

THE DIAPASON



DEVOTED TO THE ORGAN

Ninth Year—Number Eight.

CHICAGO, JULY 1, 1918.

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CONVENTION OF N. A. O. IS SET FOR AUG. 6 TO 9

BIG MEETING AT PORTLAND

Maine City Will Be Host of Members of National Association—Recitals and Papers Arranged—Dr. Schlieder in Charge.

The National Association of Organists will hold its eleventh annual convention at Portland, Maine, Aug. 6, 7, 8 and 9. Arrangements for the event are rapidly going forward under the direction of Dr. Frederick Schlieder of New York, who has taken up the reins of the organization. Dr. Schlieder writes that he looks forward to a very successful meeting.

The growing popularity of the conventions of the N. A. O. has been the consequence of the excellence of the programs arranged for them. The attendance has grown from year to year and it is getting to be more and more a favorite plan for organists to attend these meetings as a means of taking a part or all of their summer holidays. Last year members were present in force from all parts of the East and the West was well represented, members coming from Texas, from St. Paul and Chicago, in addition to other cities.

Portland being in the midst of the Maine coast resort region, the situation is expected to assist in drawing many who seek relief from the heat of midsummer.

The convention will be held in the Portland city hall and the large Austin organ owned by the city, of which Will C. Macfarlane is organist, and which has become known far and wide through Mr. Macfarlane's recitals, a leading attraction for visitors to Portland, will be used for the convention recitals.

Arthur Scott Brook, who has served long and faithfully as president of the association and was re-elected last August at the Springfield meeting, has indicated a desire to be relieved of his duties because of the many other responsibilities which he has shouldered. As a consequence, Dr. Schlieder, as vice-president, has taken charge of the association and its destinies until the election at Portland. He writes: "A matter of real importance to come up is the amended constitution. The health of the association is fine and great enthusiasm is manifested by all our members."

The program has not been completed, but among the papers assigned are the following subjects:

"The American Organist: Is He Living Up to His Opportunities?"

"The Art of Being Particular."

"Rhythmic Values in Anthem Interpretations."

"What Is the Ideal in Sacred Music?"

"The Municipal Organist: the Immediate and Remote Effect of His Work."

The last-named paper has been assigned to Mr. Macfarlane.

The recitalists who so far have consented to play are Mr. Macfarlane, R. Huntington Woodman of New York and Henry S. Fry of Philadelphia. W. Lynnwood Farnam of Boston will also be heard, it is hoped.

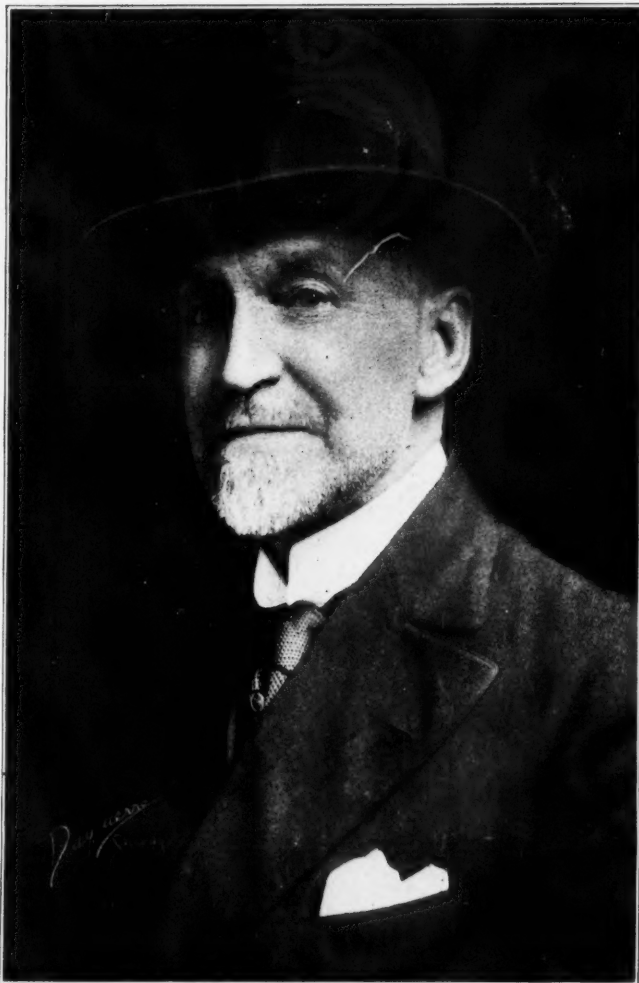
Mr. Macfarlane is doing hard work in making local arrangements at Portland.

T. TERTIUS NOBLE HONORED

Organist of St. Thomas', New York, Given M. A. Degree by Columbia.

T. Tertius Noble, the famous organist of St. Thomas' Church in New York City, received the degree of Master of Arts at the 164th annual commencement exercises of Columbia University. Robert Lansing and the Earl of Reading were given this degree at the same time. Mr. Noble's presence on the platform in highly distinguished company was especially gratifying to the musical world.

ALBERT COTSWORTH.



ORDINARILY the taskmaster is not a popular functionary. But in Chicago guild circles it is different. The man who has made the members of the A. G. O. work in the past season is also the "beloved disciple" of the Illinois chapter. He is Albert Cotsworth, veteran organist, musical critic and business man and retiring chairman of the program committee. His experience in each of three lines tempers his action and judgment in the others and thus he has made a place for himself in Chicago musical affairs which justifies the often-misused adjective "unique."

In the last season Mr. Cotsworth arranged fifteen services under the auspices of the American Guild of Organists and in doing so made good use of fifty members of the chapter in Chicago and other cities. Seventeen organists who had not heretofore played at a guild service were heard and nine churches which never had had such a service enjoyed it for the first time. Five services were held outside Chicago. More services would have been arranged but for the coal shortage of the winter. The out-of-town people were especially pleased over the services and in every instance "return engagements" were sought.

Mr. Cotsworth was for five years organist and director of the Union

Park Congregational church and for more than six years organist and director of the quartet after that church had been amalgamated with the old First into the New First Congregational. Here he had a fine old Hook-Hastings organ of fifty speaking stops, the specification of which was drawn by Dudley Buck. The famous chorus choir of 250 voices gave a large number of oratorios every year under the baton of H. Augustine Smith. Mr. Cotsworth resigned this post when his work on Music News, known to all Chicago musicians, and the strain of the festivals became too great. He is now minister of music at the South Congregational Church. Mr. Cotsworth has been on the staff of Music News for ten years and his column signed "The Elderly Person" is always read eagerly by the Music News family. He has also been president of the Bach Choral Society for two years. He has been a member of the executive committee of the Illinois chapter for eight years. In addition to all this Mr. Cotsworth is the right-hand aid of an attorney. He is married and besides three children has nine grand children.

Before coming to Chicago Mr. Cotsworth played for eighteen years in the Congregational church at Burlington, Iowa.

Rossetter G. Cole at Columbia.

Rossetter G. Cole, the Chicago composer and organist, will again teach at the Columbia University summer session in New York City as head of the department of music. This will be his eleventh summer in this position—a fine testimony to his abilities and reputation as a teacher of theory and lecturer. His courses deal with the history and appreciation of mu-

sic and with harmony. Before going to New York Mr. and Mrs. Cole will spend several weeks at Peterboro, N. H., where Mr. Cole will join the MacDowell colony for composition.

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STEERE ORGAN BOUGHT FOR LAWRENCEVILLE

ORDER FOR FAMOUS SCHOOL

Instrument for Home of Charles D. Irwin and Another Three-Manual for Wheeling, W. Va., Church Show Activity.

Despite curtailment of organ construction in many quarters, the J. W. Steere & Son Company of Springfield, Mass., reports three important contracts this month which will keep its factory busy, in addition to a number of others on hand. The company has just been awarded the contract for a new organ for the Edith Memorial Chapel at Lawrenceville School, Lawrenceville, N. J. This school is one of the most noted boys' preparatory institutions in the country. The investigation previous to closing the deal for the organ was made by Henry W. Green, president of the board of trustees, whose family founded the school. He was assisted by the Rev. Simon J. McPherson, D. D., for many years the headmaster; Howard R. Wood, at the head of the music department, and W. Lawrence Cook, the Lawrenceville organist. The competition in this instance was one in which it was announced that prices did not figure.

A contract to build a house organ for Charles D. Irwin of Brookline, Mass., is unusually gratifying to the Steere Company, because Mr. Irwin not only is an organist, but is very familiar with the organ building industry, having at one time been a prominent owner in the old Hutchings-Votey Organ Company. He placed his contract after having watched the company's progress and becoming familiar with its modern work during recent years.

The Lawrenceville specification is as follows:

GREAT ORGAN (10-inch wind).

1. Bourdon (Pedal Extension), 16 ft.
2. First Diapason, 8 ft.
3. Second Diapason, 8 ft.
4. Gemshorn (12 new Bass Pipes), 8 ft.
5. Doppel Floete, 8 ft.
6. Octave, 4 ft.
7. Tuba, 8 ft.

Numbers 3 to 7, inclusive, enclosed in choir swell-box.

SWELL ORGAN (6-inch wind).

8. Bourdon, 16 ft.
9. Diapason, 8 ft.
10. Salicional (Old Choir Violin), 8 ft.
11. Viola, 8 ft.
12. Voix Celeste (Old Great Gamba), 8 ft.
13. Gedeckt (Old Stopped Diapason), 8 ft.

14. Harmonic Flute, 4 ft.
15. Violina, 4 ft.
16. Flautino, 2 ft.
17. Fagotto, 16 ft.
18. Oboe, 8 ft.
19. Octave Oboe, 4 ft.
20. Cornopean, 8 ft.
21. Tremolo.

CHOIR ORGAN (6-inch wind).

22. Dulciana (Old Pedal Salicional), 16 ft.
23. Violin Diapason, 8 ft.
24. Dulciana, 8 ft.
25. Melodia, 8 ft.
26. Rohr Floete, 4 ft.
27. Clarinet, 8 ft.
28. Tremolo.

PEDAL ORGAN (Augmented; 6-inch wind).

29. Resultant, 32 ft.
30. Diapason, 16 ft.
31. Violone, 16 ft.
32. Bourdon, 16 ft.
33. Dulciana (from No. 22), 16 ft.
34. Gedeckt (from No. 8), 16 ft.
35. Octave (from No. 30), 8 ft.
36. Flute (from No. 32), 8 ft.
37. Gedeckt (from No. 8), 8 ft.
38. Trombone, 16 ft.
39. Tromba (from No. 38), 8 ft.
40. Violoncello (extended from No. 31), 8 ft.

Following are the specifications of the organ for Mr. Irwin:

GREAT ORGAN.

1. Diapason (lower twelve pipes open wood), 8 ft.
2. Gamba, 8 ft.
3. Double Flute, 8 ft.
4. Gemshorn, 4 ft.
5. Chimes (prepared for in console, tenor G to e2).

Entire great organ outside of the swell-box.

SWELL ORGAN (Duplexed).

6. Bourdon, 16 ft.
7. Salicional, 8 ft.
8. Aeoline, 8 ft.
9. Voix Celeste (with No. 7), 8 ft.

10. Stopped Flute, 8 ft.
 11. Harmonic Flute, 4 ft.
 12. Violina, 4 ft.
 13. Flautino, 2 ft.
 14. Oboe (capped), 8 ft.
CHOIR ORGAN (Duplexed).
 15. Dulciana, 8 ft.
 16. Stopped Flute, 8 ft.
 17. Harmonic Flute, 4 ft.
 18. Flautino, 2 ft.
 19. Oboe, 8 ft.
 The choir stops are unified from the swell.
PEDAL ORGAN (Augmented).
 20. Diapason (No. 1 Bourdon), 16 ft.
 21. Bourdon (from No. 5), 16 ft.
 22. Flute (from No. 20), 8 ft.
 23. Gedeckt (from No. 6), 8 ft.
 The J. W. Steere & Son Organ Company is to construct a fine three-manual organ for St. James' Lutheran Church at Wheeling, W. Va. The specification was drawn up by Allard Doepken of Wheeling and the organist of the church is Carl Westman. The organ is to be one of the best in that part of the country and the scheme is well-balanced and comprehensive for an instrument of thirty-speaking stops. The chimes and harp, as well as the violoncello and the gemshorn in the great are to be placed in the choir swell-box.
 The specification of stops is as follows:

- GREAT ORGAN.**
 1. Bourdon, 16 ft.
 2. Principal Diapason, 8 ft.
 3. Open Diapason, 8 ft.
 4. Doppel Flute, 8 ft.
 5. Violoncello, 8 ft.
 6. Gemshorn, 8 ft.
 7. Octave, 4 ft.
 8. Hohl Flute, 4 ft.
 9. Chimes, 29 tubular bells.
 10. Harp, 49 resonators.
SWELL ORGAN.
 11. Bourdon, 16 ft.
 12. Open Diapason, 8 ft.
 13. Stopped Diapason, 8 ft.
 14. Aeoline, 8 ft.
 15. Salicional, 8 ft.
 16. Viol d'Orchestre, 8 ft.
 17. Vox Celeste (Tenor C), 8 ft.
 18. Harmonic Flute, 4 ft.
 19. Flautina, 2 ft.
 20. Oboe, 8 ft.
 Tremolo
CHOIR ORGAN.
 21. Virole d'Gamba, 8 ft.
 22. Melodia, 8 ft.
 23. Dulciana, 8 ft.
 24. Flute d'Amour, 4 ft.
 25. Clarinet, 8 ft.
 26. French Horn, 8 ft.
 Tremolo
PEDAL ORGAN.
 27. Open Diapason, 16 ft.
 28. Bourdon (from No. 1), 16 ft.
 29. Lieblich Gedeckt (from No. 11), 16 ft.
 30. Flute (No. 27, augmented), 8 ft.
 Couplers, to be operated by oscillating tablets, number nineteen. There are six adjustable combinations on each manual.

The Wheeling contract was closed by the Chicago representative, George E. LaMarche.

