

THE DIAPASON

DEVOTED TO THE ORGAN

Ninth Year—Number Nine.

CHICAGO, AUGUST 1, 1918.

Seventy-five Cents a Year—Ten Cents a Copy



FLEISCHMANN DROPS DUTIES AT BUFFALO IS RESULT OF DIFFERENCES

Man in Charge of Sunday Organ Concerts at Elmwood Hall for Seventeen Years Resigns Work—Served Without Salary.

Differences between John F. Malone, commissioner of parks and public buildings, and Simon Fleischmann, who served without remuneration for seventeen years as city organist of Buffalo, in charge of the noted Sunday afternoon recitals in Elmwood Music Hall, have led to Mr. Fleischmann's resignation.

Mr. Fleischmann refuses to discuss the differences that caused him to resign, but in a letter to Mayor Buck he says it became necessary "by matters of difference in regard to these recitals which have arisen between myself and the commissioner of parks and public buildings, which need not be rehearsed at length, but which I will be willing to explain to you, should you desire."

The music hall organ is one of the noted instruments of the country. It was built by Emmons Howard of Westfield, Mass. Some time ago Mr. Fleischmann was made an honorary associate of the American Guild of Organists because of his work in connection with the Sunday afternoon organ recitals.

Park Commissioner Malone in an interview declared:

"There is absolutely no truth in the statement that the people are to be deprived of either the organ recitals in Elmwood Music hall or the orchestra concerts in the Broadway auditorium during the coming season. The failure to provide funds for this service was due entirely to a clerical error in making up the estimates, and when I approved the estimates for the bureau of building, the appropriations for both the organ recitals and the orchestra concerts were included."

CHANGE BY CASAVANT BROS.

Large War Contracts for South Haven Plant—Sheridan in Charge.

Casavant Brothers have received large war orders for their factory at South Haven, Mich., and this will compel a considerable curtailment of organ construction at the plant in that city, but the main factory at St. Hyacinth, Quebec, will take care of all American work for the present.

Philip Sheridan has returned to his old position of managing director of Casavant Brothers' South Haven branch and has been instrumental in procuring the war orders from the government. Mr. Sheridan will also continue to look after the organ orders in this territory for the St. Hyacinth plant.

Casavant Brothers have made so widespread a reputation with their work that their Canadian plant is one of the largest and best-known in the world. Before they established their United States branch they built a number of large organs for Chicago and other cities, and since the South Haven factory was opened they have taken a number of excellent contracts in this vicinity. One of the latter is the organ in St. James' Methodist Church, Chicago. Among the St. Hyacinth organs in Chicago are those in Sinai Temple, Chicago, Fisk Hall at Northwestern University, and the Russell D. Hill residence at Lake Forest. The enormous organ in Emmanuel Church at Boston, the largest church organ in the United States, was only recently completed by Casavant Brothers.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.

Issued monthly. Office of publication, 1567 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

HEADS ARCHDIOCESE MUSIC

Father Bourget to Be Organist of Cathedral in Chicago.

The Rev. Joseph E. Bourget, at present chaplain of St. Bernard's Hospital, Chicago, has been appointed by Archbishop George W. Mundelein to succeed Hans Merx as organist of the Holy Name Cathedral and musical director of the Chicago archdiocese. Merx recently was sent to an internment camp as a dangerous alien enemy.

Father Bourget, although not actively engaged in those lines for about twelve years, is an experienced musician. He was born of French parentage at Levis, Canada, opposite Quebec, and was graduated from the Dominion Conservatory at Quebec. He studied in Europe and under William Middelschulte of Chicago. From 1900 to 1903 he was organist of the cathedral at Chicoutimi, Canada. From that time until 1916 he was pastor at Irwin, Ill., and professor of music at St. Viator's college, at Kankakee. A year ago he was forced to travel for his health, and made a tour of the world. Since his return he has been at the hospital.

Father Bourget plans many changes in the work of the musical director after he begins his duties Sept. 1.

GIVE MIDSUMMER CONCERT

First of Series at Portland, Ore., by Three Local Organists.

The first mid-summer organ recital was given on the afternoon of June 23 in the municipal public auditorium of Portland, Ore., by three of Portland's prominent organists before a fair-sized audience of music lovers who thoroughly enjoyed the splendid program. The patriotic numbers were especially well received and the performers were repeatedly encored.

