING

RESULT AT FOUR RECITALS.

R. Buchanan Morton Asks Audience at Duluth to Vote on Compositions Played and Sends The Diapason the Vote.

R. Buchanan Morton, A. R. C. M., of Duluth, Minn., made an interesting experiment, the results of which he reports to The Diapason. He gave four Sunday afternoon popular recitals in the Masonic Temple of that city and at the head of the printed program appeared the following request:

"In order to assist Mr. Morton in compiling his programs, members of the audience are invited to mark with a cross their favorite numbers in each program—first choice in first column, second choice in second column, third choice in third column, and leave the programs so marked with the ushers. The result of this plebiscite will be published after the series is completed."

The programs were as subjoined: Sept. 30—Subject: The Music of France—"Le Marseillaise," played on the organ; "Suite Gothique," Boellmann; Three Short Pieces—(a) Pastorale, Guilman; (b) "The Little Shepherd," Debussy; (c) Etude de Concert, Bonnet; "Allegro Cantabile" from Symphony No. 5, Widor; Offertoire in D major, Batiste.

Oct. 7—Subject: The Music of Belgium—"La Brabanconne," played on the organ; Romance, Vieuxtemps; "Piece Heroique" Cesar Franck; Cantilene, "Marche Solennelle" and "Prelude Funebre," Maily; Fanfare and "Marche Pontificale," Lemmens.

Oct. 14—Subject: The Music of Britain—"Rule Britannia," played on the organ; Three short pieces—(a) Andante in A flat, W. S. Hoyte; (b) Second Grand Choeur, C. J. Grey; (c) Andante in C, Henry Smart; "The Pilgrim's Progress," Ernest Austin; Three evening pieces—(a) Chorale Prelude on "Eventide," C. Hubert H. Parry; (b) Berceuse, S. L. Crookes; (c) Evening Song, Bairstow; Imperial March, Elgar.

Oct. 21—Subject: Russian and Italian Music.—Russian National Hymn, played on the organ; Three short Russian pieces—(a) Berceuse, C. Cui; (b) Scherzo from String Quartet, Op. 11, Tchaikowsky; (c) Melody in F, Rubinstein; Kieff Processional (at the Merchant's Gate), Moussorgsky; Three short Italian pieces—(a) Canzonetta, d'Ambrosio; (b) Gavotte, Martini; (c) "Preludio Romantico," Ravanello; "Alla Marcia," Petralli.

The numbers given below indicate the percentages of votes at each of the four recitals:

- Ernest Austin, Tone Poem on Bunyan's "Pilgrim's Progress," 24.
- V. Petralli, "Alla Marcia," 21.
- Sidney Crookes, Berceuse, 20.
- E. Batiste, Offertoire in D, 19.
- J. Lemmens, "Marche Pontificale," 19.
- A. Maily, "Marche Solennelle," 18.
- C. H. H. Parry, Chorale Prelude on "Eventide," 18.
- A. Rubinstein, Melody in F, 18.
- A. d'Ambrosio, Canzonetta, 18.
- G. Martini, Gavotte, 18.
- J. Lemmens, Fanfare, 17.
- Charles M. Widor, "Allegro Cantabile" from Symphony No. 5, 14.
- A. Guilman, Pastorale, 13.
- L. Boellmann, Minuet Gothique, 13.
- L. Boellmann, "Priere a Notre Dame," 13.
- A. Maily, Cantilene, 13.
- H. Vieuxtemps, Romance, 12.
- Cesar Franck, "Piece Heroique," 12.
- E. Bairstow, Evening Song, 12.
- E. Elgar, Imperial March, 12.
- C. Debussy, "The Little Shepherd," 11.
- P. Tchaikowsky, Scherzo from Quartet, Op. 11, 9.
- Ravanello, "Preludio Romantico," 9.
- A. Maily, "Prelude Funebre," 8.
- Cesar Cui, Berceuse, 7.
- L. Boellmann, "Chorale Gothique," 6.

- L. Boellmann, Toccata, 6.
- J. Bonnet, Etude de Concert, 5.
- C. J. Grey, Second Grand Choeur, 5.
- Henry Smart, Andante in C, 5.
- W. S. Hoyte, Andante in A flat, 4.
- N. Moussorgsky, Kieff Processional, 0.

Mr. Morton writes: "You must, of course, understand that these recitals were popular recitals; also, in order to get a fair comparison of the four recitals I took 100 as being the total number of votes cast at each recital and worked the number of votes given to a percentage. The appearance of Austin's little-known 'Pilgrim's Progress' is interesting. The piece is a long, involved one and one would not have expected it to head the list."

Suggested by a Recital

Some Thoughts by an Organist "Somewhere in the United States" on Playing Bach.

Last night I heard an organ recital "somewhere in the United States," and something impels me to record a few impressions.

Answers to that ever-recurring question, "Why is the public so little interested in organ recitals?" will doubtless be somewhat different in different localities. If I may speak for the city where I chanced to hear last night's program (assuming the performance to be a fair sample of the city's offerings), I should answer the question in part, at least, by a review of the recital itself.

In the playing of the Bach Toccata and Fugue in D minor the organist gave an excellent demonstration of how not to play Bach. The passage work in the Toccata was done throughout in a brown, muddy legato and with brown, muddy registration, altogether out of keeping with the brilliant character of the passages. The substitution of speed for clarity and the consequent disregard of the niceties of phrasing only added to the dullness of the effect. Failure to take full advantage of the masterful pauses in the opening score and in later portions of the Toccata robbed the performance of that sense of poise which one has a right to demand of an artist.

The fugue was not played too fast, much to the player's credit; but it was reeled off in much the same manner as the turning of a cinema crank, and with a similar degree of temperament. Though few members of the audience appeared to be making an effort to enjoy the piece, others endured it with evident indifference.

And yet organists wonder why the public cares so little for Bach and for the organ! How much would the public be likely to care for pianoforte or violin recitals if the standards that many organists deem "good enough" for an organ recital were to be applied to other instrumental performances? Is any one more to blame for the stultic organ recitals in many places than the players themselves, when they attempt to interpret to the public a type of music they have scarcely begun to interpret to themselves? Why do so many organists lack the temperament to detect the dramatic and lyric touches that crop out here and there in all great polyphonic music; why are they often so heedless of the thematic organization of the fugue as to boom out an episode with the same force as a principal section, and so careless of the theme itself as to present it in one unbroken line of notes, with never an indication of the figures and phrase-members of which it is compounded? Why, moreover, do so many otherwise acceptable organists fail completely to bring out the strong beats of a rhythm with a slight tenuto, and by this failure rob their playing in passages of continuously running notes? Why, of all things, do they delight to growl through a whole fugue with never the relief of throwing off the 16-foot manual stops?

The only charitable assumption is that they know no better; but even that is small consolation to the public. Next to a thorough course in composition, and as a most valuable adjunct to that, even, the writer knows no eyepener on the interpretation of polyphonic music comparable to the preface and critical notes to be found in the Widor-Schweitzer edition of Bach's organ works. It is quite true, many of the registration schemes suggested by the editors are not entirely practicable on our American organs, but the thematic analyses and the principles of phrasing so carefully explained by these authorities are worthy of the widest study and adoption. When we shall hear Bach played more generally with intelligence and enthusiasm, we shall expect his works, and the instrument they are played upon, to be more generally appreciated by the public.

Returning to last night's recital, I recall an almost hopeless monotony in some of the modern pieces. A well known lyric favorite by Dubois, having a figured accompaniment on the organ harp was used to good advantage, was played throughout with the echo vox humana on all solo and chord parts. And this in spite of the fact that the echo contained a most beautiful 8-foot flauto traverso that would have afforded immeasurable relief in the middle section of the piece.