New Organ for St. Louis Church.
 The Lutheran Bethany Church at St. Louis dedicated its new organ Sunday, May 26. There was a special service in the morning and a recital in the evening. Walter Wismar of Holy Cross Church presided at the organ. It is a two-manual electric of seven stops, beautifully voiced, with sweet quality of tone yet powerful enough to lead the singing of 500 people. It was built by the Reuter-Schwarz Company of Trenton, Ill. In the evening Mr. Wismar played the following recital, the pastor of the church, the Rev. Adolf Behnke, baritone, assisting: Prelude from Third Sonata, Guilman; Scherzo Pastorale, Federlein; "Jerusalem, the Golden," Spark; "Angelic Voices," Batiste; Fantastic, Volckmar; Allegretto, Wolstenholme; Offertoire in D minor, Batiste; Minuet in G, Beethoven; Toccata, Callaerts.

Ferdinand T. E. Rassmann of Philadelphia has been drafted and has taken up the study of electricity at the Carnegie Technical School, Aviation Station, Pittsburgh. Mr. Rassmann for some time has been an erector for the Austin Organ Company and as such has set up a large number of organs in various parts of the country. His last work before entering the nation's service was on the 126-stop organ the Austin Company is placing in Germantown, Philadelphia.

George M. Vall, organist of the Baptist Temple, Brooklyn, and musical editor and vice-president of the New York publishing house, Harold Flammer, Inc., left on May 28 for service with the colors at Camp Upton, Yaphank, L. I.

The Lehigh Valley Organists' Association held an outing Monday evening, June 17, at the bungalow of Edgar B. Kocher, organist and choirmaster of Christ Lutheran Church, Allentown, Pa.

MOTHER OF ORGANISTS DIES.

Mrs. Henry G. Thunder Passes Away in Philadelphia.

Mrs. Elna M. Thunder, to whom her friend, the late Archbishop Ryan, often referred as "the mother of organists," died June 15 at her home in Philadelphia after five months' illness.

Mrs. Thunder was the widow of Henry G. Thunder, composer and organist. He died a quarter of a century ago when he was organist of St. Augustine's Church. Her surviving children are: Henry Gordon Thunder, organist of St. Stephen's Episcopal Church and director of the Philadelphia Choral Society; William Silvano Thunder, organist of the cathedral and one of Philadelphia's leading accompanists; F. Edward Thunder, organist of the Church of the Sacred Heart; Mrs. Patrick Motley, a noted singer of New York, and Miss Amy Thunder and Miss Margaret Thunder, teachers of the piano. A half-sister, Miss Nania DosSantos, is organist of St. James' Catholic Church, Thirty-eighth and Chestnut streets.

Her father, Angelo DosSantos, a native of Portugal, like the grandfather of James Gibbons Huneker, was for years the organist of old St. Mary's Cathedral Church, and it was in St. Mary's parish that Mrs. Thunder was born eighty-two years ago.

CHARLES PEARSON CHOSEN

Becomes Organist of Second U. P. Church, Wilkingsburg, Pa.

Charles Pearson of Pittsburgh, a pupil of Caspar P. Koch, has accepted the position of organist and director at the Second United Presbyterian Church of Wilkingsburg, Pa., where he will preside at a splendid three-manual electric organ, built in 1915 by M. P. Möller. Mr. Pearson resigns a similar position at the United Presbyterian Church of Aspinwall, Pa.

Mr. Pearson's new organ is one of the most completely equipped in the Pittsburgh district. The draw-stop knobs are thirty-five in number and there are twelve tilting-tablet couplers, while thirty-four combination pistons and thirteen combination toe studs are adjustable at the console and visibly affect the registers. The specifications were written by S. B. Stewart, whom Mr. Pearson succeeds as organist, in conjunction with Harvey B. Gaul of Calvary church, Pittsburgh.

Graduate Plays From Memory.

Miss Grace E. Ryan, who graduated from the organ course at Rockford College, under the direction of Mrs. Laura Grant Short, gave a graduation recital after completing the four-year course on Saturday evening, June 1. Miss Ryan played the entire program from memory, as is her custom in all her public performances. Her work was presented artistically and in a scholarly manner. Miss Ryan is also a senior in Rockford College, having carried on her college work at the same time as her organ study. She was assisted in her recital by Miss Gladys Koch, soprano, a senior in voice under Mrs. A. Woodbury Hawes. The program was as follows: Passacaglia, Bach; Songs: "Her Dream," Waller; "Mistletoe," Treharne; Lullaby (1915), Kreisler (Miss Koch); Aria in D from Orchestral Suite, Bach; "The Magic Harp," J. A. Meale; "Vision Fugitive," Stevenson; "Je suis Titania" from "Mignon," Thomas (Miss Koch); Eighth Sonata, Scherzo, Andante Sostenuto, Lento et Allegro Con Brio, Guilman.

Frynsinger at York, Pa.

J. Frank Frynsinger, the composer and organist of Lincoln, Neb., is passing the summer at York, Pa., his old home. Mr. Frynsinger is at work on several compositions for the organ which will be added to the considerable number of successful ones from his pen in the past.

A large Wurlitzer Hope-Jones organ was opened in the Liberty Theater at Portland, Ore., June 9. Henry B. Murtagh was at the keyboard. This is one of the greatest unit organs in the country and is attracting large audiences to the theater.

YON RECITAL IN BROOKLYN.

Concert Organist Plays at St. Mary's Episcopal to Open Tour.

Pietro A. Yon gave the first of the series of recitals he is arranging to cover the United States in St. Mary's Episcopal Church in Brooklyn on June 19 and the criticisms it evoked were most enthusiastic. Mr. Yon is booking a large number of recitals in the West, especially for the early fall, and there has been manifested a widespread desire to hear him in many cities.

The Brooklyn program was as follows: First Sonata, Allegro, Andante, Toccata, F. de la Tombelle; "Piece Heroique, Cesar Franck; Pastorale, H. A. Joye; "Echo" (new), P. A. Yon; Prelude, Andante and Fugue in C major, Bach; Sonata Prima, Allegro con spirito impetuoso, Adagio, Minuetto, Tema e variazioni, P. A. Yon; First Concert Study, Yon.

New Church for G. L. Hamrick.

George L. Hamrick has been engaged as organist and musical director by the Handley Memorial Presbyterian Church, Birmingham, Ala. A quartet choir is being formed to assist the organist, and much is expected from their programs. The Russian church music recently introduced in America with favorable comment will be used frequently in the services at this church, in connection with organ recitals and special vocal numbers.

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DANIEL A. HIRSCHLER,
 Mus. B., A. A. G. O.
 Dean, Department of Music, The College of Emporia, Professor of Organ, Director Annual May Festival.
 RECITALS INSTRUCTION
 Emporia, Kansas

WANTS IN ORGAN WORLD

If you need help or a position, if you have anything to sell to organists or organ builders, or if you are looking for a bargain in purchasing, try this column. The rate for "Want" advertisements is only 2 cents a word per insertion, with a minimum of 50 cents.

FOR SALE—I HAVE SEVERAL fine used organs for sale, good for many years' use yet. A dandy Mason & Hamlin pipe, ten stops and blower; a forty stop three-banker, fine order; a big Vocalion completely gone over, fine for small church, only \$700; a smaller Vocalion, two-banker, pedals, water motor, needs repairs, but is a gift at \$150. Sold ten pipe organs and Vocalions to the clergy and committees around Philadelphia the past few weeks. Write me.

FRANCIS J. O'B'RIEN,
 524 North Twenty-second Street, Philadelphia, Pa.

BARGAIN.

Three organ stops as follows, which have been in storage and which will be disposed of at a reasonable price. The stops are voiced on three-inch pressure, concert pitch. Could be made international pitch:

- 8' Open Diapason, CC-61, 44 scale.
- 8' Viol D'Orchestre, CC-61, 62 scale.
- 4' Harmonic Flute, CC-61, No. 1 scale.

If interested write SAMUEL PIERCE ORGAN PIPE COMPANY, Reading, Mass.

WANTED — FIRST-CLASS TUNER and finisher for permanent position with one of the oldest and best established organ building firms in the country. As the man sought will be virtually in charge of this work, he must be thoroughly competent. Address NOY, care of The Diapason, stating experience, etc.

ASSOCIATE ORGANIST — Church organist, twelve years' experience, desires position with good organist as assistant. Salary no object, wishing extra experience. New York City or vicinity. Address Organist, P. O. Box 2030, Paterson, N. J.

WANTED—A COMPETENT organ man to locate in large southern city. The field is a large one and practically no competition. Fine opportunity for right man. Full information by addressing CRESCENT, care of The Diapason.

THEATER ORGANIST OF exceptional education and experience desires position. Careful synchronization of music with picture. Large library, references. Address Musician, care of The Diapason.

WANTED — TWENTY COMPETENT organ builders; permanent positions. Experienced men only. THE ERNEST M. SKINNER COMPANY, Crescent Avenue and Sydney Street, Dorchester, Boston, Mass.

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.

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.

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

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

EXPERIENCED CHURCH organist wants position. Address T. J., care of The Diapason.

WANTED—FIRST-CLASS METAL pipemaker. Address P. R., care of The Diapason.

GOVERNOR PRESENT AT GUILMANT GRADUATION

BRILLIANT EXERCISES HELD

Dr. Carl's Pupils Receive Diplomas and Play Splendid Program, and State Executive Presents Medal to Dr. Duffield.

The seventeenth annual graduation exercises of the Guilmant Organ School were marked by the presence of the Governor of the State of New York, who came from the capital especially for the event. A detachment of the Ninth Coast Artillery also was in attendance, and several high military officers and citizens of prominence mingled with the large audience which filled the historic First Presbyterian Church to its capacity. In addition, Joseph Bonnet, the French organist and honorary vice-president of the school, was present and played.

The graduation was the most brilliant in the history of this famous institution, and reflected the highest credit on Dr. William C. Carl and his associates. The playing of the various members of the graduating class was of an unusual character, and made the listener forget for the moment that it was a students' recital, inasmuch as some of the players rose to heights of virtuosity. For clarity, well-defined phrasing, finesse of expression and brilliance of execution the class easily demonstrated the high character of work and the thoroughness of the methods imparted.

The diplomas were presented by Dr. Howard Duffield, chaplain of the school, after which Governor Whitman in an eloquent speech, after recounting the high ideals and standards of the Guilmant school, presented to Dr. Duffield the first "William C. Carl Gold Medal." The fund for these medals of merit has been provided by Commissioner Philip Berolzheimer, honorary member of the alumni association, with liberty bonds, the interest from which will pay for them. The governor then presented Dr. Duffield with a handmade silk American flag on a handsome silver standard in the name of the alumni association.

Mr. Bonnet played the "Star-Spangled Banner," after which Dr. Duffield responded, speaking with deep feeling regarding his work with Dr. Carl at the Old First Church and of the value to the country at large of providing organists fully equipped to fill the best of positions.

The committee of escort to the governor contains the names of these prominent New Yorkers: James K. Andrews, Waldron P. Belknap, Philip Berolzheimer, Robert W. de Forest, Warren W. Foster, James Greenleaf, James Henry, Arthur Curtis James, William M. Kingsley, Samuel S. Koenig, John P. Munn, Joseph L. Mulqueen, Otto Rosalsky and William H. Wadhams.

The professional "In dulci Jubilo," by Henry Seymour Schweitzer, post-graduate, '04, awarded the prize of the alumni association, is dedicated to Mr. and Mrs. Berolzheimer.

Another graduate, Harold Vincent Milligan, was represented by his brilliant "Song of Victory," which he played, as well as "America," for the entrance of the governor. Grace Konkel, '17, of Superior, Wis., played Mr. Schweitzer's piece.

The program was as follows:
 Processional, "In dulci Jubilo" (MS.)
 Henry Seymour Schweitzer
 "Première" Symphonie, Guilmant
 Brayton Stark, '18.
 Great G Minor Fugue, Schumann
 Albert Benjamin Mehnert, Post-Graduate, '18.
 Christmas Choral, Pachelbel
 Andrew J. Roth, '18.
 Second Organ Sonata, Mendelssohn
 Ruth Palmer Sullivan, '18.
 Pastorale in E major, Franck
 Frank B. Rickard, '18.
 Toccata from the Fifth Organ Symphony, Widor
 Lillian Ellegood Fowler, '18.
 Canon in B minor, Schumann
 N. Willis Bartheaux, '18.
 "Rhapsodie Catalane," Bonnet
 Paul F. Padden, '18.

The following evening, at the Waldorf-Astoria, Commissioner Berolzheimer tendered a dinner to the governor, attended by many prominent personages. Mr. Bonnet played the

GRADUATING CLASS AND MEMBERS OF FACULTY OF GUILMANT ORGAN SCHOOL.



Seated, left to right, Ruth Palmer Sullivan, Clement R. Gale, Dr. William C. Carl, Warren R. Hedden, Lillian Ellegood Fowler; standing, left to right, Brayton Stark, Frank B. Rickard, Andrew J. Roth, Herman F. Siewert, Paul F. Padden, N. Willis Bartheaux, Albert Benjamin Mehnert.

"Star-Spangled Banner" in honor of the governor and Dr. Carl played the "Marseillaise" in honor of Mr. Bonnet.

Fine Organ Heard at Oshkosh.

The organ of forty-nine speaking stops which formerly stood in the Brick Presbyterian Church of New York City and which has been replaced with a great new Skinner organ, is now the delight of Oshkosh, Wis. It has been erected by the Ernest M. Skinner Company in Trinity Episcopal Church of the prosperous Wisconsin city and Oshkosh is having an opportunity to hear a number of the best organists play it. The first recital was given by William E. Zeuch. May 22, Edwin Arthur Kraft gave a recital on it and one of the others who will be heard is Herbert Hyde of Chicago. Mr. Kraft's recital aroused decided enthusiasm. His selections included the following: Epithalamium, Matthews; Melody, Tchaikowsky; Andante Cantabile from Fifth Symphony, Tchaikowsky; Minuet from "L'Arlesienne," Bizet; Allegretto Moderato from Symphony in B minor, Schubert; Fountain Revery, Fletcher; Overture to "Tannhäuser," Wagner; "The Brook," Dethier; Selection from "Prince Igor," Borodin; Overture to "The Merry Wives of Windsor," Nicolai; "The Fountain," Matthews; Introduction to third act of "Lohengrin," Wagner.

