

THE DIAPASON

DEVOTED TO THE ORGAN

Ninth Year—Number Six

CHICAGO, MAY 1, 1918.

Seventy-five Cents a Year—Ten Cents a Copy

THIRTY PER CENT CUT IN ORGAN CONSTRUCTION

CURTAILMENT IS ORDERED.

For Two Months Makers of Musical Instruments Must Keep Down Production to Save Fuel and Transportation.

Sharp curtailment of so-called "luxury industries" has begun, according to dispatches sent out from Washington April 6. With a 30 per cent reduction in the manufacture of musical instruments for two months, the government has formally made known its policy toward so-called non-essential industry.

For the present all curtailment is being accomplished through agreement. The reason for the new policy is that there must be drastic economy in the consumption of fuel, in transportation and in raw materials. In so far as it is possible manufacturers are being permitted to determine for themselves the best method of curtailing their industry.

Reports indicate that many non-essential industries have increased enormously under war prosperity, and in many cases, it is said, the 30 per cent cut in output will scarcely restore the plants' production to pre-war normal.

Every effort is being made to force substitution of war work for manufacture of unnecessary goods. Curtailment of piano and organ making will release labor and equipment for airplane work.

Enforcement—if necessary—of curtailment orders will be obtained partly through co-operation of Fuel Administrator Garfield, who will withhold fuel on request from Chairman Baruch of the war industries board.

All over the country the trade is preparing to adopt a program of war work in conformity with the latest action taken by the federal government. It has based the restriction on the figures of the output for 1917. The order has been received patriotically by the trade, and preparations for converting in part each plant into a war industry have been immediately launched.

Curtailments of 30, 40 and 50 per cent were directed against all trade industries, but the musical instrument trade was awarded the lowest curtailment of any.

NORTON IN NAVAL SERVICE

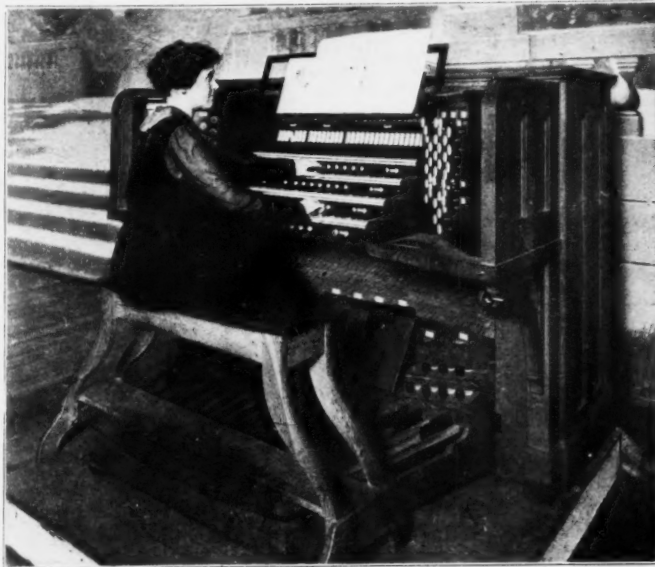
Hugo Goodwin Succeeds Him as Organist of St. James' Episcopal.

John W. Norton, for some years organist and choirmaster of St. James' Episcopal church, Chicago, has entered the service of the nation, enlisting as a yeoman at the Great Lakes naval station. He has also passed the examination as a first class musician. Mr. Norton played for the last time at St. James' on April 14. His retirement during the period of the war from the large Chicago church is considered a distinct loss to the entire community, which has enjoyed his musical services for many seasons.

Hugo Goodwin, A. A. G. O., organist of the New England Congregational church, has been selected to take the place vacated by Mr. Norton and will begin his new duties on May 1. Mr. Goodwin thus moves only a short distance from his old church on the north side. St. James' wins a man of excellent musicianship and lovable disposition as well in Mr. Goodwin. The position at the New England church has not yet been filled.

Harry J. McCreedy on April 9 celebrated his fifteenth anniversary as organist of St. John's Episcopal church at Cohoes, N. Y. He is also musical director of the Baptist church and of Cohoes lodge, A. F. and A. M.

CONSOLE OF PORTLAND, OREGON, MUNICIPAL ORGAN.



—Photograph by Sawyer Photo Company.

Mrs. Gladys Morgan Farmer, Organist of First Methodist Church, Portland, Seated at the Console of Skinner Organ in Western City.

The municipal organ at Portland, Oregon, is the delight of the people of the city in general, and particularly of the organists of Portland. These organists are making good use of the instrument recently completed by the Ernest M. Skinner Company

and find it a boon to the musical life of the community. Mrs. Gladys Morgan Farmer, organist of the First Methodist church, is shown seated at the console on the Auditorium stage. She is one of the leading organists of Portland.

NEW CONSOLE FOR PORTLAND, MAINE, MUNICIPAL ORGAN.



NEW CONSOLE IN PORTLAND.

Austin Company Builds It for Maine City's Municipal Organ.

The Austin Organ Company has built for the municipal organ at Portland, Maine, over which Will C. Macfarlane presides, a new console. An illustration in this issue shows this console. It is of the direct electric

type and up to date in every particular. It contains all the features of the new Austin console, and gives absolute control of the organ action from the bench. This console is provided with a junction board so that it can be completely detached from the electric cable and moved to any position desired. It is also provided with special detachable handles for carrying purposes.

TO RE-ENGAGE LEMARE AT SAN FRANCISCO

WILL PLAY ANOTHER YEAR

Controversy Over Retention of City Organist at Salary of \$10,000—Charges by Opponents That He Does Not Draw.

Latest news from San Francisco is to the effect that after considerable discussion in musical and other circles Edwin H. Lemare will be recommended by the Supervisors' Auditorium committee as the official organist for the coming year. His contract has expired, but, according to Chairman Emmet Hayden, it is proposed to recommend that it be renewed at an early date.

The San Francisco situation is distinctly interesting to organists because of the prominence of Mr. Lemare and the size of the position of municipal organist, which pays the best salary for such a post in the United States. The Pacific Coast Musical Review has been waging a campaign against Mr. Lemare, on the ground that he is not popular, that Clarence Eddy, a resident of San Francisco and world-famed organist, could be engaged for Mr. Lemare's place at smaller expense to the city and that the recitals have not been a drawing card. Anonymous letters to the editor and a rather acrimonious discussion of the municipal organ situation have been the results.

The correspondent of the Musical Leader of Chicago writes:

"Reading the signs of the times, one would say that Edwin Lemare, billed as 'the world's greatest organist,' is due to have another \$10,000 year as supervisors are past understanding. They may have a searchlight that peers into the future and shows that Lemare may be the great success promised, but outsiders have not had so much as a glimpse of that picture. At the end of twelve months the evidence is that Lemare has failed to interest the public. His programs are being reinforced by soloists. Mme. Jeanne Jomelli has twice been the attraction. This state of affairs may not be all Lemare's fault. It may be that all the good organs heard at the 'movies' have taken the edge off the public appetite for organ programs, even when given upon the great Exposition organ. Be that as it may, Lemare's name is not one with which to conjure in this community. There is a general feeling that the city would be money in pocket with anyone of several other organists."

The correspondent of the Musical Courier gives his opinion in a long article of which the following is a part:

"Edwin Lemare, city organist at \$10,000 a year, has been the subject of editorial comment in two papers this week. The Chronicle gives a column of facts showing that the average receipts at these recitals have been about \$50. 'And,' says the Chronicle, 'the city pays Mr. Lemare \$833.33 per month. An additional \$100 is paid to the organ caretaker, another \$100 is paid a press agent, . . . and of course there are many other expenses. That would be all right if the people went to hear the concerts. In other words, the fact that the city pays out fifteen or twenty thousand dollars a year for these concerts would not demand criticism if they drew big crowds. Even if they were given free of charge, and the city received no return from them whatever, that would not matter if they drew big audiences. The money would be well spent if it gave the public high class musical entertainment. But it does not, for the very simple reason that Lemare is not making good in the sense of drawing people to the Auditorium. Lemare has had a year to prove his worth and has failed."

READY FOR RALLY DAY AND ITS TWO RECITALS

MEETING OF ILLINOIS N. A. O.

Program to Be Given by Charles M. Courboin and John Winter Thompson at Kimball Hall, Chicago, May 2.

Charles M. Courboin, the famous Belgian organist, and John Winter Thompson of Galesburg, Ill., will be the recitalists at the patriotic rally day to be held at Kimball Hall, Chicago, next Thursday, May 2, under the auspices of Illinois Council, National Association of Organists. A full house is expected to greet these men. The proceeds will be given to the fund for the purchase of music for the United States naval and military bands. Tickets, costing \$1 each, admitting to both afternoon and evening recitals, may be purchased at W. W. Kimball's, Lyon & Healy's box office and at the office of The Diapason.

The program by Mr. Thompson at 3:30 p. m. will be: Torchlight March, Guilman; Elevation in A major, Gausmann; Song of Joy, Roland Diggle; Andante (Sonata in E flat minor), Rheinberger; Lullaby, Macfarlane; Scherzo in D minor, Faulkes; Toccata in F major, Bach; Adagio Religioso, John Winter Thompson; Romance, "In the Garden" (Dedicated to Mr. Thompson), Hugo Goodwin; Elegie in A minor, de la Tombelle; "Marche Solennelle," de la Tombelle.

The program by Mr. Courboin at 8:15 p. m. will be as follows: "Grande Piece Symphonique," Cesar Franck; "Piece Heroique," Cesar Franck; Andante, Cesar Franck; "Christus Resurrexit," Ravanello; Pastorale, Widor; Allegretto, De Boeck; Toccata and Fugue in D minor, Bach; Nuptial Benediction, Saint-Saens; Praeludium, Jarnefelt; "Marche Heroique," Saint-Saens.

All organists, whether affiliated with the N. A. O. or not, are cordially invited to take part in the day's proceedings, which will commence with an address of welcome by Dr. Francis Hemington, president of the Illinois council, and an informal reception to Mr. Courboin and Mr. Thompson.

SOLDIERS TO HEAR BONNET.

He Will Play at Rockford, Ill., May 20, Giving Return Recitals.

Mrs. Laura Grant-Short, head of the organ department at Rockford College, has arranged for two recitals at Rockford by Joseph Bonnet, May 20.

Mrs. Short was in Paris studying with Bonnet at the beginning of the war in 1914, and one of the early recitals after Mr. Bonnet came to America was given at Rockford. So much enthusiasm was shown that this return engagement is planned with the view of giving the soldiers at Camp Grant the privilege of hearing this great organist, who is also a member of the French army, and here on leave, bringing to the United States the music of France.

Installing Cathedral Organ.

The Wangerin-Weickhardt Company of Milwaukee is installing the three-manual organ constructed for the Holy Name cathedral in Chicago. The dedication of the instrument is expected to take place on Sunday, May 19.

Roland Diggle, the well-known organ composer and organist of Los Angeles, has issued a neat brochure containing a list of his works. In addition to thematic texts of some of his latest pieces, there are given a number of reviews from musical journals, which enable the reader to form a conception of the nature and value of the selections.

The three-manual organ at the Y. M. C. A., of Harrisburg, Pa., which had been out of repair for nearly a year, is again being used. Alfred C. Kuschwa, organist and choirmaster of St. Stephen's Protestant Episcopal church, will give a half hour concert weekly. From 3:30 to 4 o'clock the vested choir of St. Stephen's will present several musical numbers.

EDMUND G. HURLEY IS DEAD

For Forty-seven Years Organist of New York Church.

Edmund G. Hurley, for forty-seven years organist of the Church of St. Paul the Apostle, New York City, died April 11 in his home, 170 Mead avenue, Passaic, of heart disease, in his seventieth year.

Mr. Hurley was a leading exponent of Gregorian music. He was a lay member of the music committee of the Roman Catholic archdiocese of New York. He first introduced boy choirs in Catholic churches of America. During his forty-seven years at St. Paul's he was absent from the organ bench on only one Sunday. He was the composer of most of the music sung at that church.

Because of his efforts to uplift Catholic church music he was knighted by the Pope in 1909. Two years later he was made a doctor of music by the Jesuit College of St. Francis Xavier.

Mr. Hurley was born in London and came to America in 1869. He was a graduate of the London Academy of Music, and at one time was organist in St. George's cathedral, Southwark, London. He leaves his widow, five sons and four daughters.

ERICH RATH OPENS ORGAN

Two-Manual by Möller in Christ Episcopal Church, Roanoke, Va.

A two-manual organ built by M. P. Möller of Hagerstown, Md., for Christ Episcopal church, Roanoke, Va., was dedicated on April 14 by Erich Rath, director of music of Hollins College. Mr. Rath prepared the specifications of the organ. The program, which included choral works by the Hollins choir and a violin solo by Henry Fuchs of the Hollins faculty, was: Organ prelude, "Marche Religieuse," Guilman; chorus, Psalm 137, Liszt; organ, "Evensong," Martin; "Pilgrims' Chorus," Wagner; chorus, "Seraphim" (from "Paradise Lost"), Dubois; violin (a) "Dreams," Wagner; (b) "Air Ancien," Rybner; chorus, "Deep River," Burlleigh; organ, "Let There Be Light," Dubois; chorus, "Thanksgiving to God," Haydn.

These are the specifications of the organ:

GREAT ORGAN.

1. Open Diapason, 8 ft.
2. Dulciana, 8 ft.
3. Viol d'Gamba, 8 ft.
4. Melodia, 8 ft.
5. Doppel Floete, 8 ft.
6. Octave, 4 ft.
7. Flute d'Amour, 4 ft.
8. Bourdon, 16 ft.

SWELL ORGAN.

9. Violin Diapason, 8 ft.
10. Stopped Diapason, 8 ft.
11. Viol d'Gamba, 8 ft.
12. Dolce, 8 ft.
13. Vox Celeste, 8 ft.
14. Viole d'Orchestre, 8 ft.
15. Flute Traverso, 4 ft.
16. Oboe, 8 ft.

PEDAL ORGAN.

17. Bourdon (Large Scale), 16 ft.
18. Lieblich Gedeckt, 16 ft.
19. Flute (from No. 17), 8 ft.

The entire organ is under expression.

LARGE ORGAN FOR ST. LOUIS.

Wurlitzer Company Makes Contract for Exhibit Building.

A contract for the installation of an organ in the Exhibit Building at St. Louis was closed April 10 with the Rudolph Wurlitzer Company by the Exhibit Corporation. The cost of the instrument is to be \$90,000. I. H. Lyons, southwestern district manager of the Wurlitzer interests, represented his company in the transaction. Under the terms of the contract the instrument should be in position within eight months.

ATLANTA CONCERTS SAVED BY ALDERMEN

SUCCESS AFTER HARD FIGHT

Appropriation to Retain Charles Sheldon, Jr., Wins Following Campaign in Which Newspapers Give Their Help.

Atlanta has saved its organ concerts. After a determined fight, as set forth in The Diapason last month, it has been decided to continue the recitals given by Charles Sheldon, Jr. This did not occur until after the newspapers of the southern city had made a strong editorial campaign in favor of the appropriation to retain Mr. Sheldon. It was pointed out that Mr. Sheldon, being a native of Atlanta, was so situated that he could and was willing to give his services for less money than any other organist.

After another warm debate, the aldermanic board approved the council's appropriation of \$1,500 to employ the city organist and maintain the Auditorium organ.

Alderman Johnston asserted that for fifteen Sundays the average attendance at the Auditorium concerts has been 10,000, and that 75 per cent of the audiences are composed of workmen and their families. If the city can entertain several hundred thousand people at a cost of \$1,500 a year, Mr. Johnston felt it should be done.

Aldermen Jonas H. Ewing and John S. McClelland said they were opposed to the fund until they visited the Auditorium and saw the good the concerts are doing.

B. E. Ballard at Cincinnati.

B. E. Ballard, formerly organist and director of music at the Hyde Park Presbyterian church, Chicago, has been appointed to the same position at Trinity M. E. church, Cincinnati. This church contains one of the finest organs in Cincinnati, recently installed by the Austin Company.

Robert M. Small, formerly with the C. S. Haskell Company at Philadelphia, is now serving with the Canadian forces in the war.

WANTED — A FIRST-CLASS outside erector, general organ mechanic and tuner with experience on tubular and electro-pneumatic organs. State experience and age. K. G. O., care of The Diapason.

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Library of 65 New and Standard Church Anthems by eminent composers—Ed. Schirmer & Schmidt. 15 copies of each in excellent condition. These anthems are well within the grasp of the average choir. An unusual opportunity for a small-town choir to start a library at small cost. Write for list and terms. BERNHARDT BRONSON, 203 28th St., Milwaukee Wis.

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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.

AN ORGAN BUILDING business with a list of more than 1,000 instruments will be sold. Many of these organs which have been erected in all sections of the country are of three manuals and four manuals. The factory, fitted with machines, scales, tools, etc., may be purchased or leased, if desired. Apply to W. E. H., The Diapason.

FOR SALE — 1 GEORGE H. Ryder pipe organ, 1 manual, \$375; 1 Johnson & Son pipe organ, 1 manual, \$425; 1 Johnson & Son pipe organ, 2 manuals, \$825.

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.

ORGAN BUILDER WANTED for general outside work. Must be competent on reed work, tuning and regulating, and general repair work, and also setting up new organs. State salary and references in first letter. **PITTS PIPE ORGAN CO.,** Omaha, Neb.

SUBSTITUTE ORGANIST—Church organist, holding regular position, nine years' experience, various denominations, will substitute by the Sunday, June 1, to Oct. 1, at moderate terms. New York and vicinity preferred. Address **ORGANIST, 4 Elm street, Westfield, N. J.**

WANTED — SEVERAL COMPETENT organ mechanics, for outside erection and inside work. Also voicers, both flue and reed. Permanent positions for good men. Ideal climate. Write stating experience and wages required. V. V., care of The Diapason.

THEATER ORGANIST OF EXCEPTIONAL education, experience and ability desires position. Immense library; thoroughly reliable. Good organ and salary essential. Address **MUSICIAN, care of The Diapason, Chicago.**

WANTED — SEVERAL FIRST-CLASS action men and general organ mechanics. Must have experience. No other need apply. **The Reuter-Schwarz Organ Company, Trenton, Ill.**

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TOUR OF PIETRO A. YON OFFERS OPPORTUNITY

TO HEAR BRILLIANT PLAYER

Is Known to Organists Everywhere for His Compositions, but Has Not Appeared in This Part of the Country.

Pietro A. Yon is making preparations for many concerts on his approaching tour of the west. Mr. Yon is well known to every



PIETRO A. YON.

organist of the country as a composer, but comparatively few have heard him play. At the annual convention of the National Association of Organists in Springfield, Mass., last year, before many distinguished organists from all parts of the country, his playing was a sensation. His astonishing brilliancy of execution, temperamental powers and refinement of phrasing created a remarkable scene of enthusiasm.

In Philadelphia, at the recital given lately under the auspices of the American Organ Players' Club at St. Clement's church, the large audience was kept spellbound for nearly two hours, and at the Peabody Conservatory in Baltimore, Md., Mr. Yon was recalled five times.

It is expected that the western cities, where there are so many of the best organs of the country, will take advantage of Mr. Yon's transcontinental tour and give organists as well as the public in general an opportunity to hear this real master of the king of instruments.

