

# THE DIAPASON

DEVOTED TO THE ORGAN

Ninth Year—Number Seven.

CHICAGO, JUNE 1, 1918.

Seventy-five Cents a Year—Ten Cents a Copy

## WEICKHARDT FINISHES ORGAN FOR CATHEDRAL

### STANDS IN CHICAGO EDIFICE

**Forty-Stop Three-Manual Pro-nounced One of the Most Com-prehensive in Middle West by Those Who Have Tried It.**

The large three-manual organ in-stalled in the Holy Name Cathedral, North State and Superior streets, Chi-cago, has been given several prelimi-nary tests, and the instrument is pro-nounced one of the finest and most comprehensive for its size in the mid-dle west.

The contract for the organ was awarded to the Wangerin-Weickhardt Company by the Most Rev. Arch-bishop George W. Mundelein, D. D., several months ago. The specifica-tion follows:

#### GREAT ORGAN.

1. Double Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Principal Minor, 8 ft.
4. Doppelfloete, 8 ft.
5. Viola da Gamba, 8 ft.
6. Gemshorn, 8 ft.
7. Flauto Traverso, 4 ft.
8. Octave, 4 ft.
9. Super Octave, 2 ft.
10. Mixture, 4 rks.
11. Trumpet, 8 ft.

Five adjustable combination pistons, controlling great and pedal organs and couplers.

#### SWELL ORGAN.

12. Bourdon, 16 ft.
13. Open Diapason, 8 ft.
14. Stopped Diapason, 8 ft.
15. Violoncello, 8 ft.
16. Salicional, 8 ft.
17. Voix Celeste, 8 ft.
18. Violine, 4 ft.
19. Harmonic Flute, 4 ft.
20. Dolce Cornet, 3 rks.
21. Cornopean, 8 ft.
22. Oboe, 8 ft.
23. Vox Humana, 8 ft.

Tremulant.  
Five adjustable combination pistons, controlling swell and pedal organs and couplers.

#### CHOIR ORGAN.

24. Geigen Principal, 8 ft.
25. Concert Flute, 8 ft.
26. Vox Angelica, 8 ft.
27. Unda Maris, 8 ft.
28. Dulciana, 8 ft.
29. Rohrloete, 4 ft.
30. Harmonic Piccolo, 2 ft.
31. Clarinet, 8 ft.

Four adjustable combination pistons, controlling choir and pedal organs and couplers.

#### PEDAL ORGAN.

32. Diapason Profunda, 32 ft.
33. Double Open Diapason, 16 ft.
34. Violone, 16 ft.
35. Sub Bass, 16 ft.
36. Lieblich Gedeckt, 16 ft.
37. Violoncello, 8 ft.
38. Octave Bass, 8 ft.
39. Bass Flute, 8 ft.
40. Posaune, 16 ft.

The contract for an organ to be built for the new Quigley Preparatory Seminary chapel has also been placed with the Wangerin-Weickhardt Company by the archbishop, the time of installation being set for the latter part of October of this year.

## DR. FRICKER ON TOUR WEST

### Toronto Organist and Conductor of Noted Choir Plays in Canada.

Dr. H. A. Fricker of Toronto, conductor of the famous Mendelssohn Choir in that city and organist of the Metropolitan Temple, stopped in Chicago a few days in May on his way to Winnipeg and several other western Canadian cities, where he was engaged for organ recitals. Dr. Fricker paid a visit to the office of The Diapason and was a most welcome visitor.

Dr. Fricker left Leeds, England, where he was the city organist, to undertake the work he is now doing with marked success in Toronto. At Leeds he was the successor of William Spark, being appointed in 1898 to play the borough organ of upward of 100 speaking stops. He is an ardent admirer of the United States since making his first visit to this part of the continent.

The Methodist church of Holdrege, Neb., is raising money for an organ. More than \$1,700 has been contributed and it is intended to purchase an instrument to cost \$4,500.

## FRANK T. MILNER.



THERE are many men who seldom play the organ in public and who never compose for their favorite instrument, but whose organ knowledge would fill volumes as compared with perhaps a few paragraphs possessed by many good organ performers. Such a man is Frank T. Milner, who it can be said without exaggeration, has given advice to organ purchasers and organists running into the thousands in number in the last two decades. Mr. Milner is known to

nearly every organist in Chicago and to many others. For twenty years he has been with the organ department of the W. W. Kimball Company and for the last thirteen years he has been the manager of that department. Mr. Milner is an Englishman by birth, his native city being Leeds, and he and Dr. H. A. Fricker, formerly city organist of Leeds, exchanged reminiscences of that community when Dr. Fricker was in Chicago a few weeks ago.

## C. A. STEBBINS IS APPOINTED

### Accepts Post of Organist of First Church of Christ, Scientist.

Charles A. Stebbins, the organist and composer, has accepted the position of organist of the First Church of Christ, Scientist, on Drexel boulevard, Chicago. Mr. Stebbins has been substituting at this church in May and his playing led to his permanent engagement by unanimous vote of the board of directors of the church before the close of the month. He succeeds Walter P. Zimmerman, who, as set forth in the May issue of The Diapason, has joined the colors.

Mr. Stebbins has been a resident of Chicago nearly all his life, but for a time studied in New York. His compositions have made his name known to organists not only in this country, but wherever modern compositions of merit are played.

### Accepts Good Omaha Position.

D. Kenneth Widenor, A. A. G. O., has accepted the position of organist of the new Rialto Theater at Omaha, Neb. This theater was opened on Memorial Day. Mr. Widenor has just finished a season of study under Gaston M. Dethier, Dr. A. Madeley Richardson and Clarence Adler, the pianist, in New York City.

## ENDER GOES TO CARLETON.

### Minneapolis Organist Accepts Position at Northfield, Minn.

Edmund Sereno Ender of Minneapolis has accepted the appointment as organist and assistant professor of music at Carleton College, Northfield, Minn. Carleton is one of the strongest colleges in the Northwest and the equipment of its music department is among the finest in the country. Mr. Ender will have charge of the large four-manual Steere organ, and will devote a great deal of time to concertizing. He is to take up his new duties Sept. 1. Mr. Ender has been organist of Gethsemane church and one of the leading musicians of Minneapolis.

### Richard Keys Biggs to Marry.

Richard Keys Biggs, the organist of St. Luke's Episcopal church in Brooklyn and well-known in many states as a concert organist, who has been in the navy for some time, is attending to work outside that connected with fighting the Germans and playing in a Paris church. The Echo de Paris of April 10 announces the engagement of Mlle. Lucienne Gourdon, daughter of the late M. Bouvier, former judge of the commercial tribunal of Angers, to Mr. Biggs. The date of the wedding is not given.

## BONNET TOUR IN WEST PROVES BIG SUCCESS

### FINE RECITAL AT ROCKFORD

**Large Audience of People of City, College Students and Soldiers Greeted Noted Frenchman—Heard at Ann Arbor.**

Joseph Bonnet has been meeting with great success on his middle western trip, which occupied his time during a large part of the month of May. One of his appearances was at Rockford, Ill., where he gave a recital May 20 in the large Second Congregational church. The house was crowded, and it was an audience of a most varied kind, including besides the townspeople of Rockford the students of Rockford College and soldiers from Camp Grant. Mr. Bonnet was in his usual happy mood and his playing showed the force, dignity and precision which lie at the basis of his remarkable art.

The program of the evening was as follows: Sketch in F minor, Robert Schumann; "Recit de tierce en taille," Nicolas de Grigny; Toccata and Fugue in D minor, Bach; Gavotta (from the Twelfth Sonata), Padre Martini; Tenth Organ Concerto, Handel; "Noel Languedocien," Guilmant; Chorale in A minor, Cesar Franck; "Ariel" (after a reading of Shakespeare), Joseph Bonnet; "Romance sans Paroles," Bonnet; Toccata, Widor.

The Guilmant "Noel" was rendered in a most spiritual style. The Bach Toccata and Fugue was one of the really great interpretations of Bach which have been the admiration of American organists during Mr. Bonnet's visit. The Cesar Franck Chorale received most impressive treatment and Mr. Bonnet's "Song Without Words" was done with wonderful grace.

From Rockford Mr. Bonnet went to Fort Wayne, Ind. The preceding week he was one of the chief artists at the Ann Arbor, Mich., music festival.

The success of the Rockford concert was due largely to the efforts of Mrs. Lydia Grant Short, head of the organ department at Rockford College, who combines thorough organ training with the zeal to make such an occasion a success. It was Mr. Bonnet's second Rockford recital.

### Orders for Hinners Company.

The Chicago office of the Hinners Organ Company of Pekin, Ill., has closed contracts with the First Reformed church of Oostburg, Wis., the First Methodist church of Midland, Mich., and the Reformed church of Mount Greenwood, a suburb of Chicago, for Hinners organs. Salem Evangelical Lutheran church of Barrington, Ill., and St. John's Lutheran church of Elkhart Lake, Wis., closed contracts for Hinners organs late in May with the Chicago office of the company. The First M. E. church of Orion, Ill., also ordered a two-manual instrument.

### Eddy Plays for Friends.

Clarence Eddy, the distinguished organist, gave a private recital for a few friends on the afternoon of Friday, May 3, at the First Presbyterian church in Oakland, Cal., where he holds the post of organist and choir-master. On this unusually enjoyable occasion, says the Pacific Coast Musical Review, Mr. Eddy presented a program including some of the works played by him on his recent transcontinental recital tour of about six weeks' duration. An appreciated feature of the recital lay in the brief explanatory remarks by Mr. Eddy.

Albert Cotsworth has accepted the position of organist of the South Congregational church of Chicago, on Drexel boulevard, and began his duties there in May.

**FELGEMAKER COMPANY TO LEAVE ORGAN FIELD**

**ERIE, PA., FACTORY IS SOLD**

**Well-Known and Respected Firm Decides to Retire from Business, at Least for Present.—Finishing Up Contracts.**

The A. B. Felgemaker Organ Company of Erie, Pa., one of the oldest and most respected firms of organ builders in the United States, has decided to go out of business, at least for the period of the war, and has sold its factory to a concern engaged in the manufacture of coils. The Felgemaker Company is completing the contracts it has on hand previous to retirement for the present.

The Felgemaker concern was established in 1865 and had built upward of 1,300 organs in its history. After the death of its founder, in 1905, the business was conducted by the daughters of Mr. Felgemaker, with A. E. Kent as superintendent of the factory, a position he held from 1894 until his recent resignation to become a partner in the Tellers-Kent Company. E. A. Duncombe in later years was manager of the firm and a partner in the business. Among the large organs constructed by the company are the four-manual at Zion City, Ill., and one at Columbus, Ohio.

**PLAYED BY STIVEN'S PUPILS**

**Three Programs by Graduating Organists at Oberlin.**

Three graduating pupils of Frederic B. Stiven, associate professor of organ in the Oberlin Conservatory of Music, have given recitals on the Skinner organ in Finney Memorial chapel at Oberlin. D. L. Huffman played the following program: Sonata in C minor, Salome; Reverie, Clarence Dickinson; Introduction and Fugue, Emile Bernard; "Marche Funèbre et Chant Sécraphique," Guilmant; Concert Rondo, Alfred Hollins.

On May 3 the following recital was given by Kirk Ridge: Toccata and Fugue in D minor (Doric), Bach; Sonata on the Ninety-fourth Psalm, Reubke; "In the Garden," from the "Rustic Wedding Symphony," Goldmark; Finale, First Symphony, Vierne.

On May 10 Miss Lois M. Hellyer played the following program: Fugue in E flat, Bach; "Evening Song," Baird; Sonata No. 7, Guilmant; Serenade No. 2, George W. Andrews; Fugue in B flat, Wolstenholme.

**JOHNSON LEAVES KINETIC**

**Chicago Representative Resigns to Go to Worthington Pump.**

Edwin N. Johnson, for ten years with the Kinetic Engineering Company, the well-known makers of electric organ blowers, has resigned to become connected with the Chicago branch of the Worthington Pump and Machinery Company. Because of his engineering skill and experience Mr. Johnson has made for himself a place that means a distinct advance.

Mr. Johnson has been in charge of the Chicago office of the Kinetic Company for seven years, and in that time has made many friends both among organ builders in this district and among organists. These will be glad to know that he will remain a resident of the city.

**Clarence Eddy at Stanford.**

Clarence Eddy, the distinguished organist, has been granted a leave of absence from his post as organist and choirmaster of the First Presbyterian church of Oakland, Cal., for the summer, during which time he will hold the same position in the Memorial church at Stanford university, Palo Alto, Cal. Mr. Eddy will train the university choir, which will sing under his direction at the Sunday morning services, and is also to give three recitals a week on the large Memorial church organ, these events being scheduled for the afternoons of Tuesday, Thursday and Sunday through the summer.

**GOOD WORK AT HARRISBURG.**

**Organists' Association Closes Initial Successful Year.**

A recital given May 16 at the Market Square Presbyterian church by David Edgar Crozier of Philadelphia was the climax to the first season in the life of the Association of Harrisburg Organists, under whose auspices it was given. It seemed homelike to Mr. Crozier to preside at the Market Square organ, where he played for so many years, and an added pleasure to him was the fact that the instrument has recently been rebuilt by Hook & Hastings and enlarged.

Following the recital the first annual banquet of the Organists' Association was held in the social rooms of the church, with Mr. Crozier as guest of honor. The Rev. Dr. George Edward Hawes acted as toastmaster and short speeches were made by Mrs. Albert Froehlich, Miss Wells, Frank A. McCarrell and Alfred C. Kuscha, president of the association. In responding to a call for a short address the guest of honor spoke of his appreciation of the honor paid to him and congratulated Harrisburg on the broad steps it has taken in musical advance, especially along the lines of organ music. At the close of the meeting Mr. Crozier was made an honorary member of the association.

Mr. Crozier's program follows: Doric Toccata, Bach; Sinfonia from Cantata 156, Bach; "O God, Thou Holy God," Cantata 24, Bach; "Piece Heroique," Franck; "Romance Sans Paroles," Bonnet; "Elfes," Bonnet; Fantaisie, Saint-Saens; Meditation in D flat, Minuet and Chorus, David E. Crozier; Allegretto in E flat, Wolstenholme; Meditation in F, d'Evry; Minuet and Marcia from Third Symphony, Widor; Caprice, Minuet in D minor (dedicated to David E. Crozier) and Nuptial Postlude, Guilmant.

This live association, which has a membership of forty, also heard a recital by Charles Heinrich of Pittsburgh April 29, at which Mr. Heinrich gave this program: Overture to "William Tell," Rossini; Nocturne, Ferrata; Andante from Symphony in D, Haydn; Three Movements from Fifth Symphony, Widor; Fugue in D major, Bach; Spring Song, Macfarlane; Funeral March of a Marionette, Gounod; Farandole from "L'Arlesienne" Suite, Bizet.

**PLAYS ALL FROM MEMORY**

**Rollo Maitland Gives Eighty-eight Numbers in Church Recitals.**

Beginning Nov. 4, 1917, and ending May 26, 1918, Rollo Maitland, F. A. G. O., of Philadelphia played a series of Sunday evening recitals in the Memorial church of St. Paul, Overbrook, Pa., entirely from memory and without the repetition of a number. A total of eighty-eight numbers was rendered in the series, including four sonatas.

During the last two months the programs have included the following: Finale from Fifth Symphony, Beethoven; Spring Song, Hollins; Coronation March, Kretschmer; "Ave Maria," Schubert; "Elfes," Bonnet; "Chant de Printemps," Bonnet; "Chanson sans Paroles," Tchaikowsky; "The Optimist," Maitland; "The Question and the Answer," Wolstenholme; "Agnus Dei," Bizet; "Chanson de Matin," Gillette; Caprice, "The Brook," Dethier; "To a Wild Rose," MacDowell; "Cantilene Nuptiale," Dubois. In addition, during the last two weeks in April and during May the following Bach numbers were rendered: Fugue in B minor, Aria from Suite in D, Prelude and Fugue in E minor (the greater), Prelude and Fugue in A minor, Prelude and Fugue in D minor (Peters Edition, Book 3, No. 4), Fantasia and Fugue in G minor.

Dean Armstrong is now connected with Shorter College at Rome, Ga. He resigned as organist of the Centenary Methodist church and of Temple Israel at Terre Haute, Ind., to accept the position of organist at the college. For the summer he has accepted the position of organist at the Independent Presbyterian church of Savannah, Ga.

**FARNAM GOING TO GOTHAM**

**Boston Man Accepts Position at Fifth Avenue Presbyterian.**

News from Boston is to the effect that W. Lynnwood Farnam of Emmanuel church, who presides over the immense Casavant organ recently completed, considered the largest church organ in the United States, has accepted the important position of organist of the Fifth Avenue Presbyterian church of New York City. Mr. Farnam is to enter upon the work in his new field in September. He will organize a chorus choir to supplement the quartet of the church. The Ernest M. Skinner Company is to make a number of changes in the organ there to conform with Mr. Farnam's ideas.

Mr. Farnam's successor at Emmanuel church has not yet been selected, but because of the size of the organ the place is expected to be much sought by organists in various cities.

Mr. Farnam went to Boston a few years ago from Canada and his work in that city has attracted much attention. As a recitalist he has been in great demand. In New York he succeeds Frank Sealy, organist of the Fifth Avenue church for twenty years.

Homer P. Whitford, now at Camp Gordon, Ga., has been made a sergeant and placed in charge of a band of his own of thirty pieces, including a number of professionals.

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St. Chrysostom's Episcopal Church  
CHICAGO

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Dean, Department of Music, The College of Emporia, Professor of Organ, Director Annual May Festival.  
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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 30 cents.

**ORGAN AND PIANO MUSIC Library For Sale**—Many years' accumulation of the finest classical organ music, piano music, two and four hands, part new, part used, and theoretical works, at great reductions. Rare chance for young teachers and students to stock up on high-grade selections, save money and get the finest, all styles. Send for list, specify instrument. Address "ORGAN-PIANO," care of The Diapason.

**PIPE ORGAN MANUFACTURER** specializing in motion picture theater organs has positions open for experienced musicians. Address Box D, care of The Diapason, stating experience, references and salary expected in first letter.

**WANTED—A COMPETENT console-maker;** also a good chest-maker; will find steady and good position with prominent firm in the Middle West. Write to Console, care of The Diapason.

**FOR SALE—HUTCHINGS organ,** nineteen stops, tracker action, exceptionally good condition. Address ELISHA FOWLER, 12 Pearl Street, Boston.

**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—TO BUY SMALL TO** medium-sized second-hand pipe organ. One or two manual. Address D. L. Yount, Greensburg, Pa.

**WANTED—FIRST-CLASS METAL** pipemaker. Address P. R., 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.

**ORGANIST—DIRECTOR, QUARTET** or chorus. Has wide experience, all services, energetic and very successful, adults or children. Communicant. Now available. Address O. D., care of The Diapason.