Gives Graduation Recital.

Miss Dorothy F. Manchester, a pupil of Ella Scoble Opperman, director of the Florida State College for Women School of Music, gave a certificate organ recital May 24, assisted by voice students of Henrietta Spragins Mastin. Miss Manchester played these compositions: Prelude and Fugue, C minor, Bach; Pastoral Sonata in G, Rheinberger; "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "Messe de Mariage," Dubois.

Renews Little Rock Organ.

J. W. Gratian of Alton, Ill., has just completed the reconstruction of the organ in Trinity Cathedral at Little Rock, Ark., and it was opened with a concert June 13 under the direction of Mrs. Elizabeth P. Lyman. The organ was rebuilt in memory of Mrs. N. H. Pierce, who was the wife of the late bishop of Arkansas. It was built originally in 1847 by Henry Erben. Mr. Gratian used the old pipes and some of the woodwork, increased the number of speaking stops and built an electro-pneumatic action.

Festival Service by Strohm.

Albert J. Strohm, organist and choirmaster of St. Paul's-by-the-Lake in Chicago, held a fine festival service on the afternoon of June 16 and his choir appeared to excellent advantage as a consequence of his careful training. As a postlude Mr. Strohm played a number of organ selections, including these: "Chanson de Joie," Dig-

gle; Cantilene (Sonata 11), Rheinberger; Romance, Watling; "Epithalamium," Matthews; "The Star-Spangled Banner."

Frederic B. Hill, organist at the First Congregational Church, Meriden, Conn., has been appointed music supervisor of the West Hartford schools. He will also be organist at the Hartford Theological Seminary and instructor of sight-reading classes. These posts have been vacated by Keith Brown, who has gone to France.

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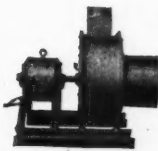
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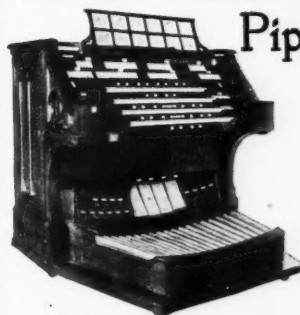
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Dickinson; Festival Toccata, Fletcher; Intermezzo, Morlet; "Will o' the Wisp," Nevin; "Bouree et Musette," Karg-Elert; Romance, Debussy; Postlude in D minor, Silver.

Hugo Goodwin, Chicago—At the final festival service for the season in St. James' Episcopal Church, given on June 16 at 4 o'clock, Mr. Goodwin played this postludial recital: Heroic Caprice, Bonnet; Minuet, E flat, Bizet; Scherzo (Gigue), Wieniawski; Improvisation, Hugo Goodwin; Cortège, Debussy.

Halbert R. Thomas, Los Angeles, Cal.—Mr. Thomas played the following numbers during May at the First Baptist Church, Los Angeles: Impromptu in F major, Coleridge-Taylor; "Ave Maria," Bossi; Andante Cantabile from Fifth Symphony, Tschakowsky; Cradle Song, Spinney; Chorale Prelude in A minor, Dubois; Arioso, Thalberg; Prelude to "The Debut," Saint-Saens; Pastorella, Wagner; Cantilene, Shelley; "Chanson Triste," Tschakowsky; Offertory in C, Lemmens.

Miss Greta Botsford, Los Angeles, Cal.—Miss Botsford, a pupil of Dr. Ray Hastings, gave a recital at the Universalist Church, June 14. Her comprehensive program included: Grand Fanfare in B flat major, Dubois; Berceuse, Delbruck; "Autumn Leaves," Stoughton; Invocation, Mally; Third Symphony (Finale), Mendelssohn; Prelude and Fugue in F major, Bach; "Salut d'Amour," Elgar; Intermezzo, "Just for Fun," Hastings; "The Swan," Saint-Saens; "Marche Pontificale," Gounod.

Alfred C. Kuschwa, Harrisburgh, Pa.—Mr. Kuschwa gave the following program April 13 on the new Hall organ in St. James' Church at Lancaster: Allegro and Cantabile (Second Symphony), Vierné; "In Memoriam" ("Pavlynt"), Grieg; Epithalamium, Woodman; Romance, Rimsky-Korsakow; Triumphal March, Noble.

Francis X. O'Connor, Scranton, Pa.—Professor O'Connor of Marywood College gave a recital in the chapel of Mount St. Mary's May 22. The following program was rendered: "Grand Choeur Dialogue," Gigout; "Hymn to Our Lady," Tinel; "Variations on Ancient Christian Hymn," Dethier; Rhapsody (Pardon), St. Anne; Saint-Saens; Toccata, Bosc; Priere, Eighth Symphony, Widor; Finale First Sonata, Gullmant.

Sumner Salter, Williamstown, Mass.—In his recital at Grace Hall, Williams College, June 16, Mr. Salter played as follows: Concerto in G minor, Handel; Prelude to "The Blessed Damozel," Debussy; Sonata 1, in A, Borowski; Fourth Beatitude, Cesar Franck; "Nautilus," MacDowell; Oriental Sketch, Arthur Foote; Toccata from Symphony 5, Widor.

Miss Helen Frances Bennett, Wrentham, Mass.—Miss Bennett gave a recital for the benefit of the Red Cross at Trinity Church June 27, playing: "Marche Religieuse," Gullmant; Offertoire, King Hall; Toccata and Fugue in D minor, Bach; Springtime Sketch, John Hyatt Brewer; Persian Suite, R. S. Stoughton; "Priere a Notre-Dame" and Toccata, from "Suite Gothique," Boellmann.

Albert Riemenschneider, Berea, Ohio.—Mr. Riemenschneider gave his six-year first recital at Fanny Nast Gamble Auditorium of Baldwin-Wallace College May 12, playing this program: Concert Overture, B minor, Rogers; Magic Harp, Meale; Summer Sketches, Lemare; Berceuse, Dickinson; Caprice, B flat, Faulkes; Allegro Vivace, Driffill.

Edward Shippen Barnes, New York City.—Mr. Barnes recently gave an organ recital at the Church of the Holy Communion as follows: Prelude in E flat, Lemmens; Prelude and Fugue in G, Bach; Invocation, Gullmant; Romanza, Renner; Scherzo, Symphony 2, Vierné; "Benedictus," Barton; Intermezzo, Symphony 1, Widor; Sketch in D flat, Schumann; March, Occasional Oratorio, Handel.

Clarence E. Shepard, Oshkosh, Wis.—Mr. Shepard gave a recital before a large audience May 8 at the First Congregational church, at which he played these compositions: Toccata and Fugue in D minor, Bach; Reverie, Fletcher; "Rhapsodie Catalane," Bonnet; "Magic Fire," from "Die Walkure," Wagner; "Siegfried's Funeral March," from "Dusk of the Gods," Wagner, and "Hungarian Fantasia," by Liszt. In the last named number Miss Laura Stroud played with him on the piano.

An organ completed by C. E. Morey, the Utica, N. Y., builder, was dedicated May 2 in the First English Lutheran church of Paterson, N. J., with a recital by J. Warren Andrews, organist of the Church of the Divine Paternity, New York City. The instrument has electro-pneumatic action and is the third Morey organ in Paterson. Mr. Andrews' program was as follows: Introduction, Allegro and Pastorale, Symphony, Op. 42, Gullmant; Spring Song, Macfarlane; "Jubilate Amen," Kinder; Berceuse in F, Gounod; "Will o' the Wisp," Nevin; Fugue in G minor, Bach; Largo in G, Handel; March of the Magi, Dubois; Reverie of Home, Andrews; Gavotte, "Mignon," Thomas; "Marche Militaire," Gounod.

Benjamin J. Potter is now organist of St. Joseph's Episcopal Church at Detroit, director of community singing for the city of Detroit and organist of the Colonial Theater. He is also on the faculty of the Detroit Conservatory of Music.

MAY HEAR ORGAN 50 MILES

Diaphone of Huge St. Louis Instrument to Have Outlet on Roof.

According to details announced by I. H. Lyons, southwestern manager of the Rudolph Wurlitzer Company, the organ for the huge Exhibit building at St. Louis, the contract for which was signed recently, as set forth in The Diapason, will cost approximately \$90,000. The immense five-story building—once the Southern Hotel—is being converted into a trade exhibit structure and the Wurlitzer Company looks upon the organ it is to build there as a business exhibit as well as a musical instrument. One of the extraordinary features of this organ will be a diaphone which will have an outlet on the roof of the building. It is guaranteed that this can be heard, under proper atmospheric conditions, for fifty miles. It will be used to signal certain community events, such as the opening of Liberty Loan campaigns, the opening of the shows at the Exhibit building, etc.

The organ is to be built under the personal supervision of W. Meakin Jones of the Wurlitzer factory, and the factory work will be rushed at North Tonawanda. The main body of the organ will be on the second floor, but there will be eight distinct organs, and it will be possible to segregate the music for one of the several convention halls that will be maintained or to make it available for the entire building.

NASHVILLE'S SEASON CLOSES

Last Organ Recital by F. Arthur Henkel for Art Association.

The last free organ recital at Christ church in Nashville, Tenn., for this season was given April 28. These recitals have been given by the Nashville Art Association as one branch of its activities. The association has not confined its activities to exhibitions, but has brought the leading art lecturers of the country to Nashville. School art has been fostered, garden plans have been arranged and beauty in its many forms has been developed. Not the least by any means of the association's beneficences have been the free organ recitals by F. Arthur Henkel. They have made possible high-class music for all and have given great pleasure to many people.

The following program was presented for the closing recital: "Finlandia," Sibelius; Scherzo, Dethier; Largo, Handel; "La Marsaillaise," "God Save the King"; "The Star-Spangled Banner."

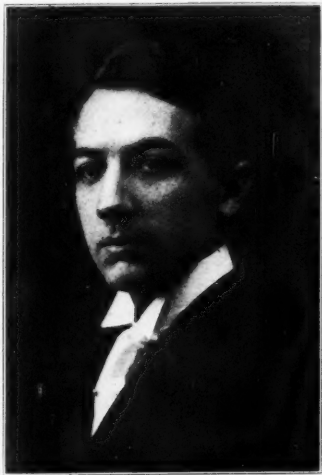
William Ripley Dorr in Navy.

William Ripley Dorr, the Chicago organist, formerly of Minneapolis and for some time connected with the organ department of the Aeolian Company in Chicago, has enlisted in the navy and has been transferred to the band as a baritone soloist. Mr. Dorr may now be addressed in care of "U. S. N. A. R. S., Municipal Pier, Chicago."

Henry B. Roney, the Chicago organist, has been engaged to train and direct the historical pageant and patriotic song festival to be given on a large scale at the Winona Lake, Ind., Chautauqua Assembly Aug. 8 and 10. About 500 costumed participants will represent historical characters of three centuries of American history in chronological order, and sing the patriotic and folk songs in the same order, preceded by the history of the songs. The beautiful lake and shore will be used for the earlier scenes, and the auditorium, seating 3,500, with large organ, for the later ones.

The Cecilia choir of the Western Theological Seminary, at Pittsburgh, under the leadership of Charles N. Boyd, gave a program of modern church music at the North Presbyterian church May 8. The Cecilia Choir is a part of the teaching force of the Western Theological seminary, in connection with the department of practical theology. It is in attendance at the regular preaching service on Monday evenings and by means of this and other exercises, in connection with positive instruction, illustrates and expounds the principles of divine praise. The North Avenue Methodist Sunday school celebrated the twentieth anniversary of its orchestra May 5. This orchestra is another of the many activities directed by Mr. Boyd, the Pittsburgh organist.

EDMUND SERENO ENDER.



EDMUND SERENO ENDER was born in New Haven, Conn., and after receiving his education in the public schools of that city, entered the music department of Yale University, from which he was graduated in 1903 with honors in fugue composition. Later he attended the Institute of Musical Art of New York City, where he did special work in organ and composition. After two and one-half years as organist and choirmaster of St. Mathew's Church, Wheeling, W. Va., where he succeeded Edwin Arthur Kraft, Mr. Ender went abroad for further study. While in Europe he devoted considerable time to concertizing and acted as coach and accompanist for several prominent singers. From 1910 to 1912 Mr. Ender was professor of music at the State College of South Dakota and for the last six years he has been organist and choirmaster of Gethsemane Church, Minneapolis, Minn. Sev-

eral of his published compositions are well known, especially his service for the Jewish Reformed Synagogue, which is used in most of the Jewish temples in this country and several in Europe.

BAMBOO ORGAN GROWS OLD

Instrument at Shanghai in Good Condition After Half Century.

The interesting statement has been received from the United States consul general at Shanghai that after fifty years of service the bamboo organ in the Church of St. Francis Xavier, Shanghai, is still in good condition.

In a recent issue of the North China Daily News the following comment appears regarding the tone of the historic Shanghai organ: "It would be better if it were completely in tune, for a long wave beat, similar to the short one which gives the beauty of the tremulous vox celestis, betrays the fact that it is not. Possibly it never was, for bamboo does seem refractory stuff for organ building. Despite this, however, the tone is sweet, if somewhat 'woolly,' and the whole instrument speaks volumes for the skill of those men who, using only materials immediately at hand, were able to devise an organ pleasing to the ear and able to defy the severest test—that of time."

Photo Player Men in Service.

Fotoplayer Notes, the house organ of the American Photo Player Company, gives a list of the men from its organization serving the nation with the colors. The list contains these names of men from the various plants of the company:

- Berkeley—T. P. Jordan, V. H. Falk, York Hoffman, Roger Eaton.
- Van Nuys—C. E. Bloom, Philip C. Carlstedt, Harry J. Carruthers.
- San Francisco—A. L. Armuth, M. F. Goldberg, Roy Arnovitch.
- New York—B. L. Samuels, F. W. Miller.