SPRAGUE FILLS HIS CHURCH

Organ Recitals Sunday Afternoon Drawing Card at Toledo.

Herbert Foster Sprague, organist of Trinity church at Toledo, whose work is well known far beyond the bounds of his own city, rested in Chicago for a few days after a strenuous Easter season and called at the office of The Diapason April 23. Mr.

Sprague has changed his organ recitals to Sunday afternoon and they have met instant success. The first one, the program of which is appended, drew a full house. Mr. Sprague's church is downtown, in the midst of theaters and other attractions. Its fine large Skinner organ is a great feature.

Mr. Sprague played as follows at the recital April 21: Grand Offertoire for Easier Day, Batiste; Andante in D, Silas; "Gesu Bambino," Pietro Yon; "Marche Russe," Schminke; "Moonlight," Frysinger; "L'Arlequin," Gordon Balch Nevin; Egyptian Suite, R. S. Stoughton.

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(No. 2)

for ORGAN

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- Book XIV—Choral Preludes and Variations.
- Book XV—Orgelbuchlein (Little Organ Book).
- Book XVI—The Six "Schubler" Preludes and the Clavierbung (Part III).
- Book XVII—The Eighteen Preludes.
- Book XVIII—Miscellaneous Preludes (Part I).
- Book XIX—Miscellaneous Preludes (Part II) and Variations.
- Book XX—The Chorales only.

The Novello Edition has gained additional approval from those who hitherto have known only the German editions, now so difficult to obtain.

Particular attention is called to the Choral Preludes, recently published with an introduction by Ernest Newman. This edition furnishes them in the original form, distinguishing the collection planned by Bach himself from detached chorales that have come down to us.

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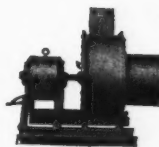
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Console of St. Louis Cathedral Organ

Another piece of work by Mr. Sprague has been the leading of a Liberty loan singing campaign in the theaters of Toledo. In this he used his choir of forty voices and the Toledo Oratorio Society of seventy-five voices, of which he is the director.

In two weeks before Easter Mr. Sprague gave three cantatas at Trinity—Rossini's "Stabat Mater," Maunder's "Olivet to Calvary" and Macfarlane's "Message from the Cross."

Call for Carl K. McKinley.

Carl K. McKinley has accepted an invitation to become organist and director of music at Center church (First Congregational), of Hartford, Conn., commencing May 1, succeeding John Spencer Camp, who has resigned. The organ is an Austin four-manual electric of sixty-one stops. Mr. McKinley received his Mus. B. degree from Knox Conservatory of Music, Galesburg, Ill., in 1915, and his A. B. from Harvard University in 1917, and has been doing advanced study in New York City as a traveling fellow of the latter school. He passed the associate examinations of the American Guild of Organists last spring in Boston.

The Marr & Colton Company, Warsaw, N. Y., has been incorporated with a capital stock of \$100,000 to manufacture pipe organs and other musical instruments. The incorporators are: C. A. Van Arsdale, W. T. Morris and B. B. Conable.



Charles Galloway, St. Louis.—The distinguished St. Louis organist has given the following Sunday afternoon programs at Graham Memorial chapel, Washington University.

Feb. 11—Prelude and Fugue in B minor, Bach; Idyl in E flat, Lemare; "Suite Gothique," Boellmann; Canon in F, Salome; Variations on "Jerusalem, the Golden," Spark; Finale in the form of an Overture, Hollins.

March 17—Fantasia in G minor, Bach; "Procession du Sacrement," Chauvet; Sonata Pascale, Lemmens; "The Question and the Answer," Wolstenholme; "Lamentation," Guilman; Variations on "The Star Spangled Banner," Buck.

March, "Hail, Bright Abode," from "Tannhäuser." This was the sixth of a series of organ recitals given by Mr. Becker on the third Tuesday of each month from October to May.

On April 2 Mr. Becker gave the following organ program at the home of John H. Baak under the auspices of the Monday Musical club: "Marche de Fete," Eugene Gigout; "En Bateau," Claude Debussy; "Minuet a l'antico," W. C. E. Seeböck; Largo from "New World" Symphony, Dvorak; Ritornello, Lucien Becker; "At the Brook," E. de Boisdeffre; Fountain Reverie, Percy E. Fletcher; Gavotte, G. minor, Gaston M. Dethier; "Evensong," Edward F. Johnston.

Lester W. Groom, Chicago.—Mr. Groom, organist of the Church of the Ascension, played the following symphony recital Sunday evening, April 7, at 7:30 o'clock: Tempo Maestoso, from Seventh Sonata, Guilman; Andante from the Sixth Symphony, Tschaiakowsky; Minuet from Second Symphony, Haydn; Andante from Fifth Symphony, Beethoven; Andantino—Quasi Allegretto—From Fifth Symphony, Widor. Mr. Groom's next recital, May 5, will include works entirely by Chicago composers.

Edith Potter Smith, Kankakee, Ill.—Miss Smith, a pupil of Eunice Christian, gave a recital in St. Paul's Episcopal church April 23, assisted by Kenneth Rayer, violinist, and Miss Nelda Lueh, vocalist. The organ selections were as follows: Allegro (Sonata in D minor), Guilman; "In Memoriam," Nevin; Gavotte (142), Martini; Fugue (Pastoral Sonata), Rheinberger; Persian Suite, Stoughton; Scherzo, Op. 10, No. 3, Liszt; "The Star Spangled Banner," Wagner.

Albert Riemenschneider, Berea, Ohio.—Mr. Riemenschneider played his sixtieth recital at Baldwin-Wallace College Sunday afternoon, April 14. His selections were as follows: "Thapsodis," Catalani; Bonnet; "Clair de Lune," Karg-Elert; Sketches of the City, Nevin; "L'Arlequin," Nevin; "The Spirit of God Moved," Grimm; Fountain Reverie, Fletcher; Festival Toccata, Fletcher.

J. Frank Frysinger, Lincoln, Neb.—Mr. Frysinger gave a recital before the Nebraska Music Teachers' Association at its second annual convention, held at Omaha April 1, 2 and 3. The recital was played in the First Presbyterian church. The intellectual as well as temperamental qualities shown by the performer were dwelt upon by the reviewers in praising the concert. Mr. Frysinger played his own growingly popular new Liberty March as a closing number. The other selections were: Sonata in the Style of Handel, Wolstenholme; Air from the Cathedral Suite in D, St. Ann's Fugue and Chorale Prelude, "My Heart's Desire," Bach; "Kol Nidrei," Bruch; Sketches of the City, Nevin; Scherzo, Hoyte; Meditation, Federlein; "Gethsemane," Frysinger.

John Winter Thompson, Galesburg, Ill.—Mr. Thompson gave a recital in the Presbyterian church of Warsaw, Ill., April 10, playing the following: Sonata in A minor, Mendelssohn; "Eventide," Barker; Toccata in D minor, Gordon Balch Nevin; Romance, "In the Garden" (dedicated to Mr. Thompson), Hugo Goossin; Meditation, Sturges; Serenade, Gounod; Song of Joy, Diggle; Herceuse, Dickinson; Scherzo in D minor, Faulkes; Torchlight March, Guilman.

James T. Quarles, Cornell University, Ithaca, N. Y.—Recent programs played by Professor Quarles are as follows: March 1—Prelude and Fugue in D minor, Mendelssohn; Larghetto from String Quartet, Haydn; Sonata in F, Sir Charles Villiers Stanford; Romance in F minor, Tschaiakowsky; Professional March from "The Queen of Sheba" (by request), Gounod.

Francis Sanford DeWine, Youngstown, Ohio.—Although Mr. DeWine has been at Youngstown for some time, he gave his first recital at St. John's Episcopal church April 7, and the Youngstown critics accorded him most enthusiastic praise. His offerings were: Sonata in G minor, Rene L. Becker; Aria, "Come Unto Him, All Ye That Labor," Handel; (Master Robert Forcier); Prelude in B minor, Bach; Cantabile, Cesar Franck; Aria, "Hear My Prayer," Mendelssohn (Master Forcier); A Springtime Sketch, Brewer; Grand Choeur in D major, Guilman.

J. J. Miller, A. G. O., Norfolk, Va.—March 19 Mr. Miller gave his last recital for the season in Christ church with excellent soloists adding variety to the organ selections. His latest programs have been:

Carl F. Mueller, Milwaukee.—Mr. Mueller gave his ninth recital at the Grand Avenue Congregational church April 14 at 4 p. m. Master James Davies, soprano, assisted. The organ numbers were: "Ricercare," Palestrina; Fantasia in G major, J. S. Bach; "The Star Spangled Banner"; Fantasia on a Southern Air, Lord; "Deep River" (a negro spiritual); Spring Song, Mendelssohn; "Piece Heroique," Cesar Franck.

Alfred E. Whitehead, Mus. Bac, Sherbrooke, Quebec.—Mr. Whitehead gave a very interesting recital recently at St. Peter's church for children, their parents and friends. The value of the recital was enhanced by remarks on the organ and the music played by the Rev. E. C. Russell, Mr. Whitehead's selections were as follows: March, Silas; "The Christmas Present," Rebikov; Pastorela, Maykapar; "A Little Child Lay Dreaming of Castles in Spain," Marschal-Loeper; "To a Wild Rose" and "From An Indian Lodge," MacDowell; Pastoral Symphony (Messiaen), Handel; National Song, Grieg; "Fro Patria," Lucas.

Emil Larson, A. A. G. O., Chicago.—Mr. Larson has arranged a fine series of recitals on Sunday afternoons 6 o'clock in Ebenezer Lutheran church, Foster avenue and North Paulina street. On April 21, at the first recital, he played: Scherzo, J. W. Phillips; "Evening Chimes," Wheelton; "Flat Lux," Dubois; Meditation, d'Evry; "Will o' the Wisp," Nevin; "March Religieuse," Guilman. The remaining programs will be as follows:

Feb. 19—Toccata in F major, Bach; Evening Bells and Cradle Song, Macfarlane; Prelude to "Tristan and Isolde," Wagner; Gavotte from "Mignon," Thomas; Grand Offertoire de St. Cecile, Batisse.

March 18—Toccata in D minor (Dorian), Bach; "Reve Angelique," Rubinstein; "Gesu Bambino," Von; Prayer and Cradle Song, Guilman; Forest Murmurs, from "Siegfried," Wagner; Spring Song, from the South, Lemare; "Pomp and Circumstance," Elgar.

Eric De Lamarter, Chicago.—Mr. De Lamarter gave a recital at the Presbyterian church of Carthage, Ill., April 14, playing the following program: Spring Song, Bonnet; Song Without Words, Bonnet; Caprice Heroique, Bonnet; "The Garden of Iram" (Persian Suite), Stoughton; "Saki" (Persian Suite), Stoughton; Toccata and Adagio in C major, Bach; Berceuse, Clarence Dickinson; Scherzo, Op. 10, No. 1, Chopin; Lemare; Selections on "Lead, Kindly Light," George H. Fairclough; Minuet, Eric De Lamarter; March for a Children's Festival, De Lamarter; "The Fountain," De Lamarter; Finale, Symphony 2, Widor.

Miss Alice E. Harrison, Honolulu, Hawaii.—Miss Harrison gave a series of Lenten recitals in the Central Union church. Among her programs were these: March 4—Sonata No. 3, Preludio and Adagio, Guilman; "Evensong," Edward F. Johnston; Humoresque, Dvorak; "Will o' the Wisp," Gordon Balch Nevin; Berceuse, Clarence Dickinson; Mountain Idyl (Pastorale), Oscar E. Schminke; Scherzo Symphonique in D, William Faulkes.

H. P. C. S. Stewart, Windsor, Ont.—Mr. Stewart conducted the singing of Stainer's "Crucifixion" by the choir of his church, St. Andrew's Presbyterian, March 25, and also played an organ program which was as follows: Second Concerto (Maestoso; Allegretto; Finale), Handel; "The Phantom March," Spindler; Andante, Op. 32, Dussek; "The Cornelian March," Mendelssohn; "Marche Funeraria," Chopin.

Andrew J. Baird, Middletown, N. Y.—In addition to much other good music, Mr. Baird gave an afternoon recital on Easter Day at the Webb Horton Memorial Presbyterian church, presenting the following program: Sonata in G minor No. 3, Guilman; "Jubilate Amen," Kinder; "In Paradisum," Dubois; "Passepied," Delibes; Toccata in G minor, Beethoven; Intermzzo, Paganini; Fantasia (Etude de Concert), Harry Rowe Shelby.

William C. Young, Philadelphia.—The following organ music was played in the Central North Broad Street Presbyterian church at the Sunday evening recitals by Mr. Young during April: "Chant de Bonheur," Lemare; "Angelus," Massenet; "The Answer," Wolstenholme; "Cantique d'Amour," Marc; Allegretto; Wolstenholme; "Il Natale in Sicilia," Von; Concerto Fantasia, Stewart; "Echo Bells," Brewer; "Marche Militaire," Gounod; Elegy in G, Lemare; Springtime Sketch, Brewer; Toccata in G, Dubois; Allegretto in A, Burns; Spring Song, Wagner; Prelude and Fugue, Faulkes; "Vesper Bells," Spinney; "Orange Blossoms," Friml.

Carl Weesmann, Louisville, Ky.—Mr. Weesmann gave the inaugural recital on a two-manual Kilgen organ in the Central Christian church of Seymour, Ind., April 1. His selections were: Toccata and Fugue in D minor, Bach; Summer Sketches, Lemare; "Will o' the Wisp," Nevin; Sonata in A minor, Faulkes; "Canzona della Sera," d'Evry; "Elfes," Bonnet; "Benediction Nuptiale," Frysinger; Magic Fire Scene ("Die Walkire"), Wagner; Marche Heroique de Jeanne d'Arc, Dubois.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer does not prevent Mr. Mayer from giving his famed recitals on the large West Point Military Academy organ. On Sunday afternoon, April 14, he was assisted by Philip Esner, violinist, in a program which included these organ numbers: Offertoire in E flat, Dubois; Communion in G, Batisse; "Good Friday Spell" from "Parsifal," Wagner; Slumber Song, Bizet; Triumphant March from "Naaman," Costa.

Edwin H. Lemare, San Francisco.—The official organist played as follows in his sixty-second recital on the great municipal organ at the Exposition Auditorium, April 14: Minuet, Miles B. Foster; Ave Maria, Arcadelt; Sonata No. 3, Mendelssohn; Impassioned; Andantino and Finale, Wolstenholme. The Minetti string quartet played a group of selections.

Joseph Clair Beebe, New Britain, Conn.—Mr. Beebe gave the following programs on Sunday afternoons in April at the South Congregational church: April 7—Prelude and Fugue (Little E minor), Bach; Canzona, Dickinson; Good Friday Scene ("Parsifal"), Wagner; Gothic Suite, Boellmann; Reverie, Schumann; Overture to "Don Giovanni," Mozart.

Miss Alice E. Harrison, Honolulu, Hawaii.—Miss Harrison gave a series of Lenten recitals in the Central Union church. Among her programs were these: March 4—Sonata No. 3, Preludio and Adagio, Guilman; "Evensong," Edward F. Johnston; Humoresque, Dvorak; "Will o' the Wisp," Gordon Balch Nevin; Berceuse, Clarence Dickinson; Mountain Idyl (Pastorale), Oscar E. Schminke; Scherzo Symphonique in D, William Faulkes.

Lucien E. Becker, Portland, Ore.—Mr. Becker's interesting lecture-recital on the Olds memorial organ in the Reed College chapel on March 19 was on the compositions of Richard Wagner. The works played were: "Pilgrims Chorus" from "Tannhäuser"; Vorspiel to "Lohengrin"; March from "Meistersinger"; Spinning Chorus from "Fliegende Holländer"; Introduction to Act 3, "Lohengrin"; "Dreams"; Prelude to Act 3, "Meistersinger"; "Evening Star" from "Tannhäuser"; Good Friday Music from "Parsifal"; "Forest Murmurs" from "Siegfried"; "Liebestod" from "Tristan";

J. Fred Wolfe, Bethlehem, Pa.—Dr. Wolfe visited Chicago and gave a recital under the auspices of the Northwestern University School of Music at Fish Hall in Evanston in April. Critics who heard the program pronounced it a remarkable recital. Dr. Wolfe's selections included compositions from the Sixteenth to the Nineteenth century and were as follows: Sixteenth Century—Fanzona, Gabrieli; "Ricercare," Palestrina; Pavane, "The Earl of Salisbury," Byrd; Seventeenth Century—Passacaglia, Frescobaldi; Prelude, Clerambault; Musette, Dandrieu; Eighteenth Century—Toccata, Aria and Fugue, Bach; Toccata ("Oedipus of Thebes"), Mercader; Bell Rond, Morandi; Nineteenth Century—Pastoral Sonata (Third Movement), Rheinberger; Fragment ("Lanier's Flute"), Sidney Lanier; Chromatic Fantasia, Tchaik.

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Samuel A. Baldwin, New York City.—Mr. Baldwin's April programs at the City College were: April 10—Sonata in F minor, Mendelssohn; Chorale Prelude, "Adorn Thyself, Fond Soul," Bach; Fugue in C major, Buxtehude; First Meditation, Guilman; "Where Busy streets Deep" and "Oh! The Lifting Springtime," Stebbins; Symphonic Poem, "Orpheus," Liszt; Serenade, Schubert; Festival Toccata, Fletcher.

Charles A. Sheldon, Atlanta, Ga.—The city organist gave his program at the Auditorium April 14: Scherzo Symphonique, Frysinger; "In Summer," Stebbins; "Danza Delle Ore" ("La Gioconda"), Ponchielli; Pavane, Johnson; Adagio in flat, Volkmann; "Chanson Passionnee," Dupin.

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"At Twilight," Charles Albert Stebbins; "The Sandman," John Carver Alden; Evening Song, H. Alexander Matthews; Toccata in D minor, Gordon Balch Nevin. March 18—"Laudate Dominum" (Festival Prelude), J. Frank Frysinger; Largo (from the "New World" Symphony), Dvorak; Madrigale, Simonetti; "A Desert Song," Ernest H. Sheppard; "Where Dusk Gathers Deep," Charles Albert Stebbins; "From the Land of the Sky-blue Water," Cadman-Eddy; "An Evening Idyl," Gatty Sellars; "Suite Joyeuse," Roland Diggie.

Charles M. Courboin, Syracuse, N. Y.—Playing in his short recitals on Sunday evenings, Mr. Courboin has used the following:

March 3—"Hosannah" (Chorus Magnus), Dubois; Overture ("The Nutcracker Suite"), Tschaiakowsky; Cantilene, Mally. March 10—Fantasia in G minor, Bach; Gavotte from "Mignon," Thomas; "Träumerei," Richard Strauss.

March 17—Pontifical March, Widor; Cantilene, Salome; Ballade in D flat, Wolfstenholme.

March 24—Funeral March on the Death of a Hero, Beethoven; Staccato, Cesar Franck; Andante, Cesar Franck.

April 7—Prelude and Fugue, A minor, Bach; Sketch, D flat major, Schumann; Andante Cantabile, Widor.