Contracts Awarded to the Austin Organ Company Between January 1, 1917 and January 1, 1918

	Manuals	Stops
Philadelphia, Pa.	New Public Ledger Bldg.	4-283
Germantown, Pa.	First Presbyterian Church	4-126
Providence, R. I.	Central Congregational Church	4-56
Wilkes-Barre, Pa.	First Presbyterian	4-55
Worcester, Mass.	Plymouth Congregational Church	4-52
New York City	Triumph Theatre	4-49
Princeton, N. J.	Trinity Church	4-49
Providence, R. I.	St. Stephen's P. E. Church	4-45
Hanover, N. H.	Dartmouth College	3-44
Cleveland, Ohio	4th Church of Christ, Scientist	3-44
Sheboygan, Wis.	Holy Name R. C. Church	3-38
Cincinnati, Ohio	Trinity M. E. Church	3-37
Lowell, Mass.	Strand Theatre	3-37
Youngstown, Ohio	Trinity M. E. Church	3-36
Jonesboro, Ark.	First Baptist Church	3-35
Kansas City, Mo.	Overland Theatre	3-35
Boston, Mass.	Church of All Nations	3-34
Binghamton, N. Y.	Kalurah Temple	3-33
Cincinnati, Ohio	St. Mary's R. C. Church	3-32
Dallas, Texas	City Temple	3-32
Dallas, Texas	Temple Emanu-El	3-31
Columbus, Ohio	Franklin Park M. E. Church	3-29
Watertown, N. Y.	Olympic Theatre	3-28
Wadsworth, Ohio	Grace Evangelical Luth. Church	3-27
Hinsdale, Ill.	Congregational Church	3-25
Lockport, N. Y.	First Methodist Episcopal	3-25
Sandusky, Ohio	SS. Peter and Paul's R. C.	3-23
Albany, N. Y.	First M. E. Church	3-22
Pittsburgh, Pa.	St. Agnes R. C. Church	3-22
Providence, R. I.	Ch. of Blessed Sacrament	3-20
Salina, Kansas	University M. E.	3-20
Omaha, Neb.	1st Unitarian Church	3-20
Boston, Mass.	Park Theatre	3-18
Philadelphia, Pa.	Savoy Theatre	2-22
Waterbury, Conn.	First Baptist	2-21
Chicago, Ill.	St. Paul's Evan. Society	2-21
Oxnard, Cal.	Santa Clara R. C.	2-17
Chicago, Ill.	Swedish Lutheran	2-17
Germantown, Pa.	Rialto Theatre	2-17
Los Angeles, Cal.	St. Agnes R. C. Church	2-17
Nashville, Tenn.	Woodland St. Presbyterian	2-17
Birmingham, Ala.	56th St. Baptist Church	2-17
Denison, Iowa	First Presbyterian	2-16
Long Branch, N. J.	Beth Miriam	2-16
Piedmont, Cal.	Piedmont Church	2-16
Scranton, Pa.	St. Mary's	2-16
Washington, Ind.	Westminster Presbyterian	2-16
Richmond, Ind.	Grace M. E. Church	2-17
Santa Ana, Cal.	First Christian Church	2-16
Eugene, Ore.	Central Presbyterian	2-15
Pottsville, Pa.	American Theatre	2-15
E. Manch Chunk, Pa.	St. Joseph's R. C. Church	2-14
Oxford, Ohio	Western College for Women	2-13
Tamaqua, Pa.	St. John's German Evan. Luth.	2-13
Columbus, Ohio	Grandview Heights Cong.	2-13
Detroit, Mich.	St. Matthew's P. E. Church	2-12
Richmond, Va.	Highland Park M. E. Church	2-12
Jeannette, Pa.	Grace Reformed Church	2-12
San Francisco, Cal.	St. Charles R. C.	2-11
Gomer, Ohio	Welsh Cong. Church	2-11
Sandusky, Ohio	1st Cong. Church	2-11
Salem, Ore.	1st Cong. Church	2-11
Americus, Ga.	Central Baptist Church	2-11
South Weymouth, Mass.	Second Universalist	2-11
Detroit, Mich.	Aaron Fisher Mem. M. E.	2-10
Reading, Pa.	Christ Vocum Union Church	2-10
Chicago, Ill.	Swedish Lutheran Bethany Church	2-10
Crestwood, N. Y.	Res. Louis Robinson	2-10
Gainesville, Ga.	First Methodist Church	2-10
Belvedere, Cal.	Christian Science Society	2-10
Marlin, Texas	First Presbyterian Church	2-10
Womelsdorf, Pa.	Zions Reformed Church	2-10
Chicago, Ill.	St. Michael's Archangel R. C.	2-9
Itasca, Texas	First Presbyterian	2-8
Brockton, Mass.	Swedish Baptist Church	2-7
Portland, Me.	Strand Theatre	Additions
Chicago, Ill.	Second Presbyterian	Additions
Beverly, Mass.	Larcom Theatre	Additions
Fall River, Mass.	First P. M. E.	Chorophone
Shawnee, Okla.	First M. E.	Chorophone
Piedmont, Cal.	Res. Mrs. A. H. Proctor	Chorophone
Kansas City, Mo.	Soc. Practical Christianity	Chorophone
Nowata, Okla.	First Presbyterian	Chorophone
Hartford, Conn.	Church of Sacred Heart	Chorophone
Oklahoma City, Okla.	First Presbyterian	Chorophone
Chickasha, Okla.	First Baptist	Chorophone
New Bedford, Mass.	New Bedford Theatre	Chorophone
Marvsville, Cal.	St. John's Episcopal	Chorophone
Granby, Conn.	South Congregational	Chorophone
Bartlesville, Okla.	First Christian Church	Chorophone
Abingdon, Va.	Martha Washington College	Chorophone

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ORDER GOES TO M. P. MOLLER

Louis Luberoff of Philadelphia Office Closes Deal with St. Adalbert's Catholic Church—Other Orders.

M. P. Möller has been awarded the contract for a three-manual organ by St. Adalbert's Catholic church of Philadelphia, of which Victor Prawdzik is organist. It will be an instrument of large range. The scheme of stops is as follows:

- GREAT ORGAN.
 1. Open Diapason, 8 ft.
 2. Clarabella, 8 ft.
 3. Violoncello, 8 ft.
 4. Doppel Flöte, 8 ft.
 5. Flute d'Amour, 4 ft.
 6. Tuba Mirabilis, 8 ft.
- SWELL ORGAN.
 7. Bourdon, 16 ft.
 8. Violin Diapason, 8 ft.
 9. Salicional, 8 ft.
 10. Viole Celeste, 8 ft.
 11. Viole d'Orchestre, 8 ft.
 12. Rohr Flöte, 8 ft.
 13. Cornopean, 8 ft.
 14. Fifteenth, 2 ft.
 15. Oboe, 8 ft.
 16. Vox Humana, 8 ft.
 17. Flute Harmonique, 4 ft.
- CHOIR ORGAN.
 18. English Diapason, 8 ft.
 19. Dulciana, 8 ft.
 20. Gemshorn, 8 ft.
 21. Clarinet, 8 ft.
 22. Concert Flute, 4 ft.
- PEDAL ORGAN.
 23. Double Open Diapason, 16 ft.
 24. Bourdon, 16 ft.
 25. Lieblich Gedeckt, 16 ft.
 26. Flute, 8 ft.
 27. Violoncello, 8 ft.

Louis Luberoff, in charge of the Philadelphia office of the Möller factory, closed this contract and a number of others, including a large two-manual for St. Ambrose's Episcopal church, Philadelphia; a two-manual for Alpha Baptist church, Philadelphia; and a two-manual for the Tabernacle Lutheran church. His firm is also building two-manual organs for the Methodist Episcopal church, Elmer, N. J.; Wesley M. E. church, Bridgeton, N. J., and St. Mary Magdalene Catholic church, Lost Creek, Pa.

PROGRESS IN TRENTON PLANT Reuter-Schwarz Company Opens Its Own Metal Department.

Interesting news comes from the factory of the Reuter-Schwarz Company at Trenton, Ill. This new concern is making rapid progress and reports that it is exceedingly gratified by the reception given its organ and by the treatment shown it by the trade since it launched in business. A remarkable amount of work is on hand and the men who founded the company feel confident that they have an instrument of great simplicity, yet with the most modern improvements, which can be relied upon for dependable service.

Because of the amount of work on hand the company has found it necessary to equip the plant with a metal department, and is now manufacturing all its metal and zinc pipes at the factory. The working force is increasing so rapidly that by spring probably it will be necessary to build a large addition to the present factory.

Leslie N. Peet of East Boston, Mass., is now on the selling staff, representing the company in the New England states, and has opened an office at 208 Lexington street, East Boston.

Among the organs under construction at the present time are a two-manual electro-pneumatic for the Kings Highway Christian church, St. Louis; a two-manual electro-pneumatic for St. Paul's Evangelical church, Waterloo, Ill., and a two-manual electro-pneumatic for Emmanuel Episcopal church, Champaign, Ill., besides a large two-manual electro-pneumatic being installed in the Church of Christ, Mason City, Iowa.

SOWING ON STONY GROUND.

Dec. 6, 1917.—My dear Mr. Gruenstein:—The organist of "Stony Ground" read with interest the replies to the subject he was instrumental in starting. And I think this is a fine opportunity to find out just what, in the estimation of those who are willing to contribute, is a "good" program and, as one writer says, "a bright and varied" program.

So, to start the ball rolling, I am enclosing a number of the programs given by myself in the last year or two; and I would be quite willing, if you think it a good idea, to have you publish such as you may choose and draw out criticism on the same.

Briefly I will say in reply to some of the suggestions in the last Diapason that I always explain what I am doing, Bach included. I have gone one better; I have had people come and sit right by my side and watch me play—anyone may who wishes. Also, I have given a lecture repeatedly on the history and construction of the organ, using charts that I have worked weeks on to use for the purpose. I even went into the organ and brought out pipes of different kinds and explained them.

As to assistance, I have used that repeatedly too and find that the people will not go across the street to hear a local artist.