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Congregational Singing

Some of Its Faults and How to Remedy Them—Hints to Organists

By FRED J. KING

Organist of St. Andrew's Presbyterian Church, St. John's, Newfoundland, and former Organist to King Edward.

F. J. King, the author of the subjoined article, is the organist and choir-master of St. Andrew's Presbyterian Church at St. John's, Newfoundland. He is an Englishman by birth and training and at the age of 16 years became pupil-assistant to A. W. Parsons, Mus. B., F. R. C. O., at St. George's Parish Church, Kendal, Westmoreland. Then he studied for four years at the Royal College of Music in London under Dr. W. G. Alcock, Dr. W. S. Hoyte, Sir Walter Parratt and others. From the Royal College of Music he went to Norwich Cathedral as sub-organist and choir-master of the nave services. He was during his two years there also accompanist for various choral societies. His duties at Norwich Cathedral included a half hour organ recital every Sunday before the nave service, on the magnificent five-manual organ for which the cathedral is noted. Mr. King's next post was as private organist to King Edward at Sandringham—an honor for which there were more than 170 applicants. Subsequently he was organist and choir-master of All Saints' Parish Church, King's Lynn. In 1909 he was offered the appointment of music principal of the Methodist College and organist of the Gower Street Methodist Church of St. John's. In 1913 he won his present post. Three years ago the organ he plays was enlarged by Norman & Beard of England at a cost of \$11,000.

Congregational singing is a subject that has more or less interested every professional and amateur church organist for years past, and yet very little progress has been so far made toward a really satisfactory elucidation of the many difficulties that crop up to prevent congregational singing from reaching the high ideals that are undoubtedly its birthright. There is much to be said from both the congregation's and the organist's point of view, but one of the great difficulties to contend with is the fact that a congregation is so seldom unanimous in its desires as regards church music. Some want the congregation to do all the singing; others want the choir to shoulder the entire burden of church music; and there are even some who want no music at all in the service.

Assuming that a congregation desires a thoroughly musical service, in which they are to do most of the singing, what are the main essentials to achieve the best results? Very little is achieved in either music or religion without considerable thought and labor. No matter how educated a congregation may be it is almost impossible for them to sing even the simplest hymn in an intelligent and intelligible manner, unless they have the words illustrated in detail beforehand. If a congregation is enthusiastic enough to spend half an hour a week rehearsing a few hymns under the guidance of minister and organist, there is the first step toward real progress. Failing that, let the choir sing a hymn at each service—with little or no accompaniment—as an example for the congregation to follow. It will not take long for even a congregation to fall naturally into good habits of singing hymns when this is done, more especially when there are a good organist and choir to lead them.

A great drawback to good congregational singing is the lack of interest manifested by so many people in the meaning of the words they sing. Is the rhythm of the tune or the literary phrasing of the words the more important from a religious standpoint? The former generally compels us to breathe at the end of each line of music, that is, at the end of each line of the words, while the latter requires breath to be taken where punctuation marks occur in the words. No tune, as it is written, will suit the various punctuation marks of a hymn of four or five verses. Are we to make the music fit the phrasing of the words, and so get the meaning of the words, or shall we adhere to the natural phrasing of the music and turn the meaning of the words, more or less, into ridicule? I am afraid the latter course is too often adopted by

many of the present-day organists. How often do we hear sung the following version of part of the well-known hymn "Lead, Kindly Light":

Keep Thou my feet,
I do not ask to see,
The distant scene,
One step enough for me.

Or, in the metrical version of the Twenty-third Psalm, we hear:

The Lord's my shepherd I'll not want,
He makes me down to lie:
In pastures green He leadeth me,
The quiet waters by.

These are but two instances from among thousands that are common in most churches where we hear so-called hearty singing—"hearty" meaning, of course, the amount of wind pressure brought to bear on the words, rather than the delicate mental voicing of one's intellect. A little judicious forethought would overcome all these ludicrous effects, and the results would surely justify the time and labor involved. Even the ministers are frequently guilty of this sort of carelessness when they announce the first verse of the hymn.

One often hears it said that the organist does not give the congregation popular and lively tunes to sing. The two words "popular" and "lively" may mean a lot that does not come under the heading of music or religion; and it seems difficult to associate a religious service with anything popular and lively.

At a recent Methodist convention I had the privilege to speak on the subject of church music. To prove one of my theories on congregational singing I asked the gathering to sing four well-known hymns to exemplify four different types of hymn-tunes. We had the most expressive and yet the heartiest singing in "O God, Our Help in Ages Past," to the grand old tune "St. Ann." Both words and music are deservedly popular, but one could hardly call them "lively" in the generally accepted sense of the word. I cannot help thinking that the only liveliness necessary to assure good congregational singing is to get the people fully alive to the meaning of the words they sing.

Nor do all organists escape criticism in this respect, for we are too apt to consider hymns as almost beneath our musical dignity. Whatever elaborate anthem may be sung by the choir to display the organist's choir-training and accompanying powers, there can be no doubt that the hymns are for the congregation. Such being the case, the organist must forego mere show in his accompaniments, and do everything in his power to lead and assist his untrained singers in their musical devotions. To do this is a study of its own, and those organists who, from the console, can command and control the singing of a large congregation have indeed achieved something worth while in their profession.

Many young organists seem to think that a large, powerful organ is necessary to accomplish this, but such is not the case. In the hands of an inexperienced accompanist the large organ is too often a detriment to congregational singing. For even the best of us are carried away sometimes by the mere joy of having such a mass and variety of tone at our disposal and, forgetting the devotional atmosphere we are in, we become very secular interpreters of sacred words. If we ascend to the hills, those lovely fifteenth, twelfth and mixtures shriek at us from the upper part of the keyboard. If we descend to the depths, lo! the 32-foot pedal and 16-foot manual pipes growl and roar at our approach. Some congregations, and even some clergy, revel in such wonderfully descriptive playing. But

the true organist, with his firm rhythm and clear phrasing, can achieve all that is necessary for devotional and hearty congregational singing with his great 8 and 4-foot diapasons and flutes, a fairly full swell and 16 and 8-foot pedal flutes and diapasons. The value of 8 and 4-foot stops of diapason and open flute tone cannot be over-estimated for clear four-part playing. And what a relief to the ears is the absence of 16-foot pedal tone for one or two, or even alternate verses in every hymn!

As a final word I would advise all organists to study their hymns as carefully as they study their anthems; encourage congregational practices when possible; and ever remember to sacrifice mere display of one's own powers in order to aid and encourage the congregation to do their part of the service as well as possible. There is no doubt of the truth of the words of a noted Church of England musical authority when he said: "No service should lack musical interest if four or five good hymns and tunes are well rendered by congregation, choir, and organist."

PUPILS OF TRUETTE HEARD

Twentieth Annual Recital Given in Jordan Hall, Boston.

Everett E. Truette's pupils' recitals are always of great excellence, as they necessarily would be because of his standing as an organ teacher in Boston and the whole country. The twentieth of these recitals was a noteworthy one because of the performance by these pupils and because of the close of a score of years of these annual concerts. The recital was given, as usual, in Jordan Hall, where there is a large three-manual Hutchings organ, and the players included several well known New England organists. The program was as follows:

Toccata in F, Bach, Joseph K. Dustin, A. A. G. O.; "Fiat Lux," Dubois, Miss Gertrude Ensign; Intermezzo in D flat, Hollins, William F. Franck; Pastoral Sonata, Rheinberger, Miss Helen Francis Bennett; Chorale in A minor, Cesar Franck, Miss Jeanette Hart Howe, A. A. G. O.; Fourth Sonata, Guilmant, J. Shelton Pollen; Prelude and Fugue in C minor, Mendelssohn, Miss Mildred M. Partridge; Fifth Sonata, Guilmant, Allegro Appassionato (Mrs. Louise Cutler Rehling), Adagio (Charles D. Irwin), Scherzo (Miss Ida Louise Treadwell); Toccata in E, Homer N. Bartlett, Mrs. Mabel Winslow Bennett.

TO PLAY IN LARGE THEATER

Karl Bonawitz, Talented Young Philadelphian, Wins Position.

Karl A. Bonawitz has signed a contract to play for the Germantown Theater at Philadelphia for two years. This makes him one of the best-salaried theater organists in the United States. Mr. Bonawitz will play the new Wurlitzer unit orchestra installed in this large theater at a cost given as \$16,000. Mr. Bonawitz formerly was organist of the Strand Theater, where he played a Kimball three-manual. He made such a specialty of fitting his music to the picture that his work attracted general attention among moving-picture goers.

The new Wurlitzer organ at the Germantown was built to suit his tastes and the contract he made with this playhouse contained the condition that the organ be installed.

Mr. Bonawitz, despite his rapid advance, is only 23 years old.

Ernest O'Dell Opens Organ.

Formal opening of the organ in All Saints' Church at Whitby, Ont., occurred June 19, with Ernest O'Dell, F. A. G. O., at the keyboard. He was assisted by Miss Edwina Palmer, violinist, of Toronto, and E. L. Schiff, bass soloist of Holy Trinity Church, Toronto. The organ is a two-manual of fourteen speaking stops, built by Edward Lye & Sons, of Toronto, and the specifications were drawn up by Mr. O'Dell. The organ numbers at the opening were: Overture in C, Adams; Lullaby, Lemare; "The Cadinette Shepherd Song," Jores; "The Magic Harp," Meale; Fugue in A minor, Bach; "Benediction Nuptiale," Fry-singer; "Marche Militaire," Schubert.

Organist Makes Appeal for Church Singing

The following eloquent appeal to the members of his church—the Memorial church of St. Paul at Overbrook, a suburb of Philadelphia—is published in the Parish News of that church over the signature of Tollo Maitland, the organist and choir-master, and might well be imitated by other organists.

From the days when the Psalms of David were sung in the temple of the Israelites, music has formed an important part of the worship of God. Its uplifting influence has always been felt, and the need for this influence, which brings joy to the heart, has never been so great as now, when everyone feels the strain of unrest caused by the great world struggle.

This idea is kept in mind by the members of your choir and their director. It was once said of the late Dr. D. D. Wood that when he struck the first pedal note on the organ at a service in St. Stephen's, one immediately felt that he was in the house of God. This might be modified thus: "Music in the church should remind one that he is in the presence of God." I have always held the opinion that an essential factor in the realization of such an ideal is that those rendering music should be at heart in sympathy with Christian ideals, and I am happy to say that this is true of every member of our choir.

While the choir must do its part well in the rendition of the best church music, it depends to a considerable extent on the person in the pew whether he realizes to the full measure the benefit to be derived. The person who listens in a worshipful attitude of mind, remembering that he is in the presence of God, will derive more benefit and real spiritual uplift than the person who listens as though at a concert, noting that the bass or tenor is in unusually good voice, that the soprano or contralto is singing with fine expression, or that the chorus is in splendid tune. These things should of course be striven for as part of a plan to do everything as well as possible—worthy of the object for which it is done.

There have been many, many noble and uplifting thoughts expressed through the medium of music, as through the medium of literature or painting; these have their place in the church service. A part of the service equally important, however, and one which is too often slighted is that of congregational singing. All over the country, community choruses have been established and people are beginning to find the real joy and uplift which comes from singing together. One of the greatest inspirations of my life was to play, some years ago, to a congregation of some fifteen hundred singing "The Strife Is O'er," so that the full organ could scarcely be heard.

The principal reason why there has not been more variety recently in the selection of the hymns and chants is that the thought was to select those with which the congregation is most familiar.

Sing, I beg of you—sing and realize the joy of living and knowing comradeship with your Creator.

Work of Hillgreen, Lane & Co.

During the last month Hillgreen, Lane & Co. have completed a large organ in the Rialto Theater of Omaha, Neb., one in the Colonial Theater, Braddock, Pa., and others in the Lutheran churches of Walton and Schuyler, Neb. They have shipped an organ to the Presbyterian Church of Paris, Ky., and one to the Baptist Church of New Kensington, Pa. Organs are under construction for the Adams Theater of Detroit, the Methodist Church of Clarendon, Tex., and others are for a Canadian city and for the Hawaiian Islands.

Charles D. Irwin, the Boston organist, will pass the summer in Alaska, returning about the middle of September. Mr. Irwin's interesting argument on behalf of the dual piston system has aroused considerable discussion.

Another (and a Very Important) Factor

Ernest M. Skinner Writes of Three Factors Essential to Making Recitals Draw.

Boston, Mass., June 3, 1918.—Editor of The Diapason: I note Professor Macdougall's comment on "Sowing on Stony Ground." Supposing, as is quite likely, the programs are well and not ill performed, there may be an answer to the question of poor attendance in a so far unmentioned element in the situation. (Of course what I am about to say is what one would expect of an organ builder.)

What kind of an instrument is the sover using for a cultivator? Is it one of the ten thousand that some of us are hoping to build, perhaps with a few or moderate number of stops with common place tonality, or, say, a tone of no particular charm, with here and there a series of chromatic wheezes or maybe an officious string, strictly modern, that has an individuality all its own and doesn't care who knows it? Perhaps it has the dual system of combinations, where every stop you draw won't move by combination anyhow and every combination you draw thumbs its nose at any attempt at reduction by register. Beautiful system that!

There are quite a number of solid ivory knobs that cannot be visibly moved by any known system of combinations.

It takes a rare combination of elements to make good music—a good orchestra or organ, first-class performers and a desirable and entertaining program.

Paderewski is an artist of the first class; his programs are also first-class, but I do not recall that I ever heard him perform on an upright piano of indifferent quality, even though its builder allowed he had made more pianos than Mason & Hamlin.

I regard it as impossible that the combination of a first-class artist, a first-class instrument and a program that is worth listening to will go without a satisfactory audience.