April 14—Fugue, E flat major (St. Ann's), Bach; Spring Song, Kinder; "Piece Heroique," Cesar Franck.

G. Herman Beck, Belleville, Ill.—Mr. Beck brought his second series of interesting recitals at the Lutheran Zion church, previously mentioned in The Diapason, to a close April 14. Mr. Beck has had large audiences and has placed Belleville among the cities which are devoted to organ music. His last program for the season included: Fantasia on "Duke Street," Kinder; "At Twilight," Stebbins; Fanfare, Dubois; Nocturne, Stoutson; "Lamentation," Gullmant; "The Liberty March (New)," Frysinger; "The Star-Spangled Banner," Chorus, Violin and Organ.

Miss Belle Andriessen, Beaver, Pa.—Each evening during Holy Week Miss Andriessen played appropriate music at Trinity Lutheran church, New Brighton, Pa., and her Easter organ program included: "Marche d'Orgue," Gullmant; Meditation, Rubeck; Andante in D, Silas; Hallelujah Chorus, Handel; "Parsifal" Prelude, Wagner; Andante Contabile from String Quartet, Tschaiakowsky; "Reverie," Rubinstein; "Lullaby," Handel, Angeleque.

George M. Thompson, East Liverpool, Ohio—The organist of the First Presbyterian church gave a recital on Wednesday evening of Pass'ion week at which he played: "March Slav," Tschaiakowsky; "At Evening," Dudley Buck; "The Nightingale and the Rose," Saint-Saens; "Deep River" (cantata), various sources, arranged by Burleigh; Menuet (from "Suite Gothique"), Boellmann; Prayer and Cradle Song, Gullmant; Serenade, Vanderpool; Festival Toccata, Fletcher.

J. Warren Andrews, New York City—Mr. Andrews' twilight recital at the Church of the Divine Paternity on Easter Sunday included compositions by Widor for the first part and popular selections for the second part. The program was as follows:

Compositions by C. M. Widor: Pastorale, Scherzo and Finale, (Second Symphony); Andante Cantabile (Fourth Symphony). Popular Selections: Toccata in D minor (Doric Mode), Bach; "Eventide," Frysinger; Berceuse, Clarence Dickinson; Spring Song, Will C. Macfarlane; "Auld Lang Syne" Variations, Eugene Thayer.

Harry E. Cooper, Kansas City, Mo.—Mr. Cooper, organist of the Washburn Avenue Christian church, gave a recital on a Fischer organ at Liberty, Mo., for the benefit of the Red Cross March 26, playing: Fantasia and Fugue, Gibson; Grand Offertoire in D minor, Batiste; Oriental Sketch No. 3 (C minor), Bird; Canzon, Gullmant; "Will o' the Wisp," Nevin; Gavotte, Martini; Spring Song, Mendelssohn; Overture to "Stradella," Floth-Buck.

Alfred Hubach, Independence, Kan.—Mr. Hubach gave his fifth recital at the First Methodist church April 22 and presented the following program: Concert Overture in E minor, Rogers; "Lamentation," Gullmant; "The Tragedy of a Tin Soldier," Gordon Balch Nevin; Gavotte from "Mignon," Thomas; "To a Water Lily," MacDowell; "Evening Star," Wagner; Coronation March, from "Le Prophete," Meyerbeer.

James C. Warhurst, Philadelphia—Selections played by Mr. Warhurst during the month of March at Gethsemane Baptist church, included:

March 3—Prelude in G, Hollins; Largo, Handel; Scherzo, Capocci; Grand Choeur, Hailing; Pastorale, Bibl; Menuetto and Trio, Calkin; "A Memory," Gillette; "Marche Pontificale," Callaerts.

March 10—Prelude in F, Mauro; Meditation, Kinder; Festival March, Becker; Sonata No. 2, in A major, Callaerts; Gavotte Pastorale, Shackley; Nocturne, Frysinger; Grand Choeur in D, Renaud.

March 17—Allegro Moderato in D, Hosmer; Pastorale from First Sonata, Gullmant; Festival March, Foote; Prelude on "Amsterdam," Demarest; "On the Lake of Galilee," Barton; "Jubilate Deo," Silver; "Eventide," Frysinger; Grand Choeur in E flat, Gullmant.

March 24—Allegro Moderato, Faure; Pastorale, Faulkes; Processional March in A, Gullmant; Prelude and Melody in F, Read; Minuet in G, Borowski; Astarte, Mildeberg; Grand Choeur in D, Gullmant.

March 31—Epilogue from Second Suite, Rogers; "Resurrection Morn," Johnston; Grand Choeur in March Form, Gullmant; "Thanksgiving," Demarest; Prelude in C minor, Chopin; "Hosannah," Dubois; Pastorale from Second Suite, Rogers; March on Easter Themes, Andrews.

Frederic Tristram Egener, Detroit,

Mich.—Following are compositions played in recital at the Regent Theater in March: Legende, Friml; "Kalinka," Selection, Friml; "Romance sans Paroles," "In the Twilight," "Traumlied," Frysinger; "Midsummer Caprice," Johnston; Overture to "William Tell," Rossini; Meditation ("Thais"), Massenet; Largo, "New World" Symphony, Dvorak; Sx. Culsai Dances, "Cervantes," Selection from "Carmen," Bizet; Selection from "Il Trovatore," Verdi; "Burlasca e Meodia," Baldwin; "Kammenoi-Ostrow," Rubinstein-Lemare; Waltz, D flat, C sharp Minor Prelude, Chopin; Serenata, Moszkowski; Fantasia on "My Old Kentucky Home," Lord; Fantasia on the National Anthems of the Allies, Pearcy.

Dr. Ray Hastings, Los Angeles, Cal.—At the Temple Auditorium March 31 Mr. Hastings played: "Marche Pontificale," Gounod; Verset in F minor, Franck; Elevation in D, Dubois; Serenade, Eulogy, Night Song and Litany, Schubert; "Immortality," Hastings.

Thomas Moss, Port Deposit, Md.—The following organ recitals were given by Mr. Moss at Memorial Hall in the Tome school:

March 3—Program of American compositions: Festal Prelude, Dethier; Sonata, Op. 40, Becker; "Eventide," Harker; "Will o' the Wisp," Nevin; Toccata, Bartlett.

March 17—Program of French compositions: Allegro from Sixth Symphony, Widor; "Lamentation," Gullmant; Scherzando, Pierre; "le Chanson du Berger," and "Sous le Noyer," Jacob; "Marche Heroique," Saint-Saens.

Charles Heinroth, Pittsburgh—At his Carnegie Institute recital April 6 Mr. Heinroth played: Overture to "Rosamunde," Schubert; Andante from String quartet, Debussy; "Valse Triste," Sibelius; Chorale in A minor, Franck; Reverie, Dethier; Polonaise in A major, Chopin; Legend and Finale, Faulkes.

Harry Irwin Metzger, St. Paul, Minn.—At a Lenten recital March 16 in Christ Episcopal church Mr. Metzger played: Grand Chorus in G, Salome; Andantino, Franck; Largo (transcribed by Lemare), Handel; "An April Song," Brewer; Chorus in B flat, Dubois.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart, organist of both the First M. E. church and Beth Israel synagogue, has played the following recital numbers:

At First M. E. church—"America, the Beautiful," Will C. Macfarlane; "Lied des Chrysanthemes," Joseph Bonnet; "Dragonflies," James R. Gillette; "Deep River," Southern Melody; "Variations de Concert," Bonnet; "Symphony Pathetique," Tschaiakowsky; "A Springtime Fantasy," Frederick Maxson; Andant no, Chauvet; March from Oratorio, "Abraham," Meliboe.

At Beth Israel Synagogue—Grand March, "Queen of Sheba," Gounod; "Lied des Chrysanthemes," Bonnet; Symphony, No. 5, Widor; "To a Water Lily," MacDowell; "The Swan," Saint-Saens; Sonata Prima, Paganini; "Contemplation," Saint-Saens; Reverie, Dickinson; Fantaisie, Boellmann; "America, the Beautiful," Will C. Macfarlane.

W. Andrew McNeillis, Chillicothe, Ohio—Mr. McNeillis, organist of Trinity M. E. church, played the following Easter recital March 31: Festive March, James H. Rogers; "Paques Fleuries," Alphonse Mally; "Gethsemane" (tone poem), J. Frank Frysinger; "The Fountain," H. Alexander Matthews; Easter Melody, Homer N. Bartlett.

Casper P. Koch, Pittsburgh—At his recital in the North Side Carnegie Hall April 21 Mr. Koch played: "The Star-Spangled Banner"; Concert Piece, Parker; Largo from "New World" Symphony, Dvorak; Fugue in G, Krebs; "The Little Shepherd," Debussy; Melodie Plaintive, Ferrati; "La Serenata," Moszkowski; "Fanfare d'Orgue," Shelley; "America."

William C. Hammond, Mount Holyoke, Mass.—Mr. Hammond was the visiting organist who gave the ninth recital in the Wellesley College series March 21, playing as follows: Passacaglia, Frescobaldi; Chorale, Prelude, "Gods Way Is Best" and "Now Thank We All Our God," Karg-Elert; "At the Convent," Borodin; Rustic March, Gigout; Pastorale (M.S.), Katherine K. Davis; Oriental Sketch, Bird; Symphonic Poem ("Orphée"), Liszt; Fantaisie, "From the Southland," Gaul; "Eventide," Frysinger; Toccata, Foote.

Mrs. Olin Bell, Muncie, Ind.—During April at the First Baptist church Mrs. Bell played: Barcarole in E minor, Faulkes; Allegro and Adagio from Sonata in E minor, Rogers; "Chant de Bonheur," Lemare; Intermezzo, Callaerts; Grand Chorus, Dubois; Grand Offertoire in D minor, Batiste; "Marche Triomphale," Dubois; Meditation, Kinder.

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Scherzoso, Parker; Andante in C, Silas; Funeral March and Chant Seraphique, Gullmant; "Nuit d'Eta," Binet. This church is fortunate in having a minister who plays the violin well. The harp is also an attractive feature, and Mrs. Bell is giving the public some interesting music.

John Spencer Camp, organist and choirmaster at the Center church of Hartford, Conn., for twelve years, has resigned to devote his time to compo-

TO SUPPORT HYDE'S WORK

Chicago Piano and Organ Association Favors Civic Music.

Herbert Hyde, the Chicago organist, is doing a most useful work as director of the Civic Music Association, which he undertook about a year ago, and there is deep concern in the city's musical circles over the threat to cripple this work. The Chicago Piano

LARGE ORGAN ON ITS WAY



Photograph of a heavy truckload of organ parts going to the First Presbyterian church, Germantown, Pa. This picture was taken in front of the Austin factory just before the truck left on its long journey. A similar truck followed it shortly afterward. The sign on the side of the truck is not visible, but it reads as follows: "Austin Organ Company, Hartford, Conn. 126-stop organ to Germantown, Pa."

sition and his duties as treasurer of the Austin Organ Company. No successor has yet been appointed.

Homer P. Whitford, now of the Forty-sixth Infantry band at Camp Taylor, Ky., has been appointed a regimental song leader and is working on a program to be given soon under his direction.

On Thursday evening, March 28, the choir of St. Paul's-by-the-Lake Episcopal church, Chicago, gave its fifth annual rendition of Stainer's "Crucifixion." A. J. Strohn, organist and choirmaster, conducted the performance.

The Illinois Music Teachers' Association is to hold its annual meeting at Bloomington May 7, 8, 9 and 10. The president, Franklin L. Stead, the Peoria organist, is looking forward to a good attendance.

and Organ Association recently listened to an appeal by Mr. Hyde and decided to support the Civic Music work.

"The whole tendency of the park commissioners is toward conservation and retrenchment," Mr. Hyde said. "If there ever was a time when music was needed by the people it is the present. The spirit of patriotism must be kept up and nothing can contribute to this more than music. The theory that music is a luxury, as you all know, is generally exploded. Music is a necessity and never was there greater need for it than now. I come to you hoping that through some means you can impress upon the park commissioners that this is not the time to abandon the civic music."

STANDARD THEORETICAL WORKS

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American Church Music

By DR. PETER CHRISTIAN LUTKIN

In order to judge we must have standards. What are the standards of sacred music? What have we a right to expect of church music of the highest class? In the first place we must ask for sincerity of purpose. We cannot have sincerity of purpose without conviction. Therefore a man without religious convictions cannot write sincere church music. He must have a rock-rooted belief in the existence of an Almighty God who is worthy of our highest acts of prayer, praise and adoration. Moreover, if he is to write music for the Christian church he must believe in Christianity. It is hardly necessary to enlarge on this proposition; it is self-evident.

Secondly, he must have a clear perception and understanding of the meaning of the English language, or whatever language he proposes to set to music. He must have an intuitive knowledge of the deep emotions that words sometimes only suggest. In the Bible, in the Book of Common Prayer, in the hymns and canticles of the church we have noble thoughts and sentiments nobly expressed, and they must not be accompanied by ignoble music. A searching sense of literary values and a keen feeling for the fine shades of language are really the first requisite for a mastery of choral composition. Unless we are deeply stirred by our subject we cannot hope to move others. The music cannot rise higher than the composer's conception of the word values. He is, therefore, continually publishing to the world in his printed music his own valuation of the subject in hand both from the literary and the musical standpoints.

In the third place, to become a worthy composer of sacred music one must serve a long apprenticeship as a student of harmony, counterpoint and musical form. He should be thoroughly versed in the technique of music writing and, what is of equal importance, he must have as part and parcel of his musical being an extended knowledge of sacred music from the days of the wonderful art of plain-song and the contrapuntal school down through the line of great composers to the music of our own times.

Who are the unquestioned examples of what church and choral music should be? The answer is not long in forthcoming from the experienced and well-informed musician. They are Palestrina, Bach, Beethoven and Brahms in chronological order. Palestrina and Bach spent their best efforts and ability to improve and enrich the art of sacred music. Both succeeded in the highest measure and no one can have a rightful comprehension of the highest values of choral music or churchly music without an intimate knowledge of the works of these pre-eminent masters. And to understand them it is necessary to do something besides play them on the piano or read about them in the histories of music. Particularly in the case of Palestrina it is absolutely impossible adequately to judge the value of his music without hearing it sung repeatedly and sung superbly. Palestrina poorly sung is almost meaningless. Palestrina beautifully sung is undoubtedly the most exalted and refined choral music in the whole realm of art. In wearing quality it even exceeds Bach and we all know that the real test of good art is in its resistance to wear and in its quality of persistence. But Palestrina's art belongs to the Latin language and to an elaborate liturgy. There is a certain loss when the words are translated into another language and it is more or less of an exotic in Protestant churches. Still, to be permeated with the spirit of Palestrina is the greatest experience a church musician can undergo and his ideals will become transformed through this experience.

Out of a long life rich in choral experiences I would select a short motette of Palestrina's "Tenebrae fac-

tae sunt" as the very finest expression of sacred music. To me in depth and pathos it transcends anything I know and the fact that I have rehearsed it literally hundreds of times has put it to the supreme test. When we fully appreciate the art of Palestrina we are filled with curiosity to know how it was really sung under his own direction. We cannot conceive of his music being otherwise than beautifully done and if this was the case the art of chorus singing must have been highly developed in his day. But we must remember that Palestrina happily lived before the piano and the organ exerted their paralyzing influence on the human voice and that singing was developed as an independent art.

With Bach and his music it is a far different story. Here we have music that is developed not from the vocal but from the instrumental form. He rarely wrote for unaccompanied voices. His polyphonic spirit longs for unlimited material with which to exploit his genius. With the use of organs or instruments the art solo became possible and he developed it to an extraordinary extent. Like Palestrina, he has a deep sense of reverence and at no time is there a suspicion of weakening in the religious tone of his church compositions. There is never a strain of cheap sentimentality nor any concession to popularity. This loftiness of ideals places Bach above the heads of American churchgoers. His wonderful solos with their deep emotional content and long sweep of melodic phrase are something we are not yet educated up to and his complex contrapuntal choruses are too intricate to ears accustomed to the obvious and the commonplace. But his music is essentially Protestant music and some day will win its rightful place into the religious life of non-Catholics.

Neither Beethoven nor Brahms was active in church life, nor did they contribute much to the music of the church as far as quantity is concerned, but their reverent attitude toward religion is made manifest by the colossal Mass in D major of the one and the German Requiem of the other. Both works breathe the deepest and sincerest faith in an Omnipotent Creator and such works could not possibly have come into existence as art products pure and simple. These works together with the masses of Palestrina and Bach indisputably mark the highest musical expression of religion that mankind has yet attained. In later years Mendelssohn and Cesar Franck have both given us sacred music that is eminently worthy, while of living composers Elgar and Pierne stand pre-eminently forth as men of high sincerity and capacity. The former, in setting Cardinal Newman's modern classic, "The Dream of Gerontius," to music, shows in every note the cultured Englishman's fine appreciation of really great verse. The eloquence of the text assumes still greater eloquence in its musical setting. It is a masterpiece. His two later works, "The Apostles" and "The Kingdom," are more than oratorios—they are Roman Catholic dogma set to most convincing music. Pierne in his "Children's Crusade," his "St. Francis" and his "Children at Bethlehem," all works of indescribable charm, proves to us the French composer has not lost his zeal for religion nor the gift of passionate and earnest expression. He mingles with consummate skill mediaeval music with quite modern methods of procedure.

Nor are we without a high priest of sacred musical art in this country. Horatio Parker has contributed works of unquestioned dignity and worth, evincing all the high qualities necessary for superior work.

We must now turn to the American church music composers as a class. Fortunately for our self-respect there are a certain number of works for which no blanket apology is necessary. Perhaps they will not bear the closest scrutiny from every point of view, but they have character and right feeling, and are well made. But our original church music as a whole lacks lamentably in sincerity of literary appreciation and in good craftsmanship. I am reminded of a choir-master's estimate of a certain Te Deum. He remarked that he considered the music interesting and effective, but he did not think much of the words. This great pre-Ambrosian hymn of praise which has withstood the wear and tear of ages and won its way as an integral part of the services of the great historic churches was nothing to his careless and ignorant soul.

This great psalm of praise recalls to mind a remark of Monsignor Benson's in a letter to one of his converts. This gentle and cultured soul ventures the opinion that the praise of Almighty God is the greatest act that a human can take part in. If we agree with him, and many of us will, the setting of a Te Deum to music becomes a serious and important task instead of a stringing together of musical banalities to meaningless words. But the irreverent choir-master put in his mouth the fundamental trouble with much of our American church music—we do not think much of the words! To some of us the setting of sacred texts to music is a trade pure and simple. We try to meet the demand and are ready to deliver the goods on short notice. There is no chastening of the flesh or humbling of the will in this day and generation; no disciplining of our forces for a spiritual exercise.

Shortly before he died Theodore Thomas remarked to the writer in his blunt way: "The modern composer does not offer a prayer for guidance and help as he sits down to pen a new composition like good old papa Haydn; on the contrary, he goes out and takes a drink." This is perhaps treating the matter too caustically, but spirituality is not a notable ingredient in most of our church compositions.