**WANTED—AMBITIOUS YOUNG** man would like connection with organ factory, as erector, with opportunity of entering sales end of the business. Address C. L., care of The Diapason.

**ORGANIST, EXPERIENCED IN** theater work, having an extensive library, desires to make a change from present location. Can give best reference. Address M. F., care of The Diapason, Chicago.

**WANTED—OUTSIDE TUNERS** for pipe organs; also console men and action men—electric action. C. S. HASKELL, Inc., 1520 Kater street, Philadelphia.

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

**WANTED—WOOD PIPE MAKERS,** by firm in the middle west. Apply A X, care of The Diapason.



**OCTAVIUS MARSHALL,  
VETERAN BUILDER, DEAD**

**END COMES AT KANSAS CITY**

**Was One of the Oldest and Most Highly Respected Men in Profession—Came from England—First Work at Milwaukee.**

Octavius Marshall, one of the oldest and most respected organ builders in the United States, died at his home in Kansas City, Mo., on May 10. He was 77 years old, but until the day of his death remained active. His last connection was with the Austin Organ Company, which he had represented in the western territory for a number of years. Death came as he was sitting at his desk going over his mail.

Mr. Marshall's business, which included the erection of many organs in all parts of the west and southwest, is continued by his sons, three of whom



OCTAVIUS MARSHALL.

are well-known organ builders and had been associated with their father for some time.

A remarkable fact is that the organ which was the last to be erected by Mr. Marshall was used to provide the music at his funeral in St. Paul's Episcopal church at Kansas City. The pallbearers were Kansas City organists. The body was taken to Milwaukee, Mr. Marshall's home for many years, for burial.

Mr. Marshall is survived by his widow, Mrs. Annie Marshall, and four sons—George D., O. A., and D. B. Marshall of Kansas City, and Newton C. Marshall, a mining engineer of Bonaventura, Colombia. The decedent was a thirty-second degree Mason and belonged to the Milwaukee Consistory.

Mr. Marshall was known for his integrity and ability. He was a man whom every organist and every fellow organ man respected. He was born at Tottenham, England, in 1840 and received his early training under Henry Willis & Sons, the famous English builders. In 1860 he came to the United States and settled in Milwaukee, where he established the organ building firm of Marshall Brothers with his brother George. This firm constructed many of the best organs in the middle west, including the ones in the large Festival Hall at St. Louis, the old Sinai Temple in Chicago, the Exposition organ at Milwaukee and a large organ at Toronto.

Mr. Marshall induced J. L. Lancashire, John Turner and Edward Harris to come from England to enter the factory at Milwaukee. Later all these men moved to Moline, Ill., forming the old Moline Organ Company. This was afterward incorporated as the Lancashire-Marshall Organ Company. After retiring from this company Mr. Marshall became connected with the Austin Organ Company as a representative. The last year he had spent enjoying himself in the company of his sons at Kansas City.

**BIG PILCHER WORK READY**

**Three-Manual Opened in First Baptist Church, Waco, Tex.**

Edward C. Hairy of the staff of Henry Pilcher's Sons of Louisville, Ky., has just completed the installation of a three-manual Pilcher organ of thirty-four speaking stops in the beautiful First Baptist church of Waco, Tex., and it was opened with a recital May 2 by Leo Bonnell Pomeroy, organist of the church. Dr. S. P. Brooks, chairman of the organ committee, made an introductory statement. Mrs. Robert Collier, soprano, and Anton Navratil, violinist, assisted Mr. Pomeroy. The organ selections played were: Sonata in D minor (first movement), Guilman; Reverie, Callender; Variations on an American Air, Flagler; Intermezzo, Hollins; Toccata in E major, Bartlett; Spring Song, Macfarlane; Etude for Pedals, de Bricqueville; Torchlight March, Guilman.

Following are the specifications of this organ:

- GREAT ORGAN.**
1. Open Diapason (Lower seven pipes wood), 16 ft.
  2. First Open Diapason, 8 ft.
  3. Second Open Diapason, 8 ft.
  4. Gamba, 8 ft.
  5. Gross Flöte, 8 ft.
  6. Viola, 8 ft.
  7. Octave, 4 ft.
  8. Flute Harmonic, 4 ft.
  9. Super Octave, 2 ft.
  10. Trumpet, 8 ft.
  - Chimes.
- SWELL ORGAN.**
11. Bourdon, 16 ft.
  12. Open Diapason, 8 ft.
  13. Salicional, 8 ft.
  14. Stopped Diapason, 8 ft.
  15. Violina, 4 ft.
  16. Traverse Flute, 4 ft.
  17. Flageolet, 2 ft.
  18. Orchestral Oboe, 8 ft.
  19. Cornopium, 8 ft.
- CHOIR ORGAN.**
20. Violin Diapason, 8 ft.
  21. Dulciana, 8 ft.
  22. Charabella, 8 ft.
  23. Flute d'Amour, 4 ft.
  24. Piccolo Harmonic, 2 ft.
  25. Clarinet, 8 ft.
  - Chimes.
- ECHO ORGAN.**
26. Viole Angelica, 8 ft.
  27. Vox Celeste, 8 ft.
  28. Vox Humana, 8 ft.
- PEDAL ORGAN.**
29. Open Diapason, 16 ft.
  30. Bourdon, 16 ft.
  31. Lieblich Gedeckt, 16 ft.
  32. Resultant, 32 ft.
  33. Open Flute, 8 ft.
  34. Flute Gedeckt, 8 ft.

**TAKES GARRETSON'S PLACE.**

**Hugh A. MacKinnon to Be Organist of Grace Church, Utica.**

Hugh A. MacKinnon, F. A. G. O., organist of St. Luke's church, East Hampton, N. Y., has been selected as organist and choirmaster of Grace church, Utica, to succeed Professor DeWitt Coultts Garretson, who has become organist of St. Paul's Cathedral, Buffalo.

Mr. MacKinnon will assume his new duties in Utica in July. He was a pupil under Felix Lamond of Trinity Chapel, New York City.

John P. Williams, a member of the regular men and boys' choir of Grace church, is acting temporarily as organist of the church.

The Haydn Male Chorus of Utica, of which Mr. Garretson was accompanist, gave him an impressive "send-off" April 23. Following an address by James T. Williams, president of the Haydns, Professor Garretson was presented with a rosewood cane with a gold band on which the following was inscribed: "Presented to Professor Dewitt C. Garretson by the Haydn Male Chorus of Utica, April 23, 1918." Later in the evening the chorus rendered a number of songs under the direction of William C. Jones, with Mr. Ryan at the piano. At the conclusion the departing member was made an honorary member of the chorus and his name was placed on the honor roll. The work which the Haydns have accomplished during the last few years has been due largely to the devotion and interest of Professor Garretson.

Henry Eyre Browne, organist of Plymouth church when Henry Ward Beecher was alive, and subsequently organist and choirmaster of Talmage's Tabernacle, from which he narrowly escaped when it was burned, has resigned as organist of Grace M. E. church, St. Johns place and Seventh avenue, Brooklyn, N. Y. Mr. Browne has a nation-wide reputation as an organist and teacher.

**MOLINE CHURCH ORDERS  
A NEW THREE-MANUAL**

**BENNETT TAKES CONTRACT**

**Instrument Will Replace One Built by Same Factory Longer than Forty Years Ago—Busy at Rock Island Plant.**

The Bennett Organ Company, whose factory at Rock Island is as busy as in pre-war times, has just signed a contract for a new three-manual organ of generous size for the First Swedish Lutheran church of Moline, Ill. This church contains an old tracker-action instrument built by the same factory longer than forty years ago, and the new organ is to replace this old one. The specification is as follows:

- GREAT ORGAN.**
- Contra Gamba, 16 ft.
  - First Diapason, 8 ft.
  - Second Diapason, 8 ft.
  - Gross Flöte, 8 ft.
  - Violoncello, 8 ft.
  - Dulciana, 8 ft.
  - Viola, 8 ft.
  - Flute Harmonic, 4 ft.
- SWELL ORGAN.**
- Bourdon, 16 ft.
  - Diapason, 8 ft.
  - Stopped Diapason, 8 ft.
  - Viol d'Orchestra, 8 ft.
  - Viol Celeste, 8 ft.
  - Acoline, 8 ft.
  - Flauto Traverso, 4 ft.
  - Cornopium, 8 ft.
  - Oboe, 8 ft.
  - Vox Humana, 8 ft.
- CHOIR ORGAN.**
- Violin Diapason, 8 ft.
  - Concert Flute, 8 ft.
  - Dulciana, 8 ft.
  - Viola, 8 ft.
  - Quintadena, 8 ft.
  - Unda Maris, 8 ft.
  - Flute d'Amour, 4 ft.
  - Piccolo, 2 ft.
  - Clarinet, 8 ft.
- PEDAL ORGAN.**
- Gravissima, 32 ft.
  - Diapason, 16 ft.
  - Violone, 16 ft.
  - Bourdon, 16 ft.
  - Dolce, 16 ft.
  - Cello, 8 ft.
  - Flute, 8 ft.
  - Octave, 8 ft.

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Emory L. Gallup, Chicago—Mr. Gallup, who despite his paucity of years has become rapidly to the fore as one of the most capable organists in the city, gave a recital in St. Chrysostom's Episcopal church, May 16, at which he presented these compositions: Chorale and Prayer (from Gothic Suite), Boellmann; "Flat Lux," Dubois; "Claire de Lune" (Moonlight), Karg-Elert; Chorale in E major, Cesar Franck; Minuet in G, Beethoven; Fantasia and Fugue in G minor, Bach; Evening Song, Bairstrow; Adagio (from Symphony 6), Widor; Finale (from Symphony 6), Widor; "The Star-Spangled Banner."

Daniel A. Hirschler, Mus. B., Emporia, Kan.—Mr. Hirschler, dean of the school of music at the College of Emporia, was heard in a recital at the Presbyterian church of Olathe, Kan., May 16. His offerings were as follows: "The Star-Spangled Banner"; "Finlandia," Sibelius; "A Twilight Serenade," Sheppard; Andante Cantabile (from Fifth Symphony), Tschaiakowsky; "Fanfare," Lemare; Prelude and Fugue on B-A-C-H, Liszt; March of the Toys on a theme by Schumann; Schminke; "Swing Low, Sweet Chariot," Dittus; March from "Aida," Verdi; Capriccio ("The Chase"), Paganini; "Air," (from "Les Noces"), Debussy; Prelude to Third Act, "Lehengerin," Wagner; Concerto in D minor, last movement (Cadenza by Middelschulte), Gullmunt.

Hugo Goodwin, Chicago—Mr. Goodwin, who is now organist of St. James' Episcopal church, played his farewell service at the New England Congregational church April 28. In connection with it he gave the following postludial recital: Sonata I, Movement I, Gullmunt; "Sister Monica," Cooperin; Air in D, Bach; Lesser Fugue in G minor, Bach; "In India," Rimsky-Korsakow; "Rigaudon" (Dances), Rameau; Finale from Symphony I, Vierge.

Walter P. Zimmermann, Chicago—Mr. Zimmermann, who was organist of the First Church of Christ, Scientist, until he entered the nation's service, gave the Thursday recital at the Fourth Presbyterian church April 25, playing as follows: "Marche Religieuse," Boellmann; "Romance sans Paroles," Bonnet; Spring Song, Hollins; "Harmones du Soir," Karg-Elert; Allegro and Adagio (Symphony 6), and Finale (Symphony 2), Widor; Summer Sketch, Lemare; Introduction and Finale, Walter P. Zimmermann.

Edwin E. Wilde, A. A. G. O., Providence, R. I.—Mr. Wilde gave a recital Sunday afternoon, May 5, at St. Stephen's church, playing: "Alleluia," Dubois; Cantabile, Cesar Franck; Barcarolle, Landon Ronald; Andante, Fritz Symphonic; Tschaiakowsky; "Rhapsody," Rossseter; G. Coie; "Priene," Borowski; Gavotte, Dethier; "Pomp and Circumstance" (Military March), Edward Elgar.

Mr. Wilde gave his last recital of the season at St. Stephen's church at the noon of May 19, playing: Symphony No. 2, Widor; Prelude to "Le Deluge," Saint-Saens; Oriental Sketch, C. minor, Arthur Bird; Largo from "New World" Symphony, Dvorak; Nocturne, Horatio Parker; Concerto, B. minor, Scherzo, Beethoven; Adagio Cantabile, Beethoven; Adagio Triste from Sonata Cromatica, Yon; "Liebestod," Wagner; Largo, "New World" Symphony, Dvorak; Adagio Lamentoso, Tschaiakowsky; "In California," Lemare; Cantilene, Salome; Offertoire in D minor, Batiste; Intermezzo, Delibes; Selection, "You're in Love," Friml; "Calm as the Night," Bohm; Andante Rustico, Yon; Selection, "The Big Show," Hubbel; "Erl King," Schubert; "Princess Pat," Herbert.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—Mr. Erb gave the following program arranged by Curleigh: Persian Suite, Lemare; Fugue on Chorale from "The Prophet," Liszt. May 5—Overture to "Occasional Oratorio," Handel; Chorale, Prelude, Adorn Thyself, Ford Soul; Bach; Fugue in C major, Buxtehude; Cantabile, Jonez; Canon in B minor, Schumann; "Spring Day," Kinder; "Will of the Wisp," Nevin; Melody in F, Rubinstein; Symphony No. 5, Widor.

May 8—Fourth Sonata (MS.), Becker; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; "La Cour des Lys" and "Le bon Pasteur," "Martyrdom of Saint Sebastian," Dethier; "Pilgrim's Chorus," Elizabeth's Prayer, and "To the Evening Star" from "Tannhauser," Wagner; "By the Sea," Schubert; Finale from First Symphony, Viernie.

May 12—Suite in C, Bartlett; Adagio in Sonata, Op. 27, No. 2, Beethoven; Prelude and Fugue in B minor, Bach; Sullivan; "The Song of Hiawatha," Ashmell; introduction to Third Act, "Lohengrin," Wagner.

J. J. Miller, A. G. O., Norfolk, Va.—Mr. Miller gave the opening recital on a Felsenaker organ in Ober-Salom Temple May 12, presenting this program: Toccata and Fugue in D minor, Bach; "Kamennoi Ostrow," Rubinstein; Solemn Prelude, T. Tertius Noble; "The Tragedy of a Tin Soldier," G. B. Nevin; Minuet, Paderewski; "Canzone Amoroza" from "In Venezia," E. Nevin; "Rameses II," from "Egyptian Suite," Stoughton; "Star-Spangled Banner."

In a recital on the Kimball organ in the Park Place Methodist church May 21 Mr. Miller played: Toccata and Fugue in D minor, Bach; Fountain Reverie, Fletcher; Sonata No. 5, in C minor, Gullmunt; "Evening Bells and Cradle Song," MacFarlane; "Ere Magic from 'Die Walkere,'" Wagner; "Scene Orientale," Kroeger; Fantasia on Church Chimes, Hilliers; "Itakocy March," arranged by Best.

R. Wilson Campbell, Philadelphia—Mr. Campbell, organist of the First Church of Christ, Scientist, gave the following programs during April: April 7—Gothic Suite, Boellmann; Romance, Tours; Romance in C, Maxson; March in C, Reed. April 14—Elevation, Gullmunt; Intermezzo, Mascagni; Berceuse, Frysinger; Cavatina, Raff; "The Lost Chord," Sullivan.

April 21—Grand Offertoire in D minor, Batiste; "To a Wild Rose," MacDowell; "Idilio," Lach; Festival March, Smart. April 28—"Hosanna," Wachs; Pilgrim's Song of Hope, Batiste; "Evensong," Johnston; "Marche Romaine," Gounod.

Victor Boulit, Minneapolis, Minn.—Mr. Boulit gave two very interesting and highly enjoyable recitals on consecutive Sunday afternoons at 3:30 at the First Baptist church. The program for April 11 follows: Toccata and Fugue in D minor, Bach; Ave Maria, Bossi; First Sonata, Gullmunt; "Gethsemane," Mellins; "Chant de Bonheur," Lemare; "L'Exultation," Kinder. At the second, on April 21, he played: Marriage Mass, Dubois; Concert Variations and Song Without Words, Scherzo; Funeral March and Hymn of the Seraphs, Gullmunt; Fantasia (duo and organ), Demarest; "From the South," Gillette; Suite in E minor, Borowski.

Rowland P. Downing, Westerville, Ohio—Mr. Downing presented the following program at the First Baptist church, Madison University, Granville, Ohio, Wednesday evening, May 8: Fantasia and Fugue in G minor, Bach; "Chant sans Paroles," Frysinger; Sonata No. 1 in F minor, Mendelssohn; "Where Dusk Gathers Deep," Stebbins; Toccata in F from Fifth Symphony, Widor.

W. Fishwick, A. R. C. O., Detroit, Mich.—Mr. Fishwick in his recitals at the Madison Theater has played the following compositions: Chorale in A minor, Cesar Franck; Capriccio, Crackerl; Cantilene and Agitato from Sonata in D minor, Rheinberger; "Meistersinger," Wagner; Romance, Svedens; Scherzo, allberts; Offertoire in D minor, Batiste; "Moonlight Intermezzo," Lemare; Adagio Cantabile, Beethoven; Adagio Triste from Sonata Cromatica, Yon; "Liebestod," Wagner; Largo, "New World" Symphony, Dvorak; Adagio Lamentoso, Tschaiakowsky; "In California," Lemare; Cantilene, Salome; Offertoire in D minor, Batiste; Intermezzo, Delibes; Selection, "You're in Love," Friml; "Calm as the Night," Bohm; Andante Rustico, Yon; Selection, "The Big Show," Hubbel; "Erl King," Schubert; "Princess Pat," Herbert.

Samuel A. Baldwin, New York City—Professor Baldwin's programs in May at the College of the City of New York included the following: May 1—Chorale No. 1, Cesar Franck; Prelude to "Lohengrin," Wagner; Prelude and Fugue in A minor, Bach; Meditation from "Thais," Massenet; "Deep River," arranged by Curleigh; Persian Suite, Lemare; Fugue on Chorale from "The Prophet," Liszt.

May 5—Overture to "Occasional Oratorio," Handel; Chorale, Prelude, Adorn Thyself, Ford Soul; Bach; Fugue in C major, Buxtehude; Cantabile, Jonez; Canon in B minor, Schumann; "Spring Day," Kinder; "Will of the Wisp," Nevin; Melody in F, Rubinstein; Symphony No. 5, Widor.

May 8—Fourth Sonata (MS.), Becker; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; "La Cour des Lys" and "Le bon Pasteur," "Martyrdom of Saint Sebastian," Dethier; "Pilgrim's Chorus," Elizabeth's Prayer, and "To the Evening Star" from "Tannhauser," Wagner; "By the Sea," Schubert; Finale from First Symphony, Viernie.