Inasmuch as no one has yet spoken of the instrument I have ventured to touch upon it, not without regret that it is quite probable that it is not regarded as a very important factor in the case and in the belief that it is of equal importance with the other two factors. Why not?

An artist is inspired by a fine instrument; he is depressed by an indifferent one; if he doesn't know the difference he is in the wrong pew anyhow, because he either lacks experience or worse.

I haven't answered the question because I don't know the answer, except that at least one of the above-named factors is missing. Yours truly,

ERNEST M. SKINNER.

WHAT BUILDERS HAVE DONE

Van Nuys, Cal., June 5, 1918.—Editor The Diapason, Chicago. Dear Sir: I have not been interested in the controversy which has been waging over combinations until you took it up this month and printed a letter from my old friend, Mr. Charles Dana Irwin. It has not seemed of great importance, in the first place, and I have met so few organists who cared to consider the blind system once the visible combinations had been perfected.

I find, too, that many leading organists in theaters—and by that I mean the really big men, drawing \$100 a week and more—do not use combinations extensively. They go in for hand-selected, ever-changing orchestral effects, calling upon the crescendo more often than any other grouping aid. The old days of "swell 8s and 4s," "great full to fifteenth," I had thought were gone forever, but they are recalled to mind by some of the arguments for a type of combination which I had come to consider obsolete.

Bear in mind, I'm ready to build either system, or both, in one organ, ready for the engagement of an or-

ganist of other ideas from those which influenced the original purchase or for any visitor. Throw a switch and take your choice.

Mr. Irwin loses himself, as all advocates of the blind system have done. Discussing the tax on memory he says: "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." Why? On the blind or dual system (why called "dual" I have not yet been able to learn) one has to know both before and after pushing. On the visible system, only before, and if a stranger he can at least give a preliminary push and see, while on the other system he must look at a recorder board or go it blind, if the congregation has assembled. Moreover, he can set what he wants on a proper visible system while he thinks about it.

Austin, Skinner, California, Kimball and other prominent builders long since settled upon adjustable visible combinations, though the blind ones are cheaper. In the late Hutchings and early Skinner days that able builder used blind ones. The light, portable console with swinging stop jamba permitted nothing else, in the then state of the art. Later, when he found a way satisfactory to himself, he adopted the visible system. So did we at Austin's use the blind combinations and find excuses for them until we developed something better. So did the California Company when I first went there. Yet these builders today use the visible system and their customers seem to be with them in their course.

In California we even tried out a really "dual" system, at will allowing for the addition of stops drawn to the combination on the piston (you cannot subtract, you know, making it proverbially a poor rule to go it blind), or automatically cancelling any stops drawn when a piston was pushed and allowing preparation of another combination by hand. The plan also gave appropriate pedal or not, at will. No use. We had to go to visible combinations, and hereafter none others will be supplied from that factory. And they cost more, remember.

When I find an organist who really wants blind combinations he may have them, blind on one side or both, but he is pretty certain to get a "dual" system to which the title is correctly applied, for he will get a visible system complete, adjustable at the console, and a switch that throws the operating magnets out of commission and leaves the operation of the combinations as blind as he may wish. Moreover, he may have multiple recorder boards, so that if in a theater the organists of different shifts may each set and lock up their own combinations from interference, after the manner of individual clerks' drawers in a cash register. But some one will have to pay for it.

Isn't that the answer, after all? It is comparatively little trouble, though everything costs something in these days. In spite of the loud noise from the few advocates of the non-moving system, I have found that no customer, in many years has asked for, much less insisted upon its installation, while many have been at some pains to make sure that the visible system would be supplied. It is not the business of the organ builder to force his preferences upon his customers, and in that sense I am sure the decision of those named and others following the same course proves my contention.

I'm glad organs are so satisfying today in the essentials that a detail of operation takes so prominent a place in the minds of critics. It is a good sign.

Respectfully yours,
R. P. ELLIOT.

PREFERS DUAL SYSTEM.

Since Mr. Irwin's article on the above subject in the June issue of The Diapason has apparently reopened the subject, I should like to contribute my testimony.

I have, since my first experience with it, preferred the dual system. For

the past several years I have been playing an instrument with the absolute system. This instrument has a full assortment of thirty-two pistons—all adjustable. Still I am convinced that the dual system is superior. Let me enumerate my reasons briefly, even though I may repeat in part what others have already mentioned:

1. The noise and jar accompanying the use of a piston in the absolute system is a serious intrusion on the player's mental poise. If this is not the case, it is an indication that the organist lacks the finer concepts necessary to a successful artist.

2. There is a decided advantage in being able to use pistons without disturbing a previous arrangement of the stops, so that a return to the original combination is at any time possible by means of the "release," or zero, piston. This "release" virtually adds another piston of infinite possibility.

3. The artist thinks of his pistons in terms of tone quality and not in terms of stop knobs (or stopkeys). He does not care whether the stops are in or out so far as the eye is concerned; his concern is with his ear. The very fact that the piston-indicator registers a certain number is sufficient for him; that certain number represents a quality of tone.

4. Another point, though of minor importance, is worth consideration. Some organ builders and organists express pride at the impressive size of the consoles of their organs. Does a large, bulky console improve the tone of an organ, the character of the organist or his music? On the other hand, with a small console like that in the New York City College, for example, there are these advantages: The organist can see over the top to direct his choir, and his singers can see him. The console can be moved as easily as an office desk, very convenient for special events in concert halls and churches. A large console is a mean problem where conservation of space is necessary. With the dual system it is possible to use a much smaller and more compact console than with the absolute system.

ARTHUR B. JENNINGS, JR.

POINT ABOUT ORCHESTRA.

Copy of letter from an organ builder, dated June 4, 1918, to C. D. Irwin: "I have read with great interest your article on combinations, dual and absolute, and fully agree with you on everything you say about both systems. In my opinion, the dual system is the best. You can do everything with it that can be done with the absolute and a great many things which are of immense value to the player that cannot be done with the absolute. Its quiet and instant action cannot be remotely approached by the absolute. The claim that one cannot make changes while playing is absurd and shows ignorance on the part of those who make it. If one has to remember the combinations set on the dual system, it is no more difficult to do so than it is to remember the combinations that have been set on the absolute and have to be remembered before a piston is to be pressed to bring them on.

"The claim that one knows at a glance what stops are in use on the absolute system because they move in or out is no more of value than it would be if in any symphony orchestra the players would stand up or sit down, come forward or retreat when their turn comes or stops. If they had to do what some advocates of the absolute system want the stops of an organ to do, they would perform vaudeville stunts. The director of an orchestra knows at all times when his men play which are to set in or stop, as the rendering of the composition goes on. The organist is in a measure in the same position as the leader of the orchestra.

"I only wish that a standard could be arrived at, one way or another, and this question be settled once for all. For it is the organ builder who suffers most under the circumstances. I am anxious to see what some other convert may have to say in the next issue of The Diapason."

SELLS 98 ORGANS IN 2 YEARS

Record Made by Louis Luberoff of Philadelphia for M. P. Möller.

Louis Luberoff, Philadelphia representative for the factory of M. P. Möller, who last year claimed the sales record for the organ world, has not become weary of well-doing, as shown by the fact that he has closed deals for only two fewer than a hundred organs in churches and theaters of his territory in the last two years. This is believed to be a world's record. Eighteen organs were sold by him personally since Jan. 1.

At the present writing Mr. Luberoff reports nine Möller organs under con-



LOUIS LUBEROFF.

struction for Philadelphia alone. On May 28 he closed a contract for a large three-manual for the Union Baptist Church. It is to cost \$10,000. This church seats 2,500 persons. The factory is finishing the four-manual and echo organ for the Walnut Street Presbyterian Church. This instrument has been fully described in The Diapason. It is also building a three-manual for the Dewey Avenue Presbyterian Church, Rochester, N. Y. The scheme for this organ was prepared by John A. Bell of Pittsburgh.

RALLY DAY IN NEW JERSEY.

N. A. O. Forces Hear What Soldiers Need in the Way of Music.

The National Association of Organists held its annual New Jersey rally day May 31 at Montclair, N. J., attracting many of the leading organists of the country. Among the speakers were Mrs. Bruce Keator, Mrs. Elizabeth Fox, Mrs. Alfred Diller and John Hyatt Brewer, Clifford Demarest and Dr. Frederick Schlieder. Herbert S. Sammond and E. A. Ebel, two of the best known song leaders of the army and navy, had some good things to say about the kind of music the boys like to sing themselves. It appears they appreciate the "good" music, but that which is most popular is the kind they know well enough to sing—the lively "get-together" songs they've always known.

A luncheon was part of the schedule of entertainment, following which the song leaders led the organists in a "sing," including a bit of "ragtime."

Mark Andrews afterward gave an interesting program on the organ of the Congregational Church and was assisted by Elizabeth Tudor, soprano; R. Huntington Woodman, John Hyatt Brewer and Harry T. Burrell. A report from the committee on resolutions closed the meeting.

Gives Recital at Oberlin.

Miss Jerusha Leiphart of the class of 1918 gave a recital in Finney Memorial Chapel at Oberlin College on May 29 and played the following program on the large Skinner organ: Toccata and Fugue in D minor, Bach; Largo from "New World" Symphony, Dvorak; Sonata No. 9 in B-flat minor, Rheinberger; "Angelus," Massenet; "Finlandia," Sibelius.

Facts and Fallacies of the Tuning-Fork

By **GEORGE ASHDOWN AUDSLEY, LL. D.**

Fourth Article

As was clearly shown in the preceding article, it is hopeless to expect answers from the writers of text-books on acoustics respecting questions that conflict with their dogmatic statements therein set forth without sufficient proof or logical support. "Silence is golden" while it is the only resort when dangerous difficulties confront such writers.

Discretion is the first law of valor, yet it seems to have at times quite another aspect. Accordingly, we find that there is one very important matter which has been studiously avoided in all the text-books on acoustics—avoided, evidently, because it has a conflicting side calculated to stultify that which is the writer's aim to teach. How easily one-sided scientists wink at difficulties, trusting that their students will not see the wink.

We invariably, in allusions to the tuning-fork, find only one prong mentioned, and even then attention is directed to the operations of only one of its sides, which is described as "swiftly advancing" (with a swiftness, as has been proved, not equal to the movement of the hour hand of a clock), but what about the other side of the prong which has been simultaneously retreating?

We are told, and all observed phenomena go to prove the statement, that the sound produced by a sonorous body, vibrating in an open space, is transmitted in all directions at the same time. Deschanel, in his treatise on sound,* gives an engraving, in which he graphically illustrates this all-round system of transmission as wave-motion, but is careful to omit its cause, indicating a single central dot as the origin of the surrounding zones of condensation and rarefaction according to the wave-theory. Now, we are assured by professors of acoustical science, that when a condensation and a rarefaction of the air are created at the same instant of time, in the selfsame body of air, the one counteracts the other, and no sound-waves are created—silence remaining unbroken. That such should be the case is absolutely essential to the life of the theory of sound, as popularly taught.

Now, let us turn to the tuning-fork and see what it can tell us. If we take one of its prongs to begin with, we find that it has two principal faces supposed to be able to operate on the air. But in the text-book description of the "swiftly-advancing" prong producing a condensation, no notice is taken of the other "swiftly-retreating" face which must, under exactly similar conditions, as taught, be producing, at the same instant of time, in the same body of air, a corresponding rarefaction. Why has this obvious matter never been hinted at by Tyndall and his blind followers? In the accompanying diagram, Fig. 1, which we have prepared with the view of

showing, in the graphic manner very common in text-books on the wave-theory, the supposed action of the vibrating prong of a tuning-fork on the surrounding air, creating condensations and rarefactions—the former being indicated by the darker, and the latter by the lighter shading lines surrounding the end of the prong, P, shown in the center. Now, as these supposed condensations and rarefactions are sent off in all directions, radiating from both faces of the prong

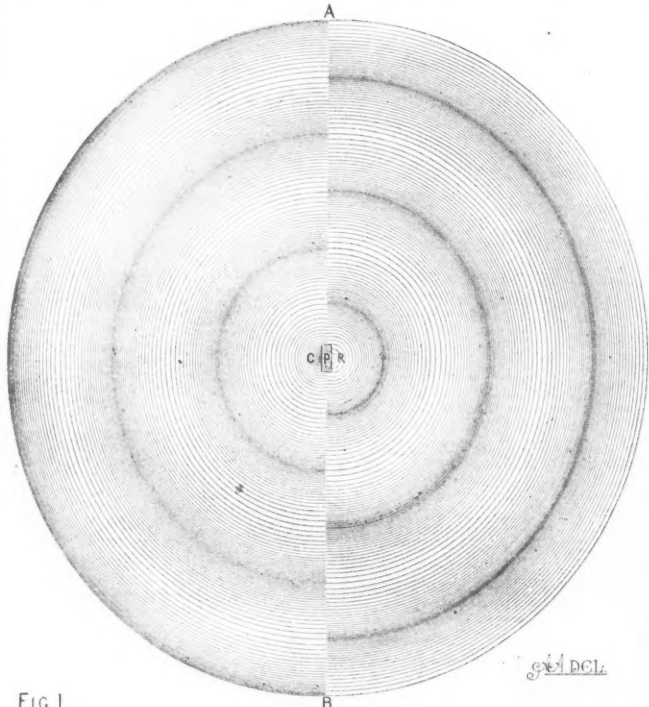


FIG. 1.

—a condensation and a rarefaction at the same instant of time, as indicated in our diagram—it is evident that such an interference of sound-waves would take place as to reduce the air to a state of quiescence and silence would be the inevitable result. The manner in which the condensations and rarefactions from the different faces of the prong would be bound to destroy each other, is indicated along the line A—B, in our diagram, which necessarily shows only one-half of the radiation in each case. But however strong bald theory may be in this direction, it is certain that not the slightest interference takes place, for a tuning-fork sounding in the center of a room can be heard perfectly in any portion of the same.