Some of us are on a somewhat higher plane than these musical merchants categorized above. We mean to be sincere and not too much concerned by dreams of fat royalties, but we have an inadequate conception of good church music. We have soft and sentimental ideas about religion and we reproduce them with great fidelity in our music. Our efforts lack dignity, logic, force and meaning. When we sing "O Be Joyful in the Lord" it is apt to be a brass band joy, or an operatic joy, or some other cheap and vulgar joy. When Cherubim and Seraphim continually do cry, these vast heavenly hosts voice their adoration by singing "Holy, Holy, Holy" pianissimo to a sickly diminished sept-chord. Sorrow is a suave and sugary thing, repentance is of a comfortable sort, contrition has mental reservations and pain has undergone a hypodermic injection. Why must we always sing with hushed voices every time death or sorrow or sin or pain is mentioned? Few things are so irritating to a healthy mind as suddenly to sing "in death" pianissimo in the last line of "Abide With Me." It gives the effect of heaven's morn having suddenly ceased to break. What we want is sentiment, sincere and profound, and not a thin veneer of debilitated sentimentality.

It is by no means intended to bring all American church composers under the indictment of religious effeminacy. Thank heaven we have composers who have the intelligence, the training and the desire to rise above it and to strive for better things!

"Nobilmente" is a favorite caption of Elgar's for some of his finest themes—it might well become the motto of the earnest church composer.

The most encouraging sign of the times is the increasing interest taken in Russian church music. Here we

have a fine, wholesome type of churchly art entirely divorced from secular music on the one side and from instrumental music on the other. Russian musicians are surprised to learn that all our church musicians are organists. They use no organ at all in the Greek church and this means everything to its music. Like the art of Palestrina, Russian church music is developed directly out of the capacity of the human voice, uninfluenced by the aid or support of instruments. It is not tied hard and fast to major and minor modes with stilted cadences, but reaches back to other realms of choral effect. It is dignified, picturesque, at times dramatic and passionate, but rarely ordinary or lacking in reverence. It should be sung without accompaniment and if it brings to this country the habit of a capella singing it will be a boon indeed.

We are under the tyranny of the organ in this land of the free and many of us have to learn that there is no beauty like the beauty of unaccompanied voices. Three hundred years ago William Byrd, the foremost musician of his day in England, remarked that "there is no music of instruments whatever to be compared to the voices of men when they are good, well-sorted and ordered." The public generally has no conception of the charm of good, unaccompanied singing for the reason that it has no opportunity of hearing it. To listen to a choir like that of the Russian Cathedral in New York under its distinguished conductor, Mr. Gorokoff, is at once a revelation and an inspiration.

While the artistic value of Russian church music averages infinitely higher than ours, it is not all of equal worth. The better things are thoroughly fine and when carefully edited are a great and refreshing addition to our repertory of anthems. Our church music has been largely influenced by Dudley Buck on the one hand and the better English composers on the other. It is devoutly to be hoped that the Russian influence will open both our eyes and ears to a finer art and that our composers will gradually acquire the ability to write for voices unstained by instruments. The novelty of the Russian music has brought it into considerable popularity and publishers are liberally supplying the demand. Some of the publications impress me as being scarcely worth while and others suffer from being Englished badly. Adapting translations is an art in itself and few possess it. The best of music is irreparably injured by bad rhetorical accents or clumsy word treatment. If one does not feel that the music grows out of the meaning of the words its raison d'être is largely lost. However, it is hoped that Russian church music has come to stay, for its general use here cannot fail to have a most wholesome effect upon both American musical taste and American musical composition.

We hear much nowadays of "certified" music teachers to protect the public from the incompetent teacher. It would be well to go a step farther and have "certified" composers. A poor music teacher has a more or less circumscribed circle of influence, but a bad composer can contaminate thousands unto the third and fourth generations. We have pure food laws and regulate the sale of harmful drugs. We also try to bar from circulation the obscene and the immoral in literature or in graphic art. Will we not some day arrive at that stage of enlightenment where we will safeguard the taste and judgment of our young people and see to it that our composers, painters, sculptors and architects will have a sound technical and artistic training before they will be permitted to foist their professional wares upon an unsuspecting public?

Fifty years ago, in Chicago at least, "Nearer, My God, to Thee," sung to "Robin Adair" and Kotschmar's Te Deum in F represented the standard of church music. The writer as a very small boy happened to stumble into the first vested Episcopal church choir in the West. It was in charge

of Canon John Harris Knowles and the church was the Cathedral of SS. Peter and Paul, Chicago, and was the first cathedral foundation in the Protestant Episcopal church in this country. Canon Knowles was not a professional musician, but a most enthusiastic amateur and a man of discriminating taste. He sent directly to London for good English church music such as the compositions of Smart, Stainer, Barnby, etc., and that began the steady march of improvement in this part of the country which has continued to this day. During this period the technique and standards of American church music composers have correspondingly improved. But still there is little that is inspired or of enduring worth in our native sacred art. Such a type of art can result only where stable conditions exist, where the church itself fosters good art and where composers enter into their work in a spirit of devotion and consecration. In churches where the music is casual or incidental or used to draw the crowd fine art can never result. Music must be an essential and dignified part of an established ritual to flourish on a high plane. Out of such conditions grew the splendid plain-song of the early church, the art of Palestrina and Bach, the Lutheran chorale, the Russian school and the English school, which latter seems to dominate us in this country. When we take this broad view of the situation our future is not particularly bright or promising.

The writer of this article occasionally writes church music and some of it has been published. Like most composers, he has two standards—one for other people's music and one for his own. They do not agree, the one being far more exacting than the other. Somehow or other we cannot judge rightly of the merits or demerits of our own children. He wishes hereby to make public confession of his sin and to add that he does not set himself up as an example of what a composer of church music should be, but as a warning.

[The foregoing paper by Dr. Lutkin, head of the Northwestern University School of Music and known for years as an organist and teacher of many successful organists, was read before the Music Teachers' National Association at its session in New York City.]

Charles T. Renaud Retires.

Because of ill health, Charles T. Renaud, successor to his father, C. P. Renaud, former organist and choir director of St. John the Evangelist church, Syracuse, N. Y., has tendered his resignation, which became effective at the end of Lent. He has been in poor health since the early part of January.

"O THOU AFFLICTED!"

[From the Harrisburg (Pa.) Telegraph.] One of the best of Dudley Buck's shorter anthems is "O Thou Afflicted," to be sung by the Market Square Presbyterian choir tomorrow. The singing of this number recalls an incident that occurred when the late Dr. George S. Chambers and the Rev. Dr. George B. Stewart, now president of Auburn Theological Seminary, exchanged pulpits. Dr. Stewart going to Pine Street and Dr. Chambers to Market Square. It was before the day of the church bulletin. At the evening service, when the time came for the choir to sing Dr. Chambers sat quietly awaiting the opening strains and when the choir, then directed by George R. Fleming, sang out with clear enunciation, "O Thou Afflicted," there was a faint smile on the face of the preacher throughout the singing. When the service was over, Dr. Chambers remarked to one of the choir that the anthem was probably very appropriate. At the Pine Street church the choir sang, "How Lovely Are the Messengers."

One of the season's few organ recitals at Aeolian Hall, New York, was given on Thursday evening, April 25, by Edward Rechlin, the New York organist. Mr. Rechlin's program included the C minor Fantasy and Fugue of Bach, Gubman's rarely played "Moreau de Concert," his own Berceuse, and "Moreau Characteristique," and pieces by Corelli, Faulkes, Reubke, Kramer and Widor.

A New York paper is authority for the statement that two little daughters of the Chinese minister to Cuba can sing all the verses of "The Star-Spangled Banner" in their native language. Chinese is indeed the language in which many of us are in the habit of singing all the verses of "The Star-Spangled Banner," beginning:

Oh, say can you see
By the dawn's early light
What so Chang a wuh wuh, etc., etc.
—Musical Courier.

TO SELL THE PHOTO-PLAYER.

Lyon & Healy Take Agency in Chicago—New Headquarters Opened.

Lyon & Healy have taken over the Chicago agency for the American Photo-Player Company, according to an announcement made at the American Photo-Player Company's warehouses in the Lytton building. By the new arrangement Lyon & Healy become the agents for the Photo-player for Illinois, Ohio, Michigan and part of Wisconsin, and the warehouses and offices at the Lytton building will be closed. Space on one of the upper floors of the Lyon & Healy building has been selected for the line.

It is not expected that the change will affect the personnel of the American Photo-Player Company's branch. W. R. McArthur, wholesale representative of the company, will continue to make Chicago his headquarters and will have his office at the Lyon & Healy store.

Busy Days for Courboin.

Charles M. Courboin has found the last few weeks busy ones in his work. On Friday evening, March 29, the choir of his Syracuse church produced Dudley Buck's "The Story of the Cross," a Lenten cantata, and on Sunday evening, March 31, "Christ the Victor," both with Mr. Courboin at the organ. March 26 there was a recital in the Springfield, Mass., series and another came on April 10. On April 19 Mr. Courboin acted as accompanist for one number in the recital given in the First Baptist church by Jascha Heifetz, the noted Russian violinist. On April 23 Mr. Courboin dedicated the fine new Steere organ in the Tabernacle Baptist church of Brooklyn, and on April 25 he gave a recital before the annual meeting of the Central New York chapter, A. G. O., in his own church in Syracuse. On April 30 he gave another recital at a private home in New York City for the benefit of the Belgian relief fund. Among Mr. Courboin's important bookings for May are included his recital before the rally of the Illinois Council, N. A. O., in Kimball Hall, Chicago; his recital May 7 before the New England Chapter, A. G. O., on the great organ in Emmanuel church, Boston; and his recitals in Springfield May 8 and 22.

THE VOICING NICKS.

West Swanzy, N. H., March 9, 1918.—Editor of The Diapason, Chicago, Sir: I have read in his book on the modern organ Mr. Ernest Skinner's chapter on discoveries in acoustics and also M. P. Möller's article which appeared in the

February Diapason, and now I will attempt to give my explanation of the function of the voicing nicks. To begin with, the air is more or less compressed in the flue or windway of the pipe before it passes out in the mouth, the result being that as it leaves the windway it is suddenly released from pressure, which causes it to spring apart and move in a diverging stream directly in front of the mouth, the result being that in so doing it tends to form a space of depressed or rarefied air within itself. The depressed air having been formed in front of the mouth the greater pressure of the air in the tube causes it to rush out to fill the partial vacuum. Its inertia causes it to overrun and make a bunch of compressed air which is blown away from the mouth by the wind stream. As the air rushes back in the tube to fill in the depressed air in the same it overruns and causes compressed air and then it rushes out again at the mouth to fill another space of depressed air and so the vibrations are produced. The result of the voicing nicks is to cause the wind stream to diverge still more, thereby increasing its tendency to produce a space of depressed air, thus more effectually starting a vibration. The result of the bridge or beard is to obstruct the air from passing up to help fill in the space of depressed air as it is formed. The object of the ears is to obstruct the air from passing in at the sides. Yours truly,

HERBERT YARDLEY.

EDDY'S LONG-DISTANCE RECORD.

[San Francisco Examiner.]

It is one of the paradoxes of life that concert performers are courted globe-trotters. The musician, because of his sensitive nervous organization and the incessant strain of continual practice, should be a sedentary person save for healthful exercise, surrounded by creature comforts in his hours of ease and free from the annoyances of travel. But the growth of fame brings with it the necessity for concert tours. It is the old story of Mahomet and the mountain—in this case, the mountain cannot come to Mahomet, if it would.

Clarence Eddy, dean of American organists, who has just returned to San Francisco from one of his trans-continental tours, claims the record for long-distance jumps between concerts. In January of 1897 he came without stop from Paris to this city to dedicate the organ in St. Ignatius church.

"But I have a rival claimant," he smilingly remarked the other day when recalling the memorable trip. "I was telling Leopold Godowsky not long ago about that journey, when he informed me that he once jumped from Berlin to Phoenix, Ariz., to fill a concert engagement. I haven't figured out the distance exactly, but I still claim the title—if only by the right of priority."

H. Norman Taylor of Kingston, N. Y., has been appointed organist of St. Paul's Episcopal church at Waco, Texas. He succeeds Fred E. Eggert. Mr. Taylor is a native of England and received his training as an organist under Dr. Arthur E. Dyer of Cheltenham college. Mr. Eggert resigned because of his many other heavy duties.

At a meeting of the board of directors of the Merchants' Association of San Diego, Cal., a vote of thanks was tendered John D. Spreckels for his generosity in re-employing Dr. H. J. Stewart as Balboa Park organist for another year, thereby assuring to the people of the city and vicinity another long season of excellent outdoor music.

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New York, N. Y., February 2, 1918

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I wish to express my thanks for the A. B. Chase Grand you have furnished for a number of my recent concerts. The fine, liquid tone in such a small Grand is a revelation to me, and the responsiveness of action made it a great pleasure to play on it.

With the hope of having always, such a fine piano for my concerts, and with sincere thanks for all good wishes for success with the A. B. Chase piano, I am,

Respectfully yours,

Charles Gilbert Spross

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Haskell Four-manual Has Novel Console, Automatic Cancellation System, Fourteen Ranks of Strings, New Windchest.

What is pronounced the largest and most modern organ in New Jersey was formally opened in the North Baptist church of Camden on Sunday, April 14, with a recital and choral festival. The organist of the church, B. H. Daniell, presided. Dr. John McE. Ward was visiting organist in the evening and played to an audience of 1,300 persons who crowded the church. The builders of this instrument are the C. S. Haskell Company of Philadelphia. Closely cooperating with Mr. C. E. Haskell in the designing and arrangement of the organ were Dr. Ward, organist of St. Mark's Lutheran church, Philadelphia, and president of the American Organ Players' Club, and Mr. Daniell.

The console measurements and means of control are the result of the combined efforts of the men above named and the fruits of many years of study and practical experience. Absolutely every item in the organ is adjustable at the will of the organist while playing if desired.

The organ has four manuals and ninety-five registers and couplers. The stops and couplers are tilting tablets arranged in two rows above the manuals and grouped according to the different departments of the organ in the order of their strength and with reference to convenience in handling quickly. The echo organ is fitted with a double action and can be played from either the echo or great keyboard, thus giving the capacity of a five-manual instrument. In addition there is a beautiful set of chimes.

There are thirty-four pistons placed between the manuals for controlling groups of stops and departments of the organ. Above the pedal board are eight pedal couplers also for controlling groups of stops. Among the novelties are the automatic cancellation system, the fourteen ranks of strings (high and low pressures), the new Haskell non-robbing wind chest, the new style electric console and the divisional crescendo (adjustable).

At their recital Messrs. Daniell and Ward played: March in D, Guilman (Mr. Daniell); "A Cloister Scene" (new, first performance), Alfred Mason (Dr. Ward); Paraphrase, St. Cecilia Offertoire in D, Batiste (Dr. Ward); Andante from String Quartet, Tchaikowsky (Mr. Daniell).

GIVE LOVING CUP TO MAYOR

Citizens of Denver Show Appreciation for Municipal Organ.

Upon the desk of Mayor R. W. Speer of Denver is a silver loving cup upon which is engraved: "A Dream Come True. Given as a Token of Confidence and Esteem to Our Mayor, the Hon. Robert W. Speer, by the Citizens of Denver. Dedication of the Municipal Organ, March 21, 1918."

The cup was presented to the mayor by seventy-five business and professional men representing the citizens of Denver in recognition of the fact that despite opposition he ob-

tained the great organ in the Auditorium.

The keynote was sounded by Platt Rogers, former mayor, who in presenting the cup to Mayor Speer, said: "If there is any place where justice is to find an abiding place in this city, it is in the place where the confidence of the people has placed this cup—in the hands of the mayor of this city."

The presentation came as a surprise to Mayor Speer. There was no intimation to him that the citizens proposed to recognize his services to the city and to show their appreciation of his having obtained the organ.

HAMILTON, OHIO, CAMPAIGN

Eight Recitals to Arouse Interest in Organ in Community.

Oscar T. H. Schmidt is doing a good work at Hamilton, Ohio, in promoting the cause of the organ, and in a letter to The Diapason he writes that he is looking forward to the day when Hamilton may possess a municipal organ and hear the foremost artists of the country. Mr. Schmidt is planning a series of eight recitals, to occur every other week, and each to have a special soloist. The soloists are chosen from local talent, especially students of good musicianship, thereby encouraging them and winning them recognition.

The first of these recitals proved successful. The following numbers were on the program: Prelude and Fugue in B flat, Bach; Spring Song, Mendelssohn - Eddy; Pastorale, Faulkes; Bridal Song, Dubois; "Entrée de Procession," Batiste; Offertoire, Batiste; "Antienne," Batiste; "A Song of Thanksgiving," Allitsen, and "Open the Gates of the Temple," Knapp (Fred Sauerbeck, tenor); Grand Chorus in G minor, Op. 84, Guilman.

These recitals are entirely free to the public and are expected at last to make a beginning toward a better understanding and appreciation of the organ.

Work of Arthur Blakeley.

Arthur Blakeley of Los Angeles, in addition to playing at concerts and occasional pictures, has been giving short recitals Sunday evenings at Trinity Auditorium upon the fine instrument there. These recitals have been well attended and Mr. Blakeley this season has given some 300 compositions, a large number of these by request. He has featured American composers.

A historical pageant depicting 300 years of American history and song, in costume, was a part of the Illinois centennial observance conducted at the Normal Park Presbyterian church of Chicago on April 12 and 13 by Henry B. Roney, the veteran Chicago organist, who has established a reputation for such pageants by large choruses. A feature was a number of vocal selections by pupils of Mr. Roney at the Chicago Musical College to illustrate the music offered children today, compared with that of Pilgrim and colonial days.

Alban W. Cooper, organist of St. James' church at New London, Conn., gave elaborate music at all services of Passion week and Easter day. A special feature was the singing of Stainer's "Crucifixion" on Good Friday. As a prelude Mr. Cooper played Nevin's "Song of Sorrow."

Richard Bach has been selected as organist of the Strand theater, Philadelphia, one of the large photo-play houses.

NEW JERSEY N. A. O. MEETS.

Chapter No. 1 Has an Interesting Session at Ocean Grove.

The monthly meeting of Chapter No. 1 of New Jersey, N. A. O., was held in St. Paul's M. E. church, Ocean Grove, N. J., Monday evening, April 8. After the reports of the officers had been heard the membership committee proposed Miss Elva Van Note as a new member. Miss Van Note was welcomed to membership by the president. A suggestion to visit Freehold for the purpose of forming a new chapter of the N. A. O. or inducing the organists of that vicinity to join the Asbury Park chapter was considered favorably.

After discussion of organ matters generally, those present were ready to listen to a short program prepared by the organist of the church, Mrs. M. Estelle Wheeler. The program follows: Festival March, Stark; Cantilene, Shelley (Mrs. M. E. Wheeler); "Day Is Gone," Lang; "I Hid My Love," d'Hardelet (Mrs. Blecker Stirling); organ and piano—"Ave Maria," Schubert (Mrs. M. E. Wheeler and Miss Belle Greene); violin and piano—Andantino, Martini-Kreiser; Romance, Bernard Carrodus (Mr. and Mrs. Lees Broome); organ and piano—Serenade, Widor (Mrs. M. E. Wheeler and Miss Belle Greene).