May 12—Suite in C, Bartlett; Adagio in Sonata, Op. 27, No. 2, Beethoven; Prelude and Fugue in B minor, Bach; "Helas" and "Bergerade Melancolique," Georges Jacob; Variations on an American Air, Flagler; "In Olden Times," Goodwin; Revery and Romance, Schumann; Overture to "A Midsummer Night's Dream," Mendelssohn.

May 15—Suite in D, Foote; Second Meditation, Gullmunt; Prelude and Fugue in C minor, Bach; Berceuse and Pastorale, Viernie; Prelude in C sharp minor, Rachmaninoff; Spring Song, Mendelssohn; Theme and Finale in A flat, Thiele.

May 19—Fugue in G minor, Bach; "Scena Pastorale," Bossi; Sonata No. 1 (MS.), Ward; Cradle Song, Gretchaninoff; Serenade, Rachmaninoff; Variations de Concert, Bonnet; "A Deserted Farm" and "To a Water Lily," MacDowell; "Pomp and Circumstance," No. 1, Elgar.

James C. Warhurst, Philadelphia—Mr. Warhurst played the following selections at Gethsemane Baptist church during April: April 7—Grand Choeur, Hailing; Idylle, Barker; "Marche Gothique," Salome; Sonata, Lemaire; Capriccio, Lemare; Romance in E flat, Grey; Melody, Lemaire; Postlude in G, Hosmer.

April 11—Preamble from Second Suite, Rogers; Madrigale, Simonetti; Offertoire in D minor, Batiste; Scherzo from Second Suite, Rogers; "Tenebrae" (the Barton); "Hosanna," Wachs; "The Angelus," Rockwell; Postlude in D minor, Silver.

April 21—Melody, West; Spring Song, Hollins; Fugue in C major, Mendelssohn; Gothic Suite, complete, Boellmann; "Where Dusk Gathers Deep," Stebbins; Epic Ode, Bellairs.

April 28—Grand Choeur in B flat, Dubois; Pastorale, Foote; Finale, Lemmens; "An April Song," Brewer; "Marche Nocturne," MacMaster; Grand Choeur in E, Deshayes; "Cantilene Nuptiale," Dubois; Sortie in G, Rogers.

Edwin Arthur Kraft, Cleveland—The final recital in his series of recitals in the First Methodist Episcopal church of Grand Rapids, Mich., was presented April 28 at the church in place of the regular evening service. Edwin Arthur Kraft, organist of the church, played the following program: "Triumphal March," Hollins; "Evening Rest," Hollins; "Within a Chinese Garden," Stoughton; "Sketches of the City," Nevin; "The Magic Harp," Meale; Andante Cantabile from Fifth Symphony, Tschaiakowsky; "March from 'A Frolic in the Zoo,'" Wagner; "Tannhauser," Wagner; Symphony in B minor (unfinished), Allegro Moderato, Schubert; "The Brook," Dethier; Overture to the "Merry Wives of Windsor," Nicola; Fountain Recovery, Elgar; "The Ride of the Valkyries," Wagner.

At a recital under the auspices of the Northern Ohio chapter of the A. G. O. in Emanuel church at Cleveland, May 20, Mr. Kraft played as follows: Triumphal March, Hollins; "Within a Chinese Garden," Stoughton; Minuet from "L'Arlesienne," Bizet; Andante Cantabile from Fifth Symphony, Tschaiakowsky; "The Brook," Dethier; "The Magic Harp," Meale; Overture to "Tannhauser," Wagner; Serenade, Rachmaninoff; Scherzo, Beethoven; Overture to "Rigoletto," Borodin; "Ride of the Valkyries," Wagner.

Charles Heinrich, Pittsburgh—Mr. Heinrich gave a recital for the benefit of the Red Cross in the First Presbyterian church of York, Pa., April 30. The choir, directed by Harold Bartzo, sang a selection, The numbers by Mr. Heinrich were: Overture to "Ray Blue," Mendelssohn; "Solweig's Song," Grieg; Spring Song, Hollins; Symphonic Poem, "Finlandia," Sibelius; "La Fileuse," Raff; Chromatic Fantasy, Thiele; "Lamentation," Gullmunt; Largo and Finale from Dvorak; Sonata No. 5, "The New World."

Mr. Heinrich at Carnegie Hall May 12 played: Overture to "The Marriage of Figaro," Mozart; "En Bateau," Debussy; Dance of the Baladieres, Light-Dance from "Eranoros," Rubinstein; Six Pieces from "The Water Music," Handel; Concert Rondo, Hollins; Romance in G, Svedens; Swedish Wedding March, Siedemann; Allegro Pomposo, West.

Chorus, Gullmunt; Pastorale, Cesar Franck.

Mrs. Lillian Arkell Rixford, Cincinnati, Ohio—Mrs. Rixford has taken the leading part in concerts given at the Pleasant Ridge M. E. church which have attracted considerable attention. In one of the concerts, April 25, she played: Two movements from Third Sonata, Gullmunt; Scherzo from First Sonata, Rogers; Song Without Words, Frysinger; Short March, Wely; "Evensong," Johnston; Canzona (by request), Scammell; Cradle Song, MacFarlane; Serenade, Frank Taft; Toccata in D, Kinder.

At an earlier recital she played these compositions: Toccata and Fugue in D minor, Bach; Two Movements from First Sonata, Rene L. Becker; Melody in C, West; Concert March, Lefebure-Wely; Nocturne, Frysinger; Canzona, Scammell; Reverie in G, Baldwin; "Will of the Wisp," Gordon B. Nevin; Allegro Vivace, Morandi.

Melvin Biggs Goodwin, Philadelphia—At his Sunday evening recitals at the West Side Presbyterian church, Germantown, Mr. Goodwin's programs have included: Toccata and Fugue in D minor, Bach; Cantilene, Salome; "Lamentation," Gullmunt; Pastorale Fantasia, Wely; Allegretto to Grazioso, Tours; Nocturne, Borodin; Airs of the Allied Nations; Communion in E, Grison; "Finlandia" (tone-poem), Sibelius; Prelude in D major, Bach; "Clair de Lune," Karg-Elert; "Kamennoi Ostrow" (organ and piano), Rubinstein.

Frederick C. Mayer, West Point, N. Y.—The organist at the cadet chapel gave his thirty-sixth public recital there Sunday, May 12, and was assisted in his program by May E. Frysinger, mezzo soprano, and Lenora Biddle Brown, violinist. Mr. Mayer's selections were as follows: "The Fete a Trianon," Henry Rouvier; "Sanctus," from St. Cecilia Mass, Gounod; "Told at Sunset," MacDowell; Intermezzo, from "The Eternal City," Mascagni; Fantasia in F, Giovanni Battista Pollar.

Miss Catharine Morgan, Norristown, Pa.—Miss Morgan, assisted by Bessie Kill Slough, soprano, and Benjamin F. Evans, baritone, gave a recital in the Haws Avenue Methodist church May 6 at which she played: Finale from First Sonata, Gullmunt; Berceuse in A flat, Gullmunt; Toccata and Fugue in D minor, Bach; "In the Morning," Grieg; First Concert Study, Pedro Yon; Funeral March of a Marionette, Gounod; "Exultation," Kinder.

W. H. Donley, Seattle, Wash.—Professor Donley has been giving monthly recitals at the First Presbyterian church on Sunday afternoons. Among his programs are these: April 21—"Marche Religieuse," Gullmunt; Meditation, "Thais," Massenet; "Moment Musical," Op. 94, No. 3, Schubert; Prelude, C sharp minor, Rachmaninoff; Sketches of the City, Nevin; "Marche et Cortège," "Sylvia," transcribed for organ by W. H. Donley, Leibes.

March 17—Sonata in E minor, Rogers; Andantino, German; Romance, Franzoff; "Fete Boheme," "Scenes Pittoresques," transcribed for the organ by W. H. Donley, Massenet.

James T. Quarles, Ithaca, N. Y.—Recent organ recitals at Cornell University, given by Professor Quarles, offered the following programs: May 10, in Bailey Hall—Symphony 5 (Allegro Vivace, Allegro Cantabile and Toccata), Viardot; Prelude to "Le Deluge," Saint-Saens; Spring Song, Mendelssohn; Four Songs for Soprano, Mr. Ralph Keniston, assisting artist. ("La Cloche," Saint-Saens; "Les Abeilles," Foudrain; "Love's Ecstasy," Quarles; "An Open Secret," Woodman; "Marche Militaire," Schubert.

May 21, Bailey Hall—Special commencement recital—Sonata 1, Mendelssohn; "Angelus du Soir," Bonnet; "Marche Funebre et Chant Seraphique," Gullmunt; Piano Sonata, No. 1, Miss Gertrude H. Nye as assisting artist; Pastorale, Gullmunt; Andante from Piano Trio, Arthur Foote; "Indian Lament," Dvorak; Toccata from "Oedipe a Thebes," Le Froid de Mercaux; "Finlandia," Sibelius.

Francis Sanford DeWire, Youngstown, Ohio—Mr. DeWire played these works at his recital after evening prayer in St. John's Episcopal church May 12: Pastoral Sonata, Rheinberger; "The Swan," Stebbins; Fountain Reverie and Festival Toccata, Fletcher.

Carrie Hyatt Kennedy, Indianapolis—Mrs. Kennedy played the following pre-lecture program at the Second Church of Christ, Scientist, April 25 and 26: Epithalamium, H. Alexander Matthews; "Calm as the Night," Bohm-Kraft; Intermezzo, Mildenberg-Barnes; Andante Cantabile, Fritz Symphonic; Tschaiakowsky; Capriccio, Lemaire; "In Paradisum," Dubois.

Joseph Clair Beebe, New Britain, Conn.—Mr. Beebe's Sunday afternoon programs at the South Congregational church in May were as follows: May 5—Irish Tune (County Derry), Grainger; Avellanida, Lemaire; Third Sonata, Gullmunt; Overture, "Roméo and Juliet," Tschaiakowsky.



minor), Borowski; Finale ("New World" Symphony), Dvorak.

**Carl F. Mueller, Milwaukee**—Mr. Mueller gave a request program at the Grand Avenue Congregational church the afternoon of May 5, with the assistance of Elsa Bloedel, contralto. His offerings in the organ included: Third Sonata, in C minor, Guilmant; "Liebestraum," No. 3, Liszt; Introduction to Act 3 and Bridal Chorus from "Lohengrin" and "To the Evening Star," from "Tannhäuser," Wagner; Largo from "New World" Symphony, Dvorak; Concert Fantasia on "Ein Feste Burg," Faulkes; Toccata in G major, Dubois; Duet, Fantasia on "America," Paul Janssen. Mr. Lewis A. Van tie played the second part in the duet.

**Miss Mary E. Williams, Frenchtown, N. J.**—Miss Williams has been giving half-hour Sunday afternoon recitals once a month. Her latest programs have been as follows:

April program—Intermezzo, Rogers; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "The Answer," Wolstenholme; Springtime Sketch, Beebe; Twilight Rag, Diggle.  
May program—"Pilgrims' Chorus," from "Tannhäuser," Wagner; Romance, Svendsen; "Autumn," Johnston; Largo, Handel; Caprice, Sheldon; Elegy, Massenet; "Marche Religieuse," Guilmant.

**Roland Diggle, Mus. D., Los Angeles, Cal.**—Dr. Diggle played the following pieces during the month of May at St. John's church: Concert Prelude, Kramm; "Chant de May," Jongen; Cradle Song, Gretchaninoff; "Kamennoi Ostrov," Rubinstein; Romanza in A, Macfarlane; Andante from Sonata in F, Bottazzo; "Ecstasy," Loud; Epithalamium, Matteis; "Resurrection Morn," Johnston; "Meditation a Sainte Clotilde," James; "Clair de Lune," Lemare; "Benedictus," Barton; Prayer in G flat, Lemaigre; Elegy in Form of a March, Schminke; Scherzo Caprice, Spross.

**Bertram T. Wheatley, Jacksonville, Fla.**—To mark the opening of the new parish-house organ, Mr. Wheatley, organist and choir-master of the Church of the Good Shepherd, gave a recital on April 15 at which he played the following selections: Grand Chorus in D, William R. Spence; Meditation, Floyd J. St. Clair; Reverie, Floyd J. St. Clair; Grand Offertoire in F minor, Batiste; Offertory on a Melody by Gottschalk, Dunham; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Grand March ("Queen of Sheba"), Gounod; "Abendlied," Schumann; "Früherer," Schumann; Funeral March of a Marionette, Liszt; Concert Variations on "America," Bertram T. Wheatley.

**Dr. Ray Hastings, Los Angeles, Cal.**—Dr. Hastings gave the following program in a recital at the First Evangelical church: March, "Victory," Flagler; Preludes, Numbers 7 and 20, Chopin; Invocation, Maitly; Serenade, "Love in Idleness," Macbeth; "Song of Welcome," Hastings; The Rosary, Nevin; "Land of the Sky-blue Water," Cadman; "A Perfect Day," Bond; "Love's Old Sweet Song," Molloy; "Marche Pontificale," Gouzeol.

**M. Lochner, River Forest, Ill.**—At a sacred concert given in St. John's Lutheran church, Elgin, Ill., on Easter Sunday, Professor Lochner played the following organ numbers: Prelude in B minor, Bach; Good Friday Spell, Vredelind; "Gethsemane," Malling; Fantasia on "Duke Street," Kinder; Grand Chorus in D, Guilmant.

**Robert L. Schofield, Tacoma, Wash.**—Dr. Schofield, director of the Puget Sound Conservatory, has been giving several out of town recitals. On April 22 he played at Grace Baptist church in Spokane, presenting this program: Concert Overture in C minor, Hollins; "In Paradisum," Dubois; Adoration, Borowski; Adagio from Sonata, Op. 10, Ralph L. Baldwin; "Will o' the Wisp," Gordon B. Nevin; Reverie, Carrie Jacobs-Bond; "Burlesca e Melodia," Baldwin; Gavotte, Debat-Ponsan; Nocturne (Reissiger), Hans Hartman; Grand Offertoire de St. Cecile, Op. 8, Batiste.

April 26 he was heard in the First Methodist church of Wenatchee, Wash., in the following numbers: Grand Offertoire de St. Cecile, Op. 8, Batiste; "In Paradisum," Dubois; Gavotte, Debat-Ponsan; March from "Aida," Verdi; Minuet, Boccherini; "Burlesca e Melodia," Baldwin; Nocturne (Reissiger), Hans Hartman; "Will o' the Wisp," Nevin; Funeral March and Song of the Seraphs, Guilmant; Grand Chorus in D, Guilmant.

**Ben J. Potter, A. R. C. O., Detroit, Mich.**—Mr. Potter, who is now organist of St. Joseph's Episcopal church at Detroit, gave a concert in the Central Methodist church of that city May 7 with the assistance of Hudson's Male Quartet. Mr. Potter's part of the program included the following: Introduction and Allegro, Edward Bach; Canzonetta in G, Federlein; Festival Overture in D, Flagler; "Evening song," Johnston; "The Answer," Wolstenholme; Andantino in D flat, David Whetton; "Marche Militaire," Gounod; "The Star-Spangled Banner."

**William C. Young, Philadelphia**—The following program was played May 29 on the Midmer organ in the Memorial Baptist church at Salem, N. J., by Mr. Young: Toccata in G, Dubois; "Evening Song," Baird; "Deep River," Burleigh; "Dreams," Stoughton; Fantasia on "Webb," Burnap; "Angelus," Massenet; "In Moonlight," Kinder; Spring Song, Hollins; "Vesper Bells," Spinney; Pastoral Suite, Demarest; "The Star-Spangled Banner."

The following music was played at the Sunday evening recitals in the Central North Broad Street Presbyterian church, Philadelphia, during May by Mr. Young: "Peer Gynt," Sibelius; "Grieg," Wolstenholme; "Dreams," Stoughton; "Marche Religieuse," Guilmant; Andantino, Chauvet; Allegretto, B minor,

Guilmant; Theme and Variations (Symphony in D), Haydn; Cantilene, Faulkes; Pastoral (First Sonata), Guilmant; Berceuse, Dickinson; "Benediction Nuptiale," Hollins; "Marche Funebre et Chant Seraphique," Guilmant; "Sunset and Evening Bells," Federlein; Oriental Sketch, Bird; Pastorale in E, Lemare.

**Walter Heaton, Reading, Pa.**—Mr. Heaton gave his fortieth recital at the Memorial Church of the Holy Cross April 29, with the assistance of the choir, and one of the features was the recitation of "In Flanders Fields" by Miss Vivian Jenkins to an organ accompaniment. The organ solos were as follows: Concerto in G major, Bach; "Marche Funebre et Chant Seraphique," Guilmant; "Pastorale des Rogations," Gigout; "Elfentanz," Grieg; Melody, O'Hara; "The Butterfly," Lavalley; Muzetta, Wachs; Indian Tale, Lowee; "Marche Militaire," Schuetz.

**Mrs. Louise Cutler Rehling, Boston**—Mrs. Rehling, assisted by Miss Ida Louise Freedwell at the piano, gave the following program at the Congregational church of West Medford May 21: Toccata in D minor, Bach; "In Paradisum," Dubois; Fugue in D major, Guilmant; "A Pastoral Suite," Clifford Demarest; Pastorale, Op. 26 (duet for piano and organ), Guilmant; Morning Serenade ("In California"), Edwin H. Lemare; "A Desert Song," Ernest H. Sheppard; Concert Overture in C major, Alfred Hollins.

**Lucien E. Becker, F. A. G. O., Portland, Oregon**—Mr. Becker gave an interesting program of compositions by Americans in his lecture-recital on the Old Memorial organ at the Reed College chapel, May 21. He played the following: Sketches of the City, Gordon Balch Nevin; "Within a Chinese Garden," R. Spaulding Stoughton; "Burl's a-e Melodia," Ralph L. Baldwin; "Amitie pour Amitie," Op. 4, William Mason; "Deep River," H. T. Burleigh; Egyptian Impressions, Bainbridge Crist; A Springtime Sketch, John Hyatt Brewer. This was the last of the series of recitals given by Mr. Becker on the third Tuesday of each month from October to May. At his monthly song service and organ recital in the First Congregational church May 26 Mr. Becker played: "On the Avenue," (Sketches of the City), Nevin; Triumphant March ("Aida"), Verdi; Chorus of Angels, Scotson Clark; Fugue in G minor, Bach; Minuet, A major, Seböeck; "Orange Blossoms," Friml.