I also have studied hundreds of programs in The Diapason and have tried to profit by the suggestions I discover for myself, but I have yet to do what a contemporary has told me he did—place a bass drummer in the back of the organ in an attempt to make a vaudeville show out of myself. Nor do I think I would be justified in doing so by those who are highest and greatest in our beloved profession and to whom I look as ideals toward which to strive.

If I should adopt the ideas so far put forward, that is, "if you want to drive an audience away, play one or two Bach numbers each time," or "advertise in spite of the fact that it may sometimes be considered a little undignified," or, as a prominent Philadelphia organist says, "personality wins over ability in the long run; practice lots, but go out and meet people—influential people—more, etc." I should like to know what percentage of the profession would approve my move.

Understand me, I do not say that I have exhausted every resource, but why have I not gotten more results for what I have done? I should be interested to hear further.

Very truly yours,

Here are some of the programs which did not draw. Why didn't they?

Exhibit A—Sonata in F minor, Mendelssohn; Offertory in D flat, Salome, Gavotte from "Mignon," Thomas; Pedal Etude, de Briequeville; Funeral March and Seraphic Song, Guilman; Nuptial March in E, Faulkes; "Cantilene Nuptiale," Dubois; "Autumn Sketch," John Hyatt Brewer; Largo from "New World Symphony," Dvorak; "Marche Flambeaux," Guilman.

Exhibit B—Sonata 6, Merkel; "Vision," Rheinberger; Prelude to "La Damselle Bleue," Debussy; "Im Garten," Goldmark-Lemare; Elegie in A minor, Tombelle; Processional March, Guilman.

Exhibit C—Sonata 8, Rheinberger; Adagio, Bizet; "Benediction Nuptiale," Saint-Saens; Evening Song, Balrstow; Chorale in E, Cesar Franck; Bridal Song, Goldmark; Meditation, Ralph Kinder; Allegro risoluto, Sonata 5, Merkel.

Exhibit D—Overture to "William Tell," Rossini; Berceuse from "Jocelyn," Godard; Andantino in D flat, Chauvet; Andante from Symphony 6, Tschalkowsky; "War March of the Priests," Mendelssohn; Offertory on Two Christmas Hymns No. 1, Guilman; Grand Chorus in D, Guilman.

Exhibit E—Recital of old favorites; Pilgrims' Chorus from "Tannhäuser," Wagner; Largo from "Xerxes," Handel; "Triumferei," Schumann; "Humoresque," Dvorak; "War March of the Priests," Mendelssohn; "Oh Thou Sublime, Sweet Evening Star," Wagner; Spring Song, Mendelssohn; Berceuse from "Jocelyn," Godard; Serenade, Schubert; Overture to "William Tell," Rossini.

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Felix F. Schoenstein & Sons of San Francisco report the last year as one of their most prosperous and active since their establishment in business in 1877. Owing to the increased demands made upon their services they have doubled their working force during the year. Although the firm does not specialize in the manufacture of new instruments, it has filled a need in the trade by representing all manufacturers in a neutral capacity in erecting their organs in the far west.

The fact that an impartial, honest and efficient house has been established on the coast for many years has been taken advantage of by many of the eastern manufacturers. During the last few years over fifty organs have been installed throughout the west and in the Hawaiian Islands, among them the 114-stop organ at the Panama Pacific Exposition recently reinstalled in the Civic Center Auditorium.

Every organ erected by Schoenstein & Son within reasonable distance of headquarters is invariably listed under their regular care and receives a constant and systematic attention which results in the organ's being in the best of condition all the time. They take pride in the well-being of the organs erected by them, which naturally enhances the good reputation of the organ, of which every builder is jealous. Rebuilding of old organs with modern electric action is given special attention.

Honesty, efficiency and courtesy have brought their reward to the founder, Felix F. Schoenstein, who is ably assisted by his three sons, in an increasing number of patrons.

BUILDERS FOR NINETY YEARS

Hook & Hastings Volume Touches on the Long Career of Firm.

From the Hook & Hastings Company of Boston has been received a copy of its new catalogue, which not only is a real work of art, but is filled with information, especially for the layman engaged in the task of choosing an organ builder. The booklet sets forth that this firm has been constructing organs for ninety years.

"We have been builders since 1827," says the writer of the little volume, "and never during this entire period have we had financial difficulties, so that our warranty of our instrument has never been impaired."

Among the illustrations are the organs in the Church of St. Ignatius de Loyola, New York City; the First Church of Christ, Scientist, Boston; the Scottish Rite Cathedral, Dallas, Texas; Trinity Episcopal church, New York, and Temple Emanuel, San Francisco. Besides a number of other pictures of organ fronts and of consoles, there is a very interesting illustration of the interior of the organ in the Thirteenth Church of Christ, Scientist, Chicago, taken at the Hook & Hastings factory. It shows the simplicity of construction of the mechanical parts of the instrument.

Best Aeroplane Makers.

A recent London dispatch in the daily papers says:

If you can make the dots on dominoes, put the nicks in penknife blades, or, above all, build organs, you are qualified to enter the trifling business of building aeroplanes. At least that seems to be the moral of a recent speech by L. A. Legros, late president of the Automobile Engineers' Institute.

"Aeroplane workers," he said, "have been recruited from every class and trade. I have heard of one who used to make the dots on dominoes and of another who puts the nicks in penknife blades. In the erection of aeroplanes, the organ builder stands head and shoulders above every one else. He is followed by the pattern maker, but in propeller work the man who comes out best is the chair-maker."

Gottfried H. Federlein has a very interesting Serenade in B flat for the organ in the Musician for January.



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MUSICAL OBSERVER COOPER SQUARE NEW YORK

Some Phases of Improvisation In the Church Service

By GEORGE COLEMAN GOW
Vassar College, Poughkeepsie, N. Y.

In the formal services of our evangelical churches there are two things that may be put in the same category, the one belonging to the minister's function, the other to that of the organist: on the one hand the extemporaneous prayer and sermon, on the other the extemporaneous organ music. As to each there is the same general argument for and against the practice.

To one who values highly the spontaneous outpouring of the sensitized spirit, who feels the need of taking every possible opportunity of directing the minds of the worshippers and of molding the separate elements of the service into a unity, the various prayers, from invocation to benediction, afford the flexible medium required. To an alert nature under the pressure of strong feeling there come those instinctive flashes of apt phrase and compelling thought that sweep over a congregation with irresistible force and lift them to a height of emotional responsiveness far above that obtainable by the use of well-worn and customary formulas of prayer. On the other hand, all that may be urged in favor of such uplifting spontaneity falls away and is condemnatory of the practice when the extemporaneous method is applied without the saving element of vivifying personality that dominates every moment of the service. Then the prayers become routine and, in fact, tend to a rigidity of material that reduces them to the same class as the written prayers of the ritual, but by so much inferior as the momentary thought of the minister is inferior to the carefully considered outpourings of the great leaders of the Christian church past and present.

The minister who Sunday after Sunday repeats essentially the same so-called extemporaneous prayers is not in fact giving us his best, most potent effort, but merely going the round of his spiritual treadmill with the least mental effort essential to its completion.

A like statement of the case both for and against extemporized organ music can be made. There are, however, a number of special considerations that arise here which it is the object of this brief paper to enumerate.

To begin with, let us concede the absolute desirability of unity in the music of a service. There is a musical progress in mood from the beginning to the end of a well wrought out service that offers the player even greater opportunity to grip the sensitive worshiper and bring him into complete sympathy with the outpourings of the reverent soul than that which the minister possesses. This opportunity is the more enticing since it does not address itself to the consciousness of the worshiper, but only creates an atmosphere that enfolds him and subtly molds him to its will. Whether one utilizes wholly music already prepared or adapted for the several stages of the service, or undertakes at some points to extemporize, the task is the same in this regard. It is as manifestly out of place to use music that by its character or association suggests the dance hall or the opera as it would be for the minister to insert minstrel show stories or scenes from incongruous plays.

But even assuming that out of the wealth of good organ music there can be found suitable material for every moment in which music is required, there still remains the peculiar uplift which the spontaneous utterance of especially fitting musical material at a given point can bring, as one strong argument in favor of extemporization. Just that power of association which causes us to condemn the opera and dance music where they may divert the mind operates equally powerfully

to assist the mind to accept the desirable mood. Because music and words are often inseparable, the skillful extemporizer has in addition to his own musical thought the resource of a wide anthology of quotation. From oratorio, anthem and hymn he may draw the text of his musical discourse, or he may enforce his own argument by the sinews of an appropriate allusion. Or if he has no wish to quote either in theme or even incidentally, it is open to him to draw closer to the mood of the moment than the selected piece, often composed for quite other circumstances, can possibly do.

