

THE DIAPASON



DEVOTED TO THE ORGAN

Ninth Year—Number Five.

CHICAGO, APRIL 1, 1918.

Seventy-five Cents a Year—Ten Cents a Copy

RALLY DAY IN CHICAGO FOR N. A. O. OF ILLINOIS

COURBOIN TO GIVE RECITAL

Meeting of Members From All Parts of State To Be Held in Kimball Hall May 2—Proceeds to Go for War Work.

Announcement is made by the Illinois council of the National Association of Organists of a rally day to be held in Chicago on May 2. It is to be an occasion of reunion, of splendid organ music and of good fellowship. Not only Chicago members, but others from all parts of the state are expected to attend. Charles M. Courboin has been engaged to give a recital in the evening and at least one other organist will play. The large new organ in Kimball Hall will be used. The meetings will also be held in Kimball Hall. All the proceeds from the Courboin recital will be devoted to war work.

Dr. Francis Hemington, state president of the N. A. O., is the leader in making the arrangements for the rally and looks forward to a great meeting. The arrangements were not completed in time for this issue of *The Diapason*, but the program will be as follows:

11 a. m.—Social meeting of members and invited guests. Address of welcome by the state president, Dr. Francis Hemington.

12:30—Luncheon.

2 p. m.—Paper will be read on "The Organist as an All-around Musician."

3:30—Organ recital.

5—Social hour.

6—Dinner.

8:15—Recital by Charles M. Courboin of Syracuse, N. Y.

The committee in charge of the arrangements consists of the following: Carl Rupprecht, J. Lawrence Erb, Urbana; Edward N. Miller, Peoria; Hugo Goodwin, Irving C. Hancock, Albert J. Strohm, B. B. Ayers, Frederick N. Morgan, Springfield; Herman O. Dreiske, Miss Helen Ross, Miss Edith Jackson, Miss Ethel L. Maryott and S. E. Gruenstein.

The proceeds from the recitals will be turned over to war charities, in accordance with the plan adopted to observe the month of May as a special patriotic one all over the state of Illinois. Members of the N. A. O. are asked to give recitals and hold special services in aid of the sufferers from the war. The money will be sent to the N. A. O. treasurer in New York and he in turn will send a check for the entire amount to President Wilson.

GATHER TO HEAR HEINROTH

Organists at Recital in Courboin's Church by Pittsburgh Man.

Charles Heinroth's recital before the Central New York chapter of the A. G. O. in Charles M. Courboin's church—the First Baptist of Syracuse, N. Y.—on Feb. 26, was the occasion for a gathering of organists. The recital was under the direction of the recital commission of the church, which consists of S. B. Everts, Fred R. Peck and Charles R. Gowen. Mr. Heinroth played the following selections: Prelude and Fugue in E flat (St. Ann's), Bach; Nocturne in A flat, Ferrata; Andante from Symphony in D, "Clock Movement," Haydn; Allegro Vivace, Allegro Cantabile and Toccata, from Symphony No. 5 in F minor, Charles Marie Widor; Caprice, "The Brook," Dethier; "Piece Heroique," Cesar Franck; Praeludium, Jarnefelt; Farandole from "L'Arlesienne" Suite, Bizet.

Wilhelm Middelschulte played at the dedicatory service March 24 on a two-manual organ built by the Wangerin-Weickhardt Company for the Mount Carmel Catholic church on Belmont avenue, Chicago. Miss Frances Ingram, the noted contralto, was one of the soloists.

GATHERED AROUND THE CONSOLE.



Reading from right to left: Charles Heinroth, organist Carnegie Institute, Pittsburgh; De Witt Coultts Garretson, organist St. Paul's church, Buffalo, N. Y., and former dean of Central New York chapter, American Guild of Organists; Charles M. Courboin, organist First Baptist church, Syracuse, N. Y., and municipal organist, Springfield, Mass.; Gerald F. Stewart, organist Trinity church, Watertown, N. Y., and dean of Central New York chapter, A. G. O.; George K. Van Dusen, organist St. Paul's church, Syracuse.
Photograph taken on Feb. 26 at the console of the First Baptist church organ in Syracuse, upon the occasion of the meeting of the Central New York chapter for the recital by Mr. Heinroth.

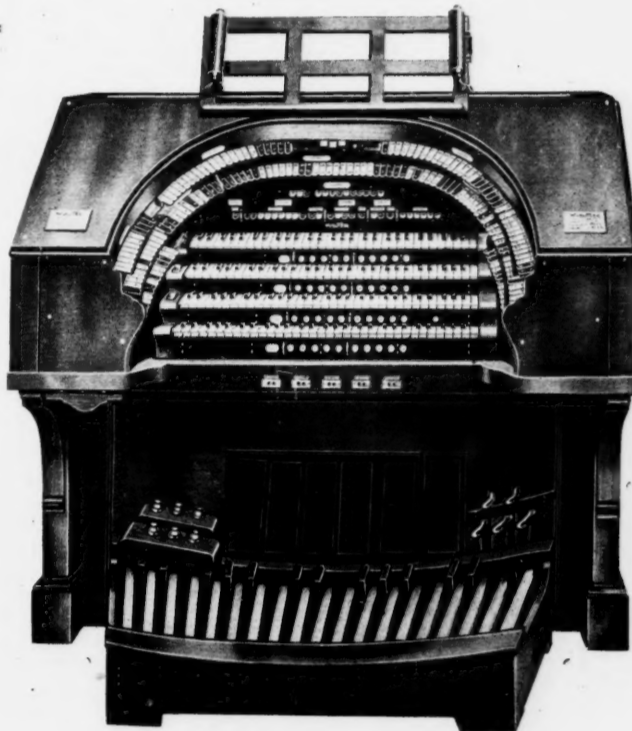
CITY ORGAN FOR ST. JOSEPH.

Missouri City to Have Instrument for Its Auditorium.

A long-cherished hope of the directors and the people generally of St. Joseph, Mo., that the Auditorium might be provided with an organ, at last is to be realized. An \$8,000 in-

strument is to be installed in the big hall as soon as is possible, as a legacy from Thomas E. Lynds, a former resident of the city, who died at the Coates House in Kansas City Jan. 22. The organ is to be a memorial to the parents of the donor, the late Daniel Eaton Lynds and Isabella Young Lynds.

CONSOLE OF DENVER MUNICIPAL ORGAN.



DENVER ENTHUSIASTIC IN OPENING CITY ORGAN

TWO NIGHTS OF DEDICATION

Enormous Wurlitzer Instrument Played by the New Municipal Organist, Clarence Reynolds—Thousands Hear Him.

The late Robert Hope-Jones' heart would have been made glad had he been able to witness at Denver March 21 and 22 the enthusiasm of a whole city over one of the immense and wonderful instruments which he left as a monument to his mechanical genius. The monster Wurlitzer organ built for the city Auditorium was opened with two concerts at which Clarence Reynolds, the new municipal organist of Denver, presided at the keyboard.

Mr. Reynolds arrived in Denver a short time before the completion of the installation of the organ. He has made extensive plans not only for the popularization of the instrument, but for musical advance in the western city in many other ways, and the welcome he has received indicates that he will enjoy strong co-operation from every quarter.

With little ceremony, the organ was dedicated March 21 before a crowd that filled most of the seats in the big arena. After a few words of prayer by "Jim" Goodheart, city chaplain, attendants pulled the strings that loosed the veiling and it fell to the floor revealing an imposing view of the Wurlitzer Hope-Jones unit organ. A bright light was turned on the towering instrument for the evident purpose of making it more striking. Then, amid general applause, Mr. Reynolds took his seat at the console and the first notes from the pipes gave the strains of "The Star-Spangled Banner." Following this came Boellmann's "Gothic Suite."

In the enthusiasm over the organ the singing of Evan Williams was not overlooked. He sang "Deeper and Still Deeper" and "Wait Her, Angels."

Organist Reynolds was delighted in his closing group, which included "There, Little Girl, Don't Cry" and "Tim Rooney's at the Fightin'." The final number on the program was a military fantasy, played by Mr. Reynolds. In this piece are bugle calls, fife and drums, marching soldiers and thunder and lightning. The echo organ is utilized to fine advantage in this in picturing the soldier boys at sea and their thoughts of home.

Margaret Woodrow Wilson, soprano, daughter of the President, and Mr. Reynolds vied for the plaudits of more than 12,000 persons who crowded the Auditorium at the second dedicatory concert March 22. Mr. Reynolds opened the concert with "The Star-Spangled Banner." Then he offered Handel's famous Largo, followed by Sousa's "Stars and Stripes Forever." It was in his third number that the organist had his first opportunity to "show off" the mammoth instrument over which he presides. This number was the "Faust Paraphrase," consisting of the Kermess scene, the famous waltz, Mephisto's song to the "Calf of Gold" and the "Soldiers' Chorus." Mendelssohn's "Spring Song" came next. Other numbers given in this group were Liszt's "Spinning Song" and Chopin's "Polonaise Militaire." A paraphrase of "Il Trovatore" was played as one of the encores and was heartily received.

Mr. Reynolds again closed the concert with a military fantasy which gave him an opportunity to show Denver all the "tricks" of the big musical machine.

The whole instrument with the exception of the 32-foot pedal diapasons, the large marimbaphone, the piano

and one xylophone is inclosed in six specially built chambers, so that every stop is capable of expression at the will of the performer. The large 32-foot diaphone CCCC pipe is 40 inches square at the large end and weighs 1,250 pounds.

Above the ceiling of the auditorium is placed the echo organ in a specially prepared chamber and the tone is carried into the auditorium by means of a reflector in connection with a grill in the ceiling. For the first time in the history of organ building the unique scheme has been used in this echo organ of placing four sets of vox humana pipes—one 16-foot, two 8-foot and one 4-foot. The idea is to convey the impression of a chorus singing in the roof.

The instrument contains many percussion effects such as harps, chimes, xylophones, glockenspiels, vibrating bells, sleigh bells, drums, etc.

The wind pressures employed range from 6 to 30 inches. The use of heavy wind pressures and up-to-date methods of voicing produce quality and volume of tone impossible of production by ordinary means.

Second touch is fitted to the accompaniment, great and orchestral organs, and enables the player to bring out any particular part or solo without raising his hands from the keys. The second touch is also fitted to the pedal organ for use in connection



CLARENCE REYNOLDS.

with the drums, etc. For sforzando effects this device is most useful.

Pizzicato touch is fitted to three keyboards and pedals. Such effects as a violinist plucking the strings of his violin are possible by means of this addition.

By depressing a tablet, which is placed under each keyboard, a suitable bass is automatically provided for whatever stops are drawn on the manuals, and by a further depression of this tablet the mechanism is what is termed "locked," and as the stops or combinations are altered the bass stops or combination automatically change to suit.

Playable from and attached to the organ console by means of an electric cable is a piano player by means of which the organist can play the concert grand from the console with as much expression as if he were seated at the piano itself. This is accomplished by means of the different key touches in conjunction with special expression devices.

An automatic player is fitted to the instrument by means of which it can be played from a paper music roll. The registration and the operation of the swell shades for expression are all automatic. There are two tracker bars, with 140 notes each, one of which takes care of the stop registration, expression, etc.

The console is a wonderful piece of workmanship. It is semi-circular, thus affording to the organist greater facility for the manipulation of all the parts. There are 229 stop keys and 65 pistons. Two electric motors aggregating 38 horse power are required to drive the blowers.

LARGE THEATER ORGANS BY HILLGREEN-LANE CO.

MODERN SCHEMES ARE USED

One at Omaha and the Others at Cleveland and Detroit—Two Have Same Specifications, But Differently Placed.

Three large theater organs, which reflect the latest schemes for this class of work and which will rank among the instruments of the greatest resources in any amusement houses in the United States have been completed by Hillgreen, Lane & Co. at their factory in Alliance, Ohio. One is being installed in the Rialto Theater at Omaha and the others in the Miles Theater at Cleveland and the Orpheum at Detroit. The latter two are exact duplicates so far as the specifications are concerned, but the instruments are differently placed, one being under the stage with the tone-exit in the wall back of the orchestra pit and the other in rooms from which the tone issues through grill openings on the sides of the theater at the ceiling-limit. Both instruments are notably successful, but differ widely in their tonal character because of the difference in the organ chambers and the sources of their tone-attack.

The specifications of the organ for the Rialto Theater at Omaha follow:

- GREAT ORGAN (Unified and Enclosed).**
1. Tibia Clausa, 16 ft.
 2. Stentorphone, 8 ft.
 3. Tuba, 8 ft.
 4. Clarion, 4 ft.
 5. Viola, 8 ft.
 6. Grosse Flöte, 8 ft.
 7. Doppel Flöte, 8 ft.
 8. Flute Traverso, 4 ft.
 9. Piccolo, 2 ft.
 10. Xylophone (Percussion Bars).
 11. Orchestra Bells (Percussion Bars).

- SWELL ORGAN.**
12. Bourdon, 16 ft.
 13. Open Diapason, 8 ft.
 14. Viol d'Orchestre, 8 ft.
 15. Viol Celeste, 8 ft.
 16. Gedeckt, 8 ft.
 17. Rohr Flöte, 4 ft.
 18. Flautina, 2 ft.
 19. Orchestral Oboe, 8 ft.
 20. Harp (Percussion Bars with Resonators), 37 notes.
 21. Marimba (Percussion Bars), 25 notes.

- CHOIR ORGAN.**
22. Viol d'Gamba, 8 ft.
 23. Unda Maris, 8 ft.
 24. Dolce, 8 ft.
 25. Quintadena, 8 ft.
 26. Melodia, 8 ft.
 27. Flute d'Amour, 4 ft.
 28. Fifteenth, 2 ft.
 29. Clarinet, 8 ft.
 30. Vox Humana, 8 ft.

- ECHO ORGAN.** (Enclosed in separate expression chamber. Playable from great clavier.)
31. Clarabella, 8 ft.
 32. Salicional, 8 ft.
 33. Fern Flöte, 4 ft.
 34. Cor Anglais, 8 ft.
 35. Cathedral Chimes, Tubular Bells, 20 notes.

- PEDAL ORGAN (Unified with Great).**
36. Acoustic Bass, 32 ft.
 37. Double Diapason, 16 ft.
 38. Cathedral Bourdon, 16 ft.
 39. Trombone, 16 ft.
 40. Cello, 8 ft.
 41. Grosse Flöte, 8 ft.
 42. Tromba, 8 ft.

- TRAPS.**
- Played from Great Manual, First Touch:
- Snare Drum, Roll.
 - Snare Drum, Tap.
 - Tambourine.
 - Castanette.
 - Tom-tom.

- Chimes Block.
- Played from Great Manual, Second Touch:
- Snare Drum, Roll.
 - Triangle.
 - Tuba on Second Touch.
 - Stentorphone on Second Touch.
 - Swell to Great Unison.
 - Choir to Great Unison.
- Played from Pedals, Second Touch:
- Cymbal.
 - Tympani.
 - Snare Drum.
 - Bass Drum.
- Pedals:
- Snare Drum Roll, First Touch.
 - Bass Drum, Second Touch.
 - Snare Drum Tap, First Touch.
 - Snare Drum Roll, Second Touch.
 - Grand Crash.
 - Tympani.
 - Tom-tom.
 - Crash Cymbal.

Specifications of the organs for the Orpheum Theater of Detroit and the Miles Theater, Cleveland, are:

- GREAT ORGAN (Unified).**
1. Tibia Clausa, 16 ft.
 2. Stentorphone, 8 ft.
 3. Viola, 8 ft.
 4. Doppel Flöte, 8 ft.
 5. Flute, 4 ft.
 6. Piccolo, 2 ft.
 7. Tuba, 8 ft.
 8. Clarion, 4 ft.
 9. Cathedral Chimes, 20 notes.

10. Xylophone, 37 notes.
11. Harp, 37 notes.
12. Marimba, 25 notes.

SWELL ORGAN.

13. Bourdon, 16 ft.
14. Diapason, 8 ft.
15. Viol d'Orchestre, 8 ft.
16. Viol Celeste, 8 ft.
17. Quintadena, 8 ft.
18. Gedeckt, 8 ft.
19. Rohr Flöte, 4 ft.
20. Flautina, 2 ft.
21. Orchestral Oboe, 8 ft.
22. Vox Humana, 8 ft.

PEDAL ORGAN (Unified with Great).

23. Double Diapason, 16 ft.
24. Cathedral Bourdon, 16 ft.
25. Grosse Flöte, 8 ft.
26. Trombone, 16 ft.
27. Tromba, 8 ft.

Hillgreen, Lane & Co. have also completed organs in St. Mary's Catholic Church, Warren, Ohio; in the Liberty Theater, Youngstown, Ohio, and in the Center Square Theater, Pittsburgh, Pa. They have also shipped organs to the Hippodrome Theater at Warren, Ohio, to two churches at Tullahoma, Tenn., to the Colonial Theater, Braddock, Pa., and to the Lutheran church of Schuyler, Neb. The Omaha and Schuyler organs were sold by their Western representative, the Pitts Pipe Organ Company of Omaha.

BONNET PLAYS IN BOSTON

Two Recitals Given on the New Organ in Emmanuel Church.

Joseph Bonnet visited Boston and gave recitals at Emmanuel church in Newbury street on Sunday evenings, March 17 and 24, on the immense new organ. His programs were the following:

March 17—Forerunners of Bach—Andrea Gabrieli, 1510-1586, Canzona; Antonio de Cabezon, 1510-1566, "Diferencias (variations) Sobre el canto del Calbadero"; Palestrina, 1526-1594, Ricercare; J. P. Sweelinck, 1562-1621, Fantasia in echo style; Jean Titelouze, 1563-1633, "Ave Maris Stella"; Samuel Scheidt, 1587-1654, "Cantilena Anglica Fortunae" (variations on the old English song "Fortuna, My Foe"); Frescobaldi, 1583-1644, Toccata per l'Elevazione; Francois Couperin, 1631-1700, Fugue on the "Kyrie"; LeBegue, 1630-1702, Noel (Christmas carol); Buxtehude, 1637-1707, Prelude, Fugue and Chaconne; Henry Purcell, 1658-1695, Prelude; Pachelbel, 1653-1706, Christmas Chorale.