**Mrs. Corinne Dargan Brooks, Paris, Tex.**—Despite a rainy day, Mrs. Brooks had a good audience and an offering of \$25 for the Red Cross was taken at a recital in the Central Presbyterian church May 19. Miss Tots Logan, soprano, assisted. The organ numbers were: "March Militaire," Shelley; "From the South," Gillette; "Swing Low, Sweet Chariot," Ditton; "The Rosary" and "Narcissus" (from "Water Scenes"), Nevin; "Where Dusk Gathers Deep," Stebbins; Rustic Dance, Hueter; "The Seraph's Strain," Wolstenholme; "Meditation," Tozer; Overture to "William Tell," Rossini; Fantasia on National Hymns of the Allies, Pearce.

**Andrew J. Baird, Middletown, N. Y.**—At a Red Cross benefit recital in the Webb Horton Memorial Presbyterian church on May 19 Mr. Baird gave these numbers: Concert Overture, Faulkes; "Ase's Death," Grieg; "Fiat Lux," Dubois; Scherzo from Fifth Sonata, Guilmant; "Song of Sorrow," Gordon Balch Nevin; Pastoral and Allegro Assai, Guilmant; Overture to "William Tell," Rossini.

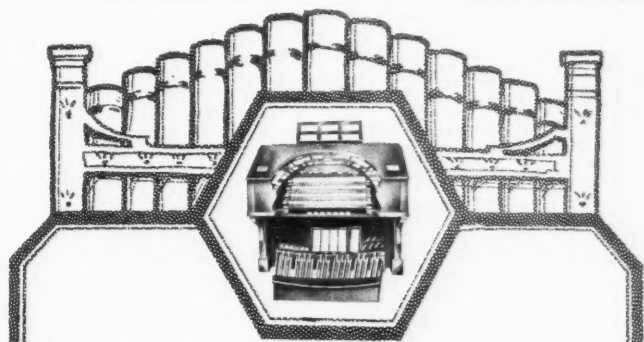
**W. Andrew McNeills, Chillicothe, Ohio**—Mr. McNeills, organist of Trinity Methodist church, played the following recital Sunday, May 12: "Exsultemus," Ralph Kinder; Romance in C, Frederick Maxson; Theme (varied) in E flat, and Andante Cantabile from String Quartet, Tschalkowsky; Offertory on Hymn tune "Mercy," Walter G. Reynolds.

**John McE. Ward, Philadelphia**—At a musical service in the North Baptist church of Camden, N. J., May 26, in the evening, Dr. Ward was assisted by Miss Wilhanna Bruner, soprano of St. Mark's Lutheran church. Dr. Ward played: Military March, Gounod; Gavotte ("Mignon"), Thomas; "A Cloister Scene," Widor; "Chanson Louis XIII, et Pavane," Couperin; "La Charmante Marguerite," old French; Prelude, "Religieux," Lefebure-Wely; Noel, "Chant du Roi Rene," Guilmant; Pastoral, Adagio and "Farandole," from "L'Arlesienne Suite," Bizet; "Cantilene Nuptiale," Dubois; Aria from "Samson et Delilah," Saint-Saens; "Grand Offertoire de Ste. Cecile, No. 4," Batiste.

**Miss Edna A. Treat, Urbana, Ill.**—Miss Treat gave the following program in the University of Illinois Auditorium May 5: Sonata No. 1, in G minor, Becker; Melody in D flat, Ockleston-Lippa; Cantilena in A minor, Salome; Scherzo, Gigout; Canzonetta in A flat, Brewer; Intermezzo from "L'Arlesienne," Bizet; Concert Fantasia, Peace.

**J. Herbert Springer, Hanover, Pa.**—Mr. Springer gave a recital of French works at St. Mathew's Lutheran church, April 23. The program was as follows: Andante and Allegro Vivace, from Symphony No. 2, Widor; "Chanson Louis XIII, et Pavane," Couperin; "La Charmante Marguerite," old French; Prelude, "Religieux," Lefebure-Wely; Noel, "Chant du Roi Rene," Guilmant; Pastoral, Adagio and "Farandole," from "L'Arlesienne Suite," Bizet; "Cantilene Nuptiale," Dubois; Aria from "Samson et Delilah," Saint-Saens; "Grand Offertoire de Ste. Cecile, No. 4," Batiste.

**John Knowles Weaver, Tulsa, Okla.**—For his closing recital of the school year at Henry Kendall College, May 12, Mr. Weaver, assisted by Mrs. Weaver, pianist, gave the following program: Prelude and Fugue in A minor, Bach; Sonata in D minor, Toepfer; International Fantasia, Rogers; "Sunset" (for piano and organ), Clifford Demarest; "Carry Me Back to Old Virginia" and "Deep River," arranged for organ by Mr. Weaver; Suite, "Tragedy of a Tin Soldier," Nevin; "Zampa" Overture, Herold.



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## Pistons: Dual or Absolute

By C. D. IRWIN

There is a discussion on the above subject at present being waged in the American Organist, the new enterprise of the American Guild of Organists. The January number contains an article by Clifford Demarest, the warden of the guild, in favor of the dual system, and one by Percy Chase Miller deriding the same system. In the February number H. J. Stewart argues the cause of the absolute system and quotes several famous concert organists supporting his views, among them E. H. Lemare, who treats the dual system as a joke and a "subject buried long ago." He quotes automobile progress to illustrate his views, but his own citations in this respect easily might be turned against him, and it would be rather fun to do it if one had time. In view of Mr. Lemare's ideas about consoles as exemplified in the San Francisco exposition organ, it is hardly worth while to take the time; certainly not for those of our American organists who have had to give recitals on that organ and contend with the embodiment of Mr. Lemare's ideas of what console system should be. There are many other prominent players who prefer the old, cumbersome, noisy, absolute system because they are accustomed to it and do not care to bother about learning to use new and better tools in their work. They do good work. I respect their views and like to see them happy, as we all do. But for the younger generation of organists and all of us "lesser lights" it is well to be wide-awake and progressive, to study both systems and not settle our own views until we thoroughly know both sides. As for the famous men who prefer the dual system, their names perhaps are as numerous and as influential as those above quoted on the opposite side.

On one point I think Mr. Miller gives an incorrect impression, doubtless unintentionally on his part, as he is writing in a humorous vein. He refers to organs with the dual system as "obsolete," "archaic" and even "pre-archaic." History shows that organs with movable knobs are the "archaic" and "pre-archaic" instruments. Originally, of course, organs had no system of moving the registers except by hand. Eventually in the old tracker and stack-pneumatic organs combination pedals were introduced. These, owing to what now seems rather crude mechanism, necessarily had to move the stop knobs. I well remember that some of the large organs required one's whole weight to push down some of these combination pedals. These differed in no way from the movable stop system so warmly advocated by Mr. Miller and many other organists, except that in our modern instruments they operate much more easily, there being less cumbersome mechanism to move. After very many generations had become accustomed to such organs, Roosevelt arranged an adjustable system and that was considered a wonderful advance in its day. The present absolute system is practically the same except that builders have simplified the adjusting mechanism and have made it more reliable. But it worked up through all of these phases long, long before the dual system made its appearance and therefore it antedated the latter by many decades—yes centuries. In the light of such well-known facts it is quite evident that the dual system is the more modern and later system, the absolute being "archaic" and "pre-archaic."

As to which system is the more desirable, there are, and always will be, of course, many opinions. Perhaps the majority of organists still prefer the old, "archaic," absolute system because they have been brought up on it for generations past, and most of them never have really known what the later and more advanced system is or can do. On this point Mr. Demarest says in his very thorough and lucid article: "Unfortu-

nately there are not many organists who really know what the immovable (dual) stop combination system is, there being proportionately few organs of this type." (Because it is newer. Where new organs are replacing old ones it is being very prominently adopted.) Mr. Demarest explains this system fully and gives his reasons for advocating it, taking a well-known organ composition and going through it in detail to illustrate advantages of the dual over the absolute system. Anyone who has not had experience with, or perhaps never even seen, an organ built on the dual system, can obtain a very accurate idea of it and its possibilities from Mr. Demarest's article.

This discussion is followed up in the February number of the same magazine by H. J. Stewart, who shows that he is absolutely unacquainted with the dual system against which he argues. He cites an old English organ to illustrate his objections. From his own description this organ had no pistons, only lock-down pedals, and was built upon the French ventral system and was not in any sense whatever built upon the modern dual system. The burden of his other arguments against the dual system is common to most organists who are prejudiced against it, and is summed up substantially in these three quotations from Mr. Stewart's article:

"It may be regarded as an axiom that the system which places the lightest tax upon the memory of the performer must be regarded as the best."

"From this point of view, the dual or invisible system stands condemned, for it is self-evident that the work of the organist at the keyboard must be lightened and simplified by seeing at a glance the combinations he is using."

"To build an organ on this system and then expect a man to give a satisfactory recital on it seems like adding insult to injury."

Being only what Mrs. Malaprop would call "an immature organist," and a mere tyro compared with the gentlemen above quoted, it may appear very presumptuous for me to "butt into" such a discussion. Still I feel that possibly my own experiences may help others a bit, so I venture to sacrifice myself and throw what light I can on the problem. I have traveled considerably, seen a great many organs, built on all kinds of systems, and for a time was associated with one of the most prominent builders in the country. A convert's testimony is more weighty than one brought up in any faith, because he knows both sides. At the risk of appearing egotistical—because I necessarily must quote my own experiences as a basis for my own conclusions—I venture to contribute a few thoughts on this subject which I hope may be considered by the rank and file, even though I may not hope to convert the learned doctors who already are fixed in their views. As there are as many of them on one side as the other, and of equal prominence, perhaps we ordinary organists may just as well decide our own preference for our own convenience and our own practical comfort.

Formerly I preferred the absolute system for exactly the reason that Mr. Miller does—that is, he likes to see "visible and tangible evidence of what you may expect to get when you press your keys." I once wanted to see the keys fall when couplers were on so as to have "visible evidence" that they were working. Now no organist complains because the couplers do not pull down on the keys. For the past six years I have played a fine, modern organ on the dual system. I would be very sorry to have to go back to the "archaic" absolute. I have just as "visible and tangible evidence" of what to expect when I press my keys as I would have if all the stops

bumped in and out. The piston register answers this purpose perfectly, and, furthermore, it gives me an opportunity to prepare combinations long ahead of the time I want to use them, and have them ready instantly instead of, at some critical moment, following Mr. Miller's plan of throwing on "the combination most nearly approximating what you desire and then make a change or two with the draw-knobs." Why not get exactly "what you want when you want it" without pushing and pulling a number of other stops which have bobbed in or out most exasperatingly to give "visible evidence" that they are obstreperously in the way? And what a comfort it is to have all the mechanism operate noiselessly instead of touching off a more or less violent earthquake every time a piston is poked. Mr. Demarest has so completely exemplified the advantages of the dual system that further details here are needless. As one organ builder put it: "The old movable system is all right for the ordinary organist, but the non-movable is the thing for the artist." He meant by that that it is possible to produce choicer effects more easily, noiselessly and quickly with the dual system than with the old, cumbersome, noisy, often slow, "archaic" and "pre-archaic" absolute system.

As to "taxing the memory," if any of my fellow organists have a worse memory than I have, I am sorry for them! Because of my lack in this respect, I may, perhaps, speak with all the greater weight regarding this purely imaginary objection to the dual system. I confess some surprise that it did not trouble me at all to play one of the largest four-manual organs in New England, built on the dual system, an organ having echo and chimes and naturally with many mechanical arrangements and numerous pistons. I actually found it much easier than if the same organ had been equipped with the old plan of movable knobs. I did not find my feeble memory taxed in the slightest. It seemed one of the easiest and pleasiest organs to handle I ever dealt with, and I have played many services upon it with increasing enjoyment and admiration. This is an organ regularly played by Everett E. Truette, the dean of the New England chapter of the American Guild of Organists, a concert organist, musician and teacher of world-wide reputation, and a man exceptionally well versed in everything pertaining to the organ. He emphatically advocates the dual system, using it both in his fine residence organ and in his church instrument. I have heard him accompany his large chorus choir in Verdi's "Requiem" on this organ with such varied tone colors and lightning changes that the absence of an orchestra was not felt in the slightest degree. He told me that many of the effects obtained would have been utterly impossible if the organ had been built on the absolute system.

As a contrast to my experience with this organ I might mention a very recent experience when I substituted for a friend who plays an organ built on the absolute system. At this church there is a large chorus choir, the organ is a large three-manual with an echo and well equipped mechanically. Although this organ is built strictly on the old lines so warmly advocated by those who prefer the absolute system, because "it places the lightest tax upon the memory," I found it much more difficult to play than the larger organ first referred to. Instead of "seeing at a glance" what stops I was playing on, I found it annoying to have to look and see what stops bobbed in or out at the push of a piston or pedal, and I found it really more difficult to know what I was going to lose or get than on the dual system. And many choice combinations which I could so easily set and make instantly effective on the dual system were here completely upset and unobtainable. I might enlarge on the irritated feeling I had as compared with the other system, but of course "one can get used to anything" and once accustomed to it, perhaps like it. In this case I was more than ever confirmed in my preference for the dual system, for I had

fresh evidence that the absolute placed a much greater tax upon my memory and attention when dealing with a strange organ.

So much for my own experiences as a "visiting organist." Referring to Mr. Stewart's remark, "that to expect a man to give a satisfactory recital upon an organ with the dual system seems like adding insult to injury," I cannot help recalling especially the recital given by W. Lynnwood Farnam on the organ in the College of the City of New York at the A. G. O. convention last winter. For absolutely faultless manipulation I do not believe anyone ever heard anything to surpass it, yet this organ is built on the dual system and Mr. Farnam was a "visiting organist."

The other visiting recitalists seemed to have no difficulty whatever in managing it, and it is worthy of consideration that S. A. Baldwin, the regular organist, so widely known as one of the hardest-worked recitalists in the country, should have had this organ built from his own specification, on the dual system. A man who has a lot of hard work to do naturally wants his tools to help him do the work in the easiest possible manner. Evidently Mr. Baldwin felt that the dual system was the thing for him on this account. John Hermann Loud, the well-known Boston recitalist, has just given his three hundred and sixty-eighth recital. Since he accepted the position of organist at the famous old Park Street Church of Boston, the organ has been rebuilt and enlarged in accordance with his ideas, which means on the dual system. Mr. Demarest, the present warden of the guild, is an enthusiastic advocate of the dual system, as his article above quoted shows. J. Warren Andrews, the former warden, is also an ardent supporter of this system. So is Mr. Jepson, the organist at Yale, who also is a hard-working recitalist, and has charge of the magnificent new organ at Yale University, one of the largest and most recent concert organs in the world. He would consider nothing but the dual system in this great instrument.

Is there not food for reflection in the adoption of the dual system in these large, new and most noted organs in the land? Does it look as if the dual system is "obsolete" or "archaic"? The men who made up these specifications are not back-numbers nor "archaic" in their ideas. There must be some good, practical reason for their choice. They are too busy to try to impose their ideas on others. They go ahead serenely with their work and let the rest of us stay in the old "archaic" rut until we wake up and have sense enough to climb out and enjoy the view from their advanced position.

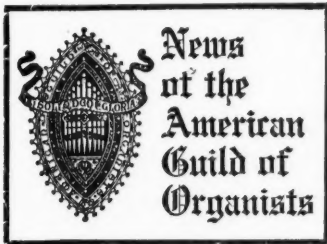
Certainly my own experience warrants me in advising and urging every organist who possibly can find the opportunity to play an organ on the dual system, often enough and long enough to find why it is preferred by men of such practical ability and great prominence as recitalists. If it is better for their work, perhaps it is better for yours. Do not stop, discouraged, at first, because any new thing seems a little awkward. It was troublesome at first to drive an automobile from the left side when the operator's seat had so long been on the right, and even the self-starter often gives much trouble to the novice who for years has started his motor with a crank. Persevere until you know all the possibilities of the dual system. If it were practicable to make every organist do this, I believe that 99 per cent of them would vote to have this system universally adopted and to discard officially and forever the old, "archaic," absolute system and to be up-to-date with the most modern, most artistic and most practical system which has yet been applied to the mechanism of the modern organ.

Brookline, Mass., May 1, 1918.

### Frank Van Dusen Resigns.

Frank Van Dusen, who for six years has been organist of the Eighth Church of Christ, Scientist, in Chicago, has resigned, effective June 1. Mr. Van Dusen has presided over the four-manual Hook & Hastings organ.





**News of the American Guild of Organists**

**Texas Chapter.**

The Texas chapter was officially organized and given a place in the guild May 2 at a luncheon in the Adolphus Hotel at Dallas. Mr. Demarest, as warden, appointed the following officers for the new chapter: Mrs. J. H. Cassidy, Dallas, dean; Miss Alice Knox Ferguson, Dallas, sub-dean; Mrs. Edward Mangram, Greenville, secretary; Guy Pitner, Fort Worth, treasurer; Mrs. Clyde Hill, Dallas, registrar; Mrs. W. W. Murrain, Dallas, auditor; Miss Martha Little, Dallas, Auditor; Miss Marjorie Roach, Mrs. Rufus Whitis, Mrs. W. H. Allen, Mrs. J. L. Bothwell, Miss Grace Switzer, Mrs. Lloyd Hutson, Miss Ada Sandel and Miss Margaret White, all of Dallas, members of the executive committee.

A paper by Will A. Watkin on the history of the organ in Texas was read. Mrs. Clyde Hill responded to the toast, "To Dallas Organists." Julius A. Jahn made a short talk on the future of Dallas organists, saying that they have done much to uplift the standard of the music in the city. Mrs. Frank Blankenship, vice president of the Texas Federation of Music Clubs, in a short talk said that it is more necessary now than ever before for Americans to keep up their music and to keep the nation singing. She outlined briefly the work of the federation in Texas, saying that its membership has increased more than 100 per cent during the last year. Miss Grace Switzer welcomed the guests in the name of the Dallas Symphony Orchestra, and Guy Pitner of Fort Worth responded for the guests, pledging support to the new chapter.

The same evening Mr. Demarest gave a recital at the Temple Emanuel on the new organ there. Probably the best received number was the largo movement from Dvorak's "New World Symphony." Other numbers were: Grand Chorus in G minor, Hollins; Andante from Fifth Symphony, Tschaiowsky; Scherzo in F, Hofmann; Toccata and Fugue in D minor, Bach; Minuet in A, Boccherini; "In Paradisum," Dubois; "Fiat Lux," Dubois; Aria in D, Demarest. Mr. Demarest was presented by the Texas chapter at a free recital Sunday afternoon, May 5, at the Scottish Rite cathedral.