We have to bear in mind, while considering this acoustical problem—if problem it can be called—that the fork has two prongs, and that both prongs are supposed to be performing precisely the same compound office at the same time. The scientific wave-theorist, however, finds a way out of this complexity; for instance, Professor Tyndall, speaking of two tuning-forks in one of his arguments,

says, "For the sake of simplicity we will confine our attention to the right-hand prongs, A and B, of the two forks, neglecting the other two prongs." This is an easy way of brushing aside an insurmountable difficulty, of which wave-theorists are past masters. We may again say that it is self evident that if the prongs create sound-waves, as the text-books assure us—asserting dogmatically that "the whole function of the tuning-fork is to carve the air into these condensations and rarefactions, and they, as they are formed, propagate themselves in succession through the air"—an absolute interference of such waves, generated by the prong or prongs of a tuning-fork sending equal waves of condensation and rarefaction simultaneously into the same body of air, would of necessity take place, and we should hear no sound at all.

whatever nature, shall so destroy each other as to produce silence. Sound is not a mere sensation in our auditory nerves and brain, as some shallow reasoners would make us believe. Sound is a force capable of performing work with which our sensations or wills have no connection. We are given the power to produce it and control it in production, but that is as far as we can go. No man ever produced two sounds that could annihilate each other; yet on the pages of scientific text-books we see, staring us in the face, statements that are utterly false, and which their writers must have known to be unsupported by a single natural phenomenon or a single artificial experiment or demonstration.

The subject of Interference of Sound, so important to the wave-theory, and on which so much stress is laid, and misstatements ventured upon, by writers on acoustics, is of too lengthy a character to be added to what has already been said, so we reserve it for our next article, which will contain a very amusing and instructive letter, not without a serious side.

(To be continued.)

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*"Elementary Treatise on Natural Philosophy," by A. Privat Deschanel. Translated by Prof. I. D. Everett, M. A., D. C. L., Etc. Part IV. "Sound and Light." New York, 1892.

**REED MIDMER IS DEAD;
VETERAN ORGAN BUILDER**

END COMES AT MERRICK, N. Y.

**Was in Failing Health Some Time
and Had Been Virtually Retired
—Spent Life Building Up
Business in Brooklyn.**

Reed Midmer, one of the veteran organ builders of the United States, who succeeded his father in business many years ago, passed away at his home in Merrick, N. Y., suddenly, May 27. He had been suffering from hardening of the arteries, but had been able to be about.

Mr. Midmer had been in failing health for about five years and had not been able to give the business his undivided attention. Last winter he spent ten weeks in Florida, hoping to recover his health. His passing away was a great shock to his friends, although not unexpected. He was a man of sterling quality and had spent his entire life in building up his business, which his father established.

Mr. Midmer had the happy faculty of pleasing his clientele as well as retaining the good will of all his competitors in the organ business. It has been remarked that "only the best things could be spoken of him by his competitors."

Mr. Midmer had trained men at the head of every department in his organ factory who could take the responsibility during Mr. Midmer's absence or during his failing health. The general manager, the superintendent, the heads of all departments have been with the company for many years, some as long as twenty-nine years.

Mr. Midmer disposed of his financial interest in the factory some time ago and his passing away will not affect the continuance of the business. The new interests in this company have forged ahead rapidly during the last year.

Reed Midmer of Brooklyn, of the third generation of the Midmer family

in the organ business, who has been with the company since boyhood, now becomes a director of Reuben Midmer & Son, Inc.

Tribute to Deagan's Genius.

How thoroughly the musicians of the country appreciate the work being done by J. C. Deagan, head of J. C. Deagan Musical Bells, Inc., is shown by a number of testimonials which have reached him. These are in the form of photographs with the indorsements written by the senders of the photographs. Frederick A. Stock, director of the Chicago Symphony Orchestra, wrote across his photograph: "To the wizard of the bells from his sincere admirer, Frederick A. Stock." Percy Grainger's photograph contains this: "To J. C. Deagan, whose genius has given us the world's most perfect percussion instruments." Alongside the dedication is a bar from Grainger's "Nutshell Suite." F. N. Innes, the famous band conductor, says on his photo: "To J. C. Deagan, the chimes of whose musical bells may be heard in every corner of the civilized world paying tribute to the genius of their creator." Joseph Stransky, director of the New York Philharmonic Society, says: "To my friend J. C. Deagan, the inventor of the splendid Dea-Gan-Ometer." Walter Damrosch dedicates his picture to "the best of bell makers."

Sandusky Organist to War.

Harold Rivenburg, organist and choirmaster of Grace Church, Sandusky, Ohio, has gone to his old home at Hudson, N. Y., for a brief visit before entering the military service. He has been granted a three months' leave of absence, there being a possibility that he will not be retained in the army. During his absence, Arthur N. McKinstry, organist of the Church of the Holy Spirit at Gambier, Ohio, will act as organist at Grace Church. Members of the choir presented Mr. Rivenburg with a wrist watch and the boys' choir gave him a fountain pen.

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

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, JULY 1, 1918.

ON TO PORTLAND.

The annual convention of the National Association of Organists will be held at Portland, Me., early in August, as announced in our news columns, and we feel that we are doing a favor to every one of our readers whom we may be able to persuade to attend that meeting. We speak from experience when we say that these conventions are an eye-opener to anyone who attends them for the first time. The good fellowship which marks these occasions is one of the most refreshing things one can meet in the organ world. The recitals offer the opportunity to hear the best performers in America and the papers are informative and interesting.

Portland is a resort which is worth visiting for itself alone and all the Maine coast lies at its door. And the Portland organ is one of the greatest in this country. It is no exaggeration to say that this instrument and the recitals on it by Will C. Macfarlane are what have made Portland famous, for hardly a visitor goes there without hearing the organ at least once.

If you are planning a vacation this summer, take the advice of The Diapason and combine rest with benefit by going to Portland.

SELLING THE ORGANS.

That active and important factor in the organ world—the salesman—too often receives only a scant part of the credit he ought to have for much that is good in the world. If he sells an organ the builder is inclined to lay the fact to the excellence of his product rather than to the persuasive powers of the man who made the deal. If he helps an organist avoid fatal errors in the preparation of a specification or in the selection of a builder, or a system, the organist naturally claims the credit himself. The errors of the builder—that is, of the builder who employs him—must be carefully concealed by the salesman. That you may think, takes an artist. Yes, it sometimes does. On the other hand, the ignorance of the organist about mechanical details must never be revealed by the adroit and tactful organ company representative.

For the foregoing reasons we are glad to call attention in our news columns to the record of Louis Luberoff, a Philadelphia organ salesman, who has sold ninety-eight organs in two years. He claims the record for the world. Our columns are open to any who may challenge him.

Now we read in the advertising columns of The Diapason—and we often admit with humility that they are the most readable columns in the paper—that there is not complete un-

animity among the organ builders as to how convincing a large construction record may be. With a sales record it is different. If the product is excellent, the more a salesman can sell, the more good he does in the world. If it is not so good, so much more does he deserve credit for his ability to make it appear good. Either way the salesman deserves credit. And we propose to give it to him without stint.

THOSE USELESS PEDALS.

The moving-picture organist dropped in to tell his joys and troubles. When he had advanced well he added:

"But, then, that is not as bad as at the Theater. The drummer of the orchestra is in charge there. My friend — got the job of playing and as he is a good organist he went so far as to use the pedals. 'Cut that out,' commanded the drummer-leader after the second selection. 'If you can't make music enough with your hands on the keyboard and have to use your feet that way you might as well quit right now.'"

The veteran tuner walked in with his subscription money about that time. "O, well, he said, I can tell you a better one on one of those piano-organists in the Theater. The organ is a two-manual. It has two pedal stops. They sent for me to fix it up, saying it was out of order. When I arrived the young lady on one of the shifts said two of the stops did not work when drawn. They are the two pedal stops. I sat down and drew one and then the other. Both responded to the delicate touch of my dainty feet. 'They seem all right,' I said to her. Then she tried it on the manuals. 'But those are pedal stops,' I ventured to assert. 'Well, they're no good,' was the reply. 'I never use my feet anyway.'"

There seems to be growing up in certain places a generation of organists who can play so well on the manuals that the pedals will become an atrophied, traditional part of the organ.

HITS BRITISH CHURCH MUSIC.

"The new military service act is now the law of the land, and if it is carried into operation with anything like the stringency of the preceding acts, the music of churches will be bound to suffer even more severely than hitherto," says the Organist and Choirmaster of London in its leading editorial. "Most choirs are seriously depleted already and a further calling-up of men will probably mean that part-singing will have to be abandoned, unless it can be carried out by boys only. This may be possible in cathedrals and the few parish churches where good material is available. Organists as a body have shown as much patriotism as any other section of the community, and many are serving their country in his majesty's forces, with the result that their posts are filled for the time being by more or less efficient deputies. Now still more organists will have to leave their posts, and it is difficult to calculate how far-reaching the results may be.

"For one thing, there will be much greater power in the hands of the clergy with regard to the selection of music for the services. In some few instances this may prove an advantage, but in others it may mean that the standard of music performed will be lowered, as there will be no check on the introduction of sloppy hymn-tunes and psalm-tunes or sweetly-pretty service-music the preference for which still prevails, unfortunately, in some quarters."

When one of our soldier or sailor boys makes the supreme sacrifice we say he died doing his duty. When one of us over here buys an interest-bearing government security we wish to be called a patriot. Let's buy war savings stamps to help our country and not to be glorified.

George Tucker, well-known organ builder, writes that he has located at Lincoln, Neb., where a fruitful field for his line of work has opened itself, and is moving to the west from his old home at Winthrop, Mass.



BY HAROLD V. MILLIGAN.

"God Is Our Refuge," by Hague Kinsey; published by the H. W. Gray Company, New York.

This anthem won the Clemson Prize in 1916, but its publication has been delayed until the present time. Like its predecessors, it is conceived and executed according to the best traditions of the English school and is an anthem of dignity and considerable power. The chorus parts are well-written and there is an effective fugue; contrast is provided by a tenor solo.

Berceuse for organ, by Frances McCollin; published by Oliver Ditson Company, Boston.

Another Clemson prize-winner is represented by this organ piece, Miss McCollin being the composer of the successful anthem for 1918. Her Berceuse is a smoothly-written though undistinguished piece of the familiar type. The second theme is a little more vigorous than is customary.

Andante Religioso, by R. G. Hailing; published by Alphonse Leduc, Paris.

A simple little piece suitable for use during the celebration of communion, or at any other occasion requiring a quiet Meditation. It is of the utmost simplicity, but breathes a spirit of purity which is unusual.

Cantilene, by Rene L. Becker; published by the Boston Music Company, Boston.

"Adieu," by Rudolf Friml; published by the Boston Music Company, Boston.

Mr. Becker's organ pieces are well-known and justly popular; this Cantilene is one of the best of them. The composer has written a melody of distinction and charm, and has successfully avoided the commonplace without attempting anything at all bizarre. His melody is of greater breadth and moves with greater freedom than the vast majority of these trite tunes which are accepted as "melodies" on the organ, most of them being of the caliber of Grade 2 teaching pieces for the piano. Not only is his melody a real melody; he has also provided for it a harmonic background which is both interesting and consistent. Especially notable is the second theme, which appears only briefly, but which adds notably to the musical value of the composition. This Cantilene is one of the most successful organ pieces to reach us in some time.

"Adieu," by Rudolf Friml, of comic opera fame, is a piano piece arranged for organ by Edward Shippen Barnes. In its present form it is of doubtful value, except as it may be useful to the "movie" organist.

"O Gladsome Light," sacred duct, by Cuthbert Harris, published by the Arthur P. Schmidt Company, Boston.

Good duets are exceedingly rare; it is difficult to write interestingly for two voices and most so-called duets are merely camouflaged solos. To secure interest and plausibility it is almost imperative that the voices be treated canonically, and this is a task which has proved too laborious for most composers, who satisfy themselves with a melody first in one voice and then in the other, accompanied discreetly in thirds and sixths. It is a pleasure to report that Cuthbert Harris' "O Gladsome Light" for soprano and alto (or tenor and bass) is of more than ordinary value. The voices move with independence and freedom and the melody is developed logically and expressively.

Rhapsody, Monologues and Three Psalm Tune Postludes, by Harvey Grace; published by Novello & Co., London.

These organ compositions by Harvey Grace are perhaps a little severe for the average American audience,

but they contain many pages of beautiful writing and are more than worthy of a little study from both organist and auditor. It seems to the present reviewer that the composer is especially successful when writing in the ancient tonalities and in the rhythmic freedom of the old style. Of the two Monologues the first, a Meditation, is in the old manner, and is one of the best pieces of the set. "Caprice" is of much lighter texture, and it seems to me less interesting. The same may be said of the "Rhapsody," wherein it appears that the musical material will hardly bear the extended and somewhat labored treatment given it.

The Three Psalm Tune Postludes are, however, among the best compositions of this character we have ever seen. The psalm-tunes involved are "Martyrs," "London New" and "The Old Hundredth." As their designation, "postlude," implies, they are massively built, calling upon the full organ through much of their length. The tonal masses are molded into broad and dignified lines about the thematic melody. Although both ecclesiastical and scholarly, these pieces can be made most effective even for that much-feared "general" public, if the organist will avoid an over-indulgence in that excessive legato which muddies the tonal stream. The familiar melody of "The Old Hundredth" is presented canonically between the manuals and pedals, with a harmonic background of crisp arpeggio figures.

Wed in West; Bridal Music in East.

The St. Paul Dispatch of May 31, a copy of which has been sent to The Diapason, contains the following interesting account:

Married in Indianapolis and having their bridal music played in Boston was the unique setting for the wedding of a St. Paul young woman, Miss Stella Harp, daughter of Mr. and Mrs. Charles H. Harp, 2953 Marshall avenue, and De Ross Salisbury, which took place Monday.

W. Lynnwood Farnam, organist of Emmanuel Church, Boston, a close friend of the bride and bridegroom, had composed the music for the wedding, but prevented from being present at the ceremony, he played the music in Boston at the same time the ceremony was taking place in Indianapolis.