Johann Sebastian Bach, 1685-1750 —Passacaglia et Thema Fugatum; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin"; Prelude and Fugue in G major.

March 24—1. Robert Schumann, 1810-1850—(a). Sketch in F minor; (b). Canon in B minor. 2. Franz Liszt, 1811-1886—Organ Fantasia and Fugue on the Chorale: "Ad nos ad salutarem undam." 3. Alexandre Guilmant—(a). Noel Languedocien (old French Christmas carol). (b). Cesar Franck—Chorale in A minor (by request). 4. Joseph Bonnet—(a). Ariel (after a reading of Shakespeare). (b). Deuxieme Legende. 5. (a). Arthur Foote—Improvisation (from Suite in D). (b). Charles M. Widor, Toccata.

These concerts were made possible through the help of the Rev. Elwood Worcester, D. D., rector of Emmanuel; W. Lynnwood Farnam, organist of this church, and a number of prominent men and women.

Mr. Bonnet's southern tour begins immediately after Easter, and that of the Middle West the first week in May. He will appear as soloist at the Ann Arbor festival in a special recital program Saturday afternoon, May 18.

In addition to his public appearances Mr. Bonnet is playing in the homes of many prominent citizens of the country where organs have been placed. His season in this country has been a series of ovations and triumphs since the opening recital in September.

Debussy, the Composer, Dead.

Claude Debussy, the noted French composer, died on March 26 in Paris. His influence in all forms of musical development had been felt for many years and many of his pieces are included by the leading organists in their recital repertory. Debussy was born in 1862 at St. Germain-en-Laye. He was a chevalier of the Legion of Honor and holder of the Prix de Rome for 1884.

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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All of these have been recently overhauled and are in as good working condition as when built. Address P. C., care of The Diapason.

SALESMAN, ERECTOR OR REPAIRMAN—On April 1 I will be at liberty to engage myself as salesman, erector or repairman to some concern building high-grade pipe organs. Cheap builders not considered. Have had wide experience with A1 firm. Address George Benton Neeley, Box 415, Biltmore, N. C.

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WANTED—FIRST-CLASS ORGAN builders in all departments. Apply to The Rudolph Wurlitzer Manufacturing Co., North Tonawanda, N. Y.

FOR SALE—TWO-MANUAL recd organ with full pedal keyboard. Fine condition. Price \$135. Address James De Vries, P. O. Box 2030, Paterson, N. J.

ORDERS BY THE ARCHBISHOP

Weickhardt Organs for Cathedral and School in Chicago.

Archbishop Mundelein of the Chicago archdiocese of the Catholic church has placed a contract with the Wangerin-Weickhardt Company of Milwaukee for a three-manual organ for the Cathedral of the Holy Name and another for a smaller organ for the Quigley Memorial Seminary, one of the finest buildings of the Catholic church in the United States, which is under construction in Chicago. These instruments are to be completed in May.

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

PIETRO A. YON TO MAKE TOUR OF THE COUNTRY

DATES ARE BEING ARRANGED.

Noted New York Organist and Composer, Formerly at the Vatican, Will Be Heard Throughout the Continent.

An interesting announcement from New York is to the effect that Pietro A. Yon will make a concert tour of the United States. Mr. Yon will start out in June and continue until October and dates are being arranged at his studio in Carnegie Hall.

Mr. Yon, although admitted to be one of the greatest performers on the organ in this country, has not been heard extensively outside the territory near his home city. His compositions have won fame for him, being played in recital by nearly every organist of prominence. In his playing before the National Association of Organists at Springfield, Mass., last August, Mr. Yon made a deep impression on all who heard him and he was conceded to be an organist whose technique and magnetism could hardly be excelled.

Mr. Yon is a graduate of the St. Cecilia Academy in Rome and won the first prize medal from the academy and a special prize awarded by the Italian minister of public instruction. He was formerly assistant organist at the Vatican and the Royal Church in Rome. Since 1907 he has been organist of the Church of St. Francis Xavier in New York, where he succeeded Gaston Dethier. Mr. Yon has a large school for organists and is constantly in demand for recitals in the east.

BENNETT ORGAN IS OPENED

J. Victor Bergquist Gives Recital on Instrument at Sioux City.

The Bennett Organ Company has completed a two-manual of wide range and variety in the Augustana Lutheran church of Sioux City, Iowa, and it was dedicated with a recital by J. Victor Bergquist of Augustana College, Rock Island, Ill., on Feb. 26. The instrument has electro-pneumatic action throughout, the console is detached and it has every modern accessory. The scheme of stops is as follows:

- GREAT ORGAN.**
- 1. Diapason, 8 ft.
- 2. Gemshorn, 8 ft.
- 3. Gamba, 8 ft.
- 4. Gross Flöte, 8 ft.
- 5. Dulciana, 8 ft.
- 6. Melodia, 8 ft.
- 7. Flute Harmonic, 8 ft.
- SWELL ORGAN.**
- 8. Bourdon, 16 ft.
- 9. Diapason, 8 ft.
- 10. Gedeckt, 8 ft.
- 11. Viol d'Orchestre, 8 ft.
- 12. Viol Celeste, 8 ft.
- 13. Aeoline, 8 ft.
- 14. Flauto Traverso, 4 ft.
- 15. Cornopean, 8 ft.
- 16. Oboe, 8 ft.
- 17. Vox Humana (separate swell), 8 ft.
- PEDAL ORGAN.**
- 18. Diapason (large size), 16 ft.
- 19. Bourdon, 16 ft.
- 20. Gedeckt, 16 ft.
- 21. Violoncello, 8 ft.
- 22. Flute, 8 ft.

Mr. Bergquist's program was as follows: Sonata No. 3 (manuscript). J. Victor Bergquist; Historical Group—Ricercare, Palestrina; Pavane, Byrd; Chorale, Buxtehude; Musette, D'Andrieu; Prelude, Clerambault; Prelude and Fugue, Bach; American Group—"Paeon Heroique," Roland Diggle; Indian Summer Sketch, Brewer; Serenade (dedicated to Mr. Bergquist), Chaminade-Kraft; Russian Boatmen's song on the River Volga, arranged by Clarence Eddy; Triumphal March, Dudley Buck.

Irving C. Hancock, organist and choir-master of Trinity church, announces that because of the smallness of the attendance it has been decided to call off the Trinity Monday recital series.

J. W. Holland, concert organist, of Detroit, has been awarded the diploma of doctor of music by the University at Washington, D. C., having passed the practical and theoretical examinations required for the degree.

PLAYS OWN ORGAN WORKS

Lily Wadhams Moline at Trinity—"Sonata Religieuse" Heard.

Mrs. Lily Wadhams Moline, the Chicago organist and composer, was heard in recital at Trinity Episcopal church March 11, giving the regular program in the series arranged for the winter. Mrs. Moline's playing made an excellent impression on her hearers, but the most pronounced feature of the recital was the playing of several of Mrs. Moline's latest works. Her fame as a composer for the organ is spreading and this presentation was calculated to show the real worth of her work. The principal feature, perhaps, was the "Sonata Religieuse," of four movements. With each movement are associated certain verses in Genesis and these were read before the performance of the respective movements. This sonata is dedicated to Eric De Lamarter.



LILY WADHAMS MOLINE.

Mrs. Moline's Meditation and an Allegretto also were played.

The entire program was as follows: Prelude in D minor, Bach; Prelude in B flat major, Bach; Meditation (dedicated to Harrison M. Wild), Lily W. Moline; Spring Song, Mendelssohn; "Sonata Religieuse," Lily W. Moline; Minuet in G, Beethoven; Fanfare, Lemmens; Allegretto (dedicated to William E. Zeuch), Lily W. Moline; Etude de Concert, Shelley.

Mrs. Moline is organist of the First Church of Christ, Scientist, in Oak Park.

ATLANTA, GA., MAY BE LOSER

Appropriation to Continue Concerts Defeated by Aldermen.

After much discussion it seems as if Atlanta, Ga., were to be deprived of its Sunday afternoon concerts at the Auditorium, although the city owns one of the finest organs in the United States. After purchase of the instrument by the Atlanta Music Festival association and its presentation to the city, a timely question might be: "Now you've got it, what are you going to do with it?"

Although the city council passed an ordinance to pay the city organist \$1,500 for his services, including ordinary repair to the organ, the aldermanic board has failed to concur in the appropriation, voting it down by one vote after a lively debate. The city organist heretofore has been paid out of receipts from grand opera, but since the instrument is owned by the city, the matter of paying the organist's salary is up to city officials. But evidently a few of them do not wish to see the money "wasted" in such a manner.

Friends of Charles Sheldon, Jr., who has been city organist, and a number of music lovers in the city will see what other action can be taken to assure the employment of an organist.

The new organ at St. John's Lutheran church, Mauch Chunk, Pa., built by the W. W. Kimball Company of Chicago, was dedicated Feb. 24. Harry L. Pobst presided at the organ. The instrument has twenty-four stops and electric action.

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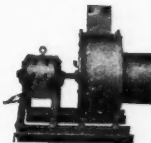
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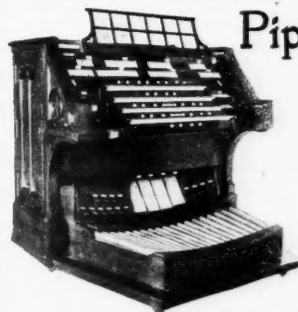
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Will C. Macfarlane, Portland, Maine—Mr. Macfarlane gave his ninth subscription organ concert in the city hall auditorium Feb. 21, on the large municipal instrument, and played the following sections: Prelude in C sharp minor, Bachmannoff; Andantino in F flat, Liszt; Prize Song from "Die Meistersinger," Wagner; Scherzo in C minor, Widor; Prelude and "Liebestod" from "Tristan and Isolde," Wagner; Fugue in A minor, Bach; Evensong, Johnston; Siegfried's Funeral March from "Die Gotterdammerung," March of the Knights of the Holy Grail and Overture to "Tannhauser," Wagner. Other recent programs by Mr. Macfarlane were:

Feb. 24—Composers of Scandinavia and Finland; Symphonic Tone Poem, Finlandia; Silenus; "To a Wild Rose," Edward A. MacDowell; "Sketches of the City," Gordon Balch Nevin; "Dragon-Mes," James R. Gillette; "Deep River," Southern Melody; March from Suite for Organ, James H. Rogers; "The Rosary," Ethelbert Nevin; March, "America the Beautiful," Macfarlane.

James R. Gillette, Macon, Ga.—Mr. Gillette is continuing his recitals at Christ church on Sunday afternoons with decided success. He has given programs by American composers, by English composers, and one program consisting, by request, of the published compositions of Mr. Gillette. The last named was played March 10 and included the following works: "Frelude Heroic," "A Memory," Scherzando (Dragonmes), Epilogue, Souvenir, Toccata (The Brook), "From the South," Finale—Toccata, Elegy—Pastorale, "The Quest" and "Grand-Choeur Dialogue."

March 3—Mr. Gillette played: Military March, Schubert; "Sunday Morning on Gion," Bendel; Funeral March, Chopin; Angante Cantabile, Tschaiakowsky; Scherzo, Jadassohn; "Virgin's Prayer," Massenet; Prelude to "La Demoiselle Elue," Debussy; "Marche Pontificale," de la Tombeille.

The program Feb. 24 was: Prelude No. 19, "Well-tempered Clavichord," Toccata and Fugue in D minor and Pastorale in F. Bach; Pavane and "Amaryllis," Louis MLL; Minuet, Lully; Gavotte in B flat and Largo from "Les Indes," Handel; Aria, Pergolesi; Suite in F, Pergolesi.

T. Tertius Noble, New York—Among the programs for Mr. Noble's "hour of organ music" at St. Thomas church on Sunday evenings have been the following:

Feb. 24—Andante and Passacaglia (Sonata in E minor), Rheinberger; Two Pieces, Macfarlane; Sonata in D minor, No. 6, Mendelssohn; Berceuse, Jarneloff; "Chant Solennelle" and Pastorale, A. Vodorinski; Imperial March, Elgar.

March 3—Agitato, in D minor, Rheinberger; Air and Variations, from Symphonies in D, Haydn; Hebrew Melody—(a) Passover Table Hymn and (b) Memorial to the Departed, Traditional; Air and Variations, Schumann; Chipp; "Vision," Rheinberger; Two Pieces, MacDowell; "Lorefams," Wagner; Allegretto in B flat and "Marche Triomphale," Lemmens.

Judson W. Mather, Seattle, Wash.—Mr. Mather's program at Plymouth church in a recital March 3 was as follows: Toccata in C minor, Robert Halsey; Cantabile in C sharp minor, Samuel Wesley; Spring Song, Alfred Hollins; Reverie (At Evening), Bairstow; The Magic Harp (pedal study), J. A. Meale; Scherzo Symphonique, William Faulkes; Nocturnette, d'Evry; Military March, "Pomp and Circumstance," Elgar.

Albert Riemschneider, Berea, Ohio—Mr. Riemschneider introduced a novelty at his latest recital in the Fanny Nast Gamble Auditorium at Berea-Wallace College when he played a program of works by New York composers exclusive-ly March 10. The offerings were as follows: Sonata Chromatica, Yon; "Gesu Bambino," Yon; "March of the Toys," Schminke; "Salvadora" (Berceuse), Federlein; "Valerie" (Gavotte), Federlein; "The Brook," Dethier.

William M. Jenkins, St. Louis, Mo.—Mr. Jenkins presided at the opening of a large Moller organ given to Grace church of Jefferson City, Mo., by Judge A. M. Hough. The recital was given March 19 and the selections played were: Grand Offertory in F, Lefebvre-Wely; "A Desert Song," Sheppard; Andante Cantabile (Fourth Symphony), Widor; Scherzo-Pastorale, Federlein; "From the Land of the Sky-Blue Water," Cadman; "From Greenland's Icy Mountains" (Variations), James Berceuse (dedicated to Mr. Jenkins), E. M. Read; Russian Boatmen's Song, Arr. by Eddy; Nuptial Postlude, Gullmant.

Roy J. Crocker, Cleveland—Mr. Crocker has played the following selections at his Sunday evening recitals at the First Baptist church during March: "Scherzo Symphonique," Faulkes; Serenade, Kinder; "Under the Leaves," Thome; Toccata, Dubois; "Marche Pontificale," de la Tombeille; "To a Waterlily," MacDowell; First Movement of Sonata in A minor, Borowski; "Chant Negre," Kramer; Toccata in D minor, Gordon B.

Nevin; Meditation, d'Evry; "In Springtime," Kinder; "Resurrection Mora," Johnston; "Hosannah," Wachs.

Rollo Maitland, F. A. G. O., Philadelphia—Mr. Maitland played the following at the Presbyterian church, Parkersburg, Pa., Feb. 26: "America," Concert Overture in B minor, Rogers; "Within a Chinese Garden," Stoughton; "Hosannah," Dubois; Nocturne in E flat, Chopin; "The Question" and "The Answer," Wolstenholme; "Eltes," Bonnet; Festival March, Calkin; "The Star-Spangled Banner."

The following numbers were played by Mr. Maitland at his Sunday evening recitals in the Memorial Church of St. Paul, Overbrook, Pa.:

Feb. 24—Grand Choeur in C minor, Rogers; Andante from "Surprise" Symphony, Haydn; Cantilene, Wheeler.

March 3—Marche Funebre et Chant Seraphique; Gullmant; Nocturne, Maitland; Cantilene, Matthews.

March 10—Nocturne in G minor, Chopin; Legend, Cadman; Reverie, Vieuxtemps.

March 17—Concert Overture in A, Maitland; Romance, Wienlawski.

Edwin Arthur Kraft, Cleveland, Ohio—Mr. Kraft returned to Cleveland in time to give a recital at Trinity Cathedral March 18. He was assisted by Muriel Abbott, violinist. Mr. Kraft played: Grand March from "Aida," Verdi; Andante Cantabile, Dethier; "The Brook," Dethier; "L'Arlequin," Nevin; "The Fountain," Matthews; Andantino from Fourth Symphony, Tschaiakowsky; Serenade, Bachmannoff; Allegro Moderato from Unfinished Symphony, Schubert; Berceuse, Gretchaninoff; Triumphant March, Hollins.

H. Brooks Day, New York City—In a noonday recital at Old Trinity church March 20 Mr. Day played: "Marche Pittoresque," Kroeger; Nocturne, Mendelssohn; Prelude and Fugue in B flat, Bach; "Fairy Tales," MacDowell; Romance, Klein; Finale in D major, Rogers.

Sheldon B. Foote, F. A. G. O., Princeton, N. J.—In his Lenten series at Trinity church Mr. Foote gave, among other programs, the following:

Feb. 26—Toccata and Fugue in D minor, Bach; Reverie and Intermezzo, Bonnet; Fantasia and Pastorale from Sonata in D flat, Op. 154, Rheinberger; "Marche Funebre et Chant Seraphique," Gullmant; "From the South," Gillette; "Jubilate Amen," Kinder; Wedding Song (MSS.), S. B. Foote; Fanfare, Lemmens.

March 3—Allegro and Adagio Moderato, Thoma; Sonata, Gullmant; Air from Suite in D, Bach; "Vision," Rheinberger; Chorale, Kirnberger; "Harmonies du Soir," Karg-Elert; "Legend," Federlein; "Marche Pontificale," de la Tombeille.