Each of the organists played three numbers. The big number played by Lucien E. Becker, organist of the First Congregational Church, was "American Fantasy," his own composition. This fairly brought the audience to its feet. He also played "Last Rose of Summer" and "To a Wild Rose," by MacDowell. William Robinson Boone played a collection of short numbers: "Musical Moment," "Annie Laurie" and "Pomponnette," and followed them with "American Airs" and Schubert's "Marche Militaire." Mrs. Gladys Morgan Farmer, organist of the First Methodist Church, contributed Nevin's "Rosary," "Liberty March," by Frysinger, and as a finale played "The Star-Spangled Banner."

NEW ORGANS BY KIMBALL

Factory Has Shipped a Number of Instruments in July.

In spite of the difficulties in the way of production in war times, the W. W. Kimball Company continues to ship organs and unit orchestras at a fair rate. During July instruments have left the factory for the Brentlinger Theater, Terre Haute, Ind.; the Savoy Theater, Wilkes-Barre, Pa.; the Empress Theater, Manayunk (Philadelphia), Pa., and the Arena Theater, New York City. The last-named is a double tracker Kimball solo orchestral organ, with complete equipment of musical drums and traps.

Fourth Contract to Morey.

Owen M. Tully has closed a contract with the First Methodist Episcopal church of Greenwood, S. C., for a twenty-stop, two-manual organ to be built by C. E. Morey of Utica, N. Y., with extended console and pneumatic action. This is the fourth Morey organ for Greenwood, the First Baptist church, the Presbyterian and Lander College Auditorium all having this make of organ.

Recital Programs for N. A. O. Convention

HENRY S. FRY.

Wednesday, Aug. 7, 11:15 a. m.

1. Concert Overture, Rollo F. Maitland. (Dedicated to Henry S. Fry.)
2. "Dreams," R. S. Stoughton.
3. Allegro Vivace in A minor (from First Symphony), Louis Vierne.
4. Toccata and Fugue in D minor, Johann Sebastian Bach.
5. "Rêve Angélique" (from "Kamennoi Ostrov"), A. Rubinstein. (Transcribed for organ by E. H. Lemare.)
6. Coronation March, P. I. Tchaikowsky. (Transcribed for organ by George J. Bennett.)
7. (a) Air for G String, Bach. (Transcribed for organ by Gordon Balch Nevin.) (b) Gavotte (from Twelfth Sonata), Padre G. B. Martini. (Arranged by Alexander Guilman.)
8. "Variations de Concert," Joseph Bonnet.

WILLIAM E. ZEUCH.

Thursday, Aug. 8, 8 p. m.

1. Grand Choeur Dialogue, Gigout.
2. Andante (Fourth Sonata), Bach.
3. "Soeur Monique," Couperin.
4. Prelude and Fugue in D major, Bach.
5. Part 2 of program by Portland Singing Society.
6. Allegro Con Foco, de Boeck.
7. Berceuse and Scherzo (Second Symphony), Vierne.
8. Variations, A flat, Thiele.

R. HUNTINGTON WOODMAN.

Friday, Aug. 9, 8 p. m.

1. Concerto in B flat, Handel. Andante Maestoso, Allegro. Adagio—ad libitum. Allegro ma non Presto.
2. Fantasia in C minor, Bach.
3. Paraphrase, "I am the Resurrection and the Life," F. de la Tombelle.
4. Fantasia in E flat, Saint-Saens.
5. Prelude in D flat (abridged and adapted by R. H. W.), C. V. Alkan.
6. Suite (MSS.), Woodman. (a) Frologue. (b) Meditation. (c) Graceful Dance. (d) Toccata.
7. (a) Serenade, Watling. (b) Scherzo (Canon), Jadassohn.
8. (a) Cantabile, Cesar Franck. (b) "Piece Heroique," Cesar Franck.

N. A. O. SENDS IN \$254.15

Total Contribution to Committee on Army and Navy Music.

Herbert Stavelly Sammond, treasurer of the National Association of Organists, has just forwarded to M. Morgenthau, Jr., treasurer of the national committee on army and navy camp music, a check for \$122.30, raised in various ways by the association. Mrs. Kate Elizabeth Fox of Morristown, N. J., obtained \$80 through a concert in her church. Alban W. Cooper of New London, Conn., raised \$32.30 at a recital by Charles M. Courboin. G. Darlington Richards, organist of St. James' Episcopal Church in New York City, sent in \$10—the initial profit from his new song, "Song of Liberty." The sum of \$131.85 was turned over by Mr. Sammond last month, from Mrs. Keator's New Jersey rally. Thus the total contributed by the N. A. O. is \$254.15—a fine evidence of the patriotism of organists connected with this association.