Manifestly, as with the prayers, the success of such improvisation depends first of all upon the estimate which the organist puts upon the opportunity given and the religious conviction which dictates the progress of his music. Quite as manifestly, too, it depends upon the breadth of his musical vocabulary and his facility in its use. The lame and impotent organist who knows but half a dozen chords, but one type of modulation, two methods at most of accompanying a melody, and no rhythm, is not even fitted to pair off with the maker of the recurrent prayer. At least the vocabulary of the minister is adequate to the expression of his thoughts, and where his thoughts are inspiring one can count upon this inspiration imparting itself to the audience.

We seldom remember how pitifully inadequate is the musical training of most organists in this respect. The public speaker who marshals his thoughts on the spur of the moment has had from his youth continual practice in so doing. He is faced at every stage of his education with the demand of his teachers that he express both his own thoughts and paraphrases of the thoughts of others. Only the elocutionist and the music teacher have been content with parrots for pupils. Happily, this state of things is no longer quite true.

Much emphasis is being laid upon self-expression in the musical education of children, and a certain amount of it is put upon impromptu expression at the keyboard. That is to say what every intensely musical person yearns to do, and attempts usually without assistance, is being prepared for in a limited way systematically. We recognize that the teacher's business is to afford straight cuts to the goal which the pupil in reality desires but by himself must waste much time and energy in reaching.

There should be no difference in education having for its aim an effective use of English in formal utterance and education having for its aim an effective use of music in formal utterance. It is worth pointing out that in either case the process of arriving at the power to be incisive, direct, graceful, imaginative—what you will—is through long familiarity and use in the ordinary correct idioms for expressing simple things. To the speaker or writer alike the search for the uncommonly effective comes at a time when the ordinarily sufficient palls from overhandling; often, too, at a time when the mind is more intent upon the thing to be uttered than upon its method, so that the final choice of the word, the musical effect, if it be music, comes almost sub-consciously out of a wide vocabulary accumulated through much living in his media.

This latter is especially the case in the impromptu method. A writer may test and reject, prune and elaborate; an improviser must make instant and final decision, must drive his machine without hesitancy, cumulate his motives obviously, and carry his audience in the glow of his creation. Directness and simplicity both in thought and expression are here at a

premium, while poverty of resource and barrenness of thought are alike fatal.

Such an ability is the fruit of long-continued and incessant practice. If the church organist is to avail himself of the magnificent opportunity which might be his, he must put himself in training. Except that his aim is somewhat other than that of the writer, as has just been pointed out, the training is the same. In its earlier stages it may well be identical. The same short flights in composition, whether written out or uttered at the key-board, may serve for acquiring a vocabulary, for establishing the technique of form, for essaying the differentiation of styles. Even the attempts at more sustained flight may follow similar models. And the maxim so often flung at the heads of ambitious young orators, "Much practice in writing maketh a clear and incisive speaker," can equally be quoted to the musician eager to acquire a rich and effective fluency in musical speaking. Said Widor in answer to the question flung at him by an admirer after a service at St. Sulpice, "How did you learn how to make these magnificent improvisations?" "By composing."

Right here is to be noted the futility of a curious process, so often adopted by organists who rely in the main upon published compositions—that of supplementing these with impromptu additions, linking them with rudimentary modulations and abrupt ejaculations to other compositions to follow, while having no apparent aim other than that of keeping up a quasi-flow of organ tone. It is as if the minister having finished a part of his service were to mumble words without meaning, or to iterate and re-iterate "we will now pass on to the next part." Such an application of the art of extemporization is deplorable; while the true improvisation that picks up the writer's thought in conscious continuance of it, or with the purpose of linking its mood to that of a following piece while preparing the audience for the latter, is wholly commendable and often highly impressive. For this, equally with independent improvisation, much careful training is needed.

In the end the adequately trained organist should be expected to do with his music what the adequately trained speaker can do with his English. Whether one inclines to value highly the use in a worship service of the direct and flexible stimulus of the extemporaneous prayer and sermon and the improvised prelude and interludes, it is true that to be valuable they must be the result of long-continued training, of careful preparation, and of vital sympathy and burning enthusiasm for the service itself of which they are the flower.

ELEVATING THE "MOVIES."

Chicago, Jan. 10, 1918. To The Diapason: In the January issue the writing of Mr. Gallup is, to say the least, to the point, at least his point, but I think he is on the wrong track in one particular, namely: Why cast pearls before, etc. I would like to ask this gentleman if he has made himself familiar with the knowledge that is stored away within the ivory dome of the average theater manager. Could, I will say, 10 per cent of the "movie" managers tell him when an organ is being performed upon? I have had a great deal of experience with the breed and will say that their specialty is plain, unadulterated, contemptible "jazz." Outside that they have no interest in the organ.

If you go to a manager and tell him the organ is being murdered he will consider you insane, or will discharge the organist and order, if you insist, to stop. There is one cure for this and I will mention it later.

In some theaters in Chicago organists work nine hours a day. How much does this leave for preparation of the music? They may not repeat the same piece more than once a month. The very best of them are supposed to play the same number is twice in three weeks. What does this lead to? Reading and arranging the music at sight. Taking into consideration the hours employed how much time has an organist to select music or to study the better combinations which are many on an eight or six stop organ, upon which the stops are not balanced properly?

No, sir, Mr. Gallup, I do not believe complaining to the manager will solve the problem, as he would not know what you are talking about in the least. What is needed is some kind of an education that will reach both ways—the organist and the manager. For instance, a few

requests to the manager for some of the higher grade music, such as MacDowell's, some of the songs by Cadman that are arranged for organ, and pieces like "Sousvenir," by Drlia. If this much is done it will help a lot, I am sure, as it will, if handed to the manager first, show him people like something besides "jazz" and he will request his organist to perform the same; but he must first be shown.

I have found in my experience that the average church organist looks down upon the "movie" organist, no matter what the merits of the case. I know one man that plays or holds an important post in Chicago who also plays in a theater, and this same illustrious shining light has actually offered a substitute the magnificent sum of 50 cents to perform one whole afternoon, considering it an honor that a "movie" organist should use his organ. I have also heard some very vile work in the churches, and some knocking would help get rid of those married women that just do it for pin money. In a church, too, whose minister can afford a luxurious apartment to live in, an organist will play for the pittance of \$8 a Sunday and keep a good man out.

I have had some years of experience in theaters and could give you lots to work upon if you are interested. The only way to improve this matter is to insist that an organist belong to the Federation of Musicians, that will make a manager pay a salary. If you can convince people owning or controlling this business that they should not exact the last drop of blood it will also help. Figure for yourself, nine hours a day, try to improve yourself for an advancement and draw the princely salary of \$30 a week. There is the trouble; a very few will pay; most will not. I try to study and am fighting with Albrechtberger's trios continually, still I must go to the organ with strict orders to "jazz" it lots.

Organize the organists and educate the managers, and then maybe you will make some progress.

Yours,
A CONSTANT READER.

MAKES HIS FLESH CREEP.

Detroit, Mich., Jan. 20.—To the Editor of The Diapason. Dear Sir: Allow me to congratulate you on the stand you have taken regarding theater organists. I am an English organist and a late pupil of the much lamented Sir John Stainer and have held important positions in the "old country." It makes my flesh creep to hear the majority of theater players. I am a devotee of the Hope-Jones instrument and can safely say that very few exceed in quality Mr. Ray Burroughs, whose work I much appreciate these very beautiful instruments are handled by a pianist after a very brief course of instruction and in most cases it is the fault of the theater manager. He wants to retain his pianist and imagines that a week or two of instruction will make him a competent player and for this error of judgment the "poor audience" is made to suffer.

I have trained a number of players on my unit orchestra here and in every case it has taken months of hard work and study to fit them for the work. I was associated for many years with Robert Hope-Jones in England and know exactly how he wished his instruments to be played. The prevailing fault seems to me to be the "one-legged" pedal playing. This may work for two-steps and such, where only a single "vamp" is necessary, but when attempting a "one-legged" attempting a legato bass passage such as one meets in standard operas, overtures, symphonies and the like.

I have often thought that if the important conservatories were to add a theater department for presided over by a good practical organist, they would be doing an inestimable amount of good.

I much appreciate the article by Mr. Gallup of Chicago and have had several similar experiences to his and regret to add that some of these applicants for a "season or two of music" are "over." I can mention one particular case in this city, where a young man is playing who boasts that he never had any instruction on the organ and doesn't intend to. Something surely must be done in the interest of the profession in general and organists in particular. Assuring you of my support in every detail, I sign myself,

THEATER ORGANIST.

NO AMERICAN COMPOSITIONS.

Editor of The Diapason. Dear Sir: One can hardly congratulate the recitalists of the Guild of Organists' convention on their patriotism. Of the forty-two pieces played by the five recitalists only four are American compositions, and two of these were played by Samuel A. Baldwin. Thank God for such a man, say I. Couplin and Farnam did not include any. At such a time as this, and when we are trying to give the American composer at least a chance, surely it would have been possible for these gentlemen to have found something worthy their attention amongst the many splendid things published. Then again, when the American Organ Players' Club of Philadelphia are doing all they can for the American composer, someone must write a most un-called-for letter to the New Music Review, sneeringly belittling the work they are doing. What is the matter with these gentlemen? Yours sincerely,
AN AMERICAN.