Arthur J. Lancaster, Portsmouth, Va.—Upon invitation of J. J. Miller, organist and choirmaster of the church, Norfolk, the recital March 5 was played by Arthur J. Lancaster, organist of Monumental church, Portsmouth, assisted by Miss Grace Jarvis, soprano, and George C. Saxon, tenor, soloists of Monumental church choir. The program follows: First Sonata, Beethoven; Allegro Moderato and Andante movements; Reverie, Baldwin; "Marche Religieuse," Gullmant; "Ave Maria," Schubert; Intermezzo from "Magic Flute," Mozart; Meditation, Sturges; International Fantasy, Rogers.

Edwin H. Lemare, San Francisco, Cal.—For his fifty-fifth recital, played March 7 at the Auditorium, Mr. Lemare chose these selections: Prelude to "Lohengrin," Wagner; Hungarian Dance, Brahms; "We Wandered, We Two, Together," Brahms; Angel Scene from "Hansel and Gretel," Humperdinck; "Romance sans Paroles," Fauré; Berceuse, Wolfenholme; Sing Song, Mendelssohn; "The Sign," Bernard Johnson; "The Smile," Bernard Johnson; "Chant Seraphique," Lemare; Improvisation; Selections from "Faust," Gounod.

On March 14 Mr. Lemare gave the following program at the Municipal auditorium: Overture, "Prometheus," Beethoven; Berceuse, Wolfenholme; Sing Song, Mendelssohn; "The Sign," Bernard Johnson; "The Smile," Bernard Johnson; "Chant Seraphique," Lemare; Improvisation; Selections from "Faust," Gounod.

Samuel A. Baldwin, New York City—Among Professor Baldwin's programs in March at the College of the City of New York have been the following:

March 6—Sonata No. 5, in C minor, Gullmant; Serenade, Macfarlane; Prelude (Toccata) and Fugue in E major, Bach; "Chanson Plaintive," Lynarski; Prelude Pastorale, Liadoff; Scherzo in G minor, Bossi; "A Sea Song" and "By Smoldering Embers," MacDowell; "Weeping Mountain," Pearson; Trembling, Gounod.

March 10—Sonata No. 1, Borowski; Sketch in D flat, Schumann; Prelude in E flat, Bach; "Marche Funebre," Chopin; "On the Lake of Galilee," Barton; Prelude in C sharp minor, Bachmannoff; Largo from "New World" Symphony, Dvorak; "Flat Lark," Dubois.

March 13—Prelude in E minor, Bach; "The Little Shepherd" and Menuet, Debussy; Pontifical Sonata, Lemmens; "Soeur Monique," Couperin; Pastel, Jepson; "Epithalamium," Matthews; "From the South," Gillette; "Forest Spell" ("Siegfried"), Wagner.

March 17—"Festal Commemoration" (MSS.), Diggle; Adagio from Sixth Symphony, Widor; Toccata in F, Bach; Prelude to "Parsifal," Wagner; "Eltes," Bonnet; Finale from "Symphony Pathetique," Tschaiakowsky; "In the Morning" and "Ase's Death" ("Peer Gynt")

Suite), Grieg; Prize Song ("Die Meistersinger"), Wagner; Theme and Finale in A flat, Thiele.

March 20—Allegro and Andante from First Symphony, Maquaire; Adagio from Sonata, Op. 27, No. 2, Beethoven; Prelude and Fugue in E minor (Lesser), Bach; "A Desert Song," Sheppard; "Will of the Wisp," Nevin; Variations de Concert, Bonnet; Gavotte, Martini; Nocturne, Foote; Overture to "Manfred," Schumann.

March 21—Concert Overture in C minor, Hollins; Reverie, Dickinson; Fugue in E flat major, Bach; "The Palms," Faure; "Deep River," arranged by Burleigh; "Pilgrims' Chorus," "Elizabeth's Prayer" and "To the Evening Star," from "Tannhauser," Wagner; Sonata, the Ninety-fourth Psalm, Reubek.

March 27—Sonata No. 5, Thayer; Chorale, Prelude, "Jesus, My Guide," Bach; Concert Fugue in G major, Krebs; "In Olden Times" and "Fountain Sparkling in the Sunlight," Goodwin; Lamentation, Gullmant; Melody, Tschaiakowsky; Evening Song, Schumann; Good Friday Music from "Parsifal," Wagner.

Charles A. Sheldon, Jr., Atlanta, Ga.—At his recital on Feb. 22 the city organist at Atlanta played the program: Offertory in E flat, Wely; "Chant d'Amour," Gillette; Fantasia, "My Old Kentucky Home," Lord; "There's a Long Trail," Elliott; Improvisation, Sheldon; "Star-Spangled Banner"; "The Star-Spangled Banner," Gillette; "Morning Song," "Peer Gynt Suite," Grieg; Nocturne, Dethier; Offertory, "St. Cecilia," No. 4, Batiste.

Roland Diggle, Mus. Doc., Los Angeles, Cal.—In St. John's church during March Mr. Diggle played: Overture in A, Maitland; Capriccio, Lemaigre; Elevation, Gullmant; Prayer in G flat, Lemaigre; Elegy in Form of a March, Schminke; Scherzo Capriccio, Spruce; "Cantique du Matin," Wheelton; Communion, "Peace," Lemaire; Contemplation, Saint-Saens; The Quest, Lemaire; "Cantique du Soir," Wheelton; "Stabat Mater Doiorosa," Lemaigre; Festal Prelude, Rowley; "Effenfanz," Johnson; Berceuse, Verne; "On the Lake of Galilee," Barton; Cantabile, Op. 41, Loret; Invocation in B flat, Gullmant.

Frederic B. Stives, Cleveland—Professor Stives, organist of the Euclid Avenue Christian church, has played among the numbers at his weekly evening recitals the following: Pastorale in B flat and Festival March, Arthur Foote; Prelude in D major, Bach; "Soeur Monique," Couperin; Toccata in G minor and "Chanson du Soir," Matthews; "Question" and "Answer," Wolstenholme; Reverie, Richard Strauss; Poem, Fibich; Sonata in C minor, first movement, Gullmant.

Gordon Balch Nevin, Boston, Mass.—Mr. Nevin gave a recital at Wellesley College March 14 and had an enthusiastic audience despite an electrical storm that raged. His program was: "Marche Triomphale," Ferrata; Chanson-Meditation, K. Cottinet; "Dieuxeme Arabesque" and "The Little Shepherd," Debussy; Allegro Giubilante, Federlein; "In Moonlight," Kinder; Scherzo in F, Heinrich Hoffman; "The Tragedy of a Tin Soldier" (by request), Gordon Balch Nevin; "Marche Slav," Tschaiakowsky.

J. Warren Andrews, New York—Mr. Andrews has been following a novel plan in twilight recitals at the Church of the Divine Paternity, in that he has devoted the latter part of each program to popular selections. The most recent of these programs have been as follows:

March 3—Part 1—Compositions from Handel; Concerto in A major (Largo, Allegro, Minuet, Fugue); Eastern Symphonies; "Messiah"; Largo. Part 2—Popular selections: Andantino in D flat, Lemare; "Ave Maria," Liszt-Arcadelt; Familiar Air—Transcription; "Marche Militaire," Gounod.

March 10—Part 1—Compositions of Mendelssohn recital Organ Sonata, Op. 65; Andante, Sixth Sonata, Part 2—Popular selections: Grand Choeur in D, Spence; Largo ("New World" Symphony), Dvorak; "A Russian Romance," Hoffman; "Marche Funebre et Chant Seraphique," Gullmant.

March 17—Part 1—Classical selections: Symphony, Op. 42 (Introduction et Allegro, Pastorale—Final), Gullmant. Part 2—Popular selections: "Christmas in Sicily," P. A. Yon; Largo ("New World" Symphony), Dvorak; "Scena Pastorale," Edwin M. Lott; Serenade, Braga; Offertory, St. Cecilia, No. 2, Batiste.

Oscar Frey, St. Paul, Minn.—Mr. Frey gave the dedicatory concert on a Moller organ in the Swedish-Gethseman Lutheran church of Minneapolis Feb. 15. The audience was very enthusiastic and numbered fully a thousand people. The program: Festival Fantasia, Schellenberg; Andante Cantabile, from Fourth Symphony, Widor; Gavotte, "Mignon," Thomas; Prelude and Fugue in C minor, Bach; "Holy Night," Buck; Caprice, Frey; Alpine Fantasy and Storm, Flagler; Prayer from "Der Freischütz," Weber; Overture, "William Tell," Rossini.

John Knowles Weaver, Tulsa, Okla.—For his latest recital at Henry Kendall College, March 17, Mr. Weaver gave a program devoted to American composers, as follows: Second Suite, James H. Rogers; "Swing Low, Sweet Chariot," Diton; Concert Caprice, Edward Kreiser; In-

gian Legend, Horace Alden Miller; "March of the Shades," Edwin H. Pierce; Reverie, Carrie Jacobs Bond; "America," "Concert Variations," I. V. Flanger.

Miss Margaret Ingle, Baltimore, Md.—The ninth of the free recitals was given at the Peabody Conservatory of Music on Sunday afternoon, March 3, by Margaret Ingle, organist of Babcock Memorial Presbyterian church, assisted by Walter Linticum, baritone. The program follows: Toccata in F, Bach; "Traumerel," Schumann; First Movement (Unfinished symphony for organ), Schubert; "To a Wild Rose," MacDowell; Adagio (Second Symphony), Widor; "Hallelujah," Handel.

D. A. Hirschler, A. G. O., Emporia, Kan.—In a musical service at the first Presbyterian church Sunday evening, March 3, Dean Hirschler of the school of music of the College of Emporia played: Prelude and Fugue on Bach, Liszt; "March of the Toys" (theme by Schumann), Schranke; intermezzo, Callaerts; Finale from the Fourth Symphony, Widor; "Oh, the Lifting Springtime," Stebbins.

Miss Claire McClure, Berkeley, Cal.—Miss McClure has been giving twilight organ recitals during Lent on Sundays at St. Michael's Lutheran church. Among her latest programs were these:

March 3—Fantasia and Fugue in G minor, Bach; Pastorale in A, Gullmant; Largo, Handel; Prelude to "The Blessed Damozel," Debussy; Festal March, Stoughton.

March 10—Sonata in E minor, Rogers; Allegretto in B minor, Gullmant; "Ave Maria," Arcadelt-Liszt; "Gloria in Excelsis," Julius Harrison.

Corinne Dargan Brooks, Paris, Texas—Miss Brooks gave a recital Feb. 17 at the Central Presbyterian church which was received with great enthusiasm by a large audience. She played: Overture, "Poet and Peasant," Suppe; "Moonlight," d'Evry; "An Evening Meditation," Mansfield; Andante from Symphony Pathetique, Tschaiakowsky; "Ronde d'Amour," Westerhout; "Deep River," Negro "Spiritual," arranged by Rogers; Scotch Fantasy on National Airs and Folk Songs, Macfarlane; Allegro Vivace, Driffill; "The Star-Spangled Banner."

Edward C. Hall, Butte, Mont.—At the Central Baptist church on March 10, at the dedication of the service flag, Edward C. Hall played the "Liberty March," by Fryberger; and "The Star-Spangled Banner" variations by Rogers; Scotch Fantasy on National Airs and Folk Songs, Macfarlane; Allegro Vivace, Driffill; "The Star-Spangled Banner."

William E. Zeuch, Boston—For his twenty-third recital, March 17, Mr. Zeuch played: Prelude and Fugue on B-A-C-H, Liszt; Cantabile, Jongen; An Arcadian Sketch, Stoughton; Oriental Sketch (No. 3), Bird; "Shepherd's Cradle Song," Sommervell; Scherzo, Pastorale, Federlein; "Where Dusk Gathers Deep," Stebbins; Russian March, Schminke.

Roger P. Conklin, Huntington, L. I.—Mr. Conklin gave a recital March 10 in the Central Presbyterian church, assisted by Edward Cheshire, baritone. Mr. Conklin's organ selections were: Offertory on "O Fili," Gullmant; "Consolation" (Joseph Bonnet), "Anulus du Soir," Bonnet; Gavotte from "Mignon," Thomas; Canon in B minor, Schumann; March in F, Gullmant.

Wesley Ray Burroughs—Mr. Burroughs gave the recital at Elmwood Music hall in Buffalo Feb. 24. His offerings were as follows: Concert Piece in G, Gullmant; "From the South," Gillette; Serenade, Jores; Cuckoo and Nightingale Concerto, Handel; "The Optimist," Rollo F. Maitland; "The Stream of Life," R. Barrett-Watson; Scherzo in B flat (dedicated to Mr. Burroughs), Wolstenholme; "Within a Chinese Garden," Stoughton; Toccata in A, Arthur W. Blakeley.

William C. Young, Philadelphia—Mr. Young played this program in the Reformed church of Bloomsburg, Pa., March 5: "Cortege Nuptiale," Rogers; Allegretto in B flat, Lemmens; "Rondo d'Amour," Westerhout; "Thanksgiving" (from Pastoral Suite), Demarest; "Evensong," Easthope Martin; "Snowflakes" (arranged by W. C. Young); Hoffman; Epithalamium, Woodman; "Will of the Wisp," Gordon Balch Nevin; "Narcissus," Ethelbert Nevin; "Marche Militaire," Gounod; "The Star-Spangled Banner."

The following program was played at an inaugural recital on a Midmer organ in the First Baptist church, Berwick, Pa., March 4, by Mr. Young: Toccata in F, Bach; Fantasia, "O Sanctissima," Lux; "A Desert Song," Sheppard; Grand Chorus, Halling; "The Holy Night," Buck; "The Seraph's Strain," Wolstenholme; Processional March ("Queen of Sheba"), Gounod; Fantasia on "Duke

Street, Kinder; "Astarte," Mildeberg-Barnes; "Chant Seraphique," Frysjer; Toccata from "Suite Gothique," Boellmann; March from "Aida," Verdi; "Star-Spangled Banner."

O. T. Hirschler, Cedar Rapids, Iowa.—Mr. Hirschler frequently gives half-hour recitals at the College Vesper services and they draw good audiences from among students and people of Cedar Rapids. March 10 Professor Hirschler was assisted by Professor Clyde Stephens at the piano in the following program: Sketches of the City, Gordon Balch Nevins; "Finlandia" (tone poem for orchestra), Sibelius; "Evening Bells and Cradle Song," Macfarlane; Fantasia for Organ and Piano, Demarest; March "Nuptiale," Widor.

Dr. Ray Hastings, Los Angeles, Cal.—Feb. 17 Dr. Hastings played as follows at the Temple Auditorium: Triumphant March, "Aida," Verdi; "Minuetto," Guerrieri; "Cecleggio-Pizzicato," Guerrieri; Intermezzo, "Cavalleria Rusticana," Mascagni; "Triumph of the Heavenly Hosts," from "Mefistofele," Boito. At Venice, Cal., Feb. 28, Dr. Hastings was featured in a special program by the La Monaca Italian band. He played his own "Immortality" and Schumann's "Trümerel," besides Batiste's G major Offertoire, as arranged for organ and band.

Frederic T. Egner, Detroit, Mich.—Following are compositions Mr. Egner has written in recitals at the Regent theatre: Serenata, Moszkowski; Marche Militaire, Schubert; Reverie, Lemare; Romance, Rubinstein-Gaul; "To a Wild Rose," MacDowell; "From the South," Gillette; Badinage, Selection, "The Only Girl," Air, De Ballet, Herbert; Overture to "William Tell," Rossini; Overture, "Poet and Peasant," Suppe; "In the Twilight," Harker; Reverie, Frysjer; "Oh, the Lifting Springtime," Stebbins; "In Springtime," Toccata, Kinder; "Finlandia," "Valse Triste," Sibelius; "Marche Funebre et Chant Seraphique," Gullmant; "Oralaime," Vincent; Fantasy on the National Anthems of the Allies, Charles W. Pearce.

Caspar P. Koch, Pittsburgh—At the usual recital in the North Side Carnegie Hall, March 10, Mr. Koch played: "The Star-Spangled Banner," Sonata in D minor, Gullmant; "Rondo di Campanelli," Giovanni Morandi; "Marche Pontificale," F. de la Tombelle; "America."

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

March 24—Special program from the works of English composers: Prelude Heroic, Faulkes; Elegy, T. Tertius Noble; Spring Song, A. Hollins; "Sunset" (Song Without Words), Lemare.

March 31—Special program from the works of American composers: Concert Overture in B minor, James H. Rogers; "Scene Persane" (organ and piano); Miss Florence Dock at the piano; E. R. Kroeger; "To a Water Lily," MacDowell; Evensong, Edward F. Johnston; Toccata in D, Ralph Kinder.

Edmund Sereno Ender, Minneapolis, Minn.—The fourth of a series of Lenten recitals was given by Mr. Ender at Christ church in St. Paul the afternoon of March 9, and his offerings were: Prelude (Sonata No. 7 in F minor), Rheinberger; Minuet, Beethoven-Ender; Scherzo, Avery; Scherzo Symphonique, Faulkes.

Franklin Stead, Peoria, Ill.—Mr. Stead gave a recital March 18 at Grace Methodist church in the neighboring city of Pekin. His selections were: Sonata No. 1, Gullmant; Toccata and Fugue, D minor, Bach; "Clair de Lune," Karg-Elert; Concert Caprice, Kinder; "Variations de Concert," Bonnet; Summer Sketches, Lemare; Toccata, Fifth Symphony, Widor.

Charles Heinroth, Pittsburgh, Pa.—At the 1,622nd recital at Carnegie Hall, March 10, Mr. Heinroth played: Overture to "The Barber of Seville," Rossini; "Salut d'Amour," Elgar; Air and Variations ("The Harmonious Blacksmith"), Handel; First movement of First Sonata, C minor, Salome; Fantasia in E minor ("The Storm"), Lemmens; "Le Cygne" ("The Swan"), Saint-Saens; Ballet, Debussy; American Fantasy, Victor Herbert.