The bride was graduated from the University of Minnesota in 1913, and received a master's degree in English literature from Wellesley in 1916. Mr. Salisbury is a graduate of the Massachusetts Institute of Technology and is with the Allied Machinery Company of America, New York City. The young people will live at Yonkers, N. Y.

Urge Ban on German Titles.

German titles will not be used for music, if publishers act on the resolutions adopted by members of the National Association of Sheet Music Dealers at their convention in New York. Such a move by the publishers would mean that titles of all the old German masters would be translated. Though the music dealers admitted that this will create much confusion, they said there was nothing else to be done. In the interest of conservation the dealers adopted the recommendation that sheet music be reduced universally in order to effect an annual saving of 40 per cent in paper.

Harold V. Milligan, the New York organist and reviewer for The Diapason, will spend the hot months at Center Lovell, Me., but will take his trusty typewriter along, he informs The Diapason. Mr. Milligan has been putting in much of his time arranging and executing concerts for the soldiers on their way to France, Red Cross drives, etc.

NOT BETTER, BUT BEST.

[From the Pacific Coast Musical Review.] Clarence Eddy is not only a great organist and a gentleman "to the manner born," but a delightful companion, conversationalist and raconteur. Mr. Eddy has a fund of capital stories and ready wit that never fail him, and here is a good one told by him the other day to the compiler of this department: "The distinguished English organist, W. T. Best, who passed away some ten years ago, suffered intensely from the heat, which used to prostrate him at times. On one occasion he went to a city in England to 'open' a new organ, and while practicing upon it in the afternoon and acquainting himself with its details, the day being extremely hot and sultry, Mr. Best was suddenly overcome and fainted. Several persons rushed to his aid, and as he was reviving from the spell, a very deeply concerned and agitated lady, who was violently fanning the organist, anxiously inquired of him, 'Are you better?' to which came the quick rejoinder, 'No, I am Best.'"

**GORDON BALCH NEVIN
TO PLAY LARGE ORGAN**

TAKES POST AT GREENSBURG

Fifty-five-Stop Instrument Just Completed by the Ernest M. Skinner Company Is Opened by Composer and Performer.

Gordon Balch Nevin, the organist and composer, has been appointed organist of the First Presbyterian Church of Greensburg, Pa., and his first pleasant duty in connection with his service there was to play the opening recital on the new organ built for this church by the Ernest M. Skinner Company. Mr. Nevin, who formerly played at Johnstown, Pa., and later at Cleveland, has been for some time connected with the Skinner company,



GORDON BALCH NEVIN.

but has decided to return to his first love—that of playing the organ.

The Greensburg church is a new edifice erected at a cost of \$300,000 and the organ is a four-manual of fifty-five speaking stops. It is a divided instrument and has two imposing carved cases. The organ with the cases represents an outlay of \$20,000. Mr. Nevin writes that the organ has the best eighty-five note solo reed he has ever heard.

The opening recital was played the

evening of June 16 and Mr. Nevin's offerings were: Concert Overture, James H. Rogers; Communion in G, Batiste; "An Eastern Idyl," R. S. Stoughton; "Marche Slav," P. I. Tschaiakowsky; "In Moonlight," Ralph Kinder; Chanson-Meditation, Cottenet; Minuet (From "Suite L'Arlesienne"), Bizet; "Marche Triomphale," Ferrata; Song Without Words and "Will o' the Wisp," Gordon Balch Nevin; "The Angelus," Massenet; "Grand Choeur," R. G. Hailing.

The specification of the Greensburg organ is as follows:

- GREAT (73 Notes).**
Bourdon, 16 ft.
Diapason-Principal, 8 ft.
Second Diapason, 8 ft.
Gross Flute, 8 ft.
Erzähler, 8 ft.
Clara-bella, 8 ft.
Harmonic Flute, 4 ft.
Octave, 4 ft.
Ophicleide, 16 ft. (Solo 10-in. wind).
Tuba, 8 ft. (Solo 10-in. wind).
Claron, 4 ft. (Solo 10-in. wind).
Celesta.
Celesta-sub.
Chimes (Echo).
- SWELL (73 Notes).**
Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Clara-bella, 8 ft.
Salle-cional, 8 ft.
Aeoline, 8 ft.
Vox Celeste (special scale, 2 rks.), 8 ft.
Harmonic Flute, 4 ft.
Gambette, 4 ft.
Solo Mixture, 3 rks.
English Horn, 16 ft.
Oboe, 8 ft.
Corno-pean, 8 ft.
Vox Humana, 8 ft.
Tremolo.

- CHOIR (73 Notes)**
Gamba, 16 ft.
Open Diapason, 8 ft.
Dulciana, 8 ft.
Concert Flute, 8 ft.
Chimney Flute, 4 ft.
Clarinet, 8 ft.
French Horn (10-in. wind), 8 ft.
Celesta.
Celesta sub.
Tremolo.
- ECHO (73 Notes: playable from Solo).**
Vox Humana, 8 ft.
Flute Celeste, 8 ft.
Chimes, 20 tubes.
- TRIAL (32 Notes).**
Resultant, 32 ft.
Open Diapason, 16 ft.
Bourdon, 16 ft.
Contra Gamba (Ch.), 16 ft.
Gedekt, 16 ft.
Major Flute, 8 ft.
Flute Dolce, 8 ft.
Viol, 8 ft.
English Horn (Sw.), 16 ft.
Ophicleide (Solo 10-in. wind), 16 ft.
Tuba (Solo 10-in. wind), 8 ft.

SOLO (73 Notes)
Ophicleide (10-in. wind), 16 ft.
Tuba (10-in. wind), 8 ft.
Claron (10-in. wind), 4 ft.
French Horn, 10-in. wind.

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DODD, MEAD AND CO., Publishers, NEW YORK

ELLIOT MOVES TO CHICAGO**Becomes Connected With W. W. Kimball Company Headquarters.**

Robert Pier Elliot is moving to Chicago from Van Nuys, Cal., and after July 1 will make his home at 5838 Washington boulevard in this city. He has again become connected with the organ department of the W. W. Kimball Company, with headquarters here.

Mr. Elliot has been an official of the Robert-Morton Company since its formation and has been connected with the factory of that company at Van Nuys. Previous to this he was New York representative of the Kimball Company. He has been prominent in the organ world for many years, having been president of the old Hope-Jones Organ Company, and having been before that connected with the Anstin Company and the Kinetic Engineering Company.

WALTER WILD AS ORGANIST**Will Play Instrument in New Brushston Theater at Pittsburgh.**

Walter Wild, F. R. C. O., organist and director of the Shadyside Presbyterian Church of Pittsburgh, is to play the organ at the new Brushston Theater in Pittsburgh. The instrument is to be ready July 1 and is built by Wirsching & Peloubet. It is in two concrete chambers, with the console fifteen feet from the screen. It is a three-manual with the following stops:

SWELL ORGAN.

1. Bourdon, 16 ft.
2. Viol de Gambe, 8 ft.
3. Viol celeste, 8 ft.
4. Concert Flute, 8 ft.
5. Flute Octavo, 8 ft.
6. Harmonic Piccolo, 2 ft.
7. Orchestral Oboe, 8 ft.
8. Vox Humana, 8 ft.

GREAT ORGAN.

9. Horn Diapason, 8 ft.
10. Stopped Diapason, 8 ft.
11. Gamba, 8 ft.

ORCHESTRAL.

12. Salicional, 8 ft.
13. Chimney Flute, 8 ft.
14. Clarinet, 8 ft.

PEDAL.

15. Gedeckt, 16 ft.
16. Bourdon, 16 ft.
17. Bass Flute, 8 ft.

Dedications by O. Frey.

At Sabin, Minn., O. Frey of St. Paul played a dedicatory service recital on April 21. The instrument is an Estey organ bought by the Lutheran congregation of that city. Visitors from two states expressed their delight with the program, which was: Fantasia with pedal obligato, Schellenberg; Gavotte, "Mignon," Thomas; Andante Cantabile, Widor; Prelude and Fugue, C minor, Bach; "Holy Night," Buck; March of the Magi Kings Dubois. At Lake City, Minn., Mr. Frey officiated as organist for the dedication of a Möller organ on May 26. Fully 2,000 persons participated in the services. The organ is divided and capable of many effects, besides possessing great volume needed for support of congregational singing. Mr. Frey played: "Unfold, Ye Portals," Gounod; Andante Cantabile, Widor; Sonata, C minor, Guilmant; "Marche Solennelle," Mailly; Alpine Fantasia and Storm, Flagler; Offertoire, F minor, Batiste; Prelude and Fugue, C minor, Bach; Berceuse, Grieg; Improvisation. During the first and second weeks of April Mr. Frey was engaged by the Glee Club of the United Seminaries for a tour which included among other places La Crosse, Wis., and Red Wing and Northfield, Minn., concluding with a concert at St. Paul.

New Post for H. R. Casselberry.

Harry R. Casselberry has resigned his position as organist and choirmaster of the Sayers M. E. Church, to accept a similar one at the Union M. E. Church, Philadelphia. He is one of the noted young organists of the city, being only 17. His teacher, Russell Hancock Miles, has answered the call of Uncle Sam and is playing the trombone at Fort Ethan Allen. Miss Dorothy Lancaster has been appointed to the post at Sayers M. E.

The Barnes & Buhl Organ Company of Utica, N. Y., is building a two-manual organ for the Methodist Episcopal Church at Cleveland, N. Y. The organ is a gift to the church by H. W. Saltsman of Cleveland.

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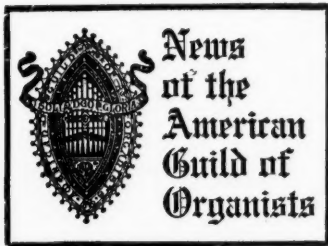
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News of the American Guild of Organists

Western New York.

The annual meeting of the Western New York chapter was held June 4 at the Hotel Rochester in Rochester. A dinner was given at 6:30 o'clock, at which Edwin Arthur Kraft of Cleveland was the guest of honor. The following officers were chosen for the year: Dean, Norman Nairn; sub-dean, Emil R. Keuchen; secretary, Mrs. Wallace Miller; treasurer, Miss Lucy McMillan; registrar, F. C. Lee; executive committee, Walter H. Carter and William Irving Lyon.

In the evening an organ recital by Mr. Kraft was given at the Central Presbyterian Church under the auspices of the chapter. The large auditorium was crowded to listen to the program, which included three selections by Wagner—the overture to "Tannhäuser," the introduction to the third act of "Lohengrin," and "The Ride of the Valkyries." Two numbers that were played with great power and ability were the Symphony in B minor by Schubert and the Andante Cantabile from Tchaikowsky's Fifth Symphony. He played the wild, barbaric music from "Prince Igor," by the Russian composer, Borodin. In lighter vein and bringing out the many delicate nuances of tone in the organ were "The Magic Harp," by Meale; "The Brook," by Dethier, and "The Fountain," by Matthews.

Northern Ohio.

A service under the auspices of the Northern Ohio chapter was held at the Euclid Avenue Christian Church of Cleveland on the evening of May 12. Frederic Stiven, Mus. Bac., the organist, was assisted by his quartet. The first anthem was Ralph Kinder's Festival Te Deum in F. Harry Alexander Matthews' "The Lord Is My Light," a soprano and baritone duet, was sung for the offertory, and Mrs. H. H. A. Beach's "Thou Knowest, Lord," was the last anthem. Mr. Stiven played a "prelude recital" and a "postlude recital," all of works of Ohio composers, presenting the following: Grand Choeur in C minor, Cantilene, Scherzo from E minor Sonata, and Meditation, James H. Rogers; Second Serenade, Con Grazia and Allegro Maestoso, from Sonata No. 2, G. W. Andrews.

Southern California.

The May dinner and annual election of the Southern California chapter took place at Timmons', Los Angeles, Monday evening, May 6. Succeeding the business meeting and election, an informal program was given by Miss Pauline Farquhar, pianist, of Long Beach, and Vernon Spencer. Miss Farquhar played Rhene-Baton's "Retour du Pardon," the Bach-Busoni Chaconne, and Liszt's Nocturne. Mr. Spencer gave a talk on piano material of teaching value to the piano teacher and student, illustrating with compositions of his own which are now in press.

Dean Colby, renominated by the nominating committee, expressed himself as opposed to a second term, as he felt the honor should be passed on to another annually. The election resulted as follows: For dean, Ernest Douglas; sub-dean, George A. Mortimer; secretary and treasurer, Vernon Howells; chaplain, Waldo F. Chase; executive committee, P. Shaull-Hallett, W. F. Skeele and Roland Diggle.

Among the many musical activities of J. Henry Francis at Charleston, W. Va., lately have been the annual operatic presentation, "The Treasure Hunters," by J. S. Pearis, by the senior class of the Charleston high school, assisted by the high school orchestra, May 28; the singing of Gaul's "Joan of Arc" by the Charleston Choral Club under his baton May 31; the annual opera, "Olivette," by the high school chorus, April 26, and Gade's "Crusaders," by the Charleston Choral Club.

DEGREE FOR A. D. ZUIDEMA

Detroit Organist Made Doctor of Music by Conservatory.

The degree of doctor of music was conferred upon Alle D. Zuidema, well-known Detroit organist, at the annual commencement exercises of the Detroit Conservatory of Music held at the First Congregational Church June 21. This is the first degree of its kind granted by the conservatory, and was conferred in recognition of special work of very high order in theoretical subjects.

Dr. Zuidema has been a member of the conservatory staff for eleven years and is now a member of its board of directors. He has been organist of the Jefferson Avenue Presbyterian Church for a period of eight years, and is well known for his brilliant work as a recitalist.

AUSTIN FOR PROVIDENCE, R. I.

Two-Manual to Be Erected for Plymouth Congregational.