The members were given an opportunity to examine the large two-manual organ, the extended console being the only one in a church in this section. It is a Möller organ.

The next meeting of the chapter will be held in the Bradley Beach M. E. church, of which Mrs. Fred Hall is organist.

HELPS CHILDREN OF FRANCE

Mrs. Bruce S. Keator Arranges Successful Recitals at Church.

Mrs. Bruce S. Keator of Asbury Park, N. J., now organist of St. Andrew's Methodist church in New York City, made a pronounced success of her three Lenten recitals for work in behalf of the children of France, under the auspices of the Red Cross auxiliary of the church. All the artists contributed their services. At the first recital, March 11, Mme. Louise Homer was a leading attraction. T. Tertius Noble, organist, and Dan Beddoe were others on the program. March 18 Clifford Demarest was the organist and Mark Andrews played the piano. Others who were heard were Mrs. Herbert Witherspoon, Mary Jordan and Arthur Middleton. March 25 J. Chris-

topher Marks' cantata, "Victory Divine," was sung by the united choirs of St. Andrew's and the Church of the Heavenly Rest, with Mrs. Keator at the organ. Mrs. Keator's ability as a manager was shown to be equal to her talent as an organist.

Stephen Stoot of the Casavant Brothers factory at South Haven, Mich., is an organist as well as a business man in the organ world. He played several selections at an organ benefit concert in the Methodist church of South Haven April 19.

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 9. Sursum Corda (Andante Religioso) (Alphonse Leduc et Cie, Paris)
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MOVE BY DALLAS ORGANISTS.

Hold Last Meeting of Local Organization and Join Guild.

The last meeting of the Dallas Organists' Association was held April 20. The members will become associated with the Texas chapter of the American Guild of Organists.

Twenty Dallas organists met in January, 1915, and organized for the purpose of mutual development and of encouraging the playing of the best of organ music in the churches and at recitals. Within one year the membership of the organization increased to sixty through the application of other organists in the city and in nearby towns to have a part in the work. Monthly meetings were held, at which lectures were given by organ builders or their representatives on the rapid development of the instrument itself. Monthly recitals were also given and these recitals became popular locally.

In September, 1917, the association voted to try to secure a Texas chapter of the American Guild of Organists. Fifteen members accepted as colleagues in New York were the required number for organizing a chapter. Thirty-five of the members were accepted. Twenty of these were also required to take the examination for a degree. Mrs. J. H. Cassidy, president of the association, and Miss Alice Knox Fergusson have already received degrees. The remaining eighteen will take the examination when Clifford Demarest, warden of the American Guild of Organists, visits Dallas to conduct the examination and to form the Texas chapter of the organization. Mr. Demarest has consented to give a recital on the new organ at Temple Emanu-El on the evening of May 2.

Chicagoan's Pieces in New Zealand.

Several interesting programs received in Chicago give the music played by Maughan Barnett, city organist, on the municipal instrument in the town hall of Auckland, New Zealand.

land. Our fellow Chicagoan, Charles A. Stebbins, whose reputation as an organ composer is world-wide, is represented on a number of these programs. Mr. Barnett has been playing Mr. Stebbins' "At Twilight," "The Swan," "Where Dusk Gathers Deep," "Oh! The Lifting Springtime" and "Festive Piece."

Walter P. Zimmerman to War.

Walter P. Zimmerman of Chicago will go to Jefferson Barracks, Mo., next week. He has been organist of the First Church of Christ, Scientist, in this city and assistant to Eric De Lamar at the Fourth Presbyterian church. At the latter church he has frequently been heard in the Thursday afternoon organ recitals.

F. Charles Forester, organist and choir-master at All Saints' cathedral, Milwaukee, gave his last recital immediately after the evening service April 21. He leaves shortly for an army camp. The program included: First Sonata in C minor (first movement), Guilman; Intermezzo, Callaerts; Andante Cantabile, Fourth Symphony, Widor; Toccata, "Suite Gothique," Boellmann.

Thomas J. Dunnigan has resigned as assistant manager of the May Company piano department at Cleveland to take over the business of the University Music Company, 10101 Euclid avenue, dealers in talking machines and records. Mr. Dunnigan is widely known in Cleveland music circles. For a year he was organist at St. Thomas Aquinas church and at present he is organist at St. Ann's church.

Mrs. R. R. Burd, formerly organist at the Covenant Presbyterian church, Harrisburg, Pa., has been selected as the new organist for Westminster Presbyterian church and began her duties the first Sunday of April. Mrs. Burd was a pupil of the late Edwin J. Deeevee and Professor F. A. McCarrell.

A handsome postal card from Cleveland contains pictures of the pastor and organist of the First Methodist church and of the choir of that church and the beautiful organ front. Edward J. Smith is the organist and choir-master of Grace church.

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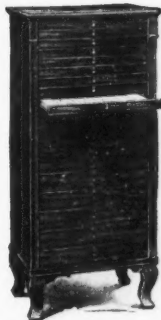
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THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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Payment for subscriptions may be made in coin, stamps, money order or draft on New York or Chicago. If checks on local banks not in reserve cities are sent 10 cents must be added for exchange.

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CHICAGO, MAY 1, 1918.

DUTY OF THE ORGANISTS.

There is no more loyal class of men and women in the United States than the organists. And as for the organ builders, they are showing by their attitude in the present crisis where they stand. We doubt if a reader of The Diapason has not subscribed for Liberty bonds by the time this issue reaches him. If any have neglected it the time is still at hand. A 30 per cent reduction in the output of the organ factories has been decreed. To show how this has been accepted by the men whom it affects directly, we may say that not one complaint or even hint of dissatisfaction has been received at this office or heard in frequent conversations with organ builders. Some of these builders are natives of the nation with which because of the brutality and inordinate ambition of its rulers we are now at war. Every day brings word of organists joining the colors. The organ profession should also make a 100 per cent record in subscribing to the latest loan.

CAN'T FREEZE OUT RECITAL.

One of the most interesting of the many programs that pour into the office of The Diapason every month is that of Alfred E. Whitehead of Sherbrooke, Quebec. Mr. Whitehead played a recital for children at his church in the winter that has just come to a close. The mercury registered 30 degrees below zero, as it often does in that part of Canada, but the children came, nevertheless. The curate of the church, the Rev. E. C. Russell, who is actively interested in the work among the children, asked the organist to repeat the program at the next session of the Sunday-school. The youngsters, assembled in the auditorium of the church, listened with the closest attention to the curate as he explained the mech-

anism of the instrument, and to Mr. Whitehead's carefully selected pieces, as well as to the illuminating remarks on the music, also by the curate.

It must be refreshing to read that organ recitals can draw an audience even in the coldest weather in some places, and that a clergyman will supplement the efforts of the organist in so telling a manner.

ONE KIND OF SNOBS.

Of all the snobs in existence one of the most trying no doubt is the musician who looks down upon the organ. As snobbishness usually is based on ignorance, so it is in the case of this superior person. We find him in various lines of musical endeavor—pianist, singer, critic. Ask him a few questions and you will see that he cannot name two organ composers, that he does not know a reed from a flue and that he pronounces "diapason" with the accent on the antepenult.

Or if these snobs have acquired the little learning which is such a dangerous thing, they inflict themselves on some church which does not know better or cannot afford better and libel a good organ with their impossible efforts to extract music from it.

Professor Harry B. Jepson in his article last month aptly describes these halfway musicians. Anyone who has missed that article has done himself an injustice and should refer back to his April issue and read it. Professor Jepson points out that this class of musicians is the most dangerous to the organ. At he admits, the organ is not without its limitations, but what instrument is not? Mr. Jepson shows the way to raise the organ in the estimation of the public. It is a road of hard and conscientious work.

FOR ORGANS AT CAMPS.

One of the best suggestions we have heard of that printed in another column in a letter from W. J. Wakefield, a reader of The Diapason, now at Camp Jackson. It is that organs be installed in the Y. M. C. A. or other recreation buildings at the various training camps for the entertainment of the men who are to fight the nation's battles. Hardly one of the camps or training stations lacks prominent organists. Outside organists and those living at the places where the soldiers are stationed would be glad to do their bit by playing recitals from time to time. The organ builders have perfected small organs to such an extent that the best organ music could be presented without going to the expense of erecting large instruments. There is no reason why every national encampment should not have an organ, used frequently and made a distinct benefit to the military and naval forces of the nation.

NEW PERIL FOR ORGANISTS.

Life seems to be just one thing after another for the organists. But war has brought a new horror for some. Here is the interesting case of Dr. Bruce Gordon Kingsley at Los Angeles, as set forth by the daily press of that city. It seems that a company of sailors sent word to Mr. Kingsley while he was coaxing music out of the organ at a moving picture theater that the boys wished him to play a certain rousing new composition which came to life soon after war was declared and which is almost always played where two or three band players are gathered together. BUT—the patriotic publisher who sells this rousing song has it copyrighted and by orders from the manager the organist eschewed its performance. The legal side was neither known nor appreciated by the sailors of Uncle Sam, and they proceeded with the announced intention of playing havoc with the poor organist. Mr. Kingsley, warned by a Filipino usher, the story goes on to say, played "The Star-Spangled Banner," the sailors stood at attention, the manager went to the rescue with an explanation of the fact that he was being sued for using copyrighted music in his house and all hostilities were reserved for use against the Germans by the American fighting men.

After this "movie" owners should

place a sign over the console, paraphrasing a long-famous one, to read: "Don't shoot the organ player. He is playing only what the law allows."

A letter from R. G. Hailing of Edinburgh, Scotland, gives the information that this well-known organist and composer has been engaged in military duty for nearly two years. This naturally prevents the production of new organ works by him, but he writes that "we are hoping that, with the powerful aid of the United States, the war may soon be brought to a successful conclusion." In this hope every reader of The Diapason will join him. Mr. Hailing's organ pieces and anthems are known to nearly every organist here and his "Chanson de Joie" appears again and again on the best recital programs.

In our March issue we told of the activity of Edwin H. Lemare, Sr., in his profession, despite his advanced age. The father of Frederic Rogers, another English organist, now in this country, is still playing the organ in London at the age of 73 years. He was for twenty years organist of St. Peter's church, Malvern Wells, before moving to London. This was twenty-eight years ago. The elder Rogers (Frederic F.) taught piano in the schools of Malvern, Worcestershire, at the same time that Edward Elgar taught violin in the same schools. Malvern had a great number of both ladies and gentlemen's schools. It is twenty-five years since Frederic Rogers of Hutchinson, Kan., left there.

The story of a missing organ may be written after the world war has come to a close. Alexander Arnot, a Diapason reader who formerly was connected with the J. W. Steere & Son factory, writes interestingly from England, where he is in the service, of how a church in Glasgow before the war was declared in 1914 placed an order for a large organ with a German firm. When the organ was ready for delivery the German builders asked for a remittance, and this was sent. Just then hostilities began and the organ now is "somewhere." The firms in England would not take the job of erecting it in any case.

The excellent articles of Dr. George A. Audsley, noted organ expert and author, will be resumed in the June issue of The Diapason. The many readers of this paper who look forward as much to its technical contributions as to its news features will be pleased to learn that Dr. Audsley, who has been exceedingly busy in connection with the publication of his new book on organ construction, is again able to devote time to writing for The Diapason.

Although the war stopped all work on the construction of the great Liverpool Cathedral, the organ builders have gone steadily forward with their work, and expect to complete the organ early in the summer. It will be the largest pipe organ in England, being nearly twice the size of any organ at present in the British Isles. The Diapason published the specification in 1913.

MUST HELP TO WIN THE WAR.

BY CHARLES E. FULLER.

(Congressman, Twelfth District, Illinois.)
The future welfare and prosperity of every man, woman and child, citizens of this country, and of their children yet unborn, depends on the winning of this world war. All the resources of the country are pledged, and, if necessary, will be used. The cost is tremendous, but what is at stake is of more consequence than any cost.

Let the third great Liberty loan be subscribed, and oversubscribed, cheerfully for patriotic reasons, and quickly, as the best investment possible to be made at the present time and under present conditions. The man who hesitates to do his part as far as his means will permit is not working for his own and his country's best interests.

No slacker is worthy to be an American citizen or to enjoy the blessings of liberty and free government. Now is the time; all get together and all for our country to the last dollar if need be; to the last drop of blood, if necessary, that liberty and free government may endure, and shall not perish from the earth.

SUGGESTION FOR CAMPS.

Camp Jackson, Columbia, S. C., April 10, 1918.—My Dear Mr. Gruenstein: In the last issue of your invaluable paper I was very pleased to read that you had come through your operation safely. Allow me to congratulate you. What would we organists do without Mr. Gruenstein's guiding hand on the helm of The Diapason. Away from my beloved profession, in the service of our country, I look even more anxiously for the coming of my favorite organ journal.

Several months ago a thought occurred to me that may interest you. In Camp Jackson, as is the case in other cantonments, we have two large auditoriums—the Y. M. C. A. and the "Liberty Theater," which would accommodate fairly large organs. Would it not be practicable to install an organ in one of these places?

There seems hardly a doubt that organ recitals would prove a welcome change from the camp life and would be a big inspiration to thousands of men.

What an opportunity for the religious leaders of the camps to get their men together for big, enthusiastic services and for the social workers to fill the hall for "sings," concerts, etc.! Unlimited possibilities for religious and social work would present themselves. The expenditure would be very small in comparison with the sums being spent on other things for the same object—the welfare of the soldiers. Popular subscription would be sufficient to raise the necessary funds.

Trusting that this idea will receive your attention and with best wishes for continued success, I remain sincerely,

W. J. WAKEFIELD.

HIS DREAM.

Dear Diapason: I hope the following account will cause a few smiles—things that are needed these strenuous times:

The other evening I thought I would go back to the church a half hour before the organ recital was scheduled to take place. On my entering, the well-known—and feared—cipher was much in evidence. Someone had, of course, left the "wind on." I hunted it up, to the keen delight of a few youngsters in the front seat and one or two mildly curious grown-ups further back.

Of course, the trouble was hard to get at, and the only way to stop it was to take the pipe out. Running over the keys I found it was the A above middle C, great dulciana, and just as I had taken three front pipes out, and was about to reach for the offending "whistle," I awoke and heard a perfectly proper A sounding from a freight engine on the track close to my hotel. Some dream!
A. F. CLARKE.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for April 1, 1918.

State of Illinois,
County of Cook—ss.

Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the publisher of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation) etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 206 South Wabash avenue.

Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN,

Publisher.

Sworn to and subscribed before me this 20th day of March, 1918.

(Seal) MICHAEL J. O'MALLEY.
(My commission expires March 8, 1920.)

RED CROSS WORK POPULAR

James R. Gillette Devotes Time to It and Will Make General Tour.

James R. Gillette is gradually making a tour of southern cities in the interest of local Red Cross organizations. Since his announcement early in the fall that he would give his services to the Red Cross societies in cities that so desired, he has been literally deluged with requests. Owing to college and church duties, many requests have been refused until June and July, during which time he will make a general tour, dividing his time between Rotary Clubs and the Red Cross.

Mr. Gillette will play the inaugural recitals on the new Steere organs in the Methodist Episcopal church, South, at Fort Valley, Ga., and the Charleston, S. C., Orphans' Home, and the new Pilcher organ in the First Baptist church at Ashburn, Ga. These organs are being installed. For the Red Cross he appeared at Montezuma, Ga., April 8, Cordele, Ga., April 9 and Albany, Ga., April 10 in the following all-American program:

- Horatio Parker—Concert Piece No. 2.
- Ralph Kinder—"In Springtime."
- Roland Diggle—"Elegie Roman-tique."
- A. W. Kramer—Intermezzo.
- Lucien G. Chaffin—Funeral March.
- George E. Turner—Concert Caprice.
- James H. Rogers—Second Suite.
- Carl Diton—"Swing Low, Sweet Chariot."
- James R. Gillette—"From the South."
- A. L. Barnes—Allegro from Chromatic Sonata.

MAY HE SOON HAVE NEW ORGAN.

Dodgeville, Wis., April 1, 1918.—Editor of The Diapason. Dear Sir: As a member of the big Diapason family I am taking the liberty of writing for some information. I would be pleased to know if there are any other papers published

of interest to organists and lovers of organ music. I wish The Diapason came out twice a month instead of once. Of course, I know that the different organists' organizations have their papers for their members, but there must be other folks situated as I am. I am a cabinet-maker by trade, but have had a deep reverence for organ music ever since as a boy I sang in the parish church choir in England. I have not the ability to pass the examinations necessary to becoming a member of such organizations, but am anxious to keep posted on what is doing in the organ world.

You would laugh to hear some of the organ music I try to play on the little vocalion in our church, but I might say without any boast that it has created an interest in organ music which would have gotten us a pipe organ this year if it had not been for the war. It would have been the first in the city. (Another reason why I feel like licking the Kaiser.) I sometimes wonder if some of these organizations could not help to make it possible for us common plugs to hear the best in organ music and some of the leaders in the organ world. One of the red-letter days of my life was about a year ago when I heard Clarence Eddy at Madison.

With apologies for taking so much of your valuable time and best wishes for the success of The Diapason, yours sincerely,
W. T. HARRIS.

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C. S. LOSH, Steinway Hall, N. Y.

Abuse of "Ye Shaking Stoppe"

Editor of The Diapason, Chicago, Ill. Dear sir: I am indeed glad to notice the healthy growth of The Diapason along modern lines, particularly the valuable articles that you are providing on the subject of the modern orchestral theater organ. The introduction of our beloved instrument into the motion picture industry should be welcomed by all who wish to see the broadening of the work of organists and builders and we do not have very much sympathy with some of our dear old-fashioned friends who "view with alarm" the introduction of our art to audiences which greatly out-number any who have heretofore come together to listen to the organ.

The fact remains that organ players and builders alike are rising to the occasion and are both contributing their share to present, by their efforts, better and more suitable music for pictures. The encouragement that you give us in your valuable columns should indeed be very welcome to all and I feel that an opinion voiced in your periodical should be listened to with weight.

One thing, however, has always surprised me in almost all performances on theater organs, and that is the almost constant operation of the tremolo. To listen to some performers one might suppose that it would be a breach of etiquette for an organist to endeavor to play on any portion of the instrument from the vox humana to full organ unless he was perfectly certain that the tremolo could be relied upon to do its bit throughout the performance. One can almost imagine the organist before starting his work going around and seeing that he had plenty of oil and water and that all was stowed safe and solid as would the captain of a trans-Atlantic submarine, because think what a horrible disaster

might occur if anything broke down and the tremolo stopped before the end of the day!

I must confess in my young days to have been perfectly satisfied to listen to most of the organ with considerable pleasure without having the constant "strains" of the tremolo introduced. I even remember hearing the March of the Magi Kings being played with a perfectly steady star that, to the best of my knowledge, did not even twinkle once during the whole piece.

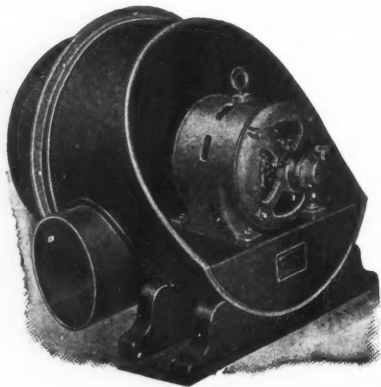
I think that my knowledge of tremolos is pretty complete, as I believe I have heard the quavers of most varieties under varying conditions and I probably should have let well enough alone and not have troubled you by writing this letter were it not that the other day in talking with two or three prominent motion picture organists I learned that some friend had invented one causing more diabolical upheavals than ever.