ORGANIST KILLED BY BLOW

Sailor Held for Death of August A. Kimmell of New York.

Walter A. Hughes, a sailor from the torpedoed transport President Lincoln, is held without bail in the Harlem court in New York on the charge of causing the death of August A. Kimmell, 39 years old, for fifteen years organist at the Church of the Incarnation, New York.

Hughes told the police that he was leaving a Third avenue car when Kimmell, who was also on the car, followed him. According to the sailor, the organist made an insulting remark to him. Hughes says that he struck the man with his fist. Hughes saw Kimmell fall, but did not think he had been hurt, and walked away. In falling to the sidewalk Kimmell's head struck the pavement with such force that his skull was fractured. He was sent to Bellevue Hospital, where he died a few hours later.

PROGRAM FOR MEETING OF N. A. O. AT PORTLAND

STAGE SET FOR CONVENTION

Recitals by Macfarlane, Woodman, Fry and Zeuch and Papers and Addresses by McAll, Schlieder, Gale and Others.

The stage has been set for the convention of the National Association of Organists at Portland, Maine, August 6 to 9, and the complete program has been prepared, adding a number of details to the tentative outline published in The Diapason July 1.

Dr. Frederick Schlieder of New York, acting vice-president of the association, who has taken up the reins laid down by Arthur Scott Brook, is very much encouraged by the prospects for the meeting, and despite the war there is expected to be a good attendance. Will C. Macfarlane, the first president of the N. A. O., will



FREDERICK SCHLIEDER.

(Acting vice president of the National Association of Organists.)

have much to do with making this meeting a success, as he is in charge of the local arrangements at Portland, of which city he is municipal organist. Alfred Brinkler, well-known to all members of the N. A. O. and one of the recitalists last year, is a most valuable aid to Mr. Macfarlane and is in charge of the placing of members who will be in attendance. Organists should write to him at once for reservations. His address is 104 Park street. Reginald L. McAll, always most active in the work of the organization, has returned from France and his address at the convention will be one of the features.

The organists in addition to Mr. Macfarlane, who will be heard in three recitals, are Henry S. Fry of Philadelphia, R. Huntington Woodman of Brooklyn and William E. Zeuch of Boston and recently of Chicago.

The sessions will open with an informal reception Tuesday evening, August 6, in the State of Maine room at the Falmouth Hotel. The following morning the convention will open at the city hall, where the large Austin organ played regularly by Mr. Macfarlane is a great civic asset.

The complete convention program is as follows:

WEDNESDAY.

10 a. m.—Opening Session, Room 17, city hall. Addresses of welcome by his honor, Charles S. Clarke, Mayor of Portland; Henry F. Merrill, chairman of the music commission; Will C. Macfarlane, first president of the N. A. O. and municipal organist of the city of Portland. Response and address by Frederick Schlieder, acting vice-president. Appointment of committees.

11:15 Auditorium. Organ recital by Henry S. Fry, organist of St. Clement's Church, Philadelphia, and representative

of the American Organ Players' Club of Philadelphia.
 2 p. m. Room 17, city hall. Conference. Herbert S. Hammond, chairman, song leader, New York Coast Artillery, Forts Hamilton, Wadsworth and Tilton. Subject: "Music for the Army and Navy."
 Paper: "Band Music," Wallace Goodrich, Boston, member National Commission on Army and Navy Camp Music.
 Paper: "Camp Songs," J. P. Marshall, Boston.
 3 p. m. Auditorium. Organ recital by Will C. Macfarlane, municipal organist of Portland.
 4:30 p. m. Sight-seeing motor trip about the city.
 8:15 p. m. Lecture: "The Foli and His Music" (Illustrated) by Reginald L. McAll, recently returned from France.
THURSDAY
 9-12 a. m. Excursion—Sail among the islands of Casco Bay.
 2 p. m. Room 17. Conference. John Hermann Loud, chairman. Paper: "The



WILLIAM E. ZEUCH.

(Boston organist who gives one of the recital programs at the convention.)

Art of Being Particular." Miles F. A. Martin, F. G. O. organist of St. Edward the Martyr, New York City. Discussion.
 3 p. m. Auditorium. Organ recital, Will C. Macfarlane.
 4