Mr. Heinroth's program March 16 was: Overture to "Santalata," Goldmark; Arabesque, Debussy; Sonata in C minor, Baldwin; Intermezzo from Orchestral Suite, Tschalkowsky; Norwegian Bridal Procession, Grieg; Toccata in E major, Bartlett.

Alfred Hubach, Kansas City, Mo.—Mr. Hubach gave the fourth recital of a series in the First Methodist church of Independence, Kan., March 24, playing: Prelude and Fugue in A minor, Bach; Andante (Fifth Symphony), Beethoven; Trumpet Tune and Air, Henry Purcell; Andante Cantabile (String Quartet), Tschalkowsky; "Variations de Concert," Bonnet; "Les Rameaux," Jean Baptiste Faure; "By the Sea," Schubert; "Alleluia Giubilante," Federlein.

Miss Elsie McGregor, Marion, Ind.—In a recital at the Baptist Temple of Logansport, Ind., Miss McGregor, organist of the First Baptist church of Marion, on March 17 played as follows: Chorale and Fugue, Gullmant; Toccata in C, d'Evry; Andantino, Lemare; "Will o' the Wisp," Gordon Balch Nevins; "Adoration," Borowski.

W. J. RIDLEY DIES IN BRITAIN

Famous as the Designer of the Liverpool Cathedral Organ.

The Musical Times of London records the death on Jan. 20 of W. J. Ridley, and adds: "This event has caused sincere regret, especially to those who knew him as the designer of the new Liverpool cathedral organ, which is in course of construction by Messrs. Willis. Mr. Ridley was a nephew of the widow of James Barrow, under whose will a munificent sum was set apart for the provision of an organ worthy of the greatest cathedral in the world. It is sad also to record that this venerable lady herself passed away on Feb. 8. But although it has not been vouchsafed to them to see the completion of the great work which was so close to their hearts, it is certain that their names will long endure in its connection.

"To Mr. Ridley the progress of the work was his chief preoccupation in life, and the design and details of the huge instrument embodied a lifetime's study and practical experience of the organ-builder's art, in which as an amateur he stood unsurpassed. With its six manual departments, played from five keyboards, its 167 speaking stops (33 on the pedal), 48 couplers, and 10,567 pipes, it was not the designer's idea to plan merely the largest organ in the world but to make it remarkable as the first organ of over a hundred speaking stops to embody correct principles of tonal design by developing the varying classes of flue, string and reed tone to the fullest extent in 'families.'"

SMALL ORGANS IN DEMAND.

J. W. Steere & Son Company Constructing Two More for South.

The J. W. Steere & Son Organ Company is at work on two small organs of the kind in which it has been specializing. Both have electro-pneumatic action. One, to be built for the Charleston, S. C., Orphan House Chapel, will all be enclosed in one cement swell box, and in the organ for the M. E. Church, South, of Fort Valley, Ga., all of the pipes except the great diapason and the pedal bourdon will be enclosed in a cement swell box.

The Fort Valley organ will have eleven speaking stops, as follows:

- GREAT ORGAN. 1. Diapason, 8 ft. 2. Dulciana, 8 ft. 3. Melodia, 8 ft. 4. Gemshorn, 4 ft. SWELL ORGAN. 5. Diapason, 8 ft. 6. Salicional, 8 ft. 7. Voix Celeste (Tenor C with No. 8), 8 ft. 8. Gedeckt, 8 ft. 9. Harmonic Flute, 4 ft. PEDAL ORGAN (Augmented). 10. Bourdon, 16 ft. 11. Gedeckt (12 Pipes added to No. 8), 16 ft.

WINS THE CLEMSON MEDAL.

Pupil of H. Alexander Matthews Meets with Double Success.

Miss Frances McCollin of Philadelphia has been awarded the Clemson medal and \$50 prize offered for the best anthem by the American Guild of Organists, open to all composers in the United States. Miss McCollin also recently won the prize of \$100 for a secular cantata for women's voices, given by the Matinee Musical Club of Philadelphia. Miss McCollin is a pupil of H. Alexander Matthews of Philadelphia in composition and organ.

Forsberg Goes to Brooklyn.

Conrad Forsberg, F. A. G. O. of Erie, Pa., has accepted the position of organist and choir director of Bethlehem Lutheran church, Brooklyn, N. Y. He will take up his duties there and open his Brooklyn studio shortly after Easter. For eight years he has been one of the leading teachers of Erie.

To Handle Estey Organs.

Announcement is made that Lyon & Healy have completed arrangements with the Estey Organ Company to handle their full line of residence pipe organs and church reed organs, and a large room has been assigned in the retail piano department on the third floor as a display room.

"DREAM OF GERONTIUS" CONDUCTED BY NOBLE

NOTABLE NEW YORK SERVICE

Elgar's Great Work Presented at St. Thomas' Church in an Ideal Setting—Credit to the Organist-Director.

BY HAROLD V. MILLIGAN.

New York, March 25.—The performance of Elgar's "Dream of Gerontius" by the St. Thomas Festival Chorus, March 20, under the direction of T. Tertius Noble, was one of those rare events that live in the memory long after other events of the busy musical season have faded into forgetfulness. New York City, during these last few years, has become the busiest spot on the musical map, the capital of the musical world, and the season here is replete with the activities of great musical organizations and virtuosi, but rare indeed is the occasion which brings about so nearly perfect a combination of spirit and of sense as that which crowned this performance.

In the first place, the work itself is one of the most beautiful and exalted products of genius that the present generation has produced and holds a high and significant place in the history of modern music. In the second place, it is doubtful if a better edifice for its performance than St. Thomas' church exists. It is undeniable that the mystical quality of the music was measurably enhanced by the solemnity and majesty of its setting. In addition to the aesthetic and spiritual atmosphere provided by the ecclesiastical edifice, it should also be noted that the acoustics are perfect.

In addition to the St. Thomas Festival Chorus, organized and drilled by Mr. Noble, there was engaged the regular choir of the church, assisted by the choir of the Cathedral of St. John the Divine and the New York Symphony Orchestra. The soloists were Reed Miller, tenor; Nevada Van

der Veer, contralto, and Robert Maitland, bass. All of these musical units more than fulfilled the requirements of the exacting music. The soloists were beyond criticism and the two choruses sang the difficult music of Elgar's involved score with spirit and intelligence. Particularly notable were their effects of light and shade, especially the beautiful pianissimo which more than once imparted a deep significance to the music.

As for the orchestra, the present writer has never heard any other symphony orchestra provide so beautiful an accompaniment to an oratorio performance. It is a regrettable but undeniable fact that many otherwise delightful oratorio productions are irretrievably marred by the dull and careless playing of the orchestra, most of whose members regard the whole performance as a bore, to be finished as soon as possible. By just what magic of personality Mr. Noble was able to overcome this attitude during one short rehearsal we do not know, but it is a fact not only that the orchestra played the music impeccably, but that it infused into it a spirit and enthusiasm that carried the major burden of the whole evening.

Of course, the credit for this happy consummation belongs to Mr. Noble. He was able to make the various and separate elements of the performance coalesce into a perfect whole and in doing so he displayed qualities of leadership that should find a larger field of activity than they at present enjoy. With infinite patience and skill he won the sympathy and enthusiasm of all his co-workers and with unquestioned authority he bent them to his will. With clear and incisive heat he was always master of the situation, yet his tempi were always flexible, and he modeled the eloquent phrases of the music with unerring skill and a fine sense of poetic and dramatic values. His interpretation of the oratorio has the sanction of no less an authority than the composer himself and the full score used at this performance is affectionately inscribed to him by Sir Edward.

SELECTED ORGAN MUSIC By AMERICAN COMPOSERS

Table listing organ music by American composers with prices. Includes entries for Baldwin, Ralph L.; Barbour, Florence Newell; Becker, René L.; Bohannon, Jean; Brewer, John Hyatt; Chadwick, G. W.; Cole, Rossetter G.; Demarest, Clifford; Diggle, Roland; Dunham, Henry M.; Foote, Arthur; Friml, Rudolf; Gaul, Harvey B.; Hall, William John; Hosmer, E. S.; Lansing, A. W.; Lynes, Frank; Mac Dowell, Edward; Rogers, James H.; Stewart, H. J.; Truette, Everett E.; Whiting, George E.; Whitney, S. B.

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Organs and Organists in America

2.—The Organ and Its Critics

By HARRY BENJAMIN JEPSON
Professor of Applied Music and University Organist,
Yale University

The modern organ possesses undoubted beauty, dignity and variety of tone, and during the last twenty years, because of its improved mechanism, it has become much more flexible. Why is it, then, that so many American musicians today fail to take the serious attitude toward the organ that musicians in Europe have held almost from the beginning of music? And what excuse is there for the patronizing tolerance of the instrument which is assumed by some prominent musicians?

In many cases it is a pose. Certain conservatives cling to the silly fashion of damning the organ which originated in the early days, in America, when there was possibly some excuse for it. Now too blind or too obstinate to see the changes that have come, they persistently ignore not only the improvements in the instrument itself, but also the fact that it holds the attention of musicians whose ideals are as high as and whose attainments in some cases are higher than their own.

The art of music owes a tremendous debt to organists and to the organ, and it is only the unfortunate decadence in America of the organist and of the organ that has given rise to this prejudice against them. Purcell, England's greatest musician, was an organist. His influence over Handel cannot be overestimated. Handel himself was an organ virtuoso. Frescobaldi, the most learned musician and the greatest artist of his time, was an organist. Froberger, Scheid, Clerambault, Titelouze and Pachelbel, teacher of Christoph Bach, all were organists. Buxtehude and Böhm, whose compositions made so great an impression on Johann Sebastian Bach, were organists; also Couperin, the founder of a line of musicians which held in France a position similar to that of the Bach family in Germany. Was it not de Grigny, the organist, that "peer of the greatest composers," whom Bach particularly admired and whose organ works he copied with his own hand? Bach himself, the great musician of all time, was an organist and trained his sons to become organists. None of these men "hated the organ" in the phrase of some modern Americans. They loved it. In fact, as Spitta says in his "Life of Bach," "the art of organ playing was the center of all instrumental music till the middle of the eighteenth century."

Organ-playing and composition have always gone hand-in-hand. The sustained breadth, dignity and grandeur of some of the slow movements of Beethoven are indisputably the result of his organ training. The splendid organ effects which Brahms sometimes obtains are not the result of chance. Both Brahms and Cesar Franck turned to the organ as their medium for expression in their last compositions. Brahms enriched organ literature with his "Eleven Chorale Preludes." Franck left nothing more beautiful and, I think, nothing greater than the "Three Chorales for the Organ," the proof of which he corrected on his death-bed. It does not seem that these men felt disdain for the organ.

Have our American musicians, then, a more discriminating taste or greater musical intelligence than these masters? In a published article not long ago Saint-Saëns says that "parts—whole movements of his symphonies for orchestra—were written after improvisations upon the organ," and that he finds the organ a continual source of inspiration to him in his composition. Most of the distinguished musicians of the present day in Europe were trained as organists and seem to have the sincerest respect for the profession of organist

and for the organ.

There are several reasons, I believe, for a different state of things here. Some harm has been done by the empty-headed sentimentalists whom I have tagged "church organist" to distinguish him from the organist and choirmaster who elects to make church music his life work and who devotes real talent and great energy to its improvement and development.

But the most dangerous critic of the organ and the one who has had the most influence is the musician of real ability in other directions who takes up the organ solely for the sake of the money it brings him. He easily acquires a superficial knowledge of the instrument, takes a position in some church, and because of his reputation as a musician is accepted by the public as an organist; and, unfortunately for his hearers, their idea of organ music is formed by the poor sort of stuff he gives them. He has no interest whatever in the instrument or in its literature, and apparently he has no conscience, for a sham he surely knows himself to be.

He seldom plays anything but a sort of improvisation (for lack of a better word), one foot anchored securely throughout on some shoal spot in the pedal keyboard. If he plays anything really printed it is an inane, anaemic, Sabbath-evening sort of tune. Worse still, by his clumsy, slipshod methods he sometimes murders really noble organ compositions. Such a man is a deliberate fakir and in his heart of hearts is sick of the whole performance. This is the real secret of his dislike for the organ. He calls it the "King of Beasts" and laughs at his own wit. The majesty of the organ should have nothing to fear from the belis and baubles of such a jester. When he retires with what loot he has been able to bag (sometimes to the credit of church congregations he it said his resignation is asked for) he becomes a severe critic of the organ and unfortunately his words have weight.

It is the duty of organists and lovers of organ music to expose this man and to show up his criticism for what it is really worth. However great he may be as a composer, he is not qualified to judge the organ. Because he is a failure himself as an organist, he seeks to create the impression that the organ is unworthy of serious effort. Because he has used it for contemptible purposes he has come to believe it contemptible. Because he has played only twaddle he thinks that the people who love to listen to the organ are lovers of twaddle. Of course, this is both stupid and untrue, but he speaks as one having authority and he has many followers and imitators. Every organist who lowers his standard, who plays pieces because they are easy and who uses his noble instrument only to make money is debauching the public taste and giving justification to this kind of criticism.

The great cost, size and immobility of the organ are responsible for much ignorance about it. There is a piano in nearly every home and a violin is easily carried under one's arm, but the organ can speak only to those who come to listen to it. Its severest critics are those who condemn it almost unheard. Unfortunately it is impossible to force a hearing upon them. One thing, however, we can do. We can make sure that when they do come they shall hear only the best. We must be unflinching in our efforts to uphold the highest standards.

If the organ were as cheap and as portable as the piano, many more people would know and love its repertoire, and much of the adverse criti-

cism due to ignorance would disappear. No instrument is perfect. If the violinist could use a bow ten feet long he could save himself four-fifths of his eternal sawing. If the horn-player had a wind-chest like an organ and metal lips he could hold tones at will. If the piano could sustain a tone, the performer would be spared years of drudgery training his fingers for those record-breaking excursions up and down the keyboard and piano concertos would then be less acrobatic and perhaps more musical. If the flutist could flute without spitting he might become a parlor-performer. All such criticism is futile. It is possible for an executant to overcome by his skill the defects of his instrument and this the great artists always have done.

One hears that the organ is not incisive and that, consequently, effects of accent and rhythm cannot be produced upon it. The conductor of one of our great orchestras once made such a statement to me, but fortunately I was able to convince him that he was wrong and he frankly admitted it. He had accepted as true a common criticism of the organ without putting it to the test. I do not say that the organ will not be made more incisive in the next twenty years, but the good organist always plays with marked effects of accent and he has always played so.

In Paris, not long ago, the conductor of a great orchestra refused to hold a special rehearsal at a certain hour because it interfered with his regular organ practice. Not a man in the orchestra considered his refusal unreasonable. This incident is typical of the attitude of European musicians toward the organ.

If we are facing something different here, let us face it squarely—look our critics in the eye; drag them, bound and gagged if necessary, to our recitals. If we give them the best organ music, intelligently interpreted, well, if not faultlessly, executed, they cannot choose but come again. It is possible to be a musician without being an organist, I suppose, but it ought to be impossible for a man to pose as an organist who is not a musician. Let us meet, with the contempt he deserves, the musician who uses the organ only as a means for making money.

The organ as it stands today in America is worthy of our life-long devotion. Let us count no labor too difficult, no course of study too long, to make us worthy of our instrument. We must discriminate among critics, discounting unfavorable comment that is based on ignorance and prejudice no matter from what authority it emanates, but we must accept and learn from that which is constructive and helpful. Only in this way can we

raise the profession of organist in America to the high position which it has held for centuries in the musical centers of Europe.

Helps to Pay for Organ.

At the time of the building of their new church and the enlarging of their Estey organ, the Sunday-school of the First Methodist church of Pittsburg, Kan., pledged \$3,000 and engaged in a contest to raise the sum before Easter. Mrs. J. Luther Taylor's class struck on the idea of giving an organ recital and March 11 Mrs. Earl M. Konantz, who presides over the Estey organ in the First Presbyterian church of Fort Scott, gave the following program to a crowded house, assisted by Miss Erminie Owen of the State Manual Training Normal: "Spring," Macfarlane; Monastery Bells, Lefebure-Wely; Rhapsody No. 6, Liszt; Fantasia on "My Old Kentucky Home," Lord; "Morning Mood," Grieg; Grand Offertory, Batiste; Patriotic Medley, Bowman.

Lieutenant W. T. Taber of the quartermaster's corps of the army, who recently returned from the Philippines and was sent to Camp Custer, Battle Creek, Mich., has been promoted to the rank of captain. This honor will not rest so heavily on Captain Taber that he will play the organ when occasion arises with any less pleasure or agility.

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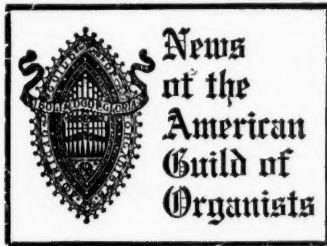
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Southern Ohio.

A public service was held on the evening of March 14 at the Mount Auburn Baptist church, Cincinnati, the entire program being devoted to the compositions of the young secretary of the chapter, C. Hugo Grimm. Mr. Grimm himself played the accompaniments to the choir numbers, which were sung by the quartet of the church, while the dean of the chapter, Sidney C. Durst, played the organ numbers.

The compositions are all of serious and devotional type, and made a deep impression on the congregation assembled. The program included three organ numbers — "Delphic Song," "The Spirit of God Moved Upon the Face of the Waters," and "Festival Postlude"; four anthems, "Before the Twilight Fades Away," "O, Jesus, Thy Sweet Memory," "From One Sabbath to Another," and "Who Is God Save the Lord?"; and four solos, "Bow Down Thine Ear," "I Have Set the Lord Before Me," "Living Unto Thee" and "Exultation."

Northern Ohio.