Alas, the worst is yet to come! Cannot the skillful and scholarly musicians who preside so well at many of these modern orchestral organs see to it that the public's intelligence is not insulted and its musical brain made dizzy by the tremolo's constant use?

Let us all welcome a good tremolo used with discrimination and if, sir, you can add to the good work that you have already done by getting some of your picture-playing readers to believe that their playing will sound better and cleaner by not misusing "ye shaking stoppe," you will be rendering the public a service. Yours very truly, VOX.

Kilgen Organ in Kansas Church.

A two-manual organ has been installed by George Kilgen & Son of St. Louis in the Holy Name Catholic church of Winfield, Kan. Miss Mabel Siverd presided at the organ, which was used for the first time on Easter morning. Thomas Quinlan of the Kilgen force set up the instrument. It was built in memory of Mrs. J. C. Fuller.



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(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs in care of The Diapason, Chicago. Queries received by the 15th of the month will be answered in the succeeding issue.)

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

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

Scandinavian Music.

Norway is a land whose music is especially characteristic on the one hand of its crags and fjords and deep forests and on the other of the golden fields and the grandeur of the mid-night sun. The rugged peasantry, the quaint attire of the humblest countryman, as well as the rich folklore, inspire the native composers to produce work which, while bold and striking, and exceedingly characteristic, if not always smoothly melodious, has undeniable traces of melancholy sweetness in the themes.

In the period of tradition, when the mythical gods Odin and Thor were worshipped, the Norse people paid great homage to the bard (Skald) who chanted the legends at the feasts and festivals. The influence of these myths and legends affected Wagner, as is evidenced by "Die Walkure." A film "Thelma" (Vivian Martin) produced by Fox in 1916 gave splendid opportunity to use "Wotan's Farewell" and the "Magic Fire" music as Olaf died, and the boat burned, and in the fourth reel "Siegmund's Love Song," which numbers, although not written by a native composer, faithfully reflect the atmosphere and give an appropriate background for the picture.

Another film (also produced by Fox) was Hall Caine's famous novel "The Bondman." (See June, 1916, Diapason.) This was one of William Farnum's best interpretations, the locale being Denmark and Iceland. Schytte's "Eventide" from his Norwegian Suite, Grieg's "Dances from Jolster," his "To Spring" and "In the Morning," and at the very close "Ase's Death" furnished an absolutely perfect setting for the native and dramatic scenes of this picture.

The same pre-eminence in these countries and the one that suggests itself immediately when Norwegian music is mentioned is Grieg. Indeed, his music need not be confined to films of Scandinavian life (for there are not a great number of such produced), but can be played for general use. Besides those mentioned previously, the "Peer Gynt" suite, two scenes from "Sigurd Jorsalfar" (Schirmer)—"Norwegian Bridal Procession" and Folk Song in F sharp minor—and Four Norwegian Dances (Acc.) are all characteristic and all, excepting the Bridal Procession, may be listed for general use. Two of the most popular numbers are Grieg's Berceuse in G and "Erotik"—the first being suited to quiet scenes with a touch of the dramatic and the second being especially desirable for strictly dramatic scenes.

Classifying as to instrument, we find many arrangements for organ, and a few written especially for that instrument. Among the legitimate numbers are "A Norse Ballad" by Wilkes (Schirmer), Berceuse in A flat by Olsen (John Church), a lovely number, and a recent discovery of ours—"Norway," by Edwards (Weekes). All these are well worth having in the repertoire. Olsen, by the way, was born in Hammerfest, the most northern town in Norway.

Numerous arrangements for organ have been made. "Peer Gynt" is published by Schirmer (Lemare); Cradle Song in E by Presser (Grieg), "Hänsel and Gretel" by Humperdinck is issued by Schott and "Cowkeeper's tune" and "In Folkstone" by Ditson. Two Danish composers—G. Matthison-Hansen and H. Matthison-Hansen (father) have written many sonatas

and other pieces for organ, but most of this is too heavy for theatrical use. An Andante in E flat by the elder, however, is obtainable (John Church) and very good for ordinary scenes. The younger composer has written a Canzonetta for violin and organ which is acceptable also.

Niels Gade, a Dane, wrote a set of three organ pieces, which may be had complete in booklet form, and also a piece known as "The Christmas Bells."

Coming to piano scores we find Sinding's "Rustle of Spring," Jensen's "How the Trumpeter Plays," "Galatea" and "Epilogue," the famous "Humoresque" by Grieg, as well as the Norwegian Bridal Procession (Schirmer) and a new "Danse Norvegienne" by Tonning (Presser).

Among accompaniments (orchestrations) we find a wealth of beautiful numbers. "March of the Dwarfs," Four Norwegian Dances, "Solweig's Song," "Wedding Day at Troldhaugen," "Notturmo" (A Summer Night), Suite of Lyric Pieces, "Sigurd Jorsalfar," Three Lyric Pieces (Serenade, Folk Song and Butterfly), all by Grieg, are gems of composition. Goldmark's "Sakuntala" Overture (also arranged for organ by Lemare), "Northern Serenade," by Olsen, Swedish Processional March, by Scharwenka, "In Norway" (Norwegian Themes), by Itzel; Romance from "King Manfred," by Reinecke, and "The Viking's Daughter," by Sudds, are worthy representatives of Scandinavian music. One of the most beautiful suites we know is Schytte's Norwegian Suite, which (written by a Danish composer) is divided into three movements: (1) Peasant's Dance, (2) "Eventide" and (3) Rhapsody. The second movement is an old war-horse of ours for picture work, it being very melodious and also excellent for general use. The Rhapsody is quaint and pleasing.

Several good marches are included in this classification, and peculiarly enough all by Swedish composers. There are the Swedish Wedding March by Soedermann and Fantasia in C by Sjogren. Then there is a Swedish Coronation March by Svendsen and a Swedish Festival March by Teilman. Evidently the Swedes are some marchers, whether it be at weddings or coronations.

When we come to the music of Finland, the name of Sibelius is world-famed. His "Finlandia" (arranged by Lemare and published by Schott) has long been known to organists, while his enchanting "Valse Triste" for orchestra is a masterpiece. More recently the name of Armas Jarnfelt has become popular by reason of a beautiful Prelude for orchestra. His works show rich orchestration and great melodic beauty. A Berceuse of his is issued by Carl Fischer (Acc.). A new number is "A Finnish Lullaby" by Krook (Schirmer's Galaxy) which is a lovely cradle song, in spite of its exotic flavor.

The famous song "Last Night the Nightingale Woke Me," by Kjerulf, is a number well suited to photo-play work.

We remember well hearing, many years ago, a concert by Ole Bull, the celebrated Norwegian violinist, who was on one of his many American tours. His works, if issued to-day as organ transcriptions, would find, we believe, a widespread popularity. Here, then, is a chance for some enterprising publisher.

While Goldmark, Jensen and Humperdinck are not of Scandinavian birth, yet certain of their works are included, because the nature of the compositions makes it desirable to list them as usable. A beautiful but difficult work is the Scandinavian Symphony by Cowen, the English composer, but until excerpts from this work are arranged and published for organist's use the composition is only within the scope of a grand orchestra.

The list:

ORGAN SOLOS.

- "A Norse Ballad" Wilkes (Schirmer).
- "Norway," Edwards (Weekes).
- "Peer Gynt" Suite, Grieg.
- "Murmuring Zephyrus," Jensen.
- Swedish Wedding March, Soedermann.
- Swedish Festival March, Teilman.
- "Rococo," Pabst (J. Fischer).
- Sarabande, Grieg (Schmidt).
- "Piece Symphonique," Grieg (Schirmer).

- "Angel Scene" (Hänsel and Gretel), Humperdinck (Schott).
- Two Scenes from "Sigurd Jorsalfar," Grieg (Schirmer).
- Allegretto, Gade.
- "Bridal Song," Jensen.
- "The Christmas Bells," Gade.
- Berceuse in A flat, Olsen (John Church).
- "Finlandia," Sibelius.
- "In the Garden," Goldmark.
- Albumleaf, Grieg.
- Sarabande and Air (Holberg Suite), Grieg.
- "Cowkeeper's Tune," Grieg (Ditson).
- "In Folkstone," Grieg (Ditson).
- Andante in E flat, Matthison-Hansen.
- Canzonetta (organ and violin), Matthison-Hansen.
- Two Marches, Grieg (Laudy).
- Melodie, Grieg (Laudy).
- "Wotan's Farewell" and "Magic Fire," Wagner-Lemare.
- "Ride of the Valkyries," Wagner-Lemare (Schott).

PIANO SOLOS.

- Norwegian Bridal Procession, Grieg (Schirmer).
- Berceuse in G, Grieg.
- "To Spring," Grieg.
- "Moment Musical," Jensen.
- "Rustle of Spring," Sinding.
- "Folk Song," Grieg.
- "Galatea," Jensen.
- Epilogue, Jensen.
- "How the Trumpeter Plays," Jensen.
- "Fanitull" (Norwegian Dance), Olsen.
- Patriotic Song, Grieg.
- "Elfin Dance," Grieg.
- "Erotik," Grieg.
- "Danse Norvegienne," Tonning (Presser).
- "Huntsman's Song," Jensen.

PIANO ACCOMPANIMENTS.

- Four Norwegian Dances, Grieg.
- Norwegian Suite, Schytte.
- Fantasia on Danish National Airs, Lamsky (Boston Music Company).
- "Valse Triste," Sibelius.
- "A Norwegian Episode," Bendix.
- "A Finnish Lullaby," Krook.
- "Wedding Day at Troldhaugen," Grieg.
- "Notturmo" (Summer Night), Grieg.
- "Sakuntala" Overture, Goldmark.
- "In Norway," Itzel.
- Romance ("King Manfred"), Reinecke.
- Scandinavian Symphony, Cowen.
- Swedish Festival March, Teilman.
- Selection, "Hänsel and Gretel," Humperdinck.
- Temple Dance, Grieg.
- Swedish Wedding March, Soedermann.
- Overture, "Northern Light," Schleppegrell.
- Festival Procession and Bridal Song, Jensen.
- Bridal Song and Serenade, Goldmark.
- Swedish Coronation March, Svendsen.
- "The Viking's Daughter," Sudds (C. Fischer).
- "Solweig's Song," Grieg.
- "To Spring," Grieg.
- "Autumn and Winter," Glazounow.
- Suite of Lyric Pieces, Grieg.
- Berceuse, Grieg.
- Suite, "Sigurd Jorsalfar," Grieg.
- Cradle Song, Kjerulf (Schirmer).
- Northern Serenade, Olsen (Schirmer).
- "In the Tavern," Jensen.
- Swedish Processional March, Scharwenka.
- Three Lyric Pieces, Grieg.
- "Entrance of the Queen" ("Queen of Sheba"), Goldmark.
- March of the Dwarfs, Grieg.
- Allegretto, Second Violin Sonata, Grieg.
- Songs of the Norseland, Lohr (Chappell).
- Evening Serenade, Norwegian Song, and "Triumphal Entry of the Bojars," Halvorson (Boston Music Company).

SONGS.

- "Our Swedish Feelings," Cowen.
- "Sons of Norway."
- "King Christian Stood Beside the Mast."
- Three Songs in "Hands Across the Sea," Tobani (C. Fischer).

MUSICAL SETTING FOR THE ORIENTAL DRAMA "THAIS." Goldwyn Film. Mary Garden, Star.

- Reel 1—(1) "Dance of the Egyptian Maidens" (Acc.) by Shelley (opening measures as a prelude) (2) And the early Christians, "Andante Tristamente" (O. S.) by Kroeger until (3) While in the heart of the city, "Cleopatra's Barge" (Acc.) by Gehmler until (4) I've done with Alexandria, "Antony's Love Song" (Acc.) by Oehmler until (5) D: Curtain opens, "Let Egyptian" No. 2 (Acc.) by Luigini until (6) At dusk Thais returns, "Ballet No. 1" (Acc.) by Luigini (agitato at struggle) to end of reel.
- Reel 2—(7) D: Thais on couch, Lions and pool of water, Ballet No. 3 (Acc.) by Luigini until (8) And it came to pass, Song: "My Redeemer," by Gounod, until (9) And in golden city, Ballet No. 2 (Acc.) by Luigini until (10) My master is still at bath, Suite: "Antony and Cleopatra" (Acc.) by Gruenwald.
- Reel 3—Continue above until (11) The pagan feast, "Egyptian Love Dance" (Acc.) by Pryor (vivace as girl dances) until (12) They mock them, "Melodie" (Acc.) by Friml.
- Reel 4—Continue above until (13) The dawn of new day, "In the Morning" (O. S.) by Grieg until (14) There is but one God, Agitato (pp to ff) until (15) And again the shadow of death, "Elegie" (O. S.) by Massenet until (16) The cloister home, "Meditation" from "Thais" (O. S.) by Massenet.
- Reel 5—Continue above until (17) Memories—bitter sweet, "Visions" (Acc.) by Tschaiowsky until (18) And things invisible, "Ave Maria," Bach-Gounod, to the end.

NEW PHOTO-PLAY MUSIC.

- Ricordi Organ Album, Book 1.
- Italian: (1) Racondita Armonia from

"Tosca," by Puccini A worthy arrangement for organ by R. K. Biggs of this excerpt from Puccini's opera.

Japanese: Madame Butterfly—"Flower Duet"—by Puccini. The flower duet makes a capital number for organ transcription and Mr. Biggs has done his work well, giving the opening solo to the oboe. The semi-agitato sections are properly indicated for the great flutes, while in the modulatory part the crescendo pedal can be effectively employed without disturbing the existing registration, while on the final page the harp should be used.

Southern: Southland Sketches No. 2—Burlleigh.

The "movie" organist will find in this short adagio a number which he can use on scenes of the South (U. S.). A waltz melody with twelve measures in dramatic style gives a useful piece for screen work.

General: Serenade Coquette—By R. Barthelemy.

This charming orchestra number has been cleverly transcribed for organ. The pleasing melody and the middle section make it particularly worth while.

Schirmer's Galaxy, Nos. 112 and 113.

Polonaise in A flat, by Chopin. This number is an effective arrangement of Chopin's A flat major Polonaise, by O. Langey. It is difficult and requires a fair-sized orchestra. However, it can be adapted for organ use as a concert number. The flute has a contrapuntal accompaniment in sixteenth notes to the melody being sung by the violins. Parts of this number can be used as a polonaise on old-style dancing scenes.

Three French Songs: (1) "Hindoo Song," by Bemberg; (2) "At Evening," by Debussy; (3) "Open Thy Blue Eyes," by Massenet.

Three very beautiful numbers.

"The Kaiser, the Beast of Berlin," with Rupert Julian in the title role (and he impersonates the mad man of Europe in a wonderful manner), is playing to crowded houses at the Broadway Theater, New York. Under many difficulties we secured notes on "The Kaiser" and will give a setting in a future issue of The Diapason, together with music suitable for war dramas.

Next month's article will be relative to "The Sea," an music descriptive of and suitable for scenes of the ocean, or films with locales by the sea, or island dramas.

Lemare Teaching Improvisation.

Edwin Lemare confided to me that he has positive ideas regarding the influence of the moving picture world upon organ building. As the subject came in but incidental to a dinner discussion of various topics, I had hoped to avail myself of a later and better opportunity to secure the noted organist's views on a matter that could be handled in both profitable and interesting. But I was unable to secure the coveted time for the purpose.

Mr. Lemare's fame as an improviser is hardly second to his fame as a concert organist. Long before I ever met him or heard him play, I had been fascinated by word of mouth and in printer's ink that, generally speaking, improvisation was becoming or had become a lost art and for the most part, when attempted, had degenerated to aimless banalities or at best was but a more or less formless stringing together of fragmentary thoughts.

About two years ago I asked Mr. Lemare why he did not teach the art of improvisation. I do not recall his reply, nor do I know that the suggestion then made is to be credited as now bearing fruit—I did not inquire—but I was pleased to learn while in San Francisco that a number of leading organists in San Francisco and surrounding cities are studying extempore playing under San Francisco's Civic Auditorium organist. "But you cannot teach a man to be a good extempore player if he is devoid of creative musical ability," says the distinguished organist.—Frank H. Colby in the Pacific Coast Musician.

Samuel B. Seabury Dead.

Samuel B. Seabury of 670A Greene avenue, Brooklyn, N. Y., widely known as an organist and choirmaster in Brooklyn and at Hewlett, L. I., died March 21 after a long illness that incapacitated him for his professional duties. He was for the last fourteen years of his active musical life the choirmaster and organist of Trinity church at Hewlett, and prior to that had been organist of the Church of the Redeemer on Pacific street. Later he was organist of St. Paul's Episcopal church. Mr. Seabury was born in Brooklyn and his father, the late James M. Seabury, was a former bank president. He was a descendant of Samuel B. Seabury, the first American bishop of the Episcopal church. He is survived by his widow, Cornelia J. Heberd, and a son, Norman B. Seabury.

Hope Leroy Baumgartner, the well-known organist and composer, was a caller at the office of The Diapason in April on his way to Fort Williams, Portland, Maine, where he entered the service of the nation. He has been attached to the Second band, C. A. C., at the camp.



BY HAROLD V. MILLIGAN.

HISTORICAL ORGAN RECITALS.
Volume I, collected and edited by Joseph Bonnet; published by G. Schirmer, New York.

Mr. Bonnet's series of recitals given in several Eastern cities last season was "historic" in two senses of the word; not only did the programs record history—they also made it. At the time the recitals were played it was announced that the programs would be published in five volumes, of which the first has appeared. It contains twenty-five pieces, all of them composed prior to the year 1700.

In a collection of this kind it is necessarily true that the interest is historical rather than intrinsically musical. However fascinating it may be to the musician to study and analyze the work of the forerunners of Bach, the average audience will not enthuse over much of this primitive music. At the same time, even the most unsophisticated auditors are interested and charmed by a few of these quaint old compositions when their meaning and significance has been elucidated either by program notes or in some other way, and every organist who has an opportunity of giving an educational aspect to his presentation of music will find the book of immense value. In other words, it will receive its warmest welcome from that not-yet-extinct species of musician known as "high-brow." It will remain a standard and authority to every organist who gives a historical organ recital, but it will hardly be found in the repertoire of the moving picture theater.

In addition to collecting and editing the music, Mr. Bonnet has provided a "preface" and copious "notes on the composers," which are well written and scholarly. The expression marks, such as there are, and the registration indications are given with extreme care. The names of the composers represented are familiar to all students of music—Palestrina (whose organ compositions were limited to two), Sweelinck, Frescobaldi, Buxtehude, Couperin, Purcell and a number of others of lesser note. It is significant that their chief claim to remembrance is that they were "forerunners of Bach." Of this aspect of the music Mr. Bonnet writes:

"The works of Johann Sebastian Bach form one of the most stupendous monuments of human thought—monuments of incomparable architecture and luminous logic, before which we stand in wonder and awe. Whence could have been brought the stones for the upbuilding of so splendid an edifice? From what marrow of lions did its admirable architect draw nourishment? We know that Bach studied and experimented with the different styles of all the schools within his ken, composing an Italian concerto or French or English suites; copying with his own hand, for its more thorough assimilation, the 'Livre d'Orgue' of Nicholas de Grigny, organist of the Cathedral of Rheims; but what were the precise influences which swayed his talent, and after what models did his genius form itself? A clue to the solution of this problem is afforded in the present collection, in which some of the most characteristic works of masters whom the great cantor knew and admired are found."