The following Texas organists have already been admitted to membership in the new Texas chapter of the guild: Miss Georgie Dowell, Mrs. Clyde Hill, Mrs. J. H. Cassidy, Miss Alice Knox Ferguson, Miss Lucy Woodward, Miss Margaret White, Mrs. W. C. Pardue, Mrs. O. S. Toll, Mrs. Harry Stanyer, Mrs. S. B. Haskins, Miss Martha Little, Mrs. W. W. Murrain, Miss Helen Coerver, Mrs. Walter Alexander, Mrs. F. O. Grandstaff, Miss Grace Switzer, Miss Marjorie Roach, Miss Annette Black, Lloyd Hutson, Miss Ernestine Douthitt, Mrs. Rufus Whitis, Mrs. I. C. Underwood, Miss Ada Sandel, Miss Katherine Hammons, Mrs. W. S. Allen and Mrs. J. L. Bothwell of Dallas and Miss Virginia Winfrey, Huntsville; Guy Pitner, Fort Worth; Miss Mamie Pruitt, Itasca; Mrs. Edward Mangram, Greenville; Miss Lula Fulton, Cleburne; J. N. Sewell, Coleman, and Clarence Marshall, Fort Worth.

**Illinois Chapter.**

A large company met at luncheon at the Auditorium Hotel May 9 to greet Clifford Demarest, warden of the guild, and Mr. Demarest made an excellent impression on those who met him. The warden discussed the purposes of the organization and its problems, and told of the enthusiastic reception he met in Texas, from which state he had just arrived on his way back to New York. In Dallas, where the Dallas Organists' As-

sociation was taken over as a guild chapter, eighteen of thirty-five members took the associate examination. Mr. Demarest dwelt on the importance of the guild degrees and the advantages to be derived from taking the tests for these degrees. He also suggested that the time would come when at least a simple examination for admission as a colleague would be desirable. Dean Browne explained that such a test, so far as organ playing was concerned, already was imposed in the Illinois chapter.

After luncheon and the warden's address the annual election was held. Dr. J. Lewis Browne was re-elected dean, Mrs. George Nelson Holt, F. A. G. O., sub-dean, Miss Florence Hodge secretary and John Allen Richardson treasurer. For the executive committee from 1918 to 1921 the following were selected: Mrs. W. Middelschulte, Dr. Francis Hemington and Siegfried E. Gruenstein.

Mr. Demarest before stopping in Chicago had been at Fort Worth and Dallas, Texas, St. Louis, Columbus and other places. From Chicago he went to Cleveland and thence back to New York.

Fifteen public services are to the credit of Albert Cotsworth, chairman of the program committee of the chapter, who made the year one of unprecedented activity in the chapter. Mr. Cotsworth selected players and arranged services with rare energy and good taste combined, and brought out latent talent among the members which had not been previously heard in public. He was instrumental also in bringing about services in cities of the state which had not previously had them, and thus promoted the interests of the guild greatly.

Irving C. Hancock was appointed chairman of the program committee by Dean Browne at the last meeting of the executive committee, held May 27, after futile efforts to persuade Mr. Cotsworth to serve another year. Mr. Cotsworth was named as chairman of the entertainment committee.

The service under Mrs. W. Middelschulte's direction at the First Presbyterian church of Evanston the evening of May 9 had the merit that is to be expected at all times where Mr. or Mrs. Middelschulte is concerned. In this case they were both concerned. Mr. Middelschulte played the Introduction and Fugue on the Chorale, "Ad Nos, ad Salutem andam," by Liszt, with a complete mastery of its difficulties. At the opening he played Handel's First Concerto in a manner that gave the keynote of the whole evening. Dr. Lutkin's famous A Capella Choir sang three groups. Gretchaninoff's Cherubic Hymn stood out in the first group and two negro spirituals, "Listen to the Lambs" and "Every Time I Feel the Spirit," arranged by Carl R. Dixon, were sung in an actually inspired manner. They offered a fine example of the possibilities of a capella singing with the finesse and patience of Dr. Lutkin. Mrs. Middelschulte's quartet sang the "Domine Jesu" from the Manzoni Requiem by Verdi in a perfectly trained and most spiritual manner. The second organist of the evening was the veteran, A. F. McCarrell of the Second Presbyterian church. His playing of Clifford Demarest's "Sunset" and "Thanksgiving" from the Pastoral Suite was most opportune. Mr. Demarest set forth the purposes and ideals of the guild. Although a terrific thunder and rain storm raged without there was a large audience, including many organists from Chicago.

The service at Grace Episcopal church in Oak Park May 12 was a splendidly played and sung program. Arthur R. Fraser, the organist of the Oak Park church, whose work at the console and as a composer is recognized by his colleagues as most excellent, played Bach's Prelude in C minor as the prelude. Allen W. Bogen played with accustomed grace and finish the Sonata in A major by Mendelssohn and Dudley Buck's "Idylle." Dr. Francis Hemington, always scholarly and well-poised, presented Frysinger's "Eventide," Noble's "Elizabethan Idyll" and "Lemmens' Fanfare." George R. Kurtz was scheduled to play, but was prevented

by illness. Mr. Fraser had drilled his chorus thoroughly on the Mann canticles, Turner's "Sun of My Soul" and "Lovely Appear," from Gounod's "Redemption," as well as a full choral evensong, and presided efficiently at the organ for all the service music proper.

Peoria and its organists acted as host to visiting guild men May 16, when a service was held at the Central Christian church. Hugo Goodwin of Chicago, John Winter Thompson of Galesburg and J. Victor Bergquist of Rock Island were the organists heard. Albert Cotsworth went from Chicago to make the address. The hospitality of Peoria people, under the lead of C. N. Wheeler, was the occasion of many highly enthusiastic reports after the return of the Chicago men to their homes.

The last service of the season was that held at the Lake Forest Presbyterian church on May 19. W. Middelschulte was an inspiration in his playing of the Bach Chorale Prelude, "O Man, Lament Thy Sin So Great," and Liszt's "Angelus." These were played by him in memory of the late Russell D. Hill, a close friend and pupil of Mr. Middelschulte and an amateur organist of rare ability, who made a deep impression on the musical life of Lake Forest. Mr. Hill's death occurred just a year ago. As his second number Mr. Middelschulte played his Chaconne in E minor for the first time in public and its deeply reverent feeling and the beauty of his registration made a deep impression. This work is dedicated to Erich Rath, director of the Hollins College Conservatory in Virginia. Into it the composer has worked the chorale "Jesus, Meine Zuversicht" and Handel's "I Know That My Redeemer Liveth."

The other visiting organists were Carleton H. Bullis of Milwaukee, who played with great spirit and precision the first movement from Guilman's D minor Sonata, Hollins' Spring Song and a dainty Novelette of his own, Miss Victoria Pownall, a finished organist, played Bonnet's "Song without Words" and "Caprice Heroique." The choir of the church sang Rogers' "Seek Him That Maketh the Seven Stars" and Bullard's "Immanuel's Land" and Miss Hazel Silver sang "By the Waters of Babylon," by Howell. Albert Cotsworth made the address.

**New England.**

The New England chapter on May 6 elected these officers:

Dean—Everett E. Truette, Mus. Bac., A. G. O.

Sub-dean—Benjamin L. Whelpley. Secretary—John Hermann Loud, F. A. G. O.

Treasurer—Wilbur Hascall.

Executive Committee—John D. Buckingham, A. G. O., Albert W. Snow and Homer C. Humphrey (1918-20); George A. Burdett, A. G. O., Raymond C. Robinson and Francis W. Snow (1918-19); W. Lynnwood Farnam, Henry M. Dunham, A. G. O., and Allen W. Swan, A. G. O. (1918).

Past deans, who are ex-officio members, are Walter J. Clemson, M. A., A. G. O., H. C. Macdougall, Mus. Doc., A. G. O., and George A. Burdett, A. G. O.

The fifty-fourth recital of the chapter was given at the Eliot Congregational church of Newton on May 1 and those who took part in it were Mrs. Florence Rich King, A. A. G. O., organist and choirmaster of the Second Congregational church, Dorchester; Mrs. Alfa L. Small, A. A. G. O., organist and choirmaster of the Park Place Congregational church, Pawtucket, Mass.; Miss Ella Leona Gale, A. A. G. O., organist of the First Congregational church, Lowell, and Miss Jeanette Hart Howe, A. A. G. O., organist of the Lincoln Park Baptist church, West Newton.

The program was beautifully varied and well played. The compositions presented were: Prelude in B minor, Bach; Seventh Sonata (Cantabile and Finale), Guilman (Miss Ella Leona Gale), Concert Overture in C major, Alfred Hollins; Elevation, Edith Lang; Sonata in A minor, First Movement, George E. Whiting (Mrs.

Alfa L. Small). First Organ Symphony (Prelude, Adagio and Finale), Widor (Miss Jeanette Hart Howe), Sixth Organ Symphony, First Movement, Widor; Sonata Cromatica, Adagio Triste, Yon; First Organ Symphony, Finale, Maquaire (Mrs. Florence Rich King).

**Northern Ohio.**

A recital under guild auspices which was successful not only in the program prepared, but in the artistic rendition of its numbers, was given April 29 at Emmanuel church in Cleveland by Henry F. Anderson, F. A. G. O., assisted by Mrs. Frank E. Workman, soprano. Mr. Anderson is chairman of the recital committee of the chapter and as such has been responsible for the presentation of a number of excellent services this season. His own selections at the Emmanuel church recital were: Festival Toccata, Percy E. Fletcher; Fountain Reverie, Fletcher; "La Nuit," Karg-Elert; Fugue in E flat (Saint Ann's), Bach; Scherzo and Allegro con brio (Sonata in E minor), James H. Rogers; Epithalamium, H. Alexander Matthews; "From the Southland," Harvey B. Gaul; Berceuse, Hollins; Gavotte, from "Mignon," Thomas; "Grand Choeur," Robert G. Hailing.

**Central New York.**

The annual meeting of the Central New York chapter was held in the First Baptist church at Syracuse, Thursday evening, April 25. John P. Williams of Utica was elected treasurer. The executive committee was named as follows: Miss Margarethe Briesen, Utica; Russell Carter, Amsterdam; Charles M. Courboin, Syracuse; John O. Lundblad, Rome; Mrs. Reba Broughton Malthy, Little Falls; Harry S. Mason, Auburn; Gordon S. Peters, Utica; George Van Deusen, Syracuse. A vote of thanks was tendered to De Witt Coultts Garretson, former dean of the chapter, for the services he has rendered the chapter since becoming organist of Grace church.

**West Tennessee.**

The West Tennessee chapter held the final meeting of the season at the Hotel Chisca on Thursday morning, May 9, with Ernest F. Hawke, dean, presiding. Mrs. E. A. Angier, Jr., Mrs. Charles W. Anderson, Miss Eunice Robertson, Ernest F. Hawke and J. Paul Stalls were appointed on a committee to outline the program of work for the coming year.

There will be a recital at the McLemore Avenue Christian church on Tuesday evening, May 28.

After adjournment a delightful luncheon was enjoyed by those present.

**Headquarters.**

The annual meeting for 1918 was held in the Hotel McAlpin, New York, May 23. The first business of the evening was the casting of ballots for the election of officers for the year. Later in the evening a social time was in order, and light refreshments were served. The officers elected are:

Warden—Clifford Demarest, F. A. G. O.

Sub-Warden—Frederick Schlieder, Mus. Bac., F. A. G. O.

General Secretary—Miles I. A. Martin, F. A. G. O.

General Treasurer—Victor Baier, Mus. Doc., A. G. O.

General Registrar—Edward Shippen Barnes, F. A. G. O.

Librarian—H. Brooks Day, F. A. G. O.

Auditors—Harold Vincent Milligan, F. A. G. O., and Gottfried H. Federlein, F. A. G. O.

Chaplain—The Rev. W. T. Manning, S. T. D.

**Central Ohio.**

The new Central Ohio chapter of the A. G. O. presented Joseph Bonnet in a recital on Friday, May 24, at the First Congregational church, Columbus. The chapter has a membership of thirty-four and has shown great enthusiasm in the new venture. Examinations for associate will be held by the dean, Rowland W. Dunham, F. A. G. O., with a half dozen candidates.

**Facts and Fallacies of the Tuning-Fork**

By GEORGE ASHDOWN AUDSLEY, LL. D.

Third Article

It is somewhat remarkable that prior to the investigations and revelations respecting the slow motions of the tuning-fork, while producing audible sound, no hint even had been given on the matter by any of the many writers on acoustical science. The questions arise, did they know the facts and dared not reveal them, lest they imperil belief in the theory they taught? Or, on the other hand, were they ignorant of the facts, and had never sought information by experimental tests respecting the vibratory motions of the prongs of the tuning-fork? In either case, all such authors and writers on acoustics stand condemned, on their own false statements, as insufficient and misleading teachers.

It is remarkable and blameworthy that since Professor Carter's investigations were made known, all the authors of text-books on acoustics have remained persistently silent respecting them, and have gone on stating things they knew were incorrect and misleading. We may point to two noteworthy examples involving the reputation, as teachers, of two authors on acoustics.

Professor E. I. Drake of New York City, and several other teachers of Physics, surprised at the startling revelations of Professor Carter, deemed it desirable to submit the same to Professor Tyndall, and ask for his views on the subject. This action was considered desirable on the ground that the results arrived at in Carter's experiments were diametrically at variance with the dogmatic teaching of Professor Tyndall's work—"Sound." The initial letter written was as follows:

New York, Jan. 22, 1884.  
 "Professor Tyndall,  
 "DEAR SIR:—I take the liberty of sending you a copy of 'Wilford's Microcosm' for December, containing a Report from Capt. Carter, of the Pennsylvania Military Academy, on the results of experiments made by him, showing that the tuning-fork will continue to sound audibly when its prongs are not travelling at a velocity of more than about an inch in two years. This is a startling announcement to our schools and teachers, since the text-books had taught us that the prong must advance "only" in order to condense the air and send off sound-waves. We naturally ask, how can the present theory of sound be correct if Capt. Carter's Report be true, or anywhere near true? I write in the interest of education and of many teachers, to ask you if this calculation as to the exceedingly slow motion of the prong while the fork is still sounding be correct, and, if it be so, whether or not it will prove any serious objection to the wave-theory of sound as now universally taught? By answering my inquiry, you will greatly oblige many besides—Your obedient servant,  
 E. I. DRAKE."

To this important letter an answer was looked for with some anxiety, for much depended on its contents. After a short delay the following brief reply was received, obviously devoid of any allusion to Prof. Carter's discoveries:

"Royal Institution of Great Britain,  
 Feb. 6, 1884.  
 "DEAR SIR:—You may go to rest with the assurance that the wave-theory of sound is perfectly secure.  
 "Yours truly,  
 "JOHN TYNDALL."

This reply was eminently unsatisfactory, clearly begging the question. So, after a consultation of teachers, it was decided to write again as follows:

New York, Feb. 22, 1884.  
 "DEAR PROFESSOR TYNDALL:—I am glad

to receive your brief note of the 6th inst., which shows that you regard the subject of my communication at least worthy of your courtesy; but I regret exceedingly that you forgot the more important part of my inquiry—namely, whether or not the Report of Capt. Carter, as to the exceedingly slow motion of the tuning-fork's prong while still sounding, be correct, instead of its 'swiftly advancing,' as the text-books on sound teach? His 'Report' is pronounced ridiculously incorrect by teachers of physics here, and it was agreed at a teachers' institute to submit the matter to you, as a simple question of fact as to the correctness or incorrectness of that calculation.

"I am much obliged for your opinion that the wave-theory of sound is 'perfectly secure,' which is quite a relief to the minds of those to whom I have shown your letter, but we all wish to look at the matter intelligently for ourselves, and to be able to give reasons to our classes for the correctness of the theory we teach. Hence our earnest desire that you, as the highest authority we know of, should decide the question as to the correctness of the Report, and if incorrect, how far it comes short of the truth. Lest you did not get the 'Microcosm' I sent (as you did not acknowledge its receipt), I enclose the Report referred to with this letter.

"Very truly yours,  
 "E. I. DRAKE."

To this respectful and earnest appeal no reply was vouchsafed. Indeed, knowing what we now do, we are not surprised at Prof. Tyndall's silence. He dared not reply. He had written a book, in which more than one misstatement had been made respecting the tuning-fork, as we shall show, and dared not publicly recognize Capt. Carter's destructive discoveries. In this case, cowardly discretion seemed better to him than scientific valor.

Two other letters were written to Professor Tyndall, dated respectively April 24 and June 11, 1884, which were also treated with silence. As space will not permit their insertion at full length—they are both very long letters—we shall merely quote a paragraph from that dated April 24, 1884:

"Now, Professor, are we to understand, by your silence concerning my last letter, that you refuse positively to enter into any discussion of the arguments now so vigorously urged against the wave-theory of sound—a theory of which, in my excellence, you are the leading exponent of the world? If you will say this to me frankly, I will trouble you no further; though, if you say it without giving your reasons for it, it will leave the teachers in this country free to infer that you are actually afraid to touch the question with your pen, lest you involve your scientific reputation in defeat. As a warm friend and admirer (and I speak for hundreds of teachers who feel the same), I am seriously concerned about your future status as a great scientist, should it be demonstrated, as now seems imminent, that a fear of scientific defeat is the real cause of your refusal to answer my inquiries. Defeat can be easily forgiven by the generous investigator and teacher, but scientific cowardice never."

To Prof. Drake's final letter, dated June 11, 1884, we need not allude further than to say it is a powerful arraignment of Prof. Tyndall for his persistent and most stubborn silence, after having written one unsatisfactory letter on the very important question submitted to him as the strongest exponent of the wave-theory of sound alive at the time.

Prof. Tyndall was not the only scientist of note questioned respecting the revelations made by Capt. Carter. On January 17, 1884, the following letter was written to the most distinguished authority and writer on

acoustics in this country by Dr. Robert Rogers, of New York City:

"Professor Alfred M. Mayer,  
 "Stevens Institute, Hoboken, N. J.  
 "Dear Sir:—I see in the December number of 'Wilford's Microcosm' (a copy of which I send you to-day, marked), a demonstration against the 'Wave-Theory of Sound,' by Capt. R. Kelso Carter, in which he shows that the tuning-fork has a slow motion, while the 'wave-theory' says it is just the opposite. Please let me know whether or not this demonstration is correct, and if it is a real difficulty in the way of the said theory, as I am puzzled over the matter.  
 "Yours respectfully,

"ROBERT ROGERS." [Ph. D.]  
 To this letter the following reply was vouchsafed—courteous, but as unsatisfactory as that of Prof. Tyndall:

"Stevens Institute of Technology,  
 "Hoboken, N. J., Jan. 21, 1884.

"Dear Sir:—All the men of science I know of hold that the undulatory nature of sound is the correct one. You will find their reasons for their opinion set forth fully in such works as Helmholtz on 'Sound'; Tyndall, 'Sound,' D. Appleton & Co., N. Y.; Taylor, 'Sound and Music,' D. Appleton & Co.; and my little book, 'Sound,' also published by D. Appleton & Co.