The organ built by M. P. Möller for the Third Street Baptist church of Dayton, Ohio, was dedicated Jan. 6. Charles Arthur Ridgway gave a recital on it in the afternoon. The organ cost \$2,500 and the Carnegie Corporation contributed half of this amount.

With the 'Movie' Organist

By **Wesley Ray Burroughs**

(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 121 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 15th of the month will be answered in the succeeding issue.)

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

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

Russian Music.

Russia, the land of snow and ice, of lofty and picturesque cathedrals, of palaces, vast estates, of green-coated cossacks and roughly-clad peasantry, and formerly of sombre-clothed convicts under the despotic sway of the czar, but for nearly a year a land of revolution and strife between the Kerensky and Bolshevik governments! The music of this vast country, as typified in Tchaikowsky, its greatest composer, is at the same time rugged and stern in its characteristics, and also melancholy and of a tender poignancy, which makes it fascinating alike to the musician and to the layman. Again, its melodies are smooth and melodious as in Tchaikowsky's "Romance" and "Chant sans Paroles," both of which have been exceedingly popular as piano and orchestra numbers; and in Karganoff's lovely little "Cradle Song" (Berceuse) in E; while in Ganne's "La Czarine Mazurka" is an example of extreme brilliancy. To our mind there is no form of dance music more brilliant than a genuine Russian mazurka.

The well-known "Song of the Volga Boatmen" is characterized by its diatonic minor scale, and this, with "A Cossack Lullaby" by Jiranek, has been issued as a double number for orchestra (Acc.) by Schirmer. The "Volga Song" has also been used, with the Russian anthem (during the czar's reign) by Schminke as a vigorous and inspiring march for organ solo, published by J. Fischer & Bro., New York.

Russian composers make frequent use of two forms of the minor scale—the harmonic for the greater part, and as in the two numbers quoted, the diatonic form. A recent publication, which we noted last month under new photo-play music, is an arrangement by Mr. Nevin of Tchaikowsky's wonderful "Marche Slav," in which the harmonic form in B flat minor constitutes the first theme. A brilliant triple number is Andrefee's "Russian Waltz Suite," "The Orchid," "Bluette" and "The Faun" (Ditson). Tchaikowsky's "Valse des Fleurs" from his suite "Casse Noisette" is a sparkling and bright composition, while Karganoff's Nocturne (Op. 3, No. 2), written for piano in F sharp major, but transcribed for orchestra in G major, is a most excellent piece for picture work. Another well-known piano piece is Sydney Smith's "Chanson Russe" (P. or Acc.). Two excellent Cossack dances are "Cossack Revels" by Tschakoff and "Cosatchogue" by Dragomirsky.

When we come to the dramatic works in Russian music it is to find a wealth of good compositions. Rachmaninoff's Prelude is well known, a splendid organ arrangement being issued by Ditson. Rubinstein's "Serenade in G minor," his "Reve Angelique" (organ arrangement by Lemare), Tschakowsky's "Romances" in F minor and F major, the last being a superior dramatic composition, and his Andante from the "Pathetique Symphony" are all very useful for screen synchronization. A beautiful work is Tschakowsky's "Vision" in A major, published for orchestra by Schirmer. We believe that this is published also as a piano solo.

"The White Czar" by Lotter, "Tzar Nicholas II" by Sommer (both published by Hawkes) and the two Russian anthems, "God Save Our Noble

Czar," the national air of the old regime, and the new "Russian Song of Freedom," published by Schirmer, are suitable for military scenes.

Russian music can also be used on Polish scenes. Scharwenka's popular "Polish Dance," Moszkowski's "In Poland" and Wieniawski's "Kuiawak," which is a national dance of that country, are all excellent. A later publication is "Souvenir de Warsaw," by Kern (Ditson). The list:

ORGAN SOLOS.

"Marche Russe," Schminke (J. Fischer).
Melody in E flat, Tschakowsky (Ditson).
"Berceuse," Ijinsky (Schirmer).
Melodie in D, Gliere (Ditson).
Romance in E flat, Gliere (Ditson).
"Reve Angelique" (Kramnoi (Istrow), Rubinstein (arranged by Lemare, published by Schott).
Andante Cantabile, Tschakowsky (J. Fischer).

PIANO SOLOS.

Mazurka in D, Frey.
Mazurka in F sharp, Karganoff (Op. 3).
Melody in F, Rubinstein.
Romance (Op. 44), Rubinstein.
Romance in F (Op. 26), Rubinstein.
"Arabesque," No. 2, Karganoff.
"Arabesque" (Op. 6), Karganoff.
Russian Romance (Op. 55 No. 1), Damm (Millet).
Russian Romance (Op. 56, No. 2), Damm (Millet).
Russian Serenade (Op. 56, No. 3), Damm (Millet).
Russian Dance (Op. 55), Engelmann (Presser).
"June" (Barcarolle), Tschakowsky.
"Love Song," Cui.
Prelude in C sharp minor, Rachmaninoff (Ditson).
Melodie in E minor, Rachmaninoff (Ditson).
Melodie in E major, Rachmaninoff (Ditson).
Nocturne, Rachmaninoff (Ditson).
Serenade in B flat minor, Rachmaninoff (Ditson).
"Valse des Fleurs" (from Suite), Tschakowsky.
"Casse Noisette Suite" (Nutteracker Suite), Tschakowsky (Augener).
"Chanson 'Friste," Tschakowsky.
"Chant Sans Paroles," Tschakowsky.
Nocturne (Op. 3, No. 2), Karganoff.
Romance (Op. 3, No. 2), Reibkopf.
Romance, F minor (Op. 5), Tschakowsky.

Prelude in D flat, Glazounow.
"Novellette," Glazounow.
Prelude in E (Op. 24, No. 1), Ljadow.
Prelude in B flat minor (Op. 31, No. 2), Ljadow.
Mazurka in G minor, Gliere.
Romance (Op. 15, No. 2), Rimsky-Korsakoff.
"At the Seashore," Arensky.
"The Cuckoo" (Op. 34, No. 2), Arensky.

"Reproach" (Romance), Karganoff.
"In the Twilight," Karganoff.
Berceuse in E, Karganoff.
"Chanson Naive," Wrangell.
"Fantastic Fairy Tale" in F, Pachulski.
"Fantastic Fairy Tale" in E, Pachulski.
"Bagatelle," Grodzky.
"Sans Sommeil" (Unrest), Withol.
Mazurka in D, Tschakowsky.
"Chant Sans Paroles" in A minor, Tschakowsky.

Russian Piano Album (C. Fischer).
Tschakowsky Album (Schirmer).

PIANO ACCOMPANIMENTS (Orchestra).

"La Czarine" Mazurka, Ganne (Fischer).
Russian Peasant Dance, Kukuska (Lehar).
"Russian Suite de Bal," Gruenwald (Ditson).
Russian Waltz Suite, Andreeff and Drigo.
Russian Cradle Song, L. Krien (Hawkes).
Serenade (Op. 16), Rubinstein.
"Siberian Episode," Johnson.
Romance in F (Op. 51, No. 5), Tschakowsky.
Excerpts from Scenes de Ballet, Glazounow (Cundy-Bettoney).
"Song of the Volga Boatmen" and "Cossack Lullaby," Jiranek (Schirmer).
"Cossack Revels," Tschakoff (from Russian Suite).
"Cosatchogue," Dragomirsky.
"Valse Russe" (Suite), Tschakoff.
"Chanson Russe" (Russian Fantasia), Sydney Smith.
"Ballet Russe" (Suite), Luigini.
"Visions," Tschakowsky (Schirmer).
"Russian Pansy," Langey (Schirmer).
Russian Life Waltz, Katz (Fischer).
"La Troika" (Russian Dance, Op. 56), Brahms (Ditson).
"Troika" (November Sleigh Ride), Op. 37, No. 11, Tschakowsky.
"Allegro con Grazia" (Pathetique Symphony), Tschakowsky.
"Cortege du Serdare" (Caucasian Sketches), Ippolitow-Iwanow.
Polonaise (Eugene Onegin), Tschakowsky.
Berceuse in E, Karganoff.
Serenade in D, Karganoff.
"Bacchanale," Glazounow.
"Adieu," Karganoff.
"Scene de Ballet," Tscherepine.
"Chanson Russe," Krien.

MILITARY MARCHES.

"The White Czar," Lotter (Hawkes).
"Tzar Nicholas II," Sommer (Hawkes).
National Anthem, "God Save Our Noble Czar," (Autocratic regime).
"Russian Song of Freedom," (Revolutionary Air, 1917), (Schirmer).

POLISH MUSIC. ORGAN SOLO

"Yasnaya Polyana," by H. B. Gaul (Gray). (Tone poem based on an inci-

dent in the life of Count Leo Tolstoy.)