One of the excellent recitals for which this chapter is noted was that given at Emanuel church in Cleveland March 18 by Dr. Charles E. Clemens, organist of the Euclid Avenue Presbyterian church and of Florence Harkness memorial chapel. Mr. Clemens was assisted by Frank E. Workman, who sang a recitative and aria from "Judas Maccabaeus." The organ selections were: Fantasia and Fugue in G minor, Bach; Larghetto (Symphony No. 2), Beethoven; Rhapsodie on Breton Melodies (No. 2), Saint-Saens; Minuetto, Gigout; Finale (Symphony No. 6), Widor; Allegro Vivace, Morandi; "A Russian Romance," Hofmann; Scherzo, Hofmann; Festal Postlude, Schminke.

Another fine recital was played by Roy J. Crocker Feb. 28 at the First Baptist church. Mrs. Hazel Vokes, soprano, and Mrs. C. S. Nadeau, contralto, assisted. Mr. Crocker played: Sonata in F minor, Mendelssohn; Andantino, Chauvet; Intermezzo, Callaerts; Spring Song, Macfarlane; Concert Overture in B minor, Rogers; Gothic Suite, Boellmann; "The Mystic Hour," Bossi; "Finlandia," Sibelius.

Maryland Chapter.

S. Wesley Sears, the Philadelphia organist, was invited to give the third recital, March 5, in the series arranged by the chapter for Lent. There were to be five recitals in the series and it was played at St. Paul's church in Baltimore. Mr. Sears' offerings were as follows: "Marche Pontificale," Widor; Andante Cantabile from Second Symphony, Widor; "Seour Monique," Couperin; "Ave Maria," Schubert; Allegro Moderato and Andante Maestoso from Fourth Concerto, Handel; Chant Pastorale, Dubois; Intermezzo, Callaerts; Scherzo, Widor; Romanza, Svendsen; Concert Etude, Yon.

The second recital, Feb. 28, was played by Harold D. Phillips. Mr. Phillips is head of the organ department of Peabody Conservatory and organist at the First Church of Christ, Scientist. He arranged an unusually interesting program, including the following numbers: Toccata and Fugue in D minor, Bach; Adagio, from Second Symphony, Brahms; Berceuse, Faulkes; Canon in B minor and Sketch in C minor, Schumann; Larghetto, Second Symphony, Beethoven; Pastorale, Wely; Solemn March, Smart.

J. Norris Hering, F. A. G. O., played the fourth recital on March 13. He gave the following: Prelude in E flat minor, Vincent d'Indy; Prelude in G minor, Louis Vierne; Prelude in C

major, J. Norris Hering; Improvisation, Saint-Saens; Chorale in A minor, Cesar Franck; Symphony in A minor, Widor. All these selections were played from memory.

It was announced after Mr. Hering's splendid recital that owing to lack of support the guild found it impossible to continue the recitals and that this would be the last one.

Pennsylvania Chapter.

Under the auspices of the Pennsylvania chapter, the choir of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia, sang the Brahms "Requiem" on Tuesday evening, March 19. This beautiful work is seldom heard because of its difficulty, and its performance by a choir of boys and men is an event of considerable local significance. The performance was directed by Uselma Clarke Smith, organist and choirmaster of St. Martin's, who played the difficult accompaniments with remarkable skill. The organ at St. Martin's, while not of great size, lends itself well to suggestions of orchestral coloring and Mr. Smith was particularly happy in suggesting many of the glories of the orchestra score without departing from the real character of the instrument. The work of the choir was a revelation to many, and an eloquent refutation of those who persist in denying the capacity of a "boy choir" for adequately presenting the great choral masterpieces.

The large audience that was present for this performance in a comparatively inaccessible suburban church was a tribute to the standing of the choir as well as to the aims and purposes of the guild.

Illinois Chapter.

A service will be held April 11 at the Illinois Woman's College in Jacksonville, of which Henry V. Stearns is organist. The soloists will be John Winter Thompson of Galesburg, J. Lawrence Erb of Urbana and Miss Florence Hodge of Chicago. Albert Cotsworth of Chicago will make an address.

On April 28 in the afternoon a service will be held at St. Paul's Episcopal church in Chicago, of which John Allen Richardson is organist and choirmaster. Mrs. Irene Belden Zaring and Mason Slade will play.

A service will be held at Peoria in April, under the direction of Franklin L. Stead. Arrangements have not been completed.

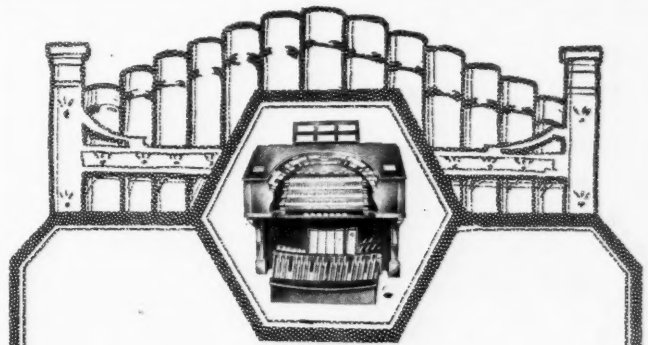
The next dinner will be held at Kuntz-Remmler's, April 8.

The reconstructed and enlarged organ at the Second Presbyterian church of Chicago, one of the largest in the city, which has been fully described in The Diapason, was used in the service at that church the afternoon of March 10. A. F. McCarell, the long-time organist of the church, takes just pride in the fine instrument. Miss Alice B. Gray, A. A. G. O., of the Morgan Park Methodist church, played Bird's Concert Fantasia and two movements from Elgar's Sonata No. 1. Rossetter G. Cole played Guilmant's "Cantilene Pastorale" and his own new composition, "A Song of Consolation." William D. Belknap played: "Matin Provençal," Bonnet; Berceuse, Faulkes, and Second Concert Study, Yon. Vocal solos were by Louise Harrison Slade, Orpha Kendall Holzman and Ernest Dressler.

At a service under the auspices of the Wilmette Sunday Evening Club in the Congregational church of that suburb, March 3, Miss Florence Hodge played the service. Miss Mary Porter Pratt, John Doane and John W. Norton were the other soloists.

Central New York.

Miss Wilhelmina Woolworth, organist and director at All Souls' church, Watertown, N. Y., arranged special music of an elaborate nature for Palm Sunday, Good Friday and Easter. The chorus choir of thirty voices sang at all services. Maunder's "Olivet to Calvary" was sung on the afternoon of Palm Sunday under the auspices of the Central New York chapter by the combined choirs of All Souls' and Trinity, directed by Gerald F. Stewart of Trinity church, with



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Miss Woolworth at the organ. Mendelssohn's First Sonata was played as a prelude by Miss Mabel Dealing of the First Baptist church. Allen Webb played as the offertory Rubinstein's "Kammenoi Ostrow." Charles Learned of Asbury Methodist church played the March in C by Smart as the postlude.

West Tennessee.

The West Tennessee chapter met in the guild room on Thursday morning, March 14, with the dean, Ernest F. Hawke, presiding. The feature of the morning was the announcement by the dean that the chapter had engaged the great French organist, Joseph Bonnet, for a recital in the Jewish Temple on Thursday evening, April 4.

The following members of the chapter were appointed to serve on a committee of arrangements: Mrs. E. A. Angier, Jr., Mrs. Lunsford Mason, Miss Eunice Robertson, Miss Matilda Reid and Miss Belle S. Wade.

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One of His Concerts at Macon, Ga., Associated with the Name of James R. Gillette—Engaged for Next Year.

Clarence Eddy was a caller at the office of The Diapason in March on his way back to San Francisco, after completing a large part of his latest recital tour across the continent. Mr. Eddy played to crowded houses in a number of cities. From Chicago he went to South Dakota, playing at Watertown, Sioux Falls and Yankton. He has already been engaged for six recitals in that territory for next season. He gave the last recital of the tour on a beautiful three-manual and echo Skinner organ in the new First Presbyterian church of Omaha, March 24, and departed that night for San Francisco.

Mr. Eddy's Omaha program was as follows: Prelude and Fugue in D major, Bach; "Vision Fugitive" (new), Frederick Stevenson; Concert Caprice (new), George E. Turner; "Clair de Lune," Karg-Elert; Sonata Cromatica, Yon; "Russian Boatmen's Song," arranged by Clarence Eddy; "Variations de Concert," Bonnet; Scherzo in G minor, Bossi; "Evening Rest" (new), Alfred Hollins; Liberty March (new), J. Frank Frysinger.

March 11 Mr. Eddy gave a recital at the Presbyterian church of Frankfort, Ind. March 8 he played in the Baptist church of Wake Forest, N. C.

One of Mr. Eddy's most successful appearances on the trip was at Wesleyan Conservatory of Music, Macon, Ga., so thoroughly associated in our minds with the name of James R. Gillette. The Macon Telegraph contains a review over the initials of "J. R. G." in which the latter writes:

"Clarence Eddy, world-famed organist, 'the peer of living organists' and 'dean of American organists,' was at his best last evening in Wesleyan Auditorium before a most representative audience. Few musicians establish such a personal touch between themselves and their hearers as does Clarence Eddy. Perfectly at ease before the console, the music he brings forth seems to satisfy every longing and leaves nothing to be desired. Equally masterful as his playing is his art of program-building. Each number fits perfectly with its surroundings, causing a steady increase of interest in the program as a whole.

"It is difficult to single out any one number as the best. Probably the most notable was Pietro Yon's Sonata Cromatica, a work that is destined to live in the literature of the organ and grow more popular from year to year. Mr. Eddy, friend of Saint-Saens, of Liszt, of Guilman, of Bossi, of Franck, and most of all, of every organist in America, will live in history as long as the organ is played, as one of the great master-minds of the musical world."

The Macon program was as follows: Prelude and Fugue in D major, Bach; "Judith of Bethulia" (new), R. S. Stoughton; "Clair de Lune," Karg-Elert; Sonata, Cromatica, Yon; "Evening Rest," Hollins; Scherzo in G minor, Bossi; "From the South," James R. Gillette; Concert Caprice, George E. Turner; Festal March, Schminke.

DEDICATE WORKS TO CARL

Homer N. Bartlett and Lucien G. Chaffin Inscribe Pieces.

William C. Carl will play important concert engagements this spring, until the early part of May, when he will give recitals at the commencement exercises of Allegheny College. This will be his eighth appearance at that institution. Homer N. Bartlett, the American composer, has just dedicated a new piece to Dr. Carl, entitled "De Profundis"—a recitativo-prelude for organ. Lucien G. Chaffin has dedicated a "Meditation" to Dr. Carl. Both works will soon be published.

At the Guilman Organ School several students have received appointments as organist and choir-master. The list includes:

George M. Vail, Baptist Temple, Brooklyn.

John Standerwick, First Presbyterian, Jersey City.

Louis P. McKay, Church of the Holy Faith, New York City.

Harry Cosgrove, All Souls', New York City.

N. Willis Barteaux, Van Nest Presbyterian, New York City.

Grace Konkel, Church of Our Savior, New York City.

George R. Ulich, First Methodist, Astoria, N. Y.

Hugh McAnis, assistant at St. Mark's Episcopal in the Bowery, New York City.

J. Frederick Schmitt, St. John's Lutheran, Brooklyn.

Paul K. S. Perry, assistant at the Church of the Holy Communion, New York City.

Dr. Carl is giving a series of lectures on how to play the church service, with practical illustrations, before the student body of the Guilman school.

IRVIN J. MORGAN ON TOUR

Philadelphia Organist to Play in San Francisco and Alaska.

Dr. Irvin J. Morgan, organist of Wanamaker's store in Philadelphia, where he has presided for many years over the monster instrument, passed through Chicago late in March on his way west for a trans-continental tour which will take him as far as Alaska. He expects to cover 12,000 miles. He will play a number of large organs on the way and his special objective is San Francisco, where he is to play three weeks in the municipal auditorium.

Dr. Morgan recently composed a hymn which will be sung at San Francisco with military band and organ accompaniment. It is entitled "Herald" and was written in memory of the capture of Jerusalem by the British.

CHANGE BY WALTER KELLER

Leaves St. Vincent's Church for St. Bartholomew's Episcopal.

Dr. Walter Keller is leaving St. Vincent's Catholic church in Chicago—after fifteen years' service—on Easter Sunday and will take up his new work at St. Bartholomew's Episcopal church in Englewood April 1. His successor at St. Vincent's is Arthur Becker of Louisville, organist of St. Bridget's church there and a pupil of Dr. Keller. He is a brilliant organist and perhaps the youngest in Chicago—he is only 22—holding a position of the importance of St. Vincent's.

MUSIC OF THE WORLD FOR KANSAS SERVICES

WORK OF FREDERIC ROGERS

Organist at Hutchinson Arranges Six Novel Services at Which He Gives Organ Programs of Fifteen Minutes.

Frederic Rogers, the active musician who is doing a most useful work at Hutchinson, Kan., not only as a church organist and teacher, but as director of a community chorus and spring music festival, has done much to make organ music interesting at his church by means of a novel series of vespers recitals. In the six recitals, each preceding a musical service and each only fifteen minutes in duration, he has given French, English, Italian and Russian music, the music of the near East, that of South America and, in the last of the series, music of the United States. His programs for the six services have been:

French Service—Sonata No. 1 (first two movements), Guilman; Melody, Massenet; Toccata (Fifth Symphony), Widor; Prelude in D minor, Chamade; "Marche Funebre et Chant Seraphique," Guilman.

British Service—Fantasia, Best; Andantino, Lemare; Triumphant March (Henry VIII), Sullivan; "Jerusalem, the Golden," Spark; "Pomp and Circumstance" March, Elgar.

Italian Service—Sonata Cromatica (second and third movements), Yon; "Ave Maria," Cherubini; "Gloria in Excelsis" (Mass), Palestrina; "O Sanctissima," Lux; Sonata Cromatica (first movement), Yon.

Russian Service—Nocturne, Karganoff; "Chant sans Paroles," Pacheltski; Romance, Rimsky-Korsakow; Arabesque, Wrangell.

Near East Service—Largo (from the "New World" Symphony), Dvorak; "A Night Song," Kramer; "Marche Nocturne," MacMaster; Fugue in F, Hamilton Clark; "A Desert Song," Arab Melody; Roumanian March, Clark.

South American Service—"Reve" (Dreams), Guilman; Cantabile, Guilman; Fanfare, Lemmens.

United States Service—Fantasia (National Songs of the Allies), James H. Rogers; "Andante Tristamente," E. R. Kroeger; "Cantique d'Amour," S. Tudor Strang; Toccata (Pastoral Suite), Demarest; "An Evensong," Frederic Rogers; Allegro, Kroeger.

William Edward Taylor Dead. William Edward Taylor, 72 years old, one of the oldest organists in Brooklyn, who had been retired for the last five years, died March 10 of

pneumonia, after an illness of three weeks, at his residence, 749 Ocean avenue, Flatbush. Mr. Taylor was an old member of St. Paul's Episcopal church. Mr. Taylor is survived by his widow, a granddaughter, Mrs. Blanche Taylor Dumont of Rochester, N. Y., and a brother, George Taylor of Cambridge, Mass. Mr. Taylor was born at Cambridge, Mass., the son of Oliver and Emeline Taylor. He had devoted all his life to music, studied under Guilman in Paris, and was himself a well-known teacher of the organ for many years, having his studio at his residence in Flatbush. He was organist for years of several churches in Manhattan, and later, in Brooklyn, of the Memorial Presbyterian church, Seventh avenue and St. John's place, and of the Flatbush Congregational church, East Eighteenth street and Dorchester road, where he remained until a slight stroke of paralysis caused his retirement.

NOW THE TELLERS-KENT CO.

A. E. Kent, Long With Felgemaker, Buys Interest in Another Firm.

A. E. Kent, for twenty-five years with the Felgemaker Organ Company of Erie, Pa., has purchased W. A. Sommerhof's interest in the Tellers-Sommerhof Organ Company. This firm will be known henceforth as the Tellers-Kent Organ Company of Erie.

Of Mr. Kent's two sons who were also connected with the Felgemaker company, one has joined the American Brakeshoe Company and the other is serving his country, having enlisted in the hospital service.

NEW CONTRACTS FOR ESTEY.

Chicago Branch Receives Orders for Four Instruments.

The Estey Organ Company's Chicago branch closed contracts in February as follows:

Methodist Episcopal church, Pennville, Ind.

Notre Dame de la Visitation, Bay City, Mich.

St. Andrew's church, Saginaw, Mich. Trinity Methodist Episcopal, Detroit, Mich.

Palmer Christian Takes Rest.

Palmer Christian, organist of the Kenwood Evangelical church in Chicago and one of the ablest and most popular musicians of the city, is at Albuquerque, N. Mex., to recover from a temporary illness. He expects to return to his duties soon. Meanwhile Walter Spry has been taking his place at the Kenwood church.

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Address by M. P. Möller

Organ Builder's Words to His Employes at Banquet in His Honor Reveals His Ideals and Ambitions—Tribute to the Organ

It is a great pleasure for me to be here tonight, especially because you are here. There is no class of men that I would rather associate with than you who are here tonight. We have worked together, some of us for thirty-five years, and perhaps fifty of us from twenty-five to thirty years, through thick and thin, and it has been through your help that it has been possible to have this celebration.

These thirty-seven years of building pipe organs in Hagerstown has not always been sunshine and flowers, and we had hardships beyond measure. I might say like St. Paul of old that I have the marks upon my body. In those early times I went out and got every contract, came home and laid out the organs for you men to build, and then went out to erect and finish them, and in those years we did not build as many organs as we do now. We were satisfied to build from two to ten organs a year. We have allways had the very strongest competition.