"ON THE LAKE OF GALILEE,"
by I. Barton.

"BENEDICTUS," by I. Barton.

"SERENADE," by Mark Andrews.

"A SONG OF THE NIGHT," by Robert Wilkes.

Published by G. Schirmer, New York.

It is a far cry from these sturdy old brethren of the sixteenth and seventeenth century to our friends of the twentieth. There is not much "marrow of lions" here, although there is pleasant converse and friendly gossip, of no great moment, perhaps, but

falling restfully upon the ear. When the tired American business man goes to church or to the "movies," to ease his weary soul, his ears are not assailed by any heaven-aspiring strains from the patient organ, nor are his slumbers disturbed by either profundity of thought or exaltation of spirit. Nor will these agreeable pieces tax the organist beyond his strength to bear; they will fall as lightly from his fingers and feet as upon the ears and minds of his auditors.

The composer who writes under the somewhat enigmatical signature of "I. Barton" has not many published works to his credit, but they are above the average. His new Benedictus may be described as a cello melody with string accompaniment. "On the Lake of Galilee" also suggests orchestral strings, with a few placid arabesques from the flute. Quiet pieces both, with a Guilmantian flavor. Mr. Andrews' Serenade presents an ingratiating melody which derives added interest from some clever canonical writing. The "Song of the Night" is of distinctly romantic, even Lisztian aspect, with some flutelike decorations of doubtful value.

WORK OF D. M. SWARTHOUT

Decatur, Ill., Organist Gives Recital—Cantata Fills Church.

Donald M. Swarthout, who has had a busy year at Milliken University, Decatur, Ill., gave a recital at the Second Presbyterian church April 8, at which were played these selections: Sonata in A minor, Borowski; Concerto for Two Violins, Bach, (Florence Brown and M. L. Swarthout); Scherzo-Mosaic (Dragonflies), Shelley; Lullaby, Lemare; "Burlesca e Melodia," Baldwin; "The Snow" (Trio for Ladies' Voices) Elgar (Helen Grossman, Fredaricka Green, Doris Lewman-Gillespie); Forest Murmurs (from "Siegfried"), Wagner-Rogers; Love-Death (from "Tristan and Isolde"), Wagner-Gibson; Toccata in D minor, G. B. Nevin.

Miss Florence Estelle Willis, a pupil of Mr. Swarthout, gave her senior recital at the Milliken Conservatory March 25, playing: Prelude and Fugue in D major, Bach; "In Springtime," Ralph Kinder; Aria, Gaston Dethier; Concert Overture in B minor, James H. Rogers; Pastoral Sonata in G, Opus 88, Rheinberger; Persian Suite, R. S. Stoughton.

On Easter Sunday Mr. Swarthout conducted his choir in Dubois' "The Seven Last Words." The choir of sixty voices sang before an audience that packed the church.

TAKES SAN FRANCISCO POST

Walter B. Kennedy Now Organist of Calvary Presbyterian.

Walter B. Kennedy, organist of the First Presbyterian church of San Jose, Cal., and for more than five years choir director of that church, played his farewell service in San Jose on Easter Sunday evening, having accepted a call from the Calvary Presbyterian Church of San Francisco to become organist and choirmaster.

Mr. Kennedy's appointment to the Calvary Church position is one of distinct musical advantage, this church having for years maintained an unusually high reputation for its music. With its large three-manual organ, of forty-five stops, its magnificent musical library and its splendid choir of soloists, enviable opportunities are presented to this ambitious young musician.

Gives Malling's Passion Music.

On Maundy Thursday evening Don H. Copeland played Otto Malling's Passion Music at his church (Trinity M. E., Lima, Ohio) to a large and most sympathetic audience. The scriptural verses accompanying each number were read by the Rev. Dr. D. F. Helms. It proved gratifying to be able to deliver a composer's message to an audience so markedly attentive. The following were the numbers: "Gethsemane," "The March to Golgotha," "The Words of Love," "The Words of Suffering," "The Words of Victory" and "Epilog" ("The Darkness"). The music was given with the assistance of the choir,

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Organs and Organists in America

3.—The Organist and His Audience

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

Every organist wants an audience—of course he does, whatever he may pretend—and the audience is just as necessary to the organ recital as the organ and the organist. According to Berkeley's theory, if there is no auditor there is no sound.

There are various ways of attracting an audience, just as there are various ways of making money in the business world. The get-rich-quick man sometimes seems to win a dazzling success by his dishonest practices, but to reach his goal he has had to lose his self-respect and the respect of all honorable men.

The easiest way for an organist to get an audience is to give the people what they think they want to hear. Such a man gives his audience 5 cents' worth of music done up in a glittering package that appears to be worth a dollar and a half in return for \$2 worth of pseudo-ecstatic emotion. Before all his hearers have reached their homes, however, the package is in shreds and many of them realize that they have swapped their really valuable emotions for very cheap music. This is the method of the cheat and the mountebank and sometimes has apparent success, but the man who employs it is more contemptible than the meanest of his dupes.

Another way to get an audience is to hire artists who sing or who play other instruments to do most of the work. Often the concert is an excellent one, but it is hardly an organ recital.

There is still another way, and the best way, for an organist to get an audience and to keep it. He first selects the very best music he is capable of playing; he arranges the order of his program with the greatest care and then spares no effort, no time, in preparing himself to do his best. His audience, unless he is playing in a city of very large population, will not be large.

Most concert-goers here in America do not know the literature of the organ and they have comparatively few opportunities for hearing it. A pianist always has a good audience, for almost everyone has a piano and in every household there is someone who knows the Bach Inventions, the Mozart Sonatas, the Beethoven Sonatas or the Chopin Nocturnes. On the contrary, at an organ recital many people are hearing organ compositions for the first time; the very names of some of the composers are unknown to them. The compositions are more involved and harder to listen to than piano music because they are more likely to be polyphonic in character. It is not strange that the greater part of an audience sits in a state of coma for long periods when the works of Bach, Franck, Vierne or Widor are presented to them for the first time. It tires them to listen. When the organist himself has to work for weeks over a movement before he begins to get all its beauties, how can he expect an untrained audience to appreciate it at the first hearing? But once a man has learned to know and to love good music, the cheap and tawdry loses its appeal. Can there be any comparison between the temporary elation of the man who wins applause by fooling some of the people some of the time and the deep and abiding satisfaction which comes to the artist who gives his life to teaching others to love and to value what is truly beautiful and fine?

In large cities an audience can always be found ready to listen appreciatively to anything. A jewsharper arranging a concert in New York would no doubt find his audience ready for him—hundreds of people, all interested in the jewsharper and ready to applaud or criticize his hand-

ling (or should I say mouthing?) of their favorite instrument. In smaller communities the artist must be content to play to smaller audiences. It is not yet fashionable to attend organ recitals. Often the more musical people in the town do not care for the organ. Their idea of organ music is based upon what they have heard on Sundays; the silly, empty tunes that their church organist draws forth from his vicious green little box of an organ, the type so often found in small churches. We cannot blame them much.

The organist, if he is to be true to himself and to his high ideals, which is what I mean by being successful, must have courage to play to empty seats. But there will not always be so many empty seats. The times are changing rapidly. The indifference of musical people to organ recitals is passing. They are becoming curious to know organ literature. The renaissance of the art of organ playing has already been announced by the appearance of many delightful and interesting modern compositions and the organist has a constantly-increasing library from which to select his programs. The American Guild of Organists has helped greatly to bring about this change by instituting their annual examinations for guild degrees. Not that the candidate who passes the examinations is necessarily a good musician, any more than the Yale B. A. degree means that every graduate of Yale is a scholar. But the degree stands for a certain amount of work which without this incentive would probably not have been done.

Frescobaldi had an audience of 30,000 when he played for the first time in St. Peter's in Rome. Thirty thousand people may never again be present at an organ recital, but three thousand have been often here in New Haven. At the organ recitals which have been given in the university for the last fifteen years and to which an admission is charged—10 cents for the afternoon recitals and 25 cents for those given in the evenings—the average attendance has been about 400.

The organist should not make the mistake of underestimating the intelligence and taste of his listeners. After all, the best brains are behind the best music; ordinary brains are behind ordinary music; there are no brains anywhere in the vicinity of poor music. It is an insult to any audience to assume that it does not discriminate between what is best and what is poor. It is an encouraging sign for the future when people whose lives are soaked in one-steps, two-trots and other jazz band jumbles ask for the repetition of compositions like the Franck Chorals, Widor's Eighth Symphony and the Bach Passacaglia. The taste of the organist will eventually determine the taste of his audience and his standards will become theirs. The people will listen gladly to the best music when they have been taught to recognize it as the best. The organist must use discrimination and musical sense in making up and arranging his programs. In attempting to make them serious he must be careful to avoid making them stupid, too heavy or too long; he must not give too many; no more than he can prepare. A man is not a better organist for having played 500 recitals in 300 weeks. It sounds too much like the report of a six days' bicycle race or some other endurance test.

We are exponents of no mean art. Our task is big enough to tax the capacity of the ablest man. The apathetic, indifferent attitude of musicians toward the organ and organ music must be broken down if the organ is to come into its own. The opportunities of the organists are great, the

prizes are large; it only remains for him to prove himself. Is it Henry James who says: "It all comes back simply to personal pluck; it's only a question no matter when or where, of having enough"?

I am appending to this article a list of compositions that I think should be in the repertoire of every organist. It will be noticed that no arrangements are included. The discussion with the various arguments for and against arrangements is not to be reopened here. The organist need not trouble himself over either the arrangement or the argument. Pianists play organ fugues and organists play piano fugues. Rarely does the composition sound so well as it does on the instrument for which it was written. We must use discrimination and judgment and what musical taste we have.

Every organist should be familiar with some of the works of Buxtehude, Pachelbel and Böhm. He should aim to know all the works of Bach, some of the fugues and concertos of Händel, the two fantasies of Mozart, the Six Fugues on the name Bach by Schumann, the Eleven Choral Preludes of Brahms, the Prelude and Fugue on the name Bach and the Fantasia and Fugue on the Choral "Ad nos, ad salutarem undam" by Liszt. He should know most of the works of Mendelssohn, because of the part they filled in the course of the development of organ literature. Mendelssohn was the most polite composer in the whole history of music; that should be sufficient reason for every organist to know Mendelssohn. I suggest the following sonatas of Rheinberger—E flat minor, E minor, F sharp, A minor, C major, E minor and the First, Fifth and Seventh Sonatas of Guilman. Of Guilman's many pieces the following are perhaps as representative as any: Caprice, Op. 20, No. 3; "Marche Religieuse," Op. 15, No. 2; "Lamentation," Op. 45, No. 1; First Meditation, Op. 20, No. 1. He should know all the works of Cesar Franck; all of the Widor Symphonies; the Four Symphonies of Louis Vierne; the Six Preludes and Fugues, the Fantasia Op. 101 and some of the Rhapsodies of Saint-Saens; some of the Choral Preludes, Preludes and Fugues, Fantasies and separate pieces of Reger and of Karg-Elert; the Pastorale by Roger-Ducasse; the Fantasia and Fugue in B flat and some of the smaller pieces and Noëls of Boëly, in addition to some of the pieces in lighter mood by Basil Harwood, Salomé, Boëllmann, Gigout, Ropartz, Jongen and other modern French and English composers. American composers also are writing music for the organ which is well worth our most conscientious study.

I submit five recital programs, which I consider well-balanced, and which have proved interesting to New Haven audiences:

1. Bach—Fantasia and Fugue in G minor.
Liszt—Symphonic Poem "Orpheus."
Vierne—Scherzo from the Second Organ Symphony, Op. 20.
Jepson—"L'Heure Exquise."
Franck—Choral No. 1 in E major.
Debussy—First Arabesque.

Widor—Finale from the Sixth Organ Symphony, Op. 42.

2. Gigout—Grand Choeur Dialogue.
Pescetti—Allegro.
Bach—Tocatta in F major.
Karg-Elert—Improvisation, Op. 34b (Ostinato e Fughetta).
Barie—Tocatta, Op. 7, No. 3.
Franck—"Piece Heroique."
Bonnet—Intermezzo, Op. 5, No. 7.
Ropartz—"Priere pour les Trepasses."
De Boeck—Allegretto.
Vierne—Final from the First Organ Symphony, Op. 14.

3. Liszt—Introduction and Fugue on the Chorale, "Ad nos, ad salutarem undam," from "Le Prophete" of Meyerbeer.

- Jepson—Pastel.
Pollaroli—Fugue.
Franck—Priere, Op. 20.
Ravanello—Tocatta, Op. 10, No. 3.
Bonnet—"Poemes d'Automne," Op. 3.
1. "Lied des Chrysanthemes"; 2. "Matin Provencal."
Widor—Allegro ma non troppo and finale from the Seventh Organ Symphony, Op. 42.

4. Widor—Eighth Organ Symphony, Op. 42: 1. Allegro risoluto; 2. Moderato cantabile; 3. Allegro; 5. Adagio; 6. Finale.

- Franck—Prelude, Fugue and Variation, Op. 18.
Vierne—Divertissement.
Rachmaninoff—Serenade.
Saint-Saens—Prelude in B major, Op. 99, No. 2.
Jepson—Pantomime; Tocatta.

5. Handel—Tenth Organ Concerto in D minor: 1. Adagio—Allegro; 2. Aria; 3. Allegro quasi Presto.

- Couperin—"Soeur Monique" (Rondeau).
Bach—Two Choral Preludes—"Erbarb' dich mein, O Herre Gott"; "O Lamm Gottes, unschuldig."
Roger-Ducasse—Pastorale.
Guilmant—Nuptial March, Op. 25, No. 1; Lamentation, Op. 45, No. 1.
Gigout—Scherzo.
Jongen—Improvisation—Caprice, Op. 37, No. 2.
Planchet—Final.

LAUD EDWIN ARTHUR KRAFT.

People of Lockport, N. Y., Inspired by Playing on New Austin.

March 21 Edwin Arthur Kraft dedicated the Austin organ in the First M. E. church of Lockport, N. Y., and the Lockport Union-Sun and Journal wrote the following in regard to it:

"On May 2, 1894, the opening recital upon the organ in Grace church was given by one of the greatest organists of that time, Frederic Archer. Since then no organist of the class has appeared here until last evening when Edwin Arthur Kraft gave the inaugural recital in the First M. E. church. While Mr. Kraft is a resident of Cleveland he seems to belong to the whole country. No organist of the present time is in greater demand than he and no formal introduction of him seems necessary since many in the audience had heard him before. He has given recitals in nearly every state of the Union and returned only last Saturday from a six weeks' recital tour to the Pacific coast. It was for this reason that the music committee of the church deferred the opening of their new organ so that Mr. Kraft might give the first recital upon it."

On April 3 Mr. Kraft gave the inaugural recital on the Hillgreen-Lane organ in St. Mary's church, Warren, Ohio, and on April 5 he dedicated the Votteler-Holtkamp-Sparling organ in the Congregational church, Rockport, Ohio.

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Mrs. Cora Conn Moorhead Installs One of 548 Reeds.

Mrs. Cora Conn Moorhead, organist of the First Presbyterian church, Winfield, Kan., has had installed in her home a studio organ which is the first of its kind in southern Kansas if not in the state. Fred Freers of Chicago, western representative of the Estey Organ company of Brattleboro, Vt., installed the organ, which was built by the Estey company according to specifications submitted by Mrs. Moorhead. It is a reed organ built on the exact principles and measurements of a pipe organ. The organ case is of mahogany in plain style. The stops in the great are: Diapason, dulciana, clarinet and violetta, while the swell organ stops are: Melodia, salicional, oboe and vox celeste. In the pedal there are a dulciniana and a bourdon. The organ has 548 reeds.

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Mrs. Moorhead is a graduate of the Guilmant Organ school of New York City, under the direction of William C. Carl. She is a member of the faculty of the Winfield College of Music and has a wide reputation as a teacher of the organ.

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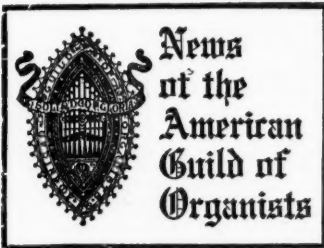
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**News
of the
American
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Organists**

Clifford Demarest of New York, warden of the guild, will start in May on a tour of the chapters which will take him to sixteen cities in the west. He will give a number of recitals in connection with his visits.

Mr. Demarest will be in Chicago on May 9 and will be the guest of the Illinois chapter at a luncheon in the Auditorium hotel at 12:30 on that day. In the evening he will attend the service under Mrs. Middelhult's charge at the First Presbyterian church of Evanston and will deliver a brief address.

Kansas Chapter.

A meeting and recital were held at the National Hotel, Topeka, and Grace cathedral, April 16. A motion was made to elect an executive committee of six and from this committee elect only four officers, instead of six, as has been done before. The motion was carried. The dean suggested to the members present that we recommend to the new dean the formation of a membership committee whose duty it shall be to get new members for the chapter. The executive committee was then voted upon and the following were elected: D. A. Hirschler, Charles Skilton, Fredric Rogers, Alfred Hubach, Hagbard Brase and Mrs. Paul R. Utt. From this committee the following officers were elected:

Dean—Frederic Rogers, Hutchinson.
Sub-Dean—Hagbard Brase, Lindsborg.
Secretary—Alfred Hubach, Independence.
Treasurer—Mrs. Paul R. Utt, Ottawa.

Discussions were carried on and letters read from the different chapters on the new rules made by the New York office and it was decided that the Kansas chapter would stand by the New York office in the changes made, such as the fiscal year beginning in January instead of April and the other articles mentioned in the new by-laws which each member has already received.

The members then adjourned to Grace Cathedral for the recital. After the recital they returned to the hotel for dinner. Eight members attended the meeting and nine attended the dinner. The following were present:

Miss Pendleton, Lawrence; Charles Skilton, Lawrence; D. A. Hirschler, Emporia; Miss Mildred Hazelrigg, Topeka; Miss Jennie Blinn, Topeka; Mrs. J. A. Campbell, Topeka; Royal Alman, Salina, and Mrs. Paul Utt, Ottawa. Dean Whitehouse attended the recital and dinner, but was unable to attend the meeting.

The recital program was as follows: Prologue and Intermezzo from Second Suite, J. H. Rogers (Royal M. Alman, Salina); Finale, Fourth Symphony, Widor (E. Helen Pendleton, Lawrence); Meditation-Elegy, from First Suite, Borowski (Mrs. Paul R. Utt, Ottawa); Prelude in C. Op. 165, Rheinberger (Jennie E. Blinn, Topeka); "Thanksgiving," from Pastoral Suite, Demarest (Mrs. J. A. Campbell, Topeka).