"It is useless to discuss the question further, as the above works contain that side of the question. If one reads the above and then reads the arguments against such views, he can form his own opinion on the subject.

"Yours truly,  
 "ALFRED M. MAYER."

It is thus that writers of scientific text-books shuffle out of an unanswerable difficulty when it condemns their dogmatic teaching. Neither Tyndall nor Mayer could refute Carter's demonstrations, so silence on the subject was their only resort, but what must their feelings have been in having to show "the white feather"?

Two long and courteously appealing letters were subsequently written to Prof. Mayer, but like Prof. Tyndall, he dared not reply to them. In Prof. Mayer's letter mention is made of the work entitled "Sound and Music," by Taylor. As it happened, it was left to the writer of this article to bring Capt. Carter's discoveries prominently before the notice of the author of that work. On April 7, 1890, by request, we addressed "The Musical Association" of London, on the question, "What Is Sound?" Among the audience were the author of "Sound and Music," Professor Sedley Taylor, of Cambridge University; Mr. A. J. Ellis, the accomplished translator of Helmholtz, and other lights in the world of acoustical science. Prof. Tyndall was invited to attend, but, probably, he had had sufficient about the tuning-fork, and accordingly, did not consider it desirable to put in an appearance. Perhaps it was just as well, for during our address we had to allude, in no flattering way, to statements and experiments set forth in his largely mis-

leading and popular text-book—"Sound."

Respecting our statements on and experiments with the tuning-fork very little was ventured in reply or criticism during the concluding discussion, in which Prof. Sedley Taylor took part, but neither he nor any other ventured to discuss Capt. Carter's crushing discoveries. One novel experiment we had devised seemed to surprise those most interested; this, and the lesson it seems to teach, we shall describe in a subsequent article.

(To Be Continued.)

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9. Sursum Corda (Andante Religioso) (Alphonse Leduc et Cie, Paris)
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**RALLY DAY OF N. A. O.  
BIG EVENT FOR CHICAGO  
TWO EXCELLENT RECITALS**

**Courboin, Heard for the First Time  
by Many, Makes Deep Impres-  
sion—Fine Performance by  
John Winter Thompson.**

May 2 was a great organ day in Chicago—in fact, there have been few, if any, like it. It was the rally day of the Illinois members of the National Association of Organists, and in addition to the social features, which were delightful, there were two excellent recitals. The entire occasion was one of those which leave a good taste behind, and it may safely be predicted that N. A. O. rally day a year hence will bring twice the gathering of both Chicago and outside organists to this reunion.

To Dr. Francis Hemington, the energetic head of the Illinois council, the success of the occasion is mostly due. His ability as an organizer and manager were illustrated in every feature.

The recitals were really important events. Mr. Courboin, the player of the evening, was heard for the first time on a large Chicago organ and by a representative gathering of Chicago organists. The impression he made is well reflected in the enthusiastic comments heard for days afterward from those who heard him. The only regrettable feature is that Kimball Hall was not crowded to the doors for such an occasion. The afternoon recital by John Winter Thompson of Galesburg, famous for some years because of his organ playing and teaching, was one marked by good taste, broadness of program-making and faultless performance. Mr. Thompson could not but be a revelation to those here who had never heard him. The programs of both recitals were published in the May issue of *The Diapason*.

Mr. Courboin's playing of Cesar Franck opened the eyes of many an organist. It would be difficult to find

an equal among interpreters of Franck on the organ. The Bach Toccata and Fugue in D minor was played with a brilliancy and a variety of registration that would have been a delight to Bach himself, and his use of the large Kimball Hall organ, with its great enclosed in a swell-box and a grand swell pedal affecting the entire organ, was most effective.

The dinner at the Chicago Automobile Club was a happy interlude to the recitals. Lack of time made it necessary to dispense with speech-making, but there was a most enjoyable reunion. Another feature was a drive for the visitors on one of the new motor-buses along Lake Shore Drive and through Lincoln Park.

**MAYOR OF DENVER IS DEAD.**

**Robert W. Speer, Who Worked to  
Obtain City Organ, Passes Away.**

Robert W. Speer, mayor of Denver, who was the prime mover for the municipal organ recently completed for that city, died May 13 of pneumonia after a brief illness. Mr. Speer was one of the best-known municipal officials in this country and was the originator of a number of novel projects, not the least of which was that for civic music and a great organ. He also introduced the plan for selling the people coal through the city at a great reduction in price.

Mr. Speer had been mayor from 1904 to 1912 and was re-elected in 1916. In the May issue of *The Diapason* there was an account of the presentation of a loving cup to Mr. Speer in recognition of his efforts in obtaining the organ for Denver.

**Attended by Audience of 800.**

Eight hundred persons attended the annual concert given by the choir of Holy Cross Lutheran church under Walter Wismar at St. Louis Sunday evening, May 5. H. Alexander Matthews' cantata, "The Life Everlasting," was sung and the first part of the program consisted of solo selections, among which was the Introduction and Finale to Guilman's First Sonata.

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

S. E. GRUENSTEIN, PUBLISHER

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

CHICAGO, JUNE 1, 1918.

## BRIGHTENING OUR CORNER

These are days when the Philistines are upon us. While the Protestant choir director and organist faces "Brighten the Corner" and others of the 1918 vintage of religious productions, the Catholic church finds "Silver Threads Among the Gold" insidiously threading their way into its services. It is indeed a time to fight to uphold the faith, if there is any faith in you as to the necessity of keeping the music of the church pure and undefiled just as much as the doctrine that is preached.

The Catholic Choirmaster has arrived just as we have been cogitating about the Billy Sunday campaign and its music. That paper is justly provoked over an attempt revealed by a reader to palm off a setting of "Ave Maris Stella" to "Silver Threads Among the Gold." Worst of all, at the head of the piece as reproduced in our Catholic contemporary is the legend—a polite name for it—that this is "strictly according to the motu proprio." After sneaking its mind with justified acerbity on this sort of thing the Catholic Choirmaster says: "One does not know whether to admire the calm assurance of the publishers or lament that such things are possible in this enlightened day. The pity of it is that many organists and rectors will really take the statements of the publishers as gospel truth and thus it is that we go to our churches and are scandalized by hearing such atrocities as 'Drink to Me Only with Thine Eyes' set to a 'Jesu Dulcis Memoria,' the Sextet from 'Lucia' as a 'Tantum Ergo' and such songs as 'Sweet Genevieve,' etc., set to 'Veni Creator.' And yet there are many even among the clergy who ask 'Why all this bother about church music reform? Let us have the good old lively music of yore and not this funeral chant of the middle ages.'"

And so it is in the Protestant churches. People who lack the musical taste and training to distinguish real music from the made-to-order slush, written like most other ragtime, come away considering themselves deeply impressed. If they would only shut their eyes and pay no attention to the words, they might well imagine themselves in a cabaret.

There are many hymns written by Sookby and Bliss and McGranahan which, if they do not possess profound musical value, make an appeal to the ear and to the heart. They are well worth while as an occasional "dessert" after the better things in the way of anthems and selections from the oratorios, and if sung with expression rank well up with many solos of the day. But these are not

ragtime. There seems to us to be a distinct descent in merit from the gospel hymns of thirty years ago to the latest revival output.

There is only one way to combat the tendency of the times. Give the congregations the best music oftener and in a better way. Choirs too often sing for revenue only. The anthems and solos are not presented in the spirit they demand to reach the listener. Many times they have not been practiced sufficiently. If there is no magnetism in the singer or the organist, if there is no devotional spirit, he makes no appeal. This is no secret to Billy Sunday, and he sees to it that the setting for his services is always as nearly perfect as he can make it. There is wonderful co-operation between him and his forces. Let us adopt his methods and use them for the betterment of church music. Let us work as hard and as enthusiastically as he does when he preaches to make church music more impressive, more worshipful and more appealing to the congregations who hear it. In other words, we must "brighten the corner where we are."

## ABSOLUTE OR DUAL SYSTEM.

The Psalmist writes that "as well the singers as the players of instruments shall be there." That being the case, we may expect the discussion as to the relative merits of the absolute and the dual system of pistons to be resumed or continued in the hereafter. The thing was thrashed out by Mr. Demarest and other notables some years ago in The Diapason and they are at it again. Personally, we cannot help feeling that we might as well argue over why this organist relishes redhots, while his brother across the way prefers chocolate ice cream soda. Neither of them is open to argument. In England they turn to the left. What good would there be in an argument as to the relative merits of turning to the left or to the right? At any rate that is the way we have looked upon it.

But the reader must begin to take notice when we have a discussion of the subject such as that in this issue of The Diapason by Charles D. Irwin. Mr. Irwin was not born in the faith. He is a convert, and he points out some things that the others have missed. Therefore we recommend to our readers who seek information and a new light on an old theme that they read all Mr. Irwin writes, because with him conviction came slowly, through study and after visiting the largest and best organs in this country.

## NOT ONLY WHAT, BUT HOW

One of the truest things of the many which we have seen from month to month in the "Echo Organ," conducted in the Musician by Professor Hamilton C. Macdougall, is the following in the May issue:

"In The Diapason a series of letters entitled 'Sowing on Stony Ground' have for their burden the lack of appreciation for some organ recitals given by the writer of the letters. He publishes some excellent programs as proof that the recitals must have been worth while.

"This uncovers an error quite common in the musical world, namely, the error that you may judge a performance by the program that the performance exploited! Silly enough, the error appears as it is put into plain English.

"I once knew a musician whose programs were models of arrangement and made up of the best of music. His performances of these programs were quite shocking; he had absolutely no sense of rhythm, and his playing was a travesty of every piece he attempted.

"But his program looked very well, indeed!"

Yes, it is not alone what we play, but how we play it. There is far too much bad interpretation, if not downright lack of mastery even of the notes in many recitals that are heard. When the artistic performances of such men as Courboin, Middelshulte, Bonnet and other outstanding musicians are heard one realizes the contrast and it is brought home to him that if a man is not an artist he need not expect to make an impression. It is easy to purchase the best organ

music from the publishers and dealers; it is more work to learn to play it perfectly.

Albert Cotsworth's excellent article on small organs and the fine article by Gordon Balch Nevin on "Program Music for the Organ," which appeared recently in The Diapason, are reprinted in the Console and we feel sure they will prove of as great interest to the readers of that valuable paper as they did to The Diapason family.

## "I. BARTON" IN THE FLESH.

Philadelphia, Pa., May 9, 1918.—Editor of The Diapason: As The Diapason has considered "I. Barton" an enigma I write to give information concerning myself. I am a physician doing active practice, making a specialty of the throat, nose and ear. I have been organist and director of music in the following churches of Philadelphia covering a period of many years: Spring Garden M. E., St. Matthew's Lutheran, Oxford Presbyterian, Mantua Baptist and St. Andrew's M. E. An enlarged practice has prevented me from playing in church for the past year, but as I cannot entirely neglect my "hobby" I devote myself as much as possible to composition. D. D. Wood was my organ instructor and W. W. Gilchrist my instructor in theory and composition. Sincerely,

DR. ISAAC BARTON.  
(I. BARTON.)

## MEMORIAL TO CHOIR SINGER

### George Henry Day Presides at Opening of Haskell Organ.

George Henry Day, F. A. G. O., played the inaugural recital on a Haskell organ installed in the Church of the Ascension, Claymont, Del., on Friday evening, May 24. Claymont is a residential colony ten miles from the city of Wilmington. The organ is the gift of George Lodge and his sister, Mrs. Parrish, of Claymont, in memory of their mother, who sang in the choir of the church for thirty years.

Following the recital, St. John's Choir of Wilmington, of forty boys and men, sang Staïner's "Daughter of Jairus." In the absence of his baritone soloist, who had been called to the colors, Mr. Day sang the baritone solos himself.

The recital numbers were as follows: "Marche Russe," Schminke; "To a Wild Rose," MacDowell; Toccata and Fugue in D minor, Bach; "Souvenir," Drdla; Springtime Sketch, Beebe; "Praeludium Festivum" (Sonata I), Becker; Meditation, Sturges; "Thanksgiving," Demarest.

## Salt Lake City Programs.

Programs at the Salt Lake City Tabernacle the first week in May were as follows:

May 1—Assistant Organist Tracy Y. Cannon at the organ: "Tubilate Deo," Silver; Andante in G, Mendelssohn; "Chant de Bonheur," Lemare; Favorite Mormon hymn, "O My Father"; An Old Melody, arranged by organist; Sonata in D minor (first movement), Guilmant.

May 2—Assistant Organist Edward F. Kimball at the organ: Sonata in C minor, Ralph L. Baldwin; Morning Serenade, Lemare; Mormon hymn, "O My Father"; Aubade, Frey; An Old Melody, arranged by organist; March in B flat, Hammerill; National Anthem.

May 3—Assistant Organist Tracy Y. Cannon at the organ: Fantasia in G minor, Bach; Andante in F, Wely; Euthalame, Bonnet; Mormon hymn, "O My Father"; An Old Melody, arranged by organist; Grand Choeur in D, Bossi.

May 4—Organist J. J. McClellan at the organ: Fantasia in G major, Bach; "Chout Nuptiale," Duhois; Melody in F, Rubinstein; An Old Melody, arranged by organist; Mormon hymn, "O My Father"; Gems from "Mignon" (arranged for organ by McClellan), Thonias.

Frederick Tidmarsh, for many years soloist at Trinity Episcopal church, assumed the position of organist and choirmaster of St. Andrew's Episcopal church, Chicago, May 1. Mr. Tidmarsh studies organ and piano with Irving C. Hancock of Trinity.

## Joseph Bonnet on American Organs

[From Christian Science Monitor.]

"What could you take back to France with you from America to improve the quality of French organs?" This was the possibly somewhat presumptuous question put to Joseph Bonnet, the eminent French organist and composer.

Mr. Bonnet considered. He is an extremely loyal Frenchman and naturally he greatly admires the quality of tone in the organs to which he is accustomed and for which the masters of modern organ composition wrote. However, he is also just, and like all true artists, he is eager for the adoption of whatever may advance his art. So he did not need much time in which to consider that the electric action as it has been developed by American builders, especially, would serve to lighten the sometimes arduous work of performing on some of the French instruments.

In expressing a liking for the electric action, Mr. Bonnet did not have in mind merely the advantage to be derived from lightness of touch, but rather the convenience of the accessories which it makes possible. The consoles of the American organs he has played appeal to him because of their great number of devices making for the speedy operation of color changes. Pistons and tablets, almost universally absent from the organs in his country, where the nearest approach to them are the pedales de combinaison, or ventsils offer a handy aid to the player, and the action of these devices, being electric, is instantaneous.

But, after all, the chief factor in an organ is its tone, and Mr. Bonnet, while standing loyally by his liking for the characteristic brilliancy and whiteness of the French tone, was quick to acknowledge the improvements which have emanated from the factories of the American builders.

"The French organs," he said, "have for me a certain satisfying quality because the ensemble of the diapasons, mixtures and reeds is perfectly balanced. Then, too, there is a certain brilliancy in the French tone, due to the larger number of mixtures and mutation stops employed, and which I miss sometimes in the organs I play in America."

Mr. Bonnet dwelt at considerable length on the desirability of incorporating more of these stops into American instruments. "If I could have only ten stops in an organ," he said, "one of them would be a mutation stop."

After recounting thus some of the excellencies of French tone, he turned his attention to the tonal qualities of American organs, generously conceding a general adequacy but noting particularly the development of the soft stops and the string stops. In fact, he found here something which he considered very much worth while recommending to French builders.

"On a French organ," he said, "I can get the contrast of reduced volume by changing from one manual to another, retaining the same color in each. This is, of course, because each division of the organ has the same general characteristics of tone color. On an American organ, on the other hand I can get not only the contrast of reduced volume, but also the contrast of color in greater degree because of the excellence of the soft stops, such as the dulciana. I should be glad if the French builders would use this beautiful stop more frequently."

## Another Organist Arrives.

Mr. and Mrs. Charles M. Courboin are rejoicing in the arrival of a son, Robert Charles, on May 17, at Syracuse, N. Y. Mrs. Courboin was before her marriage organist in St. Paul's church at Oswego, having succeeded Mr. Courboin in that position after his acceptance of the position of organist in the First Baptist church of Syracuse.



**ASCENSION DAY EVENT IN PHILADELPHIA CHURCH**

**SCHUBERT'S MASS IS SUNG**  
S. Wesley Sears, with Aid of His Choir and Orchestra, Conducts Splendid Annual Musical Service at St. James'.

The annual Ascension Day service at St. James' church, Philadelphia, which has come to be one of the most important events in the field of church music during the entire season, was given on May 9 at 10 a. m. The choir, consisting of forty boys and men, was assisted by thirty-four members of the Philadelphia Orchestra. This annual service with orchestral accompaniment has been a feature at St. James' for several years, but never before has the character of the service as a religious service been so consistently maintained, due largely to the fact that this year the entire work was directed by the organist and choirmaster of the church, S. Wesley Sears, organist and director of the choir, has raised the music of the church to a high standard and under his direction the orchestral accompaniment, which only too often transforms a service of this character into a mere sacred concert, became an integral part of the religious ceremony.

The mass was Schubert in F, in which the composer reaches his highest flight as a writer of music for the church, and was admirably sung throughout. For the offertory, the lovely anthem by the same composer, "The Lord Is My Shepherd," was sung with a finish and refinement seldom heard, even at St. James'. The orchestral prelude was the second movement of the "Unfinished" Symphony and the postlude, the second movement of the great Symphony in C, both by the same composer as the mass, making a consistent unit of the service throughout.

The cause of church music in Philadelphia owes a great debt to the rector of St. James', the Rev. John Mockridge, D. D., to whose initiative this splendid annual service is due, by whose singing of the priest's part the offices of choir and clergy were brought together into one act of worship, and without whose co-operation and support the admirable work of Mr. Sears and the choir would have failed of their full effect.

C. Gordon Wedertz has been appointed organist and choirmaster at the Cathedral of SS. Peter and Paul.

**TRIBUTE TO VETERAN MAYER**

**Church Honors Organist Emeritus on Forty-sixth Anniversary.**

How they feel about Samuel D. Mayer, organist emeritus of the First Congregational church of San Francisco, is well illustrated by the following paragraph on the calendar of that church for the first week of May, headed "Mr. Mayer, God Bless Him!":

"Next Sunday we celebrate the forty-sixth anniversary of Mr. Samuel D. Mayer's induction as organist and musical director, a position which he held for forty-three years to the delight and profit of the congregations which have gathered here. He has been invited to preside at the organ at Sunday morning's service and we anticipate the presence of a large number of his friends to join with us in the appreciation of the years of service so efficiently rendered this church. His courteous and genial disposition has endeared him to those now worshipping in this place, as well as the thousands that have gathered here during these long years and have entered into rest. We congratulate Mr. Mayer upon his length of days and assure him of our love and appreciation, with the wish that he may long be with us."