PIANO SOLOS.

"Souvenir de Warsaw," Kern (Ditson).
"Kuiawak," Polish National Dance, Wieniawski.
Polish Dance, Aronson.
Two Polish Themes, Franz.
Polish Dance, Scharwenka.
Polish Dance, (Op. 19), P. Klein.
Polish Chivalry Mazurka, Pieczonka.
"In Poland" (Op. 10, No. 3), Moszkowski.

"Serenata," Moszkowski.
Works of Chopin and Paderewski (medium difficulty, including Chopin's Waltzes and Nocturnes and Paderewski's "Mcruet," etc.) and certain of Iworski's works ("Largo," "Humoresque," etc.).

MUSICAL SETTING FOR THE AMERICAN DRAMA: DOUBLE CROSSED. Famous Players Film. Pauline Frederick, Star.

Reel 1—(1) "Andantino" (O. S.) by Jores until (2) Eleanor Stratton, "Little Fawn" (Acc.) by Rosenbaum until (3) D. Office of Dickman, "Sweet Visions" (Acc.) by Phelps until (4) I want to see you, "Souvenir" (O. S.) by Gillette (voice) to end of reel.
Reel 2—(5) T. The House Party, "Avee Moi" (Acc.) by Luzerno until (6) D. Dancing Scenes (orchestral), "Jamais Trop" (Acc.) by Frey until (7) D. Lawn, Frey sees Eleanor, "Contemplation" (Acc.) by Hope until (8) No! I tell you, "Nocturnette" (Acc.) by Hope until (9) Frederick and Eleanor kiss, "Badinage" (P) by Hueter to end of reel.
Reel 3—(10) T. The wretched waking hours, "Shades of Night" (Acc.) by Friedland (in mysterious style) and (11) improvise in mysterious style until (12) The next morning, "Legend" (Acc.) by Friml until (13) Eleanor and Foley, Give me confession! "Caizona" (O. S.) by Wheeldon.

Reel 4—Continue above until (14) It must be terrible, "Melody" (O. S.) by West until (15) D. Greek dancers, "Pierrette" (P.) by Hueter until (16) D. Close of dance, "Friere" (O. S.) by Thayer (Agitato improvised at struggle) until (17) D. Eleanor gets papers (end of reel).

Reel 5—(18) Dancers in garden, "Dance of the Fairies" (P.) by Brackett until (19) D. Close of dance, "Nocturne" in G minor (O. S.) by Harker (mysterious) as Eleanor steals downstairs until (20) D. Eleanor and Frederick, "Eleanor" (P.) by Deppen to the end.

New Photo-Play Music.

"Moonlight," by Frysinger (Presser). A charming 6-8 Andantino in F major with a short 3-4 intermediate part in B flat for clarinet solo. Suggested for general use.

Published by Oliver Ditson Co., Boston, Mass.:
"Sunset in a Japanese Garden," by Fay Foster (piano solo). A short semi-

descriptive piece in E major marked "They dance" and "They sing," the first being an imitation of drone bass, with modulating thirds and the song being represented by the melody in the alto and inner voices.

"Country Dance," by Charles Hueter. An unusually gay and sparkling dance in 4-4 measure in D and G major. Suggested for carnival scenes, etc.

Answers to Correspondents.

J. R.—Grand Rapids, Mich. Sometimes there is a difference in film prints. For instance, on our return engagement of "The Whip" there were as many as thirty different scenes which were not in the picture when we first ran it and it necessitated our adding many selections. Undoubtedly the print of "The Voice of Conscience" that you received was different from the one we played here and that explains the length of the death scene to which you refer. Then again, we run pictures at the rate of five reels to the hour, or twelve minutes to the reel, whereas we know of many theaters that run fifteen or even seventeen minutes to the reel. In regard to the cue sheets of "Barlary Sheep," we reiterate that the changes are made oftener than absolutely necessary and we also notice that they set an oriental picture with nearly all music of that class, a point with which we do not agree. As noted in previous articles, we believe the atmosphere should be given within the first two reels and then play wherever possible different styles and classes of music so as to give us much of a variety as possible.

Helped by Burroughs' Articles.

Bridgeport, Conn., Dec. 3, 1917.—Editor The Diapason: I think Mr. Burroughs' articles are very instructive and practical. They have helped me very much in my work as "movie" organist. I look forward to them every month with interest. Yours very sincerely,

FRANCIS T. DEMPSEY.

The Birmingham (Ala.) Age-Herald of Sunday, Jan. 13, contains an interesting article of half a page on music in the picture theater and a long interview with George Len Hamrick, organist of the Strand Theater in that city. The heading contains the keynote of Mr. Hamrick's remarks, quoting him as follows: "Music in the 'movies' is an art, the secret of which is to play good music as if it were popular music and popular music as if it were good music." There is a picture of Mr. Hamrick and also one of the large organ at the Strand.

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5—Gavotte and Mussette, Bach, -	.60
6—Reverie, - - - Baldwin	.75
7—Meditation, - - - Baldwin	.50
8—At the Cloister Gate, - - Baldwin	.40
9—Impromptu, - - - Baldwin	.60
10—Consolation, - - - Baldwin	.60
11—King Dream and His Love, -	.75
Gruber, - - -	.75
12—Adoration, Lemmens, - -	.75
13—Cradle Song, Gottschalk, -	.60
14—Prelude, Weber, - - -	.40
15—Intermezzo, Mozart, - -	.50

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ANTHEMS.

Published by Oliver Ditson Company:
"Beloved, If God So Loved Us," Bruce Steane.

"Jesu, Thou Joy of Loving Hearts," Herbert Sanders.

"The Earth Is the Lord's," E. S. Hosmer.

"Bread of the World," W. Berwald.

"The Day Thou Gavest," W. Berwald.

"Did Christ O'er Sinners Weep?" Frank E. Ward.

"O Taste and See," George B. Nevin.

"Sweet Is the Work," Eduardo Marzo.

"O Paradise, O Paradise!" Frank E. Ward.

"O Lord, How Are My Foes Increased," Fred H. Young.

Published by the H. W. Gray Company:

"O Lord, Almighty," F. Wilson Parrish.

"Hushed and Still the Evening Hour," H. G. Nageli.

The new Ditson publications follow the melodious and eminently practical tradition of this publisher. Three of them may be sung without accompaniment—Steane's "Beloved, If God So Loved Us," Berwald's "Bread of the World" and Ward's "Did Christ O'er Sinners Weep?" Nevin's "The Day Thou Gavest" is for men's voices, in four parts, unaccompanied. Two of the anthems are suitable for synagogue as well as church use—Hosmer's "The Earth Is the Lord's" and Young's "O Lord, How Are My Foes Increased."

The text of Wilson Parrish's "O Lord Almighty" makes it especially appropriate for use at the present time—

"O Lord Almighty, Thou Whose hands
Despair and victory give,
In Whom, though tyrants tread their
lands,

The souls of nations live."

The other Gray publication, "Hushed and Still the Evening Hour," is a simple but appealing hymn by a composer of the last century, the four verses of which have been arranged for alto or baritone solo, alternating with four-part chorus, unaccompanied.

Published by Chappell & Co., New York and London:

"The March of Nations," by Ivor Novello (arranged by Gatty Sellars).

"The Perfect Melody," by Geoffrey O'Hara.

The name of Chappell & Co. is an unfamiliar one to American organists, at least in regard to the publication of organ music. The two pieces for the instrument just issued by them are of the type usually (but sometimes erroneously) described as "popular," which is another way of saying that they are melodious and sufficiently conventional to be easy of comprehension for both performer and auditor.

"The March of Nations" is our old friend, "Keep the Home Fires Burning," done into a very marchy march by Gatty Sellars. Mr. Sellars has also written out for the organ Geoffrey O'Hara's "Perfect Melody," which appears to have originally been a piano piece, and has already appeared in seven different arrangements for various instruments.

"Excursions in Musical History," by Helen and Clarence Dickinson, published by the H. W. Gray Company, New York. This entertaining book is the outgrowth of the historical lecture recitals which Dr. Dickinson gives annually at the Union Theological Seminary, New York City, and included in the volume are the programs of the recitals. As the book is intended for any reader who is interested in music, it was the aim of the authors to make it readable and popular in the sense of being easily comprehended by those who do not possess a technical knowledge of music, but who are interested in it as a cultural factor and an art. To this end there has been included, in untechnical language, much information for everyday use, much that the concert-goer wishes to know which is hidden in volumes of histories and encyclopedias covering the whole field of music. To the professional musician the book will be not only interesting reading but of value in the compilation of program notes.

The "Excursions" are made into social or intellectual periods, such as the reigns of Louis XV, Frederick the Great, the period of the Reformation, American music and others, or into subjects which are constantly presenting themselves to our notice, such as "Tonality," "Sacred Song Form," "Sonata Form" and others, of which the historical development is traced; frequently the parallel development of other arts is also indicated.