I remember about twenty-five years ago I had corresponded with a Catholic priest about 600 miles from here, and he wrote me that he would give the contract on a certain day and that I should come to see him. I felt very much gratified on receiving such an encouraging letter and I went there on the very date specified, and called at his residence during the day. Word was sent to me to call in the evening at 8 o'clock, which I did. I found a number of gentlemen in the room and there were competitors, organ builders, in the same room, at the same time, and for the same organ.

After we all passed through an examination, we were called together in the same room, where the priest put up the same and we all drank a toast to the man who was to build the organ, but we did not know who would get the contract, and there was one of us who did not take wine but water. It proved that he was the man who got the contract. Since that time I have always taken water, and nothing stronger.

The pipe organ business is my first love and my only business love. All other business connections have not been of my own initiative, but simply to lend a helping hand. My greatest ambition was to build the best organ that could possibly be built and to keep in the front rank with all improvements and advantages that came to us in the building of pipe organs, and I am glad to say that there has been no year, in the thirty-seven years that I have been in Hagerstown, that we have not done bet-

ter than the preceding year, and my success was due to the fact that I gave my customers an instrument to their entire satisfaction and thus got their commendation and co-operation, and every organ that I built was a standing advertisement, and we could count on several additional orders from each organ we built.

As I have already said, the organ business was my first and only love and I would sooner build pipe organs than be the mayor of Hagerstown or the president just now. And why should we not like the building of pipe organs? There is no business or article made by man that can compare with a pipe organ. The organ is almost a living being and is the greatest of all machines made. It speaks in tones almost divine. We read in Genesis that God created man from the dust of the earth and breathed into his nostrils the breath of life. We make the pipes of wood and metal and we breathe into them and they speak.

There are great orchestras in which there are from fifty to one hundred players and great bands, which produce great music, but they do not have the same pathetic and soul stirring sounds that a pipe organ has, and why should we not be proud of this great work that we are doing? The main duty of man on earth is to praise his Creator and to do good to his fellow men. Now we have about two thousand pipe organs in churches that are used every Sunday, that lead the choir and congregations in the singing of hymns, praises and hallelujahs, and we have about five hundred organs in theaters, which are used daily, and which soothe the weary consciences as no other instrument can. Some years ago I saw in the chapel attached to the Fredericksburg Castle a pipe organ that was more than 300 years old, so what better monument do we want than to have these instruments sing praises for a hundred years after we have gone beyond?

On one of my trips to Europe I met a gentleman and his wife on the train who were natives of Iceland. He was a graduate of the University of Copenhagen, a lawyer and living in London. He was the most enthusiastic on organs of any man I had ever met, and he said: Why do you not produce an organ that has the sounds of singing birds? He said it would be a grand thing to build an organ, in Hyde Park, in the City of London, where hundreds of thousands of people congregate every day. Now, our enthusiastic friend, Mr. Losh, has a plan for building a great organ on the Palisades across Hudson river from the City of New York, to be heard in New York, and some day I hope we will have a great organ in our city park that will give grand music for the masses that congregate there during summer evenings.

Miss Jane K. Dutcher, the well-known organist of Owego, N. Y., was married Dec. 26 to Norman L. West, bass soloist in her choir, and she writes to The Diapason that her new home is at 112 Front street, Owego.

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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, APRIL 1, 1918.

AMERICAN PROGRAMS.

If the American composer heretofore has been neglected, he may take courage. The American organist is awaking to the resources of American music. Some may be a little late in this. But the eleventh hour repentant sinner is not to be turned away.

As our contributors have been bringing up in the columns of The Diapason the subject of the use of works by citizens of the United States, it naturally led us to take notice this month. The first thing on which our eye fell in looking for examples was a fine program of American compositions on the Portland, Maine, municipal organ by that giant among organ performers, and himself a well known composer—Will C. Macfarlane. It is a well balanced program, on which are represented men of thirty years ago and young men whose talent has been proved within the last five or six years. Looking over the proofs of recital lists there are a number of others on which American writers of organ music have a monopoly or at least predominate.

We can scarcely believe that there is an organist of any consequence who is not patriotic, and now that they are being awakened, American composers, so far as they are worthy of it, will no longer be neglected.

LESSON IN VERSATILITY.

Versatility and adaptability—what assets they are when we are fortunate enough to possess them, and how much we fail to accomplish when we have neither!

The thought came to us as we glanced for a moment over a calendar sent to this office by the American Steel & Wire Company. It is a useful daily reminder, but that was not the striking thing. It called attention to the adaptability and versatility of a great corporation. Here was a picture of a broom made with wire. A few pages back was the famous Hell Gate bridge, and there again wire had a most necessary function. Then there was barbed wire in all the latest styles, and automobile towing cables, and horseshoe nails. All this from a modest beginning with fence material. There were too many uses to which to put wire to enumerate here. We are not trying to give free advertising to the American Steel & Wire Company. That vast institution is willing and able to pay for all of that sort of thing it needs. Of course, we must mention the fact that our modern organs are just permeated with wire.

But here is the lesson: What a benefit it would be to many of us if

we could learn from the large corporations how to adapt ourselves and enlarge our field. Many do, but others just as emphatically do not, and some even think that there is pronounced virtue in failing to do so. One man will not—no never—play in a picture theater. He sees no opportunity to improve the cinema show. Another positively cannot play any modern compositions. His brother across the way adapts himself exclusively to modern ditties with oboe solo. One man simply will not play in an Episcopal church, while another finds that a quartet is an insurmountable bar to his acceptance of a church position.

Why not take advantage of everything in our little world and then extend that world as far as possible? That is what the American Steel & Wire Company has done, and we wish that The Diapason and all its readers owned generous-sized blocks of that company's stock.

ORGAN BUILDING CENSUS.

The bureau of the census has just issued an interesting report on the manufacture of musical instruments, prepared under the supervision of W. M. Steuart, chief statistician for manufactures. It shows that the number of organ factories in the United States in 1914, when the census was taken, was 85, compared with 86 in 1909 and 94 in 1904. The number of persons engaged in the industry was 3,518 in 1914, as against 2,754 in 1909 and 4,033 in 1904. The value of the product in 1914 was \$6,297,348, against only \$4,745,655 in 1909 and \$6,041,844 in 1904.

Some of the figures lack the value they would otherwise have if reed organs were separated from pipe organs. The report says:

"The total number of organs decreased during each period shown in the table. While the value decreased 19.9 per cent from 1904 to 1909, it increased 20.2 per cent from 1909 to 1914. The production of reed organs decreased during each census period shown, while that of pipe organs shows a marked increase. * * *

"The total value of organs manufactured increased during each period shown in the table, except from 1904 to 1909, when a decrease is shown. This decrease was in the production of reed organs, as the manufacture of pipe organs increased. The figures for pipe organs include those for 1,088 orchestrons, valued at \$1,040,091.

"In the manufacture of both reed and pipe organs, as measured by value of products, Illinois was the leading state in 1914, reporting 31.4 per cent and 19.5 per cent, respectively, of the total value. * * *

"Increases are shown for nearly all the items reported for the establishments engaged chiefly in the manufacture of organs during the period 1909-1914, due, no doubt, to the increased demand for pipe organs, including orchestrons."

CHICAGO COMPOSERS.

Chicago composers for the organ are coming to the front more and more. Cole, Stebbins, Goodwin, Lester, Hyde, Mrs. Moline, Dr. Brown—these names come to mind immediately; there are many others besides these. An interesting Easter service list is that of Grace Episcopal church in Oak Park. There at the communion service in the morning was sung for the first time the Office of the Holy Communion, composed by Arthur Randolph Fraser, the talented organist and choirmaster of this church. The work, which is said to be one of pronounced merit, is dedicated to the rector of Grace church, the Rev. Francis R. Godolphin.

SIX HUNDRED RECITALS.

Professor Samuel A. Baldwin gave his 600th recital at the College of the City of New York on the afternoon of Sunday, March 17. We have often spoken of Mr. Baldwin's work, but cannot let this opportunity pass without directing the attention of our readers to the achievement of this organist. In his 600 recitals Professor Baldwin never has deviated from the high standard of program-making he has set for himself, although he plays

novelties virtually in every performance. His influence has been far-reaching not only as head of the department of music of the City College, but through the audiences drawn by him to these recitals. The hall and organ are ideal, and the addition of Mr. Baldwin makes the combination as nearly perfect as is possible in this world.

Now comes a letter from our friend J. Henry Francis of Charleston, W. Va. None can preach to him about activity or versatility. He has just finished another piano composition, "Castles in Spain," and two other compositions are in press. His choral club gave Gade's "Crusaders" at the high school auditorium Feb. 11 with decided success. Mr. Francis conducts a community "sing" every week, has a chorus of 250 girls at the Y. W. C. A., has charge of the music in the schools and plays the organ

J. F. ALDERFER DIES IN PARIS

Professor of Organ at Oberlin Passes Away—Memorial Service.

J. F. Alderfer, professor of organ in the Oberlin Conservatory of Music, died late in March in Paris, where he was acting as secretary of the American University Union. Professor Alderfer left Oberlin last December, and his work with the union was well started when he was stricken. A short time before his death notice came from the director of the union to President King of Oberlin College of the conspicuous success which Mr. Alderfer was having in his new work.

The loss is a great one to Oberlin Conservatory, for Professor Alderfer was one of the most popular members of the faculty. On March 21 the chapel service was devoted to a short organ program in his memory, given by his colleagues of the organ department. Dr. George W. Andrews played the Funeral March from the Third Symphony by Beethoven and the Chopin Funeral March. Professor Frederic B. Stiven played Guilman's "Marche Funebre et Chant Seraphique."

Sir Walter Parratt Retires.

Evidently the reason Sir Walter Parratt has resigned his chair of music at Oxford University is to be found in his advancing years, says Musical America. The organist of Windsor Chapel has just passed his seventy-seventh birthday and doubtless he feels not only that he is entitled to some relaxation from the strenuous routine of his life up to now, but also that it is only fair to make way for a younger colleague.

"No one," observes the London Musical News, "will begrudge him in the coming years some well-earned leisure in the peaceful seclusion of The Cloisters, Windsor Castle. May he spend some of it at his favorite pastime, chess. For it must be remembered that Sir Walter is what one would call a 'hot' player, and he twice captained the Oxford chess eight in their annual competition against the sister university. He succeeded ten years ago in the Oxford professorship Sir Hugh Parry, who, in his turn, had held office for nine years. Consequently, their immediate successor must be a first class man in order to maintain the standard of the professorship."

No announcement has been made as to who will be appointed to succeed Sir Walter, but the inner musical circles of London think they know his name, though they are not divulging it.

EXPERIENCE ENCOURAGING.

St. Johns, Newfoundland, Feb. 12, 1918.—Editor of The Diapason: I am deeply interested in the articles appearing in your excellent paper re the lack of popularity, or should I say appreciation, shown in the attendance at certain organ recitals given by our worthy friend on "Stony Ground." I do not know what class of people attends the church where our correspondent is organist; but I would suggest that if a congregation does not support their organist by attending his recitals, there is something wrong in the state of Denmark. Personally, I would feel inclined to seek fresh pastures. I have given scores of recitals both in St. Johns and on the

east coast of England—in Norfolk—and I have yet to find the church or hall where I did not get a large audience at any time of the year.

I always find it best to have some vocal items in my programs to provide variety, for it is rare, indeed, to find an audience sufficiently interested in organ music to listen to a recital of pure organ literature. There is no doubt that the personality of a recitalist does count, for the effect of music on an audience is frequently as much due to the performer as to the music itself. Unless the performer is equipped for the program, the mere items will not draw an audience.

My experience has been that if a recitalist gives the people what they want at the first, those same people will soon take what he wants to give them. To show how strange an audience is, I will just quote a personal experience at a recital my wife and I gave in our local concert hall, which has a large three-manual organ. Among the items I played were the Overture to "Der Freischütz," Beukke's Sonata on the Ninety-fourth Psalm, and the Bach Fantasia and Fugue in G major. The Bach and Beukke numbers brought down the house, and the weter popular number got hearty applause. My wife sang "Softly Sighs" from "Der Freischütz" immediately after I had played the overture, and I never heard such a spontaneous outburst of applause from any audience.

Another point I try always to bear in mind is the fact that an audience in a church has to bottle up its enthusiasm because applause is usually allowed. Hence it is necessary to keep an organ recital on the short side so far as length is concerned. Even when interspersed with vocal numbers, unless one has some specially attractive numbers—both vocal and organ—an hour and a quartet is quite long enough to keep an audience silent. Let the audience sing two well known hymns to make them feel more at home.

In conclusion, I would suggest that "Stony Ground" find out why the regular congregation does not support him at his recitals. Try a recital with his choir and two good instrumentalists to provide variety, and let him get around among the congregation to try and arouse them by his personal enthusiasm to attend. Beyond the programs being in our Sunday calendar I never advertise my recitals, and yet people from other churches come up as soon as their own services are over. How do they know about my recitals? Last summer I gave a series of recitals in my church for the benefit of a summer school for teachers that was being conducted in St. Johns. The recitals lasted from 5 to 6 p. m. and I had a vocalist at each recital. Despite the fact that I gave two recitals a week, and most of our better-class people reside in the country for the summer months, I had splendid audiences.

The cinematograph houses locally killed much of the interest in high class music that used to be a prominent feature of our social life; but there are still enough people interested even in the would-be despised organ music—and a vocalist to fill a church. A few seats, 1,000 people, and listen to an organist in attentive silence for an hour. And that same audience will put \$94.70 into the collection plates after contributing to two regular Sunday collections. If there is anything in these pages that will be of help to "Stony Ground" I trust you will make use of it as you think fit.

Yours truly, ENCOURAGING.
P. S.—I was delighted to see Dr. Mansfield's letter re Best and the Handel Concertos for organ. My old friend, Dr. A. L. Peace, in his program notes on the No. 1 Concerto in F, says: "A feature also to be noticed is the very able cadenza by the late W. T. Best, introduced near the end, before the final entry of the principal subject." I can quite uphold Dr. Mansfield's statement that Dr. Peace considered Best a reliable authority on Handel's music.

RIOT OF MUSIC—AND WORDS.

[From the Birmingham (Ala.) Herald.]
Loew's Bijou will offer their patrons a new and entertaining attraction today in the nature of the music from their new \$10,000 pipe organ that has just been installed and is now in operation at each performance. The combination of music offered, when all of the various musical contents are loosed, is equal to any orchestra or brass band. There are drums, tambourines, symbols, horns, violins, mandolins, in fact almost any kind of instruments and attachments conceivable in this wonderful musical instrument. The organ was played for the first time yesterday, and as the patrons would open the door and stick their heads into the door, they would sigh:

"Oh, my; ain't that grand! Isn't it superb; just to think of staying here an hour or two and hearing that wonderful music! We don't care whether there is any show or not," one lady remarked. The expert operator, Mrs. H. W. Stewart, manipulates the keyboard just as easy as falling off a log, but let some one who does not know how to operate this riot of music get hold of the keys and you will have more fuss than you ever heard before, and less music. It takes a musician to play a pipe organ, but more than that, it takes someone with a knowledge of the organ, too. All of this one will easily notice as soon as they walk into the Bijou and hear the big organ "in high" tearing off rag or sobbing away at a dirge, or perhaps stepping to a frisky patriotic march.

Manager Keene is about as happy over his new charge as he was over his first pair of trousers. He smiles and talks about the organ in great glee, and you won't blame him when you hear the organ.

Ideals in Choir Organization and Methods

By LLOYD MOREY

Organist and Choirmaster of Trinity Methodist Episcopal Church, Urbana, Ill.

I am one of that considerable number of laymen who are primarily business men or members of other professions, but who, as a result of one circumstance or another, apply themselves with more or less zeal to some phase of musical activity as recreation or as religious service. The good fortune which gave me opportunity to devote a certain amount of serious study to music, through organ and theory, has opened up for me various inspiring church connections, none more delightful or fruitful than that of the past seven years, in charge of the music at Trinity Methodist Episcopal church, situated adjacent to the campus of the University of Illinois at Urbana.

Trinity, a church of modest though agreeable appointments, possesses an organ of moderate size, which, having been selected by a painstaking and intelligent committee, and built by a capable and reliable firm, speaks a true note of worship and works without falter. Recreative element in development of a successful organization of church music is without question an organ possessing primarily these qualities.

The congregation at Trinity is made up chiefly of university people, faculty and students, and is ministered to by a man of rare charm and attainments, for whose fine spirit of appreciation and cooperation toward the music of his church too much could not be said. And such an attitude on the part of the minister, together with an equal measure of response on the part of the choir, constitutes another essential feature of a harmonious church music order.

In these surroundings I organized in 1912, and have maintained, a choir, later vested, of sixteen voices, all young people, and all serving without remuneration. Every singer, before being received into the choir is given a thorough try-out, in which the director is assisted by a quartet of former members. Other than in this way no person ever presumes to suggest who should be given a place in the choir, and this is quite as it should be. New singers are accepted and assigned to places in the choir solely in respect to their comparative ability, the points considered being, in their order, voice quality, reading, choir experience, solo ability, vocal training and, in addition, religious attitude; for the message from the choir loft must be felt as well as sung or played; also personality, for the preservation of harmony and congeniality in such a group is positively essential to obtain good results musically.

The first singers in each part constitute a solo quartet. I have been fortunate in having my wife for first soprano, and to her devoted and able work, and to the values resulting from the intimacy of relation thus established between the director and the first singer of the choir, do I owe much of what has been accomplished. Two of the other leaders, the alto and the baritone, have also been with the choir from its beginning, repeatedly refusing offers from paid choirs, a suggestion of the drawing power of our organization. Other places have changed from time to time, until, including the present members, a total of sixty-two persons have served for various periods in the comparatively short history of the choir. Most of them are now scattered in all parts of the globe. The joyous inspiration from the association through the years with this loyal band would alone repay the effort had it been many times greater.