**Contract to Reuter-Schwarz.**

The Reuter-Schwarz Organ Company of Trenton, Ill., has been awarded the contract for a large two-manual organ to be placed in the First Methodist church of Vincennes, Ind.

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## ORGANISTS HEAR A LECTURE

## Clarence Dickinson Addresses National Association Meeting.

Clarence Dickinson gave an interesting and instructive illustrated lecture on "The Evolution of the Organ" at a public meeting of the National Association of Organists at the Brick Presbyterian church, New York, May 9. Beginning with the primeval origin of the organ, as exemplified in the single flute of aboriginal man, Mr. Dickinson led his hearers in chronological order through the development of the organ principle by means of his lucid descriptions and interesting illustrations projected on the screen. He showed how the primitive idea was supplemented by the Greeks in their double flute and subsequently in the Stryx, or the so-called pipe of Pan; how later from this developed a primitive form of portable organ, then an organ with a primitive keyboard, manipulated by the player's clenched fists instead of his fingers, the crude bellows-types of the early middle ages, and so on down through the centuries to the elaborate instrument of modern times. Many an interesting picture of this or the other historical landmark effectively augmented the lecturer's demonstrations.

Edward K. Macrum officiated as chairman.

## PEORIA ORGAN IS OPENED

## Hinners' Work in Union Congregational Played by Christensen.

One of the important musical events of the year at Peoria, Ill., was the dedication Tuesday evening, May 7, of the new Greene memorial organ at the Union Congregational church. Professor Carl C. Christensen, organist for years at the First Congregational church of Peoria, gave the dedication program. Miss Ruby Evans appeared on the program in several soprano solos.

The new organ, one of the finest

and best equipped in the state, was made by the Hinners Organ Company of Pekin. It was presented to the church by Mrs. Jefferson J. Greene as a memorial to her husband.

The organ program for the opening was as follows: "A Mighty Fortress Is Our God," Faulkes; Festival Prelude, Boslet; Pastorale and Storm Fantasia, Lefebure-Wely; Prayer, Lemaigne; Prelude ("Raindrops"), Chopin; Pastorale, "William Tell," Rossini; Annette and Lubin Gavotte, Durand; Intermezzo, Rogers; Cantilene, Dubois; Overture, "Masaniello," Auher; International Fantasy, Rogers.

## Plays for His Alma Mater.

Carl F. Mueller, organist of the Grand Avenue Congregational church of Milwaukee, gave a recital at the Elmhurst College chapel May 3. Mr. Mueller is a graduate of the college of the class of 1910. His program before the faculty and students contained these four groups of compositions:

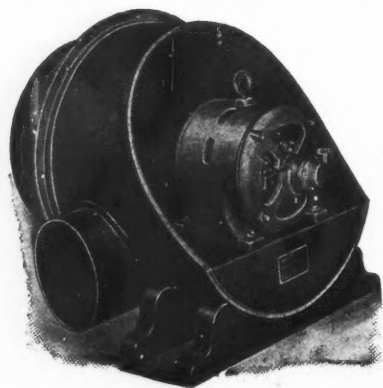
Historical—"Ricercare," Palestrina; Fantasia in Echo Style, Sweelinck; Prelude and Fugue in C minor, Bach. Modern French—Third Sonata in C minor, Guilmant; Toccata in G, Dubois.

Transcriptions—Fantasia on "Ein feste Burg," Faulkes; Largo from the "New World" Symphony, Dvorak; "Pilgrims' Chorus" from Tannhauser, Wagner-Liszt; "Liebestraume," No. 3, Liszt-Nevin.

American—Festival Hymn, Bartlett; "At Twilight," Stebbins; "Laudate Dominum," Sheldon.

Before each group Mr. Mueller made an explanatory talk.

The choir of the First Baptist church, Butte, Mont., appeared in a successful concert on May 7, at which time E. C. Hall, the organist, played "March of the Nations," Novello-Sellers, and "Fantasy on National Airs," Rogers. On May 12 he played a special program in commemoration of Mother's Day, as follows: "Humoreske," Dvorak; "Home, Sweet Home," Buck; "Angel's Serenade," Braga; "Perfect Day," Bond; "Prayer," Mascagni; "Marche Militaire," Spinney.



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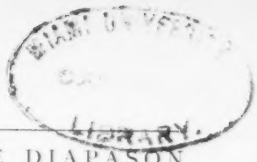
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# New Music

BY HAROLD V. MILLIGAN.

"RICORDI ORGAN ALBUM," in two volumes, published by Ricordi & Co., New York.

Richard Keys Biggs has made the transcriptions contained in these two new volumes of organ arrangements. There are four pieces in each volume and the composers represented are Puccini, Burleigh and Barthelmy. There are five Puccini pieces altogether, drawn from the operas "Tosca" and "Madame Butterfly."

In making these transcriptions Mr. Biggs has exercised an unusual skill and has succeeded in producing pieces thoroughly organistic in style and manner. There was a time when operatic transcriptions on the organ were looked upon as social outcasts, but the modern organ, with its light touch, increased tonal variety and mechanical flexibility, has changed all that; the increasingly high standard of organ music used in the moving-picture theaters has also had a great effect both upon the making and on the playing of good transcriptions. To the moving picture organist these two little volumes will be of the utmost value. Even the church organist will find use for them in the occasional recital or in making up a program of wedding music. To be sure, we haven't yet come to the place where we like to hear "Vissi d'Arte" or "Recondita Armonia" as a service prelude, but that is not the fault of the music itself, but of its associations. If your congregation does not recognize it, "Vissi d'Arte" is just as "religious" and much better "music" than eight-ninths of the so-called "religious music" offered up before the Lord every Sunday!

"A SHEPHERD'S EVENING PRAYER," by George B. Nevin, published by Harold Flammer, Inc.

Mr. Nevin modestly describes this

composition as his "first and last effort at organ composition." He has no need to be so pessimistic. So good a musician and so skillful a choral writer as he need not fear to venture farther into the field of organ music. This little piece is of the utmost simplicity, with a charm that is both naive and engaging.

"CORTEGE DES CARDINAUX," by I. Barton, published by Fischer & Bro., New York.

We do not know just why composers and publishers are so fond of organ marches; dozens of them are published every year and they are almost without exception of pathetic worthlessness. A composer who seems to be able to infuse some imagination and originality into the form is Dr. Isaac Barton, whose "Marche aux Flambeaux" was a notable addition to organ literature a season or two ago. His newest march, "Cortege des Cardinaux" ("Procession of Cardinals") is also a little out of the ordinary and contains more harmonic interest than is usual in pieces of this character. It is more conventional in form than the "Marche aux Flambeaux," which, if we remember correctly, is in three-four time. The themes are clear-cut in outline and vigorous.

### Ward's Quartet for Strings.

The H. W. Gray Company, New York, has just published Frank E. Ward's Quartet for Strings, which was awarded the prize for compositions in this class by the National Federation of Musical Clubs in 1917. Mr. Ward, who is well known as an organist and writer for the organ and choir, here proves his skill in an entirely different field. The composer who can turn out a good string quartet may be accounted a master of his craft, and Mr. Ward is to be congratulated heartily upon the success which he has achieved. The material from which the quartet is constructed is melodious and expressive and it is developed with unflinching skill and originality. The work is in three movements—Allegro agitato, Adagio and Finale—and is dedicated to the Zoellner Quartet.

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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.

**Music for Sea Pictures.**

The number of feature films depicting the fancies connected with or having a story related to the sea, and having to do with mermaids, sirens and sea nymphs is increasing constantly. The first of these, "Neptune's Daughter," with Annette Kellerman in the stellar role, was released early in 1914. This was produced by Herbert Brenon, who took a large company to Bermuda (under the auspices of the Universal Film Company) to obtain the pictures. The beauties of this tropic isle, the clear water, the caves with their dripping stalactites, the beautiful scenery and the rocky coasts afforded opportunities for filming an extravaganza which delighted children as well as grown-ups.

In 1917 Mr. Brenon, this time under the Fox regime, took Miss Kellerman and a still larger company to Bermuda, where nearly a year was spent in building a tremendous Oriental city and filming a picture which cost a million dollars. "A Daughter of the Gods" is the title of this film, and we give a setting this month for it.

Besides these two well-known features there are "Sirens of the Sea," with Louise Lovely (Universal), "The Submarine Eye," "Twenty Thousand Leagues Under the Sea" (Williamson Bros.) and Dittmar's recent release, "The Depths of the Sea." The last-named two films are more of a purely educational character than a picture with a story.

We have no doubt that the last word has not been said regarding pictures of this class. The future will see even more wonderful creations, and it should be the endeavor of the theater organist to catalogue the pieces in his repertoire that will fit these films, and create an atmosphere as well as sirens, sea nymphs, mermaids and even Neptune himself.

Organ compositions in this class are, as a rule, well suited to picture work, as they are not too heavy. There are numerous Barcarolles, the one in B flat by Faulkes (Schirmer) being exceptionally good. "The Storm," by Lemmens, is, of course, well known, and Dudley Buck's "On the Coast," introducing the Vesper Hymn, is another legitimate number that is effective. "The Sea," by H. A. Smith, is not as familiar as the other two, but none the less deserving. Auguste Wiegand, the deceased Belgian master, has to his credit three works—"Storm on the Ocean," "Prayer on the Ocean," and "Meditation on the Lake of Galilee." These are issued by Vincent of London.

The premier composition, however, and a new creation that will delight not only theater goers, but musicians and concert givers as well, is "Sea Sketches," by R. Spaulding Stoughton, which has been issued from the press of J. Fischer & Bro., New York City. The work is divided into four movements—"In the Grotto," "Sea Nymphs," "Sirens" and "Neptune."

The mystical and imaginative character of the "Grotto" suggests the dripping water, fantastic stalactites, echoing caves and weird sounds. The original and ingenious progressions, the dissonances of strange harmonies alternating with delicate solo passages for the vox humana and clarabella, create an atmosphere haunting and ethereal. "Sea Nymphs" is a dainty scherzo with echo effects and chromatic progressions, while "Si-

rens" is the movement which will have great popularity. Beginning with a series of descending modulations, the introductory measures finally resolve themselves into the key of G major, with a beautiful melody indicated for the vox humana. (In theater work we think a slightly stronger solo stop should be used). A *piu mosso* in D, with a restless figure of sixteenth notes in the left hand (indicative of the restlessness of the sea) leads through F and again D, back to the original theme. The movement closes, after a succession of minor sevenths, on a sustained trible chord (vox celeste).

"Neptune," the last movement, is a majestic march, illustrating the mighty ocean in all its grandeur. In contrast to the first theme is a relief section, a triple measure *Lento*, portraying the calm of the sea (the Nautibus). The march is then resumed, but is interrupted by an agitato which works up to a tremendous climax, suggesting a storm on the ocean, immediately followed by echo bell effects, as if the depths were moved sufficiently to cause the sunken ships to sound the alarm. The original march then returns. In the final D major chord is a pedal C sharp. We think this is better omitted, for the last harmonies to be left with the hearer should give an impression of finality.

It can readily be seen that a work of these proportions is, in itself, a revelation of the wonderful possibilities of the modern organ, both in the concert and theater field. This suite is an absolute necessity for the up-to-date "movie" organist.

Perhaps the most useful piano numbers are Nevin's "Water Nymphs" and "Narcissus" from his "Water Scenes," MacDowell's "To a Water Lily" and "By a Meadow Brook" lend themselves to effective organ transcription.

A wider variety is afforded when we come to piano accompaniments. Tobani's "Nautical Fantasia" is an arrangement of old-fashioned sea songs, as is "In Days of Old," by Rollinson (Ditson).

Two characteristic sketches are "Dance of the Sea Maidens," by Perlet (Ditson) and "Dance of the Mermaids" by Lumbye (Carl Fischer).

Probably better known numbers are Paderewski's "Chant du Voyageur," the "King Midas" overture, by Eilenberg, "The Mermaids" (a song transcription) by Pinsutti and Purdy's "Sea Nymph" overture (Ditson).

The giant among orchestral numbers is, of course, the beautiful Hebrides Overture ("Fingal's Cave"), by Mendelssohn, although this may prove more difficult than usual in transcription. One writer says of this overture that it "catches the faint, mysterious rhythm of the ocean in truly marvelous fashion" and another that "one figure undoubtedly illustrates the dashing of the surf on the rocks."

The "Three Nymphs," by Cobb, is a graceful dance, and "Old Salt," by Hildreth, a jolly nautical march, introducing "Nancy Lee." Two new publications, "A Deep Sea Romance," and "Fourteen Fathoms Deep," both by Lake (Carl Fischer) were reviewed in The Diapason last month. "The Tempest," by Lake, is a descriptive fantasia of a raging storm. It is ultra-chromatic.

The selection "Neptune's Daughter," by Klein, is useful on scenes that are not purely descriptive of the sea, while the number of old songs like "Out on the Deep" and "Rocked in the Cradle of the Deep" would have their place on certain old-time nautical scenes.

Paul Gilson, the Belgian composer, has written a set of symphonic sketches entitled "The Sea." First is a movement depicting the splendors of sunrise at sea, then follow bright songs and dances of the mariners. The suite ends with a portrayal of a storm. The list follows:

**ORGAN SOLOS.**

- "On the Coast," Buck.
- "The Storm," Lemmens.
- "Sea Sketches," Stoughton.
- "The Sea," H. A. Smith.
- "Storm on the Ocean," Wiegand.
- "Prayer on the Ocean," Wiegand.

- "Meditation on the Lake of Galilee," Wiegand.
- "The Storm" (from Alpine Fantasy and Storm), Flügler (Presser).
- Barcarolle in B flat, Faulkes (Schirmer).
- Barcarolle in E minor, Faulkes.
- Barcarolle, Pollitt (Gray).
- "Le Cyane" (The Swan), Saint-Saens.
- "The Swan," C. A. Stebbins (Schirmer).
- "An Ocean Rhapsody," Ward (Gray).
- (For organ, violin, cello and harp.)

**PIANO SOLOS.**

- "To a Water Lily," MacDowell (No. 6 in Woodland Sketches).
- "By a Meadow Brook," MacDowell (No. 5 in Woodland Sketches).
- "Water Scenes," Nevin.
- "Woodland Murmurings," Wilson G. Smith (Fox).
- "Muskoka Scenes," Ockleston-Lippa (J. Fischer).
- "By the Sea," Schubert.
- "At the Seashore," Arensky.

**PIANO ACCOMPANIMENTS.**

- "The Tempest," Lake.
- "Over the Waters" (Barcarolle), Hofman (Schirmer).
- Overture, "Hebrides" ("Fingal's Cave"), Mendelssohn.
- "By the River" (Romance), Morse.
- "A Deep Sea Romance," Lake.
- "Fourteen Fathoms Deep," Lake.
- "Sea Pictures," Elgar.
- "Seaside Echoes" (Suite), Gruenwald.
- "Ocean Pearls," Overture, Herman.
- "On Southern Shores" (Barcarolle), Puerner.
- "The Mermaid," Coates (Chappell).
- "The River of Dreams," Sirmay (Chappell).
- "The Three Nymphs," Cobb (Jacobs).
- "Neptune's Daughter" Selection, Klein.
- "Nymph and Satyr," Rollinson (Ditson).
- Barcarolle (June), Tschalkowsky.
- Barcarolle, Rivel.
- Barcarolle (By the Sea), A. Holmes (Jungnickel).
- "King Midas" Overture, Eilenberg.
- "Queen of the Pirate Isle," Isenman.
- "Le Mer" (The Sea), Paul Gilson.
- "At the Brook," Boisdoffe.
- "Bubbles," Gruenwald (Ditson).
- "Four in the Mast" (Nautical Medley March), Laurendaut.
- "Sailors' Chorus" ("Flying Dutchman"), Wagner.
- "The Mermaids," Pinsutti.
- "The Slumbering Sea" (Lullaby), Morse.
- "Beautiful Isle of the Sea," de Ville.
- "From Ocean to Ocean" (Overture), Sudds.
- "Sailors' March," Suppe.
- "The Sea Nymphs" Overture, Purdy.
- "Chant du Voyageur," Paderewski.
- "Boat Song" (Gondoliera), Saar.
- "The Light House and the Boat," Dene.
- "Dance of the Sea Maidens," Perlet (Ditson).
- "On the Deep Blue Sea" (Nautical Overture), Puerner.
- "Nautical Fantasia," Tobani (Carl Fischer).
- "Dance of the Mermaids," Lumbye.
- "In Days of Old," Rollinson (Ditson).
- "Old Salt" (Nautical March), Hildreth (Jacobs).
- "The Vice-Admiral" (Quadrille), Millocker.
- Selection, "The Vice-Admiral," Millocker.
- "Saturday Night at Sea," Dibdin.

**SONGS.**

- In addition to "Nancy Lee," "Sailing," etc., are:
- "Sea Slumber Song," Elgar.
- "Three Jolly Sailor Boys," Marzials.
- "The Fisher and the Mermaid" (from "The Storm"), Chapin (Witmark).
- "Out on the Deep."
- "Rocked in the Cradle of the Deep."
- "On Venice Waters," Roeder.
- "My Pretty Mermaid" (from "The Merry Clown"), Dillea (Witmark).
- "The Wood Nymph and the River God" (from "Princess Chloë"), Edwards.

**MUSICAL SETTING FOR THE SEA EXTRAVAGANZA, "A DAUGHTER OF THE GODS," Fox Film, Annette Kellerman and Katherine Lee, Stars.**

- Reel 1—(1) "On the Coast" (O. S.) by Buck until (2) If harm come, "Birds on the Boughs" (P.) by Gregh and (3) Improvise (T. Not even Nydia) until (4) The witch, Mysterious (melody in baritone instrument) until (5) The Sultan, "Among the Arabs" (P.) by Langey.
- Reel 2—Continue above (a few short scenes) until (6) The realm of mermaids, "Dance of the Mermaids" (Acc.) by Lumbye or (6A) *Lento* movement in "Neptune" (O. S.) by Stoughton until (7) Behold the one, "In the Grotto" (O. S.) by Stoughton until (8) D: Sea nymphs dance in water, "Sea Nymphs" (O. S.) by Stoughton until (9) D: Tent, "Greedy for Gold," Improvise in oriental style until (10) This is day of spring festival. Repeat "Sea Nymphs" to end of reel.
- Reel 3—(1) D: Two baby mermaids "The Siren" (O. S.) by Stoughton until (2) The Spring Festival, "Dance of the Hours" (P.) by Ponchielli until (3) D: Sultan seizes Anita, Improvise to end of reel.
- Reel 4—(1) T: With the Morning Overture, "Sea Nymphs" (Acc.) by Purdy (Ditson). (In this reel, which is very dramatic, the organist has a fine opportunity to chase of Anita by slaves and fire.) The Allegro should be played *alla scitato*. (5) D: Prince rescues Anita, Improvise and modulate to G minor.
- Reel 5—(16) T: The very next day, "Courts of Jamsheed" (O. S.) by Stoughton until (17) D: Crocodiles turned into swans, "The Swan" (O. S.) by Saint-Saens until (18) The thrones still hold, "Water Nymph" (P.) by Nevin until (19) The enemies are busiest, "In Gnomeland" (Acc.) by Gruenwald.
- Reel 6—(30) T: Although very busy continue above (bell effects) until (21) Treat her well, Canzonetta (Acc.) by

- Hammer until (22) Shadows of the evening (Muezzin), "Call of the Muezzin" (P.) by Roeder (from "Constantinople"), a few measures, then repeat Canzonetta until (23) D: Gnomes watch Anita dive, "Capricious Woodnymphs" (Acc.) by Losey until (24) The Sultan's subjects, "Dance of the Egyptian Maidens" (Acc.) by Shelly.