"I WAS GLAD WHEN THEY SAID 'UNTO ME,'" and "LIKE AS A FATHER," by T. Frederick H. Candlyn; published by the H. W. Gray Company. This composer is notable for fresh melodic charm and unusual skill in part writing; the inner voices are always of melodic value and interest and are never mere padding. In spite of the distinctly polyphonic nature of his composition

there is never any hint of constraint or crabbiness; the music flows spontaneously and easily and the effects are obtained with an ease that adds measurably to their beauty. "I Was Glad When They Said Unto Me" is the more extended of these two new anthems. It contains a baritone solo and a quiet middle section in contrast to the more imposing passages of the opening and closing. "Like as a Father" is especially well suited for use by quartets. Mr. Candlyn's style of writing is unusually adapted to the demands of this much-neglected form; most quartet choirs are forced to depend for much of their repertory on music obviously written for choruses and as ill-suited to rendition in four solo voices as a symphony played by a string quartet. This is a condition which does justice neither to the music itself nor to the quartet, which in proper circumstances may be extremely effective.

Recommends American Work.

Philadelphia, Pa., Dec. 11, 1917.—Editor of The Diapason: With reference to Dr. R. Diggie's article on American Church Music, there is a setting of the Jubilate ("O Be Joyful in the Lord") by Frances McCollin, published by Ditson, which I have found a model setting, melodically, rhythmically, harmonically and structurally. I can recommend it to anyone requiring such a setting. Yours very truly,

EDWARD HARDY,
L. R. A. M., A. R. C. O.

Sibley G. Pease at New Post.

Sibley G. Pease was heard for the first time Jan. 6 as organist and director of the First Presbyterian church, Los Angeles. Mr. Pease has been organist of the Westlake Methodist Episcopal church for the last seven and a half years. He resigned that position to take the new place with Dr. Hugh H. Walker, pastor of the First Presbyterian church

PRAISE GIVEN IN ENGLAND.

[From the San Diego, Cal., Union.] Warm praise for Dr. Humphrey J. Stewart, official organist of the city of San Diego, is contained in an article appearing in an English newspaper, the Liverpool Daily Express. The article is entitled "Organists in America." Others mentioned are E. H. Lemare of San Francisco, Pietro A. Von of New York, William C. Carl of New York and Joseph Bonnet, the celebrated French organist, now visiting in the United States. Of Dr. Stewart, The Express says: "Dr. Stewart is not only a clever executant, but an industrious and versatile composer, and his genial personality and attractive qualities have contributed to his wide and deserved popularity."

ORGAN IN VAUDEVILLE
ON STAGE IN ENGLAND

FUGUE BRINGS DOWN HOUSE

Bach's G Minor Explained to Audience on the Circuit—Portable Instrument Is Taken Along by Pattmann.

Musical America publishes the following interesting article:

It is not alone concert singers and concert pianists that have taken to the "two-a-day" circuit in England. Now a cathedral organist has set out to exploit the possibilities of the vaudeville stage as a field for his instrument, and apparently with successful results that quite surpass expectations.

The organist's name is Pattmann and he has provided himself with a portable organ that cost \$15,000 to build, according to the press agent's advertising. At any rate, it is conceded to be an instrument of extraordinary possibilities and Mr. Pattmann is credited with making the most of them. The important point is that he finds his two-a-day audiences very responsive. Incidentally, when "playing" the circuit, literally, he finds opportunity to widen his circle of acquaintance among his brother organists who are still "in the odor of sanctity."

Incidentally it is interesting to note, the possibilities of his experiment are greater in the provinces than in London. He explains it partly on the ground that he has greater leeway as to time in the cities outside. One of his regular program numbers is "The Storm," for which every organist has risen up at least once in his career and called the name of Lemmens blessed, but he has discovered how to lay the foundation for something solid in musical appreciation in the minds of his audiences without their realizing that they are being "educated."

"At such houses as the London Coliseum, with many turns, time is limited, and the time-table has to be

rigidly adhered to," Mr. Pattmann has explained to Musical Opinion. "But in a good many provincial halls I have a quarter of an hour longer at my disposal, if I (and the people in the front) want it. I can then introduce one piece of rather more severe cast without destroying the necessarily popular character of the turn."

"Here is an experiment I have sometimes made in cases where the audience appears to be more musical and appreciative than usual. Instead of giving one of my usual 'extras' I say a few words to the effect that as they seem to enjoy good music I feel sure that many of them would like to hear a specimen of one of the finest of musical forms—the fugue. I explain what a fugue is, giving first the cynic's definition of it as 'a composition in which the parts run after one another, and the hearer from them all.' I then give a short illustration of fugal treatment, of the first line of 'God Save the King,' and follow it up with the big G minor Fugue of Bach, which (you may or may not be surprised to hear) invariably brings down the house."

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TESTIMONIAL FROM FRONT

Interesting Letter to Robert-Morton Company Mailed in France.

The Robert-Morton division of the American Photo Player Company at Van Nuys, Cal., has received a testimonial letter from "over there," which makes it of real human interest. The writer says:

"With the Ambulance Service, Somewhere in France, Oct. 17, 1917.—The Robert-Morton Company, Van Nuys, Cal., Gentlemen: It has been my intention to write you ever since the organ for the Carmelite chapel was accepted by me at Santa Clara on the twenty-first day of last July, and I hope the fact that this letter is now sent from so many thousands of miles away will not cause you to doubt the absolute sincerity of its contents. I want to assure you of the complete satisfaction expressed by all who have heard and played the above-mentioned instrument. Even before it was completely installed, as was the case for the dedication ceremony, the beauty of its tone and perfectly proportioned volume to the size of the building were commented on by everyone.

"NOEL SULLIVAN."

The American Photo Player Company has recently installed orchestral pipe organs in the New Fillmore and the New Mission theaters of the Kahn & Greenfield circuit. These photoplay houses are among the largest and most artistically adorned theaters dedicated to the silent drama in the west.

Fry's Pupils Advance.

Miss Eleanor S. Drew and Miss Edith M. Griffenberg, pupils of Henry S. Fry, Philadelphia, Dec. 4 passed examination for admission to the American Organ Players' club, making seven of Mr. Fry's pupils to pass the examinations. Miss Drew has been appointed organist of the Baptist church, Lansdowne, Pa. Miss Louise Sailer, who passed the examination about a year ago, when she was just past 17 years of age, has been appointed organist of the First Presbyterian church, Kensington, Philadelphia. W. Ellwood Craig, formerly a pupil of Mr. Fry, has accepted a position as organist and choir-master of Trinity church, Moorestown, N. J. Eugene E. Ernst has been appointed organist of St. Andrew's Episcopal church, Philadelphia.

Work at Guilment School.

The growing demand for the French method of organ-playing is attracting many students to the Guilment Organ School to study with William C. Carl, who was for so long a time associated with the late Alexander Guilment in Paris. The school has had a remarkably successful fall term, with a large enrollment. A recent recital was devoted to the playing of Bach chorales. Early in the new year one will be given with a program selected from the works of Joseph Bonnet, the honorary vice-president of the school. The winter term began as scheduled Jan. 8, with a steadily growing enrollment. The members of the faculty, including Clement R. Gale and Warren R. Hedden, have had a busy season, with a large interest evinced by their classes.

FIRST TO WRITE PEDAL PART.

[From the New Music Review.]
Was William Russell, organist of the Foundling Hospital in London, the first English composer to write a separate part for the pedals? The statement has been made. We know that Wesley had a side manual on which someone played the bass, in the days when English organs had no pedals. Stainer used to tell a story how choir boys used to come up to the loft to wonder at his skill in placing his feet on the tonic and the dominant.

A writer in the London Times, commending Novello & Co.'s edition of Bach's Chorale Preludes, to which Mr. Ernest Newman contributed the preface, writes: "We have, then, a tradition of good reeds and diapasons, and are rapidly making a tradition of good pedalling." "The reeds must indeed have been good when Russell directed in his amiable Pastorale that the right hand be played on the swell diapason, while the trumpet and oboe be used in accompaniment. In another piece he wished a graceful melody for stopped diapason and oboe of the swell to be accompanied by two diapasons of the great organ."

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**News
of the
American
Guild of
Organists**

Illinois Chapter.

The next dinner will be held Feb. 4 and a special call has been issued for all members to be present.

At the dinner Monday, Jan. 14, the program was presented by Mrs. Lillian French Read, soprano, and John T. Read, bass. Mrs. Beach's "Canadian Boat Song" was sung as a duet. Mr. Read then sang "Gallops," by Helen Ashley, and "The Hunter's Horn," by Flegier. Mrs. Read's selections were "Snowflakes," by Mallison; "Norse Maiden's Lament," by Heckscher, and "Autumn Storm," by Grieg. The program closed with a duet—"The Gondoliera," by Henschel.