The Austin Organ Company has been awarded a contract to build a two-manual for Plymouth Congregational Church, Providence, R. I. Elisha Fowler, the Boston representative, had the matter in charge. The specification is as follows:

- GREAT ORGAN.
 - Open Diapason, 8 ft.
 - Concert Flute, 8 ft.
 - Dulciana, 8 ft.
 - Gemshorn, 4 ft.
- SWELL ORGAN.
 - Open Diapason, 8 ft.
 - Rohr Flöte, 8 ft.
 - Viole d'Orchestre, 8 ft.
 - Echo Salicional, 8 ft.
 - Harmonic Flute, 4 ft.
 - Oboe, 8 ft.
 - Tremulant.
- PEDAL ORGAN (Augmented).
 - Bourdon, 16 ft.
 - Dulciana (great dulciana extended), 16 ft.
 - Flute, 8 ft.

Pupils of Weaver Heard.

At Henry Kendall College, Tulsa, Okla., on the evening of May 28, John Krowles Weaver, director of the school of music, presented a group of organ pupils in the following interesting program: Nuptial March, Lynnes; "Eventide," Fry singer (Miss Helen Primm); Offertoire in B flat, Read; "Songs in the Night," Spinney (Miss Marguerite Gavin); "In Memoriam," G. B. Nevin; Canzonetta, Fry singer; Postlude in F, Stern (Miss Eulalie Parks); "Laudate Domini," Fry singer; Toccata in D minor, G. B. Nevin (Miss Jennie Moore); Nocturno, Quigley-Biggs; Postlude in C, Read (Miss Opal Callon); "Marcia Villanesca," Fumagalli; "Adeste Fideles," Thayer (Miss Esther Handley).

Place Many Organs in South.

Orla D. Allen and Morton B. Welch, who are doing a large amount of organ work in all parts of the south, have completed the installation of a two-manual Austin instrument at the Woodland Street Presbyterian Church of Nashville, Tenn., and are finishing another two-manual Austin in the Woodlawn Baptist Church of Birmingham. They have closed contracts for two of the largest theater organs in the south—a two-manual for the Academy of Music at Selma, Ala., and a three-manual for the Strand Theater at Montgomery. Both instruments are to be built by the Austin Company, on ten-inch wind pressure, in concrete chambers placed above the screens. They will contain the beautiful and characteristic Austin orchestral stops, besides chimes and harp.

Portland Has "Door Chord."

The fire-door chord is the latest, according to correspondence from Portland, Oregon, in Music Trades. Unlike the "lost chord," this musical note is found in virtually every musical number and is causing the attaches of the Portland municipal auditorium no end of worry and inconvenience. When the auditorium was built a fire-door above the organ was installed, which is supposed to open only when fire should break out in the building. But when a certain chord is struck on the organ, the door flies open and as a result every-time the organ is used the employes must climb to the roof of the building and close the musical door.



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ORGANISTS RECTOR'S GUESTS.

Gallup and Goldthwaite to Make Seven Weeks' Automobile Trip.

Emory L. Gallup, organist of St. Chrysostom's Episcopal Church in Chicago, will make a trip of seven weeks by automobile beginning July 7 and will visit the principal eastern cities. He will go in company with the Rev. Norman Hutton, rector of his church, in the latter's car, and H. Chandler Goldthwaite, organist of the Hennepin Avenue Methodist Church of Minneapolis, who will visit Mr. Gallup before they depart from Chicago. They will camp at night and cook their own meals along the route. In addition to his dexterity with the pedals Mr. Gallup is said to have developed great ability in handling cooking utensils, and this talent he will put to the best possible use. When not driving or attending to his traveling household duties Mr. Gallup will visit the principal organs of New England and other parts of the country. The party plans to go as far as Portland and will attend the convention of the National Association of Organists in that city.

Henry J. Carruthers in Army.

Henry J. Carruthers writes from Hollywood, Cal., that he is entering the United States army. Mr. Carruthers has been voicer for the Robert-Morton Company at Van Nuys and previously was with the J. W. Steere & Son Organ Company at Springfield, Mass. He is the son of Joseph J. Carruthers, long well-known as an organ man, having been connected with the late Robert Hope-Jones, the W. W. Kimball Company and the Wangerin-Weickhardt Company.

Dean Armstrong, the organist, has been drafted and has relinquished his work at Shorter College, Rome, Ga., and at the Independent Presbyterian Church of Savannah, Ga.

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Music by Clarence Dickinson
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They Shall Return

Words by J. L. Milligan
Music by John W. Worth
Price 60 Cents

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RESULT OF RECITAL SERIES

Interesting Fact Made Known at Annual Meeting of American Organ Players' Club of Philadelphia—New Members.

The twenty-eighth annual meeting of the American Organ Players' Club was held at the Orpheus Club, Philadelphia, June 10. At the business meeting the reports of the various activities of the club were given in detail. Among the generally interesting facts was the forwarding of \$425 to the allied nations as the result of the series of five recitals given for war relief. The club treasury is in a healthy condition.

The executive committee reported about fifteen recitals given during the season. Many were omitted, however, because of fuel shortage. The examination committee reported favorably on George Henry Day, Wilmington, Del.; Frank S. Adams, Julia E. Williams, Mabel V. Williams, Forrest R. Newmeyer and William Noelsch, all of whom were elected to active membership. This makes a total of eleven who successfully passed the required examination during the past season. Two candidates were unsuccessful.

The social part of the evening was devoted to a humorous parody on "The Lost Chord" by Frank S. Adams, with piano accompaniment ("movie" style, a la carte), by Rollo F. Maitland, and witticisms by James C. Warhurst and Percy C. Miller. The guest of honor was T. Scott Buhrman, editor of the American Organist, who, in his address, stated some of the perplexing problems of editorial work behind the scenes. Refreshments were served by the ladies. Over 100 members were present.

The officers for 1917-18 were re-elected as follows:

- President—John McE. Ward.
- Vice-president and chairman of executive committee—Henry S. Fry.
- Secretary—B. P. Ulmer.
- Treasurer—Herbert S. Drew.
- Librarian—Laura W. Grebe.

Honors for I. H. Bartholomew.

I. H. Bartholomew, organist and choirmaster of Holy Trinity Lutheran Church, West Bethlehem, Pa., was presented with a purse of \$150 May 19, the occasion being the fifteenth anniversary of his serving the congregation as organist. Mr. Bartholomew was highly complimented on his achievements in choir work, and at all the services, morning, afternoon and evening, special music was the order of the day.

'PLAYS FOR N. A. O. WAR FUND.

Ernest H. Sheppard in Successful Recital at Okmulgee, Okla.

A well-arranged and artistically rendered program was given on June 14 at the First Baptist Church, Okmulgee, Okla., under the direction of Ernest H. Sheppard, organist and choirmaster. With the assistance of Mrs. L. H. D. Cook, soprano, Harold E. Redmon, baritone, and the Baptist Church male quartet, a recital was given, the proceeds of which were forwarded to the secretary of the N. A. O. to help swell the total of the war fund. Mr. Sheppard is being congratulated on his efforts in the middle west. His program was: Imperial March, Elgar; "Evensong," Johnston; Prelude (A Cycle of Life), Ronald (Mrs. Cook); Gavotte from "Mignon," Thomas; "A Son of the Desert Am I," Philips (Mr. Redmon); "The Rosary," Ethelbert Nevin (male quartet); "The Tragedy of a Tin Soldier," G. B. Nevin; Allegro Pomposo, Sheppard; "A Spirit Flower," Campbell-Tipton (Mrs. Cook); "A Perfect Day," Jacobs-Bond (male quartet); "Keep the Home Fires Burning," Novello (Mr. Redmon); Largo ("New World" Symphony), Dvorak; Grand Chorus, Dubois; "Star-Spangled Banner."

COURBOIN AT NEW LONDON

Syracuse Organist Heard on Four-Manual Skinner Organ.

Charles M. Courboin gave a recital on June 26 in St. James' Episcopal Church, New London, Conn., on the four-manual Skinner organ, playing the following program: "Grand Piece Symphonique," First Movement, Cesar Franck; "Piece Heroique," Cesar Franck; Sketch, Schumann; Praeludium, Armas Jarnefelt; "Christus Resurrexit," Ravanello; Allegro from Sixth Symphony, Widor; Two Preludes—E major and E flat major—Saint-Saens; "Marche Militaire," Schubert; "Finlandia," Sibelius. Mr. Courboin also gave a recital June 19 in the First Methodist Church of Manlius, N. Y.

Among the recitals booked for Mr. Courboin the coming season is one for Dec. 13 before the St. Cecilia Club at Grand Rapids. Mr. Courboin played before this club last fall and the return engagement testifies to the appreciation in which the club holds his work.

Mayor Hylan People's Concerts.

At the suggestion of Mayor Hylan, the New York Park Board has appointed Philip Berolzheimer, the amateur organist, a special deputy commissioner in charge of music in all the boroughs. Commissioner Berolzheimer arranged a public band concert on the city hall steps Thursday, June 13, from 12 to 1:30 p. m. by the police department band. This performance opened a series of concerts to be given in the parks and on the recreation piers. Mayor Hylan's idea is that they will furnish an attractive form of outdoor recreation that will be beneficial and appreciated in these days of anxiety and stress. Mr. Berolzheimer will appoint finance, music and advisory committees to aid him in his work. His own service as a special deputy commissioner will be given without compensation. He is a man of means and devoted to a public spirited way to matters pertaining to music and to musical education. Commissioner Berolzheimer lives at 125 West Seventy-ninth street, and is president of the Eagle Pencil Company.

New Work for C. A. Tufts.
Clarence Albert Tufts, whose excellent work as organist at the new Graumann Theater at Los Angeles was a pleasing feature of the earlier weeks, succeeding the opening of that large moving picture house, has been engaged to preside at the new organ at the Kinema Theater. As some indication of the demands on the organist of a leading moving picture theater, Mr. Tufts' "cue" index for a recent screen drama may be noted. This picture play—but an average of like pictures being continually shown, as far as musical requirements are concerned—calls for parts or all of seventeen compositions, including some of the more pretentious music, such as excerpts from Tchaikowsky's Fifth Symphony, Goldmark's "Rustic Wedding" Symphony and from a Massenet opera; this, in addition to numerous improvisations to suit certain situations and transitions between numbers.

Samuel J. Oerter Is Dead.
After an operation, Samuel J. Oerter of Utica, N. Y., founder of the Utica Grammar School and for the last twenty-six years organist of the Church of the Redeemer, died in Utica June 12. Mr. Oerter was born in New Jersey Aug. 30, 1857, the son of the late Rev. John H. Oerter, D. D., of New York. His father was pastor of the Fourth Dutch Reformed Church in New York for about sixty years. While his father was pastor Samuel Oerter was the organist and played there until 1892, when he moved to Utica. Since that time he had been organist of the Church of the Redeemer. Besides his widow he leaves three daughters—Elsa M. Oerter of Montclair, N. J.; Ada D. of Utica and Mrs. Donald Tallichet of Marion, Va., and a sister—Mrs. Emma Neger of New York.

Contracts to Austin Company.
Three new organ contracts in the Chicago district are placed on record by the Austin Organ Company. One is for a three-manual to be built for Bethany English Lutheran Church in Chicago. The others are a two-manual for St. Raphael's Church, Chicago, and another two-manual for Holy Trinity Church at Coldwater, Mich.

T. Tertius Noble is having his copy of The Diapason sent to West Chatham, Mass., for the summer months. Sergeant Homer P. Whitford has begun work as musical director of an operetta to be given soon by camp talent at Camp Gordon, Ga. This is in addition to his band work, concerning which Mr. Whitford writes interestingly in another page of this issue.

Pietro A. Yon
announces the completion of a set of 10 compositions (**Diezi Divertimenti**) for the organ.
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LEWIS C. HARRISON IS DEAD.

Old-time Organ Builder Reaches Age of 80 Years—Succeeded Erben.

Lewis C. Harrison, one of the oldest organ builders in the United States and for many years one of the best-known men of his profession in the east, died at his home, 130 William street, East Orange, N. J., May 21, at the age of 80 years.

Mr. Harrison was born in West Orange, N. J., Feb. 4, 1838. He was the youngest of a family of thirteen children. At the age of 12 he was apprenticed to Thomas Hall, an organ builder of New York City, and lived at Mr. Hall's home. Upon the death of Mr. Hall the firm became Lebaugh & Kemp and Mr. Harrison remained with it. Later he became foreman for Henry Erben, whose business was established in 1824 and who was one of the foremost organ builders of his day. Mr. Harrison eventually bought the Erben business. He carried it on in New York until 1891, when he purchased a factory at Orange and Hill streets in Bloomfield, N. J., and continued in business there until nine or ten years ago, when he retired.

Mr. Harrison built a large number of organs both for churches and for residences. He had been in failing health for the last three years.

GEORGE W. EARLE IS DEAD.

Was Apprenticed to Builder When a Boy at Wage of \$2 a Month.

George W. Earle, 83 years old, a widely known builder of church organs, died at his home, in Washington street, Hempstead, N. Y., May 21, of heart disease.

Mr. Earle when a boy was apprenticed for four years to his employer at wages of \$2 monthly. Soon after he was "bound" to his employer the law was repealed. His contract for apprenticeship stated that he was to learn "the art and mysteries of pipe organ manufacture."

For more than twenty years Mr. Earle was superintendent of St. George's Episcopal Sunday school at Hempstead. He was also vestryman and later warden of the old church. He left a widow, two sons and three daughters.

Albert Riemenschneider Busy.

Albert Riemenschneider is a busy man with his work at Baldwin-Wallace College in Berea, Ohio, and his church position in Cleveland. On June 26 he gave a program of works by American composers before the Ohio Music Teachers' Association at Cincinnati and on June 28 he opened a new organ at Bucyrus, Ohio. He has also opened a studio in Cleveland and has a large class in that city.

Samuel W. Bihl is the active representative of the Reuter-Schwarz Organ Company at St. Louis. This firm is making for itself an important place in the organ building field and its factory at Trenton, Ill., is busy all the time. Mr. Bihl is looking after the closing of contracts for new organs in the St. Louis territory and reports business excellent.

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