- Reel 7—(25) D: Crowd of orientals, Continue above until (26) In dire extremity, "Romantic Overture" (Acc.) by Keler-Bela, Play the Andante until (27) So Prince takes, etc. Allegro, same overture, to end of reel.

- Reel 8—(28) T: The lovers meet on the sea-wall, "Fourteen Fathoms Deep" (Acc.) by Lake until (29) The Prince does honor, Improvise short dirge until (30) Anita, my love, "Plainte d'Amour" (O. S.) by Teller until (31) D: Fairy appears on barge, "A Deep Sea Romance" (Acc.) by Lake to the end.

**NOTES.**

On the "Sea Panther," a Triangle production, there are several mysterious and dramatic agitatos. Many numbers given in the above setting can be used on this film. "A Deep Sea Romance" is a good number for it.

A forthcoming Metro release is announced as "The Treasure of the Sea" with Edith Storey as the star.

The Marine Film Company has issued "The Lorelei of the Sea," in five parts.

**MUSICAL SETTING FOR THE AMERICAN DRAMA, "THE CO-RESPONDENT," Selznick Film, Elaine Hammerstein, star.**

- Reel 1—(1) "Melodie" (P.) by Raff until (2) She's my own sister's child, "Cantilene Pastorale" (O. S.) by Jores until (3) Mr. Van Krel, "Youth and You" (Acc.) by Allen (A. T.). The one thing—church music, improvise in hymn style.

- Reel 2—Continue above until (4) Haven't you guessed, "Summer Idyll" (O. S.) by Becker until (5) Ann meets Judge Morrell, "Melodie" (O. S.) by Huertler to end of reel.

- Reel 3—(6) T: Ann's first day, "Cantabile Adagio" (O. S.) by Stoughton until (7) Ann was a born reporter, "Dainty Butterfly" (P.) by Loesch until (8) Your aides are very clever, "Butterflies" (P.) by Huertler to end of reel.

- Reel 4—(9) "Dawn of Love" (Acc.) by Bendix and (10) "Lullaby" (O. S.) by Becker until (11) We're in some jam, "At Twilight" (O. S.) by Stebbins to end of reel.

- Reel 5—(12) T: It seemed only a few minutes "Willows" (O. S.) by Diggel until (13) It is very kind, "An Evening Idyll" (O. S.) by Sollars to end of reel.

- Reel 6—(14) D: (flies) We're holding up, "Adieu" (O. S.) by Friml (twice) until (15) Van Krel, You lose, Agitato (right) until (16) D: Close of light, "In the Twilight" (P.) by Huertler to the end.

**NEW PHOTO-PLAY MUSIC.**

"The Larme" ("A Tear"), Moussorgsky (J. Fischer). T. Noble has effectively arranged Moussorgsky's "A Tear" for the organ. He gives the G minor melody to the flute and the one in G major to the strings. However, this need not prevent the use of a good saxophone or clarinet where the organist has them. A useful pathetic number.

**ANSWERS TO CORRESPONDENTS.**

J. J. D. Dubuque, Iowa: There are a great number of publications which give inside information of the film industry. The Photoplay Magazine, the Picture Play Magazine and the Motion Picture Classic can be obtained at newsstands. When there are issues of weekly booklets which are published by various concerns—Paramount and Arterart, Universal, etc.—which may be had regularly by writing for them. However, an excellent medium is the Motion Picture News, which is a weekly publication of magazine size issued at 729 Seventh avenue, New York City, and gives reviews of new films, news of new theaters being built and letters from correspondents in all parts of the United States and Canada. Another weekly magazine is the Moving Picture World.

**Pupil of J. E. W. Lord Graduates.**

Miss Willie Carr, a pupil of J. E. W. Lord, gave her certificate organ recital at the auditorium of the Meridian College Conservatory at Meridian, Miss., May 10. Miss Carr played these compositions: "Star-Spangled Banner"; "Marche Militaire," Berridge; Prelude and Fugue in D minor, Bach; Reverie, F. Lachner; "Nuit d'Éte," F. Binet; Toccata in D minor, Nevin; "Melodie Enchante," Arthur Tate; Grand Chorus in D. H. Hamilton Jeffries; Liberty March, Frysinger.

The Gary, Ind., Musical Club presented Mrs. Lily Wadhams Moline of Chicago in recital at Temple Israel April 29. Mrs. Moline played her own compositions on the organ, assisted by Florence Chaiser, soprano. Besides her new "Sonata Religieuse" Mrs. Moline played her Meditation, Allegretto, a suite, "Impressions of the Philippine Islands," and other pieces.

The organ in Trinity Episcopal church at Oshkosh, Wis., was opened with a recital by William E. Zeuch of Boston, vice president of the Ernest M. Skinner Company, on May 1.



**HONOR ORGANIST IN BRONZE**

People of Marcy Avenue Baptist, Brooklyn, Mark Stout's Jubilee.

At the Marcy Avenue Baptist church of Brooklyn, May 5, the congregation and George Corwin Stout celebrated his twenty-fifth anniversary as organist and choirmaster. At the end of twenty-five years of service to have a congregation and a board of trustees adopt resolutions of appreciation and have them made permanent in a tablet of bronze placed upon the organ is a rare honor. The Rev. John M. Moore, pastor of the church, said, when the resolutions were adopted and just before the flag was removed from the bronze tablet, that Mr. Stout commenced his musical work before the child labor laws were enacted and that this explanation was necessary because of Mr. Stout's youthful appearance.

Francis H. Sloan, president of the board of trustees, presented the resolutions, which were recorded by the Rev. W. C. P. Rhoades and Herbert W. Heyer of the board of trustees. The bronze tablet reads as follows:

"This organ was rebuilt in 1908 under the direction of George Corwin Stout, organist of the Marcy Avenue Baptist Church. This tablet was erected May 5, 1918, by a grateful church in recognition of twenty-five years of his faithful and valued ministry as organist and choirmaster."

At the end of the musical program, the congregation which filled the church broke into applause.

Alfred Neifer has been appointed organist of All Saints' cathedral at Milwaukee to succeed F. Charles Forster, who has entered the service at Camp Custer.

Frederick A. Scheuerman, organist of St. Mathew's English Lutheran church of Baltimore, and a practicing dentist, died May 2 at his home on Lafayette avenue in Baltimore.

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*For Memorial Services*

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**REPORT OF DR. H. J. STEWART**

**Third Annual Report of San Diego  
Organist—Instrument in Perfect  
Condition and Weather Is  
Most Propitious.**

In his third annual report, submitted to the city park commission and approved by that body, Dr. H. J. Stewart, official organist at Balboa Park, San Diego, Cal., makes a detailed statement of all recitals held at the Spreckels organ pavilion in 1917 and shows that the year was one of great accomplishment. Of the hundreds of recitals given, all drew large audiences and were greatly enjoyed. Dr. Stewart's report is in part as follows:

"Three hundred and seven organ recitals have been given. Of these, 267 were played by the official organist and forty by visitors and resident organists. Ten recitals were omitted on account of unfavorable weather, and on two occasions there was a failure of the electric current. Fifteen dates were occupied by special concerts, civic celebrations and community singing; but on most of these occasions the organ was used, although no regular recital was given. The remaining dates are accounted for as the vacation period of the official organist.

"Referring to the records which I have kept since entering upon my duties on Jan. 1, 1913, I find that only twenty-eight recitals have been omitted on account of unfavorable weather, averaging a fraction over nine days each year. This fact calls for special mention, as it proves conclusively that the claim of San Diego to exceptional climatic conditions is no idle boast, as it is confirmed by the logic of facts and figures.

"The record of daily programs shows that 2,492 compositions have been played during the period covered by this report. Of these 2,170 were played by the official organist and 312 by visitors and others. These compositions were selected from the works of about 350 composers, including practically every great musician of ancient or modern fame.

"For some time a system of request programs for the Sunday afternoon recitals has been in vogue, and the number of requests received shows a very gratifying appreciation of the higher forms of music. Request numbers are played on any day, provided sufficient notice is given.

"Notwithstanding the unusual conditions attending the operation of an outdoor organ—the only one in the world—I am glad to report that the instrument remains in perfect condition. Due credit for this should be given to the resident tuner, Roy W. Tolchard, whose daily work at the organ is indispensable. I also mention with pleasure the efficient services of James A. Travers, the resident care-taker, who is invariably courteous and obliging."

**Channing LeFebvre Plays.**

Channing LeFebvre, F. A. G. O., United States naval reserves, who is assistant organist at the Cathedral of St. John the Divine in New York, gave a recital in St. Paul's Episcopal church at Richmond, Va., May 6 under the auspices of the Huguenot Evangelical society. This organization, which has a large membership in Richmond, is working among the soldiers and refugees in the occupied towns of France. Mr. LeFebvre, who is a native of Richmond, has been granted a leave of absence from the cathedral for the duration of the war.

**Well-Known Organ Builder Dead.**

The Organist and Choirmaster of London contains news of the death of Harry Smith of the well-known organ-building firm of Abbott & Smith, Leeds. He passed away in his forty-eighth year at his residence in Leeds on March 11. Mr. Smith was the second son of W. S. Smith, who, with Mr. Abbott, founded the firm in 1869. Two brothers of Mr. Smith are still members of the firm.

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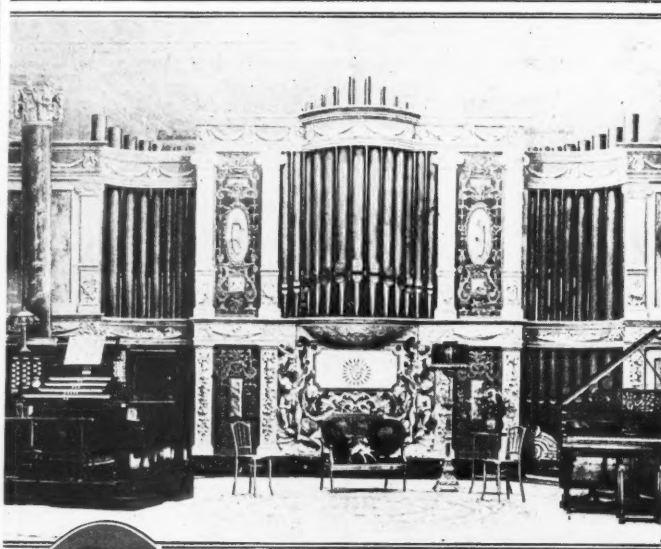


Illustration Published by Courtesy of Musical America.

**George T. Pattman, Noted Organist of Glasgow, and a View of His Organ, with Which He is Touring England. The Organ Weighs Twelve Tons and Was Constructed After Mr. Pattman's Designs and Specifications. It is Said that He May Visit America with This Organ.**

**Move by Albert Scholin.**

Albert Scholin, one of the younger organists of Chicago, who has made an excellent record while here, is to leave the city to become organist and director of Zion church at Jamestown, N. Y. He resigns his position as organist and director at Salem Lutheran church. Mr. Scholin has been in Chicago three years, coming from Jamestown, which is his old



ALBERT SCHOLIN.

home. He has been a pupil of Herbert E. Hyde and previous to accepting the place at Salem church was organist of the Woodlawn Methodist church. Mr. Scholin expects to give recitals in Jamestown and will be an important addition to the musical forces of that growing city.

**Organist Y. M. C. A. Secretary.**  
Charles H. Fenner, former organist of Trinity Episcopal Church at Syracuse, N. Y., has been appointed Y. M. C. A. secretary and assigned to the American expeditionary forces. Until his appointment Mr. Fenner had been organist and choir director at St. John's church, Buffalo.

**Pattman's Portable Organ.**

Writing to Musical America from England, Helen Thimm gives interesting details of the portable organ with which G. T. Pattman, the organist, is providing one of the most attractive "turns" in the halls. This organ was specially built and consists of four manuals and pedals. One of the manuals is solely used for the purpose of operating the piano. The total number of pipes in the organ is 1,127, and it includes forty-four draw-stops, besides pistons, combination pedals and other accessories. The organ weighs about twelve tons and is blown by discs fans operated by a five-horsepower electric motor. Mr. Pattman expects ere long to cross the Atlantic with his organ.

**Courboin Plays in Boston.**

On May 7 Charles M. Courboin gave a notable recital upon the magnificent organ in Emmanuel Episcopal church of Boston under the auspices of the New England chapter of the guild, and he was received with great enthusiasm by a representative audience of Boston and New England organists and music lovers. Mr. Courboin has been playing the closing recitals of the season as municipal organist in Springfield, Mass., the last two being given on May 15 and May 23.

**ORGAN ILLUSTRATES TALKS**

**Rowland W. Dunham Gives Five Lectures in Church at Columbus.**

Musical illustrations played on the organ in connection with a series of five lecture-recitals given at the First Congregational church, Columbus, Ohio, by Rowland W. Dunham, F. A. G. O., on the evenings of April 17 and 24 and May 1, 8 and 15 included:

April 17—Old Hebrew Melody, "Addir Hu"; Madrigal, di Lassus; Ricercare, Palestrina; Suite in F, Corelli; Largo, Handel; Concerto in F, Handel; Chorale, "We All Believe in One God," Bach; Great G Minor Fugue, Bach.

April 24—Allegro, Symphony in E flat, Haydn; Larghetto, Clarinet Quintet, Mozart; Larghetto, Second Symphony, Beethoven; Allegro, Fifth Symphony, Beethoven.

May 1—Andante, Symphony in B flat, Schubert; Second Organ Sonata, Mendelssohn; Nocturne in G minor, Chopin; Romance, Schumann; Rakoczy March, Berlioz; "Vom Fels zum Meer," Liszt.

May 8—Rhapsodie (No. 2), Saint-Saens; Chorale in A minor, Franck; Prelude to "Fervaal," d'Indy; "The Little Shepherd," Debussy; Adagio, Second Symphony for Organ, Vierne; Allegro con grazia—Patriotic Symphony, Tschaiakowsky; Nocturne in A minor, Rachmaninoff; "Rondo of the Princess," Stravinsky; Moderato—Tenth Piano Sonata, Scriabine.

May 15—Andante in A, Smart; Cantique, Elgar; "On the Prairie," No. 2, Cyril Scott; Novellette, Parker; Concert Etude No. 1, Whiting; "Beauty in the Rosegarden," MacDowell; Solemn Prelude, E. S. Barnes.

These lectures were intended for music lovers in general who desire to become better acquainted with the history and evolution of the art of music. They were under the auspices of the church school. The works of the great classic and modern masters were illustrated on the organ by the lecturer. The great masters of music were discussed on the basis of their real contribution to the advance of the art.

**Opens Springfield Festival.**

The official beginning of the sixteenth annual May music festival at Springfield, Mass., was the organ recital by William Churchill Hammond of the Mount Holyoke College faculty, on Sunday, April 28, on the splendid auditorium organ. Mr. Hammond played in his usual scholarly manner two beautiful Debussy numbers, in memory of the greatest of the French moderns, Stoughton's vividly developed "Persian Suite," in three picturesque movements, an Andante from Pleyel's Symphony in B flat, Bach's A minor Prelude and Fugue, and pieces by Gaul, Frysinger, Brewer and Borodine. A feature of this "organ voluntary" to the festival was the appearance of the young baritone, William H. Lippman of Holyoke.

**Toledo's Oratorio Society.**

The Toledo Oratorio society gave the closing performance of its season in Trinity church Sunday afternoon, May 19, the work being Mendelssohn's "Hymn of Praise." The accompaniment was furnished by Herbert Foster Sprague at the organ, and the work was done without conductor, save for a brief moment of unaccompanied choral singing. The chorus was vigorous, full voiced and effective, and it seemed scarcely to miss the authoritative baton of Mr. Sprague.

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Plans have been completed for the Summer School of Church Music to be held in Cambridge, Mass., from June 21 to July 6. The fourth year of the school finds Dean P. C. Lutkin of Northwestern University, Evanston, Ill., again on the staff, and he offers two courses—one practical and the other theoretical. The first is a course on choral conducting and interpretation. Members of this course will be organized for drill in a choir which will be trained in the principles of musical expression. The second course will be in the aesthetics and criticism of church music and will consist in critical analysis of choral music as exemplified in the congregational hymn and the anthem of the choir.

The Rev. Charles W. Douglas of New York will have charge of the instruction in plainsong. This course offers an unusual opportunity for musicians to study the music of the middle ages, on which modern music is based.

Richard G. Appel of the Cambridge Theological School will give a course on the use of the organ in the service with reference to accompaniment, improvisation and repertory.

Among the subjects to be considered in the occasional lectures will be the music of the Russian liturgy; community music and J. S. Bach; music for patriotic services; music for the Sunday school, etc. Opportunity will be given to hear some of the fine organs in Boston and to visit organ factories in the vicinity.

Application for registration and other information may be made to Richard G. Appel, director, 15 Hilliard street, Cambridge.

**Guilmant School Exercises.**

Governor Whitman was present from Albany to attend the seventeenth commencement exercises of the Guilmant Organ School, Tuesday evening, May 28, in the First Presbyterian church, Fifth avenue and Twelfth street, New York. The governor presented to Dr. Howard Duffield, chaplain and professor of hymnology, a gift in the name of the alumni association, and made a speech. A brilliant program was arranged by Dr. William C. Carl. A prize composition, "In dulci Jubilo," by Henry Seymour Schweitzer, post graduate '04, was played as a processional by Grace Konkel, '17.

Dr. George Ashdown Audsley's new work, "The Organ of the Twentieth Century," whose publication impends, is to be considerably larger than at first contemplated, and in view of this fact it has been made necessary to increase the price after publication to \$4.50. Those who subscribe before the actual publication of the volume will receive it for \$3.50, the original advertised price.

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