Friday evening, Jan. 25, a service was held at Temple Emanuel, Buckingham place near Broadway, Chicago, with the following program:

Pastorale (First Sonata), Guilmant; Berceuse, Dickinson; "Jubilate," Silver—Mrs. Sarah Wildman Osborn.

Pastorale in G, Franck; Elevation, Rousseau; "Entree du Cortege," Dubois—Frank Van Dusen.

Anthems—"May the Words," Rogers; "A Song in the Night," Matthews; "He Watching Over Israel," Mendelssohn.

Duet—"O Lovely Peace," Handel—Mrs. Holstmann and Mrs. Slade.

The service was played by Miss Stella L. Roden, organist of the temple, and the anthems were sung by the quartet of the church. Albert Cotsworth presented the purposes and ideals of the guild.

Sunday evening, Jan. 27, a service was held at the Morgan Park Methodist church, the program being as follows:

Fantasia on Church Chimes, Harris; Berceuse, Kinder; "Oh, the Lifting Springtime," Stebbins—Miss Caroline Marshall.

"Dreams" (Seventh Sonata), Guilmant; Prayer in E flat, Lemaigre; March for a Church Festival, Best—Mrs. Sara L. Beals.

Anthem—"Glorious Is Thy Name," Mozart; "Fear Not Ye, O Israel," Spicker.

Solo—"Behold, The Master Passeth By," Hammond—Mrs. Virtie A. Watkins, director of choir.

Miss Alice B. Gray, organist of the church, played the service.

Feb. 10 in the afternoon there will be a service at the Second Presbyterian church, A. F. McCarrell, organist and director. Walter Keller and Rossetter G. Cole will play.

Western New York.

Members of the Western New York Chapter, together with members of the Monroe County chapter of the New York State Music Teachers' Association, were taken for a "ramble among the stops" of the new Casavant organ at the Central Presbyterian church, Rochester, by the organist, Norman Nairn, on Jan. 7. Organists were given an opportunity to try the organ. Dean Walter H. Carter gave a resume of the guild convention.

A recital scheduled by the recital committee, of which Norman Nairn is chairman, which was to have been given by W. Lynnwood Farnam of Boston at the Central Presbyterian church on Jan. 28, was postponed because of the serious coal shortage. Functions of various kinds throughout the city were canceled, schools were closed and churches made preparations for uniting for services on Sundays until the situation eased up.

Plans have been made for a series of historical recitals by various Rochester organists for pupils of the public schools of Rochester, but unless the coal shortage problem is solved the recitals will not begin until mild

weather. George E. Fisher is chairman of the committee in charge, acting in conjunction with Charles H. Miller, supervisor of music in the schools.

West Tennessee.

The West Tennessee chapter met in the guild room Thursday morning, Jan. 10, with the dean, Ernest F. Hawke, in the chair. The following members were appointed on the nominating committee to select officers for the coming year: John B. Norton, chairman; Mrs. Charles W. Anderson, Miss Elizabeth Mosby, Miss Matilda Reid and Miss Eunice Robertson.

The composer for the morning was Otto Diel and a short paper was given by Mr. Hawke, followed by exposition of his Concert Fantasia, showing intermingling of themes in this interesting composition.

The next recital will be given at Grace Episcopal church on Tuesday evening, Jan. 29. The next meeting will be held Feb. 13.

Georgia Chapter.

C. W. Dieckmann, A. A. G. O., gave a fine program under the auspices of the chapter Jan. 7 in the Agnes Scott College chapel at Decatur, Ga. Mr. Dieckmann's offerings were as follows: Sonata in F, No. 1, Wolstenholme; Scherzando de Concert, Op. 29, No. 3, Piere; Andante Cantabile (Modern), Dethier; Scherzo Symphonique, Op. 123, No. 2, Faulkes; Capriccio in A, Faulkes; Fugue in D, Bach; March from Second Suite, Op. 27, Boellmann. Miss Hutchings sang several solos.

Headquarters.

The council has adopted the following resolution:

"Moved, that the council extend to Mr. Carl G. Schmidt their most distinguished consideration and gratitude for the very able manner in which he gathered together and presented to the guild the very fine program of lecturers and recitalists at the convention Dec. 26-28, 1917, and to him and his committee for the very efficient management of the various details in connection therewith; that this motion be published in the American Organist, and also in the Evening Post and The Diapason."

TRINITY CONCERTS ARE OFF.

Fuel Situation Makes Suspension for Ten Weeks Necessary.

The fuel situation has cut off the Monday evening organ concerts at Trinity Episcopal church, Chicago, for at least ten weeks. Mr. Hancock does not consider it patriotic to continue in the circumstances.

Irving C. Hancock, organist of Trinity, played at the opening of the Austin organ of seventeen speaking stops at Washington, Ind., in Westminster Presbyterian church, Jan. 4. He has been invited to play in the series at the Second Presbyterian church by the organist, Mr. McCarrell. These concerts are to be given on Sunday afternoon.

WASHOUTS DELAY CONCERT.

But Mr. Boone Finds Enthusiasm Over Miles City's First Organ.

William R. Boone, the Portland, Oregon, organist, has sent The Diapason two programs played at Miles City, Mont., on the occasion of the dedication of the first organ in that thriving western town. The organ is a thankoffering from G. M. Miles for the recovery of his daughter from a serious illness.

Washouts in Washington caused Mr. Boone to be fifteen hours late and the recital announced for Friday evening was postponed until Saturday. The first concert was such a success that a second immediately was arranged for Sunday afternoon. Despite the fact that a snow storm was raging, with the temperature considerably below zero, the church was again crowded.

The instrument is a two-manual Estey and is in the First Presbyterian church.

Mr. Boone's first program, Dec. 21, was as follows: "Finlandia," Sibelius; "From the South," Gillette; Minuet, Boccherini; "Kamennoi-Ostrow," Rubinstein; Prelude in C Sharp

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minor, Rachmaninoff; "Air de Ballet," Victor Herbert; "Within a Chinese Garden," Stoughton; Allegretto, from Serenade, Volkmann; Overture to "William Tell," Rossini.

The Sunday program was: American Fantasia, Tobani; Serenade, Schubert; Pomponette, Durand; Meditation, Sturges; Gothic Suite, Boellmann; "Pilgrim's Song of Hope," Batiste; "The Holy Night," Buck; "Gesu Bambino," Yon; Largo, Handel; Songs of Scotland; Marche Militaire, Schubert.

C. A. Tufts at Los Angeles.

Clarence Albert Tufts, the organist, has settled at Los Angeles for the winter and was engaged by Joseph Duppy for the Sunday afternoon musicale at Trinity Auditorium recently. Mr. Tufts went to Los Angeles with a record of many successful engagements in New York and other Eastern cities, playing on his way at Denver and Butte, then Portland, San Francisco, Berkeley, Pasadena and Riverside. Critics say that his work is marked by broad musicianship and brilliant technic. He played two groups of selections. The assisting artists were Annie Motram-Craig, soprano of the Church of the Messiah, and Earl Houck, the blind baritone.

New Hinners Organ in Chicago.

The Hinners Organ Company is putting the finishing touches on a two-manual organ in the Washington Boulevard Methodist church of Chicago. The instrument will be opened with a recital on Feb. 15 by Miss Marie Edwards, organist of the Wilmette Congregational church.

Emil Meurling of Reynolds, Ill., was a Chicago visitor the last week in January and informed The Diapason that he has enlarged his factory for the manufacture of magnets and other organ specialties and is now enabled to do an increased business in this important line.

Give Joint Recital, Four Hands.

On Jan. 3 Eric DeLamarter and Palmer Christian gave a joint recital at the Fourth Presbyterian church. The numbers for two players were as follows: Overture, DeLamarter; Fantasia, Prayer and Fugue, Loeffler; Festival Prelude, Janssen.

R. Wilson Campbell Appointed.

R. Wilson Campbell, the Philadelphia organist, has received the appointment as organist of the Third Church of Christ, Scientist, in that city.

Uda Waldrop has received an appointment as chief organist of the new Rivoli moving picture theater, opened in New York on Dec. 15. Mr. Waldrop until recently was a San Francisco organist.

Wants Anthems for Quartet.

New York, Jan. 24, 1918.—My dear Mr. Gruenstein: It not too late will you please insert in this month's Diapason an appeal for help from a director of a quartet choir? I am that same director and I am in desperate need of good Easter anthems possible for quartets. Most Easter anthems are chorus shouters utterly unsuited for quartet. If there is such a thing as a good Easter anthem for quartet will somebody please tell me its name and publisher? This should be a matter of interest as there are hundreds of organists with quartet choirs who must be in the same boat.

Very sincerely,
N. Y.

On Wednesday evening, Dec. 12, the choir of fifty members of St. John's Protestant church, Mount Auburn, Cincinnati, Ohio, performed the Christmas cantata, "The Christ Child," by H. Petri, with success, accompanied and directed on their great new organ by Mrs. F. W. Weissmann, organist and choirmaster.

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Chairman of the Examination Committee
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