With these resources we have been able, since 1912, to give in public the following oratorios and cantatas complete:

Stainer, "The Crucifixion."
Gounod, "The Redemption."
Rossini, "Stabat Mater."
Dubois, "The Seven Last Words."
Gilchrist, "The Lamb of God."
Chadwick, "Noel."
West, "The Story of Bethlehem."
Coombs, "Hymn of Peace."
In addition considerable portions of the following have been sung:
Handel, "The Messiah."
Mendelssohn, "Elijah."
Haydn, "The Creation."
Brahms, "Requiem."
Dvorak, "Stabat Mater."
Most of the above have been performed

outside the regular services of the church, for which the repertoire of anthems includes the works of the best composers of all schools of church music. A capella singing is done constantly, and some entire programs in that form have been given. Occasional concert trips to nearby communities, with local undertakings, both sacred and secular, in addition to the regular services, have aided in diversifying the work and increasing its attractiveness for the singers. And in every phase of the choir's activity, without exception, I am glad to say that I have been left by the church with an absolutely free hand, a universally essential feature from the standpoint of the director, and most remunerative as to results from the standpoint of the minister.

The greater portion of this work would have been impossible with the quartet choir found in many churches, which—although without the slightest derogatory thought for the singers themselves, or for what they do—is, in my opinion, essentially incomplete and incapable of performing amply the true functions of a choir. On the other hand, I am convinced that it could not have been done so well, if at all completely, with a larger or differently constituted choir. For these reasons I am led to believe that a mixed choir of sixteen voices, directed by the organist, bears with it a message of idealism in certain fundamentals not to be obtained through any other type of choir organization.

A rehearsal of our choir is held with the organ on one evening each week for one hour, and without accompaniment for one-half hour before the service on Sunday mornings. Every member is required to be present at every rehearsal and service unless excused by the director. I could count on one hand the number of times in six years that any have been unaccounted for. The rehearsals I am careful to begin as well as end promptly, and to conduct in a businesslike way, though non-rigorous, with definite ends previously laid out, expecting, as I do, strict attention to discipline on the part of the singers. I am under obligation to respond with similar methods. At the service the choir enters the loft with me, preceding the prelude; it sings for the most part without direction, which is as it should be, the baton being in my opinion out of place in church worship. The service music for the choir includes, in addition to the hymns and solos, a brief anthem at the opening, one or two regular anthems as occasion may demand, and responses after the prayers. Processionals and recessionals are added on special occasions, as may be desired, but are not regular parts of the service.

Church music, both organ and choir, if properly disposed, should co-ordinate with the readings and sermon in the delivery of a single great message, that of inspiration and uplift, and of ministrations to the spiritual needs of the worshippers. To fulfill this worthy mission demands, first of all, a spiritual concept on the part of those on whom its various offices are bestowed, an intelligent and careful searching out of those master works of whatever source or type which have the power to reach the soul, and the setting forth of the whole in an atmosphere and manner of quiet dignity, of order, of reverence and of restraint.

These are the ideas which the minister and myself in the utmost harmony and consideration for each other's hopes and wishes seriously endeavor to make dominate the entire service of Trinity. To what extent we succeed can be witnessed only by the souls that may be lifted or quieted within its sanctuary; a noble task, well worthy the great company of persons the world over who devote their time and talents to the musical ministries of the church.

Trinity choir is today the partial fulfillment of an ideal, an ideal in choir-building and in choir-using, an ideal as to makeup, as to method, as to function and as to attainment. The small measure of success with which its development has been favored is a reflection chiefly of the nature of the ideal, and in addition, perhaps, a suggestion of possibilities along similar lines in other fields.

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**EDWIN ARTHUR KRAFT
AT PORTLAND, OREGON**

RECITALS AS EXPERIMENT.

Committee of Municipality Tries to Ascertain if Such Concerts are Desired on City Auditorium Organ.

Edwin Arthur Kraft gave three noteworthy recitals in March on the large new organ in the Portland municipal auditorium. These recitals were one of the objects of Mr. Kraft's western tour. The series was arranged by municipal officials, somewhat as an experiment. If they are well patronized by the public, such recitals by visiting organists of note will be continued. If not, it will be assumed that they are not desired at present. The committee appointed by the city to manage the recitals consists of James A. Bamford, chairman; Lucien E. Becker and William R. Boone.

The vocal soloist March 9 was Mrs. Leslie M. Scott, dramatic soprano, and at the matinee concert March 10 Miss Genevieve Gilbert, soprano. At the concert on the night of March 10 the assisting soloists were the members of the Ad Club Male Quartette.

The three programs were:
March 9, 8:15 p. m.—Triumphal March, Hollins; "The Magic Harp," Meale; Andante Cantabile, from Fifth Symphony, Tschalkowsky; "Within a Chinese Garden," Stoughton; Symphony in B minor, unfinished, allegro moderato, Schubert; Minuet from "L'Arlésienne," Bizet; "Salve Regina," Henshaw Dana (Mrs. Leslie M. Scott); "Evening Rest," Hollins; Overture to "Tannhäuser," Wagner; "Entr' Acte," Hadley; Caprice, Dethier; Fountain Reverie, Fletcher; Grand March from "Aida," Verdi.
March 10, 3 p. m.—Epithalamium, Matthews; Adagio Pathétique, Godard; Scherzo, Dethier; Andantino from Fourth Symphony, Tschalkowsky; "Sketches of the City," Nevin; Introduction to Third Act, "Lohengrin," Wagner; "Butterflies," Seller; "To a Messenger," La Forge; "Call Me No More," Cadman (Miss Genevieve Gilbert); Overture to "The Merry Wives of Windsor," Nicolai; "Fire Magic" from "Die Walküre," Wagner; Festival Toccata, Fletcher; selections

from "Madame Butterfly," Puccini; Overture to "Rienzi," Wagner.
March 10, 8:15 p. m.—"Pomp and Circumstance," Elgar; "Liebestraume," Liszt; "Allegro Gioioso," Dethier; Melodie, Tschalkowsky; Prelude to "Lohengrin," Wagner; "The Fountain," Matthews; "Sunshine of Your Smile," Ray; and "Good Night," Bruck (Ad Club Male Quartet); March from "Tannhäuser," Wagner; "L'Arlequin," Nevin; Rhapsody, Cole; "Liebestod," from "Tristan and Isolde," Wagner; "Ride of the Valkyries," Wagner.

The success of the recital experiment seems to have been unquestioned, for a letter to The Diapason from Chairman Bamford says that "Mr Kraft is a veritable wizard; his work exceeded the highest tributes paid him in his press notices."

Opens Organ at Tupelo, Miss.
An organ of twenty-three speaking stops, built by M. P. Möller, was opened in the First Baptist church of Tupelo, Miss., March 1 with a recital by J. E. W. Lord. R. J. Lilley, southern representative of Mr. Möller, sold and installed the instrument. Mr. Lord's program was as follows: Fantasy (Finale) for organ, Rogers; "Marche Heroique de Jeanne d'Arc," Duhois; "Where Dusk Gathers Deep," Stebbins; Allegro in E flat, Wolstenholme; Toccata in A, Blakeley; "From the South," Gillette; "Will o' the Wisp," Nevin; Bell Toccata, Duhois; Fantasia on "My Old Kentucky Home," Lord; "Song of Joy," Fryssinger; Sunrise and Sunset in the Alps, Clegg; Triumphal March, Costa.

H. J. Milliman, until recently of Chicago, where for a long time he was the representative of the Hall Organ Company, and who recently moved to Omaha, where he became connected with the Pitts Organ Company, has been drafted and is now stationed at Camp Grant, where he is a private in Company D, 344th Infantry.

"Excursions in Musical History," Clarence and Helen A. Dickinson's new book, is meeting with a warm welcome. Recital givers are particularly pleased with the inclusion in it of twenty historical programs.

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

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

College Music.

Music suitable for scenes of college life is always gay, bright and full of the rollicking, happy-go-lucky spirit of college boys and girls. We remember a Lubin film released about three years ago, "The Fortune Hunter," in which the entire six reels were fitted easily with selections from the light operas, gavottes, waltzes, two-steps, etc. The college glee books of Yale, Harvard, Columbia, Princeton, Cornell and other universities undoubtedly will furnish many songs which will prove acceptable for scene synchronization. Aside from these the "movie" organist will have to depend on piano accompaniments almost exclusively.

There are two excellent arrangements of college airs—"College Overture" (Acc.) by Tobani (C. Fischer) and "Campus Echoes" (Acc.) by Rollinson (Ditson). Except for two of the songs the arrangements are entirely different, so that organists need not fear duplication. The overture is issued as No. 99 in Carl Fischer's catalogue and the "Campus Echoes" as No. 446 of Ditson's catalogue.

"Yale Boolea" by Hirsch, and a "Stein Song," by Bullard, faithfully reflect the college spirit, while the "Fair Co-Ed," by Luders, and "Brown of Harvard" are examples of comic opera selections that are especially suited for scenes of this class. "Funiculi-Funicula," by Denza, although of Italian flavor, has had great popularity as a college song, and is therefore to be commended.

Two amusing numbers are Tracy's paraphrase on "Updee" (Ditson) and "College Days," by Clark, the latter being an arrangement of the old comic song, "Twenty-four blue bottles hanging on the wall," and twice through—instead of twenty-four—will be more than plenty, thank you! The list:

PIANO ACCOMPANIMENTS.

- "Campus Echoes," Rollinson (Ditson). Including "The Drum Major of Schneider's Band," "Darling Clementine," "Solomon Levi," "Bring Back My Bonnie to Me," "Michael Boy," "Bull Dog," "Meerschaaum," "Quitting Party," "Jingle Bells" and "Good Night, Ladies."
- "College Overture," Tobani (C. Fischer). Including "Farewell, My Own True Love," "Litoria," "Funicula," "Bull Dog," "Bingo," "Crambambuli," "Good Night, Ladies," "Updee," "Alma Mater," "O, It's a Way We Have at Old Harvard" and "Gaudemus Igitur."
- "Yale Boolea," Hirsch (Loomis). Omit the second page, which, under title of "Bright College Life," is the German national air.
- "Funiculi-Funicula," Denza. (No. 16 in Rosey's Concert Pieces, Book 2.)
- Selection, "The Fair Co-Ed," Luders.
- Selection, "Brown of Harvard."
- "College Days," H. Clark.
- Selection, "The Campus," De Leon (Witmark).
- Selection, "The Rollicking Girl," Francis (Witmark).
- "On the Campus," Bendix (Ditson).
- Paraphrase on "Updee," Tracy (Ditson).
- "A Stein Song," Bullard (Ditson).
- "A Night's Frolic," Herman (C. Fischer). (Fantasia on drinking songs.)
- "Home From the Club," Laurendeau (C. Fischer).
- "College Chaps," Frantzen (Haviland).
- Also Yale, Harvard, Princeton, Columbia and Cornell glee books.

MUSICAL SETTING FOR THE AMERICAN COMEDY, "AMARILLY OF CLOTHES-LINE ALLEY." Artcraft Film. Mary Pickford, Star.

- Reel 1—(1) Intermezzo from "Nalla" (Acc.) by Delibes until (2) Sunday Soothing Syrup, "Song of the Violet" from the "Prince of Pilsen" (Acc.) by Luders until (3) Dancing in the hall, "Jamais Trop" (Acc.) by Frey until (4) Pardon me, but I start, "Melodie" (Acc.) by Friml to end of reel.
- Reel 2—Continue above until (5) Home, Sweet Home, Song of same name (once) and (6) "Reverie" (O. S.) Nicode until (7) At the Cyclone Cafe. Improvise

short 6-8 movement until (8) D. In the Cafe, "Beaux d'Espoir" (Acc.) by Tompkins until (9) Them Guss, Agitato until (10) Gee Mister, "Serenata" (P.) Moszkowski, to end of reel.

Reel 3—(1) T. On the following Monday. Selection "The Enchantress" (twice) (Acc.) by Herbert.

Reel 4—Continue above until (12) And so, "Kiss of Spring Waltz" (P.) by Koffe until (13) Timmy Murphy, Irish song, "Wearin' o' the Green," until (14) And there follows, "Bedouin Girl Fox Trot" (Acc.) by Romberg until (15) Round two, "Nedda Waltz" (Acc.) by Harteg to end of reel.

Reel 5—(16) T. But for every tear, "Adieu" (O. S.) by Friml until (17) A direct route, "Al Fresco" (Acc.) by Herbert until (18) D. Snitch fires pistol, Agitato until (19) Gwan Terry, "Some Day" (song) by Herbert to the end.

MUSICAL SETTING FOR "THE SPREADING DAWN." Goldwyn Film. Jane Cowl, Star.

Reel 1—(1) "Admiration" (R.) by Jackson until (2) D. Auto at entrance, "Moonlight Serenade" (O. S.) by Nevin until (3) Fetch my strong box, "Legend" (O. S.) by Federlein (once) and "Love in Idleness" (Acc.) by Macbeth to end of reel.

Reel 2—(4) T. April 11, "Pizzicato" (Acc.) by Delibes until (6) It's no one you know, "In Springtime" (O. S.) by Kunder until (7) My girl has a great success, "Maytime Polka" (P.) by Arndt.

Reel 3—(8) T. We danced till dawn, "Love's Greeting" (P.) by Elgar and (9) Selection, "Earl and the Girl" (Acc.) by Caryll until (10) I'm afraid I sprained my ankle, "Elfland" (Acc.) by Bendix to end of reel.

Reel 4—(11) T. Last night we went, etc. Andante from "Festival Overture" (Acc.) by M. Carl (twice) until (12) D. Fire breaks out, Allegro (same overture) until (13) Of what use (wedding), "Before the Altar" (O. S.) by Lund until (14) "Maypole Dance" and improvise in F and B flat (bugle calls at two silhouettes or bugler).

Reel 5—T. The Dawn, (15) Repeat "Tale of Two Hearts" (Fischer Ed.) transposing into B flat (two bugle calls) until (16) D. Tents by river, "Battle Cry of Freedom" (pp) and (17) "Marching Thro' Georgia," ff at T. He marched away, (18) Fade-out of marching scene, "Dreams" (O. S.) by Wagner until (19) Where is your husband? "Autumn Leaves" (P) by Stoughton to end of reel.

Reel 6—T. July 20. He came home, "Extase" (Acc.) by Ganne until (21) D. Anthony on floor (dying), "Erotik" (P) by Grieg until (22) I'll be waiting, Song, "Your Voice," by Denza, to the end.

MUSICAL SETTING FOR THE AMERICAN DRAMA: "PARADISE GARDEN." Metro Film. Harold Lockwood, Star.

Reel 1—(1) Selection: "Princess Pat" (Acc.) by Herbert until (2) What is a gentleman? Improvise (religioso) until (3) Ten years later, "In the Barcarolle" (Acc.) by Rubens until (4) I hardly meant that, "Longing" (P) by Hueter until (5) Do you mean, "Pierrot the Dreamer" (P) by Schutt.

Reel 2—Continue above until (6) Briar Hills, "Nodding Ferns" (P) by Helm until (7) Listening for bird calls, "Songsters on the Boughs" (P) by Helm until (8) I hadn't intention, "Oak Tree" (P) by Helm until (9) See here, Una, "Melodie" (P) by Hueter to end of reel.

Reel 3—T. Ballard takes charge, (10) "All Smiles Waltz" (P) by Lieurance until (11) In whirl of the metropolis, Selection, "Yankee Tourist" (Acc.) by Robyn until (12) There's a moth, Andantino (O. S.) by Lemare.

Reel 4—(13) T. And now second woman, "Petite Bijouterie" (Acc.) by Bohm until (14) I doubt if Marcella ever will marry, Song, "Love, here is my heart," by Sileus, until (15) Do you believe, "Adieu" (O. S.) Friml to end of reel.

Reel 5—T. The moth and the candle, (16) "Bluette" (P) by Sanford and (17) "Grove of Julie" (O. S.) by Bendel until (18) I came to warn, "Told at Twilight" (P) by Hueter until (19) The flame, "Beaux d'Espoir" (Acc.) by Tompkins (pp) to end of reel.

Reel 6—Continue above (ff) until (20) D. Fight, Acitato until (21) Out of the shadows, Andantino (O. S.) by Chauvet until (22) Solitude, "Solitude" (O. S.) by Godard until (23) When soul meets soul, "Melody of Love" (Acc.) by Engelmann to the end.

MUSICAL SETTING FOR THE DRAMA: "THE MAD LOVER." Pathe Film. Robert Warwick and Elaine Hammerstein, Stars.

- Reel 1—(1) "Spring Dance" (P.) by Kern until (2) Gentlemen an accident Nocturne in A flat (P.) by Gutman until (3) A fortnight later, "Canzonetta" (Acc.) by Lelet until (4) But man proposes, Song, "Oh, promise Me," by DeKoven, to end of reel.
- Reel 2—T. Traveling, (5) Intermezzo (O. S.) by Dethier until (6) Confidence, "In Springtime" (O. S.) by Hollins until (7) Lonsome, "Nocturnette" (Acc.) by Hope until (8) Hunters return, "Expectancy" (Acc.) by Leigh until (9) At Luncheon, "Butterflies" (P.) by Hueter.
- Reel 3—Continue above until (10) Telegram, Am very anxious, Nocturne (P.) by Rubinstein until (11) Arrival of Aunt Lolette, Selection, "Marcelle" (Acc.) by Luders until (12) I suggest Shakespeare, "Colonial courtes" (P.) by Conins to end of reel.
- Reel 4—(13) T. The influence of Shakespeare, "Love Fancies" (P.) by Zamecnik and (14) "Pavane" (Acc.) by Gruenwald until (15) Foster-caretaker, "Reverie" (O. S.) by Nicode to end of reel.

Reel 5—T. The Kuse, (16) Pastoral in A (O. S.) by Faulkes (mys.) until (17) Rob enters room, "Adoration" (Acc.) by Barnard until (18) My dear old pal, "Vesterlove" (Acc.) by Borch.