Illinois Chapter.

As brilliant and interesting a service as the year has brought was the one given on April 11 at Jacksonville, in the chapel of the Illinois Women's College. J. Lawrence Erb of Urbana and Miss Florence Hodge, the efficient and valued secretary of the chapter, were the visiting players and Albert Cotsworth of Chicago made the address on guild ideals and principles. Henry V. Stearns was the local representative of the guild, playing the service and managing capably all the details which brought about so happy a result. The visi-

tors were royally welcomed and treated and Miss Hodge was singled out for special recognition, a compliment well deserved not only by her musical abilities, but for her unselfish care of the endless details of her office.

The happy conception of neighborhood guild services has brought about a quickened interest from both the Chicago and out-of-town men.

The April dinner was held on the evening of April 8 and the attendance was fifteen. Two out-of-town guests who were welcomed were Edward N. Miller and Franklin L. Stead of Peoria. Albert Cotsworth, chairman of the recital committee, made announcement of several interesting services to come before the close of the season.

There was a service at St. Paul's Episcopal church, Dorchester avenue and Forty-ninth street, Sunday afternoon, April 28, at 5 o'clock, under the auspices of the Illinois chapter. Mrs. Irene Belden Zaring played: Festival Toccata, Fletcher; Allegretto in B minor, Guilman; "Harmories du Soir," Karg-Elert. Mason Slade, organist of Christ Episcopal church, played the Persian Suite by Stoughton. The choir sang William Lester's cantata, "The Birth of Love," with the composer at the organ and John Allen Richardson, organist and choirmaster of St. Paul's church, conducting. The soloists were: Margaret Lester, soprano; Emily Berger, contralto, and Lester Hugo Castle, basso.

The list of May services includes: First Presbyterian church, Evanston, Mrs. Wilhelm Middelschulte, organist and director, assisted by the A Capella choir, under the direction of Dean Peter C. Lutkin, May 9. Soloists: Wilhelm Middelschulte and Albert F. McCarrell.

Sunday, May 5, at 4:30 o'clock, Grace Episcopal church, Oak Park, Arthur Randolph Fraser, organist and choirmaster.

Thursday evening, May 16, service given by Franklin L. Stead and Edward N. Miller at the Christian church, Peoria, Ill.

Sunday evening, May 19, First Presbyterian church, Lake Forest, S. E. Gruenstein, organist and director. Soloists: Wilhelm Middelschulte, Chicago; Victoria Pownall, Highland Park, and Carlton H. Bullis, Milwaukee.

Northern Ohio.

The Canton subchapter received a treat April 15 when Dr. Charles E. Clemens of Cleveland visited Canton and gave the following recital under guild auspices in the First Congregational church: Fantasia and Fugue in G minor, Bach; Larghetto (Symphony No. 2), Beethoven; Minuetto, Gigout; Symphony No. 6 (Adagio and Finale), Widor; Allegro Vivace, Morandi; Aubade, Bernard Johnson; A Russian Romance and Scherzo, Hofmann; Festal Postlude, Schminke.

West Tennessee.

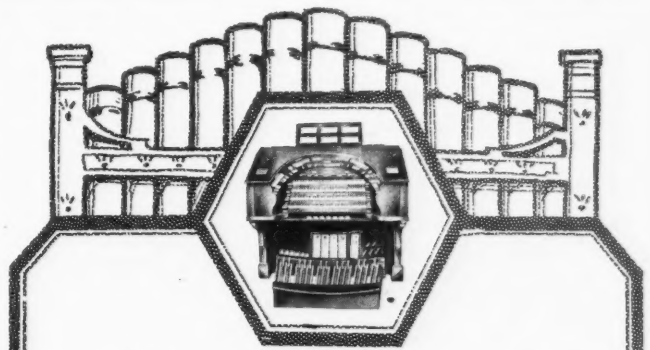
The West Tennessee chapter met in the guild room Thursday morning, April 11, with Ernest F. Hawke, dean, in the chair. The members were enthusiastic over the triumph of the wonderful recital given by Joseph Bonnet on Thursday evening, April 4. Appreciation was expressed to each one who had assisted in bringing to Memphis this great artist.

There will be a recital by members of the chapter at St. Mary's Cathedral on Tuesday evening, April 30.

Mrs. Charles W. Anderson, Mrs. Lunsford Mason and Miss Eunice Robertson were appointed a committee of arrangements for luncheon for the final meeting of the season, on Thursday, May 9.

Virginia Chapter.

The third recital of the present season and the fifth guild event was the program given at the Park Place Methodist church of Norfolk, March 25, by William H. Jones, A. A. G. O., dean of the Virginia chapter. Mr. Jones was assisted in his recital by Miss Helen Smith, soprano, and Morand Etheredge, baritone. His selections were: Agitato (from Son-



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ata in D minor), Rheinberger; "The Swan," Saint-Saens; Fifth Symphony (two movements), Widor; Baritone Solo, "How Long, O Lord," Rogers; Fantasia and Fugue in G minor, Bach; Soprano Solo, "Hear Ye, Israel" (from "Elijah"), Mendelssohn; Larghetto, Faulkes; Scherzo, W. H. Jones; Offertory, Improvisation; Soprano and Baritone Duet, "Jesus, Thou Joy of Loving Hearts," Goetze; Andante, Lemmens; St. Cecilia Offertoire, No. 1, Batiste.

Southern California.

Members of the Southern California chapter and the wives of many of the members enjoyed the hospitality of Mr. and Mrs. Fred W. Blanchard Monday evening, March 4, at the residence of Mr. Blanchard's sister, Mrs. D. E. Hartwell, in Cahuenga Pass. During the evening the organ installed in what is one of the largest and most beautiful music rooms in any southern California home was a feature of special interest. The organ, an instrument of modern equipment, volume and pleasing tonal resources, was used in an informal program played by Mortimer F. Mason, Clarence A. Tufts, Walter F. Skeele, Arthur Blakeley, Ernest Douglas, P. Shaull-Hallett, Sibley Pease, George A. Mortimer and Miss Jennie Jenkins.

Northern California.

The San Jose branch of the Northern California chapter heard a recital by Edwin Arthur Kraft on March 5 when Mr. Kraft was on his western tour. The Cleveland organist played in the First Methodist church, giving this program: Triumphal March, Hollins; Minuet from "L'Arlesienne," Bizet; Melody, Tschaikowsky; "The Brook," Dethier; Rhapsody, Cole; Scherzo, Dethier; "The Fountain," Matthews; Overture to "Tannhäuser," Wagner; Entr'acte, Hadley; Symphony in B minor (Unfinished), Schubert; "Allegro Gioioso," Dethier; Andante Cantabile from Fifth Symphony, Tschaikowsky; "Ride of the Valkyries," Wagner.

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William M. Jenkins, organist and
choirmaster of the Second Presby-
terian church, St. Louis, for the past
twelve years, has resigned, to accept
a similar position with the Westmin-
ster Presbyterian church, at a de-
cided increase of salary. It is said
that his salary with one exception ex-
ceeds that paid heretofore any St.
Louis organist.

Mr. Jenkins is well known through-
out the country as a concert organist,
having opened many of the largest



WILLIAM M. JENKINS.

instruments, and his services in this
direction have been largely sought.
He is considered one of the most
thoroughly posted organ experts, and
has designed and planned many or-
gans for churches throughout the
United States. His record is an un-
usual one, for in many years' expe-
rience as organist and choirmaster he
has never been a moment late at
a rehearsal or at a church service, and
he has been playing continually and
regularly every Sunday. He is the
sub-dean of the Missouri Chapter,
American Guild of Organists.

Westminster Presbyterian church
is a beautiful building, recently com-
pleted, and its organ was formally
dedicated a few months ago by Clar-
ence Eddy. It is Mr. Jenkins' inten-
tion to have the best organists
throughout the country give recitals
from time to time, and he will also
continue his recitals under the aus-
pices of the guild, as he has done
in the past at the Second Presbyte-
rian church.

Mr. Jenkins will preside at his new
organ the first Sunday in May.

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**Versification of an Oration
On the A. O. P. C.**

The following was composed and read by the librarian of the American Organ Players Club at the annual meeting.

For your general information,
With a sense of much elation,
I tell you that the American Organ Club's
the oldest in the land.
America is our nation,
Playing organ our occupation,
And you "bet your boots," we can play
"to beat the band."

Some musicians of reputation,
Without any ostentation,
Formed the Club to boost the cause of
music here in town.
It met with approbation,
And was a source of education,
The members now including all organists
of renown.

In regular rotation,
Of an hour's duration,
Each week a recital is somewhere played
to people in a church.
Some play with much gyration,
But all to the captivation
Of the audience, who praise the player
'til he almost falls off his perch.

Students of this generation,
In process of formation,
Can do no better than prepare for en-
trance in our Club,
It may give them approximation
Of a sense of realization,
That not a member of us can be called a
"dub."

Those of solid foundation,
Who desire affiliation
With us in this well known Club, must
take the exam.
Given by this organization,
By men of moderation
Such as Maxson, Fry and Maitland, who
are as secretive as a clam.

Not noted for sanctification,
We are full of inspiration,
And the most hard-working bunch of peo-
ple in the "biz."
We have many an aggravation,
But, because of infatuation
For the instrument, we stay "on the
job," and make things whizz.

Though off the remuneration
Barely saves us from starvation,
We always hope to get a better place
where the salary will be fine.
But at many years' expiration,
We are up for congratulation,
If we get another job before we're eighty-
nine.

Sometimes this association,
With its exaltation,
Will give recitals in the High School,
Broad and Green,
Which are a means of elevation,
To those in that location,
Made possible by Mr. Austin, who has a
sense of music in his bean!

Men used to adulation,
Accustomed to an ovation
When they have played in concert, either
in church or hall,
With much acceleration,
Have accepted the invitation
To become honorary members—Heinroth,
Bonnet, men of genius, whose music
does enthral.

In this enumeration,
We say with exultation,
Is our distinguished friend, Monsieur
Bonnet, who "parley vous" in
French.
He is quick at adaptation
To our American pronunciation,
And is surely a wonderful artist, when
he's on the organ bench.

An important presentation,
In much the same classification,
Is Mr. Heinroth, who from Pittsburgh
hails, and plays organ like a streak.
It is surely a temptation
On his clever manipulation
Of the pedals, stops and keys to enlarge,
for it's really quite unique.

This is no fabrication,
But to the multiplication
Of noted organists who for us have come
and played,
I say without modification,
Mr. Quarles is worthy of imitation,
For he's quite a wonder, and his glory
will never fade.

As we have this jollification,
We must pour a libation
To our President, who has done so much
to make us a success.
Much to our admiration,
Dr. Ward has helped this aggregation
In more ways than we can tell—well, I
just guess!

Worn to emaciation,
Never taking a vacation,
Mr. Fry, our genial Vice-President's a
favorite always.
Under his firm and wise dictation,
Is a real abomination,
A boy choir, which with fear and trem-
bling him obeys.

With the same hallucination,
In a state of exaltation,
Head-master Sears thinks also that a boy
choir's just the thing.
To his disgust and detestation,
Sometimes there's altercation
Among the boys, and then he whacks
them 'til their heads do ring.

I now make proclamation,
That without a reservation,

Of all our fascinating men, the winner's
Percy Miller,
Bright in conversation,
Sporty by inclination,
He does not care for Beethoven, but likes
Edward Grieg and Hiller.

A subject of adoration,
Amounting to beatification,
By his pupils, choir and friends who
know him well.
If in any combination
Of stops, with those mutation
There's a cipher, Mr. Maxson never
swears, but says "Well, well!"

This is no prevarication,
From New York's great population,
Mr. Edward Shippen Barnes delights to
come be one of us.
He has joined our federation,
Much to the consternation
Of the Gothamites, who have raised a
large and awful fuss.

No doubt with approbation,
You will hear my affirmation
That Mr. Crozier's the Apollo of the
Club, I feel quite sure.
There'll be expostulation,
And nervous perspiration
From the man himself, because of shy-
ness, for which he'll never find a
cure.

Not given to potation,
Nor yet to aviation,
Mr. Barnes is "up in the air" a great deal
of the time.
That's because of renunciation
Of bachelorhood's single station,
He'd be terribly happy, even if he didn't
have a dime.

Full of righteous indignation,
'Gainst the under-valuation
Of Philadelphia's "musikers" when im-
portant places are to be filled.
With quickened pulsation,
And hot vituperation,
Mr. Reiff would have those thus engaged
all very quickly killed.

Having now no church relation
He needs hear no exhortation,
From a preacher who is dull and prosy,
every Sunday morn and eve.
Mr. Morgan makes a sensation,
And affords great stimulation
To the business of John Wanamaker, and
the customers, before they leave.

To the people's delectation,
While seeking relaxation
At the "Movie," Mr. Maitland surely is
a bright and shining light.
Fine at improvisation,
On theme and variation,
One can hear him at St. Paul's on Sun-
days, playing Bach with all his
might.

Playing for a congregation
Of the Baptist denomination,
Is Mr. Warhurst of the "stunt," commit-
tee, who's as funny as a goat.
At this meeting's termination,
With a shout of acclamation,
I move we give him, and those who
helped him, of appreciation, a vote.

Sometimes there's disputation,
But without much irritation,
About the different organ builders—who
is good and who is not.
With a deal of declamation,
All to the glorification
Of the Midmer organ, Mr. Young says
all others are bally tommy-rot.

When you receive a notification,
Or wish to make application
To become a member of the Club, and are
willing to pay the dues,
Without the slightest hesitation,
You'll receive a communication
From the secretary, Mr. Ulmer, whom,
of neglect, no one can well accuse.

Sometimes driv'n to exasperation,
Because of the vexation
Caused by oft repeated notices to delin-
quents to pay.
After much solicitation,
Mr. Drew suggests cessation
Of their membership, after which there's
absolutely nothing more to say.

Adding style and animation
Without any affectation,
Several women of refinement grace the
Club and give it tone.
Scorning all osculation,
Or even a mild flirtation,
With great earnestness working hard to
hold their own.

To our great execration,
There has been insinuation
That a woman can't play organ as well
as any man.
Such talk is defamation,
Worthy of strangulation,
For there are many women organists
who are well up in the van.

To the people's gratification,
Without the least inflation
Of the head, Ray Daniels Jones holds
forth at Fortieth and Chestnut
streets,
From the first short invocation,
And through the longest supplication,
She's devout and quiet, while the choir
are all squirming in their seats.

Without resorting to intimidation,
Miss Henderson has every qualification
For managing and teaching singing to
the pupils in the schools.
She comes through many a complica-
tion,
But without the alienation
Of friendship or affection of either the
bright ones or the fools.

By ferry transportation
From her Jersey bean plantation,
Bessie Husted Glover comes each week
to play and teach.

This is not for publication,
Being merely a quotation,
But I heard her choir thinks she's really
quite a peach!

With much of abnegation,
Though perhaps to your consolation,
I must close, though there are many
brilliant members of whom I have
n't said a word.
But my brain has reached stagnation,
To the point of paralyzation,
And I'm sure you never listened before
to anything quite so silly and ab-
surd.
Laura A. Wood Grebe, June 12, 1917.

PROGRAM FOR SOLDIER BOYS.

**J. F. Reuter of Chicago Plays in
Crystal Lake, Ill., Church.**

Sunday, April 14, the following
program was rendered at the Luth-
eran Immanuel church of Crystal
Lake, Ill., of which the Rev. G. Kueh-
nert is pastor, by J. F. Reuter of Chi-
cago: Sonata (Largo maestoso and
Allegro), Guilman; "The Star-Span-
gled Banner," sung by the audience;
Pastorale in C, Lemmens; Trio in E
flat, Bach; Patriotic Lecture by
Chaplain Solthan from Camp Grant;
"Evensong," Johnston; Funeral
March and Chant Seraphic, Guilman;
"America," sung by audience; Post-
lude in C minor, Palaschko.

The church was well filled. The
proceeds were for the benefit of the
soldiers in Camp Grant, and espe-
cially the Lutheran boys there.

The organ in Crystal Lake is a ten-
stop Weickhardt instrument. A pecu-
liar feature of it is that the dulciana
of the great is placed in the swell box,
so that it is an aeoline in effect when
the shutters are closed.

WORKS OF MISS McCOLLIN.

**Winner of Clemson Medal the Au-
thor of Many Compositions.**

The Clemson gold medal and the
\$50 prize offered by the H. W. Gray
Company for the best anthem sub-
mitted to the American Guild of Org-
anists was awarded to Miss Frances
McCollin of Philadelphia, by unani-
mous verdict in favor of her anthem,
"The Lord Is King." Miss McCol-
lin was born in Philadelphia, Oct. 24,
1892, and studied piano, organ and
composition with D. D. Wood, W. W.
Gilchrist and H. A. Matthews. In
1906 Miss McCollin won first prize
for an anthem, "O Sing Unto the
Lord" (Manuscript Music Society of
Philadelphia), and in January of the
present year the Matinee Musical
Club prize of \$100 for "The Singing
Leaves," a three-part cantata for
women's voices. Ditson & Co. have
recently published "The Sleeping
Beauty," a cantata for women's
voices, which is to be given public
performance in Philadelphia by the
Eurydice Chorus under the baton of
Arthur D. Woodruff.

"Elijah" at Salt Lake City.

John J. McClellan, the Salt Lake
City organist, presided at the organ
when the Tabernacle Choir, under the
management of Edward P. Kimball,
another well-known Salt Lake City
organist, sang Mendelssohn's "Eli-
jah" at the Mormon Tabernacle, April
5. Anthony C. Lund was the con-
ductor and the part of Elijah was
taken by Vivian Gosnell. It was pro-
nounced one of the best performances
on record in the west.

Plays Stanford's Sonata.

Roland Diggle played Charles V.
Stanford's "Sonata Eroica" for the
first time in America at his church,
St. John's Episcopal at Los Angeles,
on April 7. The sonata consists of
three movements—"Rheims," Adagio
Molto and "Verdun."

J. W. Gratian, the Alton, Ill., organ
builder, writes to The Diapason that
he is having difficulty keeping up
with the amount of work that comes
to him. His boys have gone to war
and Mr. Gratian is doing his best to
attend to the extensive business that
a long acquaintance in Alton and St.
Louis have brought him.

W. R. Stonesifer talked on "Hymn Ac-
companying" at a meeting April 11 of
the Organists' Association of Harrisburg,
Pa., in Grace Methodist church. The sub-
ject was discussed generally after Mr.
Stonesifer's talk. The next meeting will
be held the first Thursday in May.

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New York.
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- Breslau, Germany, Centennial
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- Medinah Temple, Chicago.
- Salzburg Dom.
- Salt Lake City Tabernacle.
- St. Louis Cathedral.
- Portland, Oregon, Municipal Or-
gan.
- First Congregational Church,
Oak Park, Ill.
- Emmanuel Church, Boston.

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Salicional, Celeste & Oboe		62
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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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tell in the life of organs which are subject to continued use. Two organs, one of inferior, the other of superior construction, may both give satisfactory results when new, but after they have been in similar service for a length of time, the one of superior design and construction will be found giving equally good results as when new while the inferior instrument is being considered for disposal to make way for a new one.

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