Reel 6—Continue above until (19) Poor Desdemona, "Ave Maria" (O. S.) from "Otello" (O. S.) by Verdi until (20) What a dream! Gavotte (P) by Oehmiger and (21) Capriccio (O. S.) by Lemaigre to end of reel.

NEW PHOTO-PLAY MUSIC.

Hawaiian: Hawaiian Love Waltz, by H. Berge. Introducing Huki, Akahi Hoi, Wiliwili Wai and Wawaikuli. A modern Hawaiian waltz full of enchanting melodies. (C. Fischer).

Sea Pieces: "Fourteen Fathoms Deep," by M. L. Lake. A descriptive orchestral number, described by the composer as "An Undersea Tragedy." Four tones, E, E, D and A sharp, constitute the theme. After a short introduction the cello and horn have the theme in the baritone register, accompanied by pizzicato chords on woodwind and strings. Toward the close the flute has a short recollection of the theme. An excellent number, well calculated to convey the idea of a restless sea, on account of its many chromatic progressions, or it will qualify as a good dramatic number. No. 1866 in Carl Fischer's catalogue.

"A Deep Sea Romance," by M. L. Lake. A companion piece to the above number. The andante moderato theme is a sustained cantilena in G and this is excellently relieved by a piu mosso in the relative minor. After a repetition of the first andante, a beautiful trio in C (suitable for saxophone solo) follows, and a final return to the first melody closes the number. Both these numbers were written for the film: "The Submarine Eye."

Italian Music: Musical Scenes from Italy, arranged by O. Langey. Opening with a bright tempo di marcia in A, there follows a Neapolitan serenade for clarinet, horn and cello in D minor. A maestoso movement—"The Mighty Alps"—is followed by a Venetian barcarolle with melody for cornet (tuba or other solo reed stop). Finally comes a tarantella, first in the minor mode and then in the corresponding major key, bringing to a close a useful and brilliant number. The serenade and barcarolle are especially pleasing.

"In the Gondola" (Barcarolle) and "On the Bridge of Sighs," E. Cazanoue, from "Scenes Venetiennes." A charming double number. The barcarolle is a 6-8 allegretto in F, while the serenade (On the Bridge of Sighs) is a pleasing 2-4 movement in B flat with a sustained melody in E flat as a middle reed section. Both of the foregoing are published by Oliver Ditson.

ANSWERS TO CORRESPONDENTS.

"Theater Organist"—The proper way to view a feature film is to jot down the

first four or five words of each title, at the same time marking the action—whether pathetic, bright, oriental, dramatic, agitato, etc.—on the edge of the notes. Then, carefully think over the film and make your selections to fit it. We mark the numbers chosen on the edge of the notes in blue pencil, and after playing the picture the first time through, any desired changes that will on second thought better the setting of the film can be easily made.

G. H., Birmingham, Ala.—We appreciate your kind letter very much, and hope to include an article on dramatic music within the next three or four months. However, we cannot promise definitely, as oriental music is claiming our attention just now and we are endeavoring (while in the midst of moving from Rochester) to get this class into shape for The Diapason.

R. M., Philadelphia, Pa.—Your letter and enclosures were duly received. Yes, the cutting and editing of the film by each different manager makes the cue sheets worthless many times. Therefore it is better, we believe, to view the film after all changes have been made in it.

The next annual meeting of the Music Teachers' National Association will be held in St. Louis, Dec. 29, 1918, and Jan. 1, 1919. The St. Louis Musical Club and Ernest Kroeger are already at work with plans which will make this meeting especially attractive to the enlarging circle of teachers and students who are taking interest in the broad national developments that touch musical art on practical, social and theoretical lines. The annual proceedings of the recent New Orleans meeting, with its many short and stimulating papers, is ready for distribution.

Carl F. Mueller, organist of the Grand Avenue Congregational church of Milwaukee, gave his eighth organ recital March 3 at 4 p. m., with the assistance of the vested choir of forty voices. Mr. Mueller played Hugh Blair's suite, "Milton," Dubois' Toccata in G major and Lemmens' "Marche Pontificale." The choir sang "Jubilate Amen," by Bruch, and Harvey B. Gaul's "Lighten Our Darkness." The next recital will be given April 14.

The new Casavant organ in St. Cecilia cathedral at Omaha has been completed and was used for the first time March 3. The Rev. Gregory Hügge of Conception, Mo., played. The formal dedication will take place soon.

Ernest Prang Stamm directed the seventh annual rendition of Stainer's "Crucifixion" at the Church of the Holy Communion in St. Louis on Palm Sunday evening, March 24. An organ recital was given before the cantata.

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BY HAROLD V. MILLIGAN.

"NATIONAL ANTHEMS OF THE ALLIES." Fantasy for organ by Charles W. Pearce; Boston Music company.

The composer has not attempted the addition of any new material, but has contented himself with presenting the various national anthems in the idiom of the organ, trusting to ingenuity in registration and the innate quality of the music itself to provide the necessary variety. In this form the music is probably much more valuable to the organist and will appeal more readily to audiences than a more elaborate presentation.

The first of the songs is "La Marseillaise," introduced and accompanied by a marching figure in the pedals, to which a carillon may be coupled if available. Next is the former Russian anthem, which is familiar to congregations in this country as a hymn. However, it can hardly be said at this day to represent Russia, if indeed there be such a nation any more. Considering the latest political developments in that distracted land, it might be advisable to omit the Russian song, and this is musically quite possible, proceeding directly from "La Marseillaise" to the third hymn, which is that of Belgium—"La Brabançonne." This is followed immediately by the Japanese song, "Kimigayo," while Great Britain is represented twice, first by "Rule Britannia" and then by "God Save the King," both of these melodies being combined in a bit of adroit counterpoint.

The composition as originally written ended at this point, but H. Clough-Leigher has added "The Star-Spangled Banner," which brings the songs of the allies to a triumphant and resounding conclusion.

THEME AND VARIATIONS IN A FLAT, by Louis Thiele, edited by Dr. William C. Carl; the H. W. Gray company.

This composition of itself is hardly entitled to be included under the heading "new music," but the new edition under Dr. Carl's capable editorship is worthy of mention. It has been many years since this work became a classic of organ literature and future generations of organists as yet unborn undoubtedly will continue to ride it forth to battle for many years to come. In spite of its obvious limitations, the Theme and Variations continues to be a favorite form with composers, virtuosi and audiences; it is apt to be both pedantic and dry, but in skillful hands its defects become its virtues and it can be full of variety and charm. It was a favorite form with Beethoven, especially for the slow movement of his sonatas and symphonies, and he poured into this form many of his rarest inspirations. The present work with its five variations and magnificent "finale" is one of the most successful examples of the Theme and Variations in organ literature and it won for its composer a place among the immortals, for were it not for this one composition, his very name would now, seventy years after his death, be forgotten. It is unnecessary to record the fact that Dr. Carl has done his work well. The registration for American organs is indicated and difficult pedal passages are made clear. Typographically the edition is superior to any former one we have seen, being much clearer and more easy to read.

ELEGY IN FORM OF A MARCH, by Oscar Schminke.

ETUDE, by Chopin; arranged by Oscar Schminke.

SEA SKETCHES, by R. S. Stoughton. "UNE LARME" ("A Tear"), by Mousorgsky; arranged by Tertius Noble.

J. Fischer & Bro.

The list of composers for the organ has had a number of notable additions during the last few years whose achievements in the present mean greater promises for the future, and many of these names have first appeared in the catalogue of J. Fischer & Bro. Among them is Oscar Schminke, whose name must have become by this time a familiar one to readers of The Diapason. His new Elegy in the Form of a March is a worthy addition to the lengthening list of his organ pieces. It is constructed from three main themes,

the first of which reminds one (aesthetically, not musically) of Beethoven's "Hand of Fate." It is sounded first pianissimo, on the swell, "slow and sinister, like an evil foreboding." The main theme of the composition is derived from this first theme, or motto, and is a plaintive melody which, though brief in itself, is developed interestingly. There is a modulation from E flat minor to B major, and the second theme is a more reposeful melody, which is built up into the climax of the composition, when the first theme crashes out after a dramatic pause, "with terrifying majesty." The ending is a sombre reiteration of the first melody.

Mr. Schminke has also made an organ arrangement of the Chopin Etude No. 10, from Op. 25, in which he has set a task for the pedals that will be beyond the powers of many organists. However, for those possessing sufficient technique, the piece will provide a brilliant vehicle for the display of their virtuosity.

R. S. Stoughton is another of the younger generation of organ composers. His work is always imaginative and full of color and his fondness for the fantastic and bizarre, coupled with his marked predilection for oriental "atmosphere," has won him a distinct and individual place in the modern repertoire. In "Sea Sketches," a set of four pieces, he has for the moment forsaken the orient, but his music is still decidedly his own and far from the commonplace. The first piece, "In the Grotto," is appropriately marked "molto fantastico," and is as full of rhythmic and harmonic freedom and color as a futurist painting. The second, "Sea Nymphs," is a well-written scherzo, dainty and graceful; the third, "The Sirens," is more diatonic than is Mr. Stoughton's habit, as is also the fourth, "Neptune," which contains a generous measure of full organ, to be played "molto risoluto." It is in the style of a march, with a contrasting middle theme built of an ascending series of six-four chords.

Mr. Stoughton's fondness for discords is one of his most distinguishing and fascinating traits, but at times it is a trifle puzzling; for instance, why the irritating C sharp in the pedal in the last chord in "Neptune?" For the most part we enjoy the clashing colors on his palette, so we will not quibble about one little C sharp which has to fight against four D naturals in a chord where it does not belong. Perhaps you will like it.

Tertius Noble has transplanted to the organ a plaintive little melody by Mousorgsky, "Une Larme," very Russian in its outline and well adapted to soft-voiced flutes, reeds and strings.

"SYMPHONIE POUR ORGUE," by Edward Shippen Barnes; G. Schirmer, New York.

Mr. Barnes is also of the younger generation, but although characteristically modern in his musical feeling, he remains aloof from the programmatic tendency of his fellows. His music lives, moves and has its being in present-day Paris, under the shadow of Notre Dame. His first symphony for organ is, quite appropriately, dedicated to Louis Vierne, and by a singular coincidence is issued from the same press and is typographically similar to the great French master's Fourth Symphony. So French is Monsieur Barnes, he indicates his registration and expression in French. His music has been favorably reviewed in these columns and there remains little to add to what has already been said. The present work is

eminently characteristic; if we are not mistaken, the date of its composition was previous to that of the two suites already published. It contains much of the rhythmic vitality and vivacity characteristic of the modern French school, while his free use of dissonance could be acquired only on the banks of the Seine. The first two bars of the prelude alone would strike terror to the heart, not to mention the ears, of a law-abiding disciple of any other school.

The symphony is composed of five movements. First is a prelude of massive solemnity, followed by a brilliant allegro. Next come the scherzo, the slow movement (andante) and the toccata, "sur un theme Gregorien." All this is according to schedule and the movements themselves are developed according to the best traditions of the school. Indeed, it contains some of the best writing Mr. Barnes has done, which is saying a great deal.

It should not be inferred from his devotion to the French manner that he is without originality, for such is not the case. Temperament and training cause him to speak in the spirit and manner of his contemporaries on the other side of the Atlantic rather than with those of his own country. The publication of an organ symphony by an American composer is an event worthy of note and all serious students of organ literature should not ignore it. While the symphony appeals primarily to the recital organist, parts of it will not be out of place in the church service. The prelude makes an ideal service piece, full of dignity and solemnity. The second and fourth movements may also be incorporated into the Sunday service.

AMERICAN COMPOSERS.

Scranton, Pa., March 17, 1918. To the editor of The Diapason, Chicago. Dear Sir: In reading the February issue of The Diapason I perused the letter anonymously signed "An American." Though I am as yet, simply a "student" of music (but happily a serious one), my conscience urges me to present my opinions on the views of the uninformed "American."

Apropos of the gentleman's remarks concerning scarcity of American organ compositions played at the recent convention of the American Guild of Organists in New York City, may I remind him that

in accordance with the standard which the Guild is endeavoring to maintain, the participating recitalists played only such music as was deserving of the praise and support of "serious" musicians. I believe that I am as thoroughly patriotic as any one in regard to the splendid cause of American music, but in a case like this, I place "art" before patriotism. Which leads to the question—aside from some very worthy compositions of Horatio Parker, Arthur Foote, George W. Chadwick (who has written a very splendid organ concerto) and a very few others, what American compositions for organ would be deemed meritorious in any way? Surely not the super-abundance of "Legends," "Idyls," "Evensongs," etc., whose sole claim to distinction lies in their euphonious titles.

The "American" also refers to a letter written to the "Church Music Review" several months ago, in which a very commendable list of first class organ compositions was set forth by Mr. Charles H. Doersam, F. A. G. O. In writing that letter, Mr. Doersam did not treat the subject of patriotism one way nor the other, but was solely concerned in the question of uplifting the waning standard of organ music in this country. I can speak with authority because I am very proud to be one of his organ pupils, and personally know him to be a conscientious and able teacher, and one of the foremost recitalists in this country.

I will be very grateful to you if you will find space for this letter in an early issue of The Diapason.

Sincerely yours,
MORRIS W. WATKINS.

Frederick Maxson's Memorial Fantasia for Organ (Souvenir of Valley Forge) continues to add to its favorable impression as it is heard on new occasions. It has been played by the composer at the following places: Dedication of the Haskell organ at the Washington Memorial Chapel, Valley Forge; First Baptist church, Philadelphia; recital, American Organ Players' Club, St. Clement's church, Philadelphia; musical service, Manuscript Music Society, St. James' church, Philadelphia, and residence of William L. Austin, donor of the Valley Forge organ, Rosemont, Pa. S. W. Sears played it at his recital at St. James' Episcopal church, Philadelphia.

The choir of the First Baptist church of Williamsport, Pa., gave a concert Feb. 13 under the direction of Professor C. Walter Wallace, the organist. Mr. Wallace made preliminary remarks concerning the composers represented.

Thomas Adams' cantata "The Cross of Christ" was sung at St. Ann's church, Amsterdam, N. Y., March 17, under the direction of Russell Carter, organist and choirmaster.

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J. Warren Andrews of the Church of the Divine Paternity in New York gave the dedicatory recital on an organ built by Reuben Midmer & Son, Inc., in the Church of the Good Tidings, Brooklyn, on March 10. The organ was presented to the church in memory of General John B. Frothingham by his widow and the Carnegie Corporation. It is an electro-pneumatic instrument. The program by Mr. Andrews was as follows: Largo, Handel; Grand Choeur in D, Spence; Serenade in F, Gounod; "Jubilate Amen," Kinder; "Marche Funebre et Chant Seraphique," Guilmant; Fugue in G minor, Bach; Communion in G, Battiste; Pastorale from Sonata in D minor, Guilmant; "Marche Militaire," Gounod.

William C. Young of Philadelphia opened a Midmer organ in the First Baptist church of Berwick, Pa., and on Feb. 25 opened another in St. Peter's Catholic church at Riverside, N. J. The same house is installing a two-manual in Holy Saviour's Catholic church, Wilkes-Barre, Pa., and is rebuilding a large three-manual for the Holy Rood Episcopal church, New York City.

W. E. MacClymont Dead.

William E. MacClymont, organist at the Strand Theater, San Francisco, died March 12 at the Hahnemann Hospital after a brief illness. Mrs. MacClymont, who arrived from New York, on the twenty-third anniversary of their wedding, was with him when he died. Mr. MacClymont was formerly organist of Holy Trinity church in New York and a friend of the late Bishop Henry C. Potter. He was 45 years old.

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(Signed) STUART R. MILLER,
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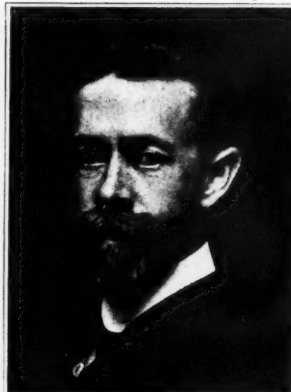
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The Austin company also has received the contract for a two-manual instrument of twelve stops to be installed in the Sixth Avenue M. E. church, Brooklyn, N. Y.

E. J. Wilbur of the Austin force is erecting a two-manual of fourteen stops in the Olivet Baptist church of Hartford, Conn. This makes the nineteenth Austin organ to be erected in the city of Hartford.

At the Church of the Redeemer, Morristown, N. J., on Sunday evening, March 3, Moore's "The Darkest Hour" was presented under the direction of Kate Elizabeth Fox, Henry Miller, bass, and Roy Williams Steele, tenor, of New York, were soloists.

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**Stock List of
Samuel Pierce Organ Pipe Co.
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		Scale.
8 ft. Open Diapason	CC-17	40
8 ft. Open Diapason	CC-17	44
8 ft. Open Diapason	F°-44	42
8 ft. Open Diapason	F°-44	43
8 ft. Open Diapason	F°-44	44
8 ft. Open Diapason	F°-44	45
8 ft. Violin Diapason	CC-61	48
8 ft. Geigen Principal	CC-61	50
8 ft. Dulciana	CC-61	55-56
8 ft. Aeoline	CC-61	58
8 ft. Celeste	CC-61	60
8 ft. Special	CC-61	57
Used for Viol D'Orchestre.		60
Salicional, Celeste & Oboe		62
Gamba.		64
8 ft. Quintadena	CC-61	Reg. Lower 12 zinc.
4 ft. Octave	CC-61	58 Lower 5 zinc.
4 ft. Har. Flute	CC-61	Reg.
4 ft. Gemshorn	CC-61	Reg. Lower 5 zinc.
2 ft. Fifteenth	CC-61	70
2 ft. Piccolo	CC-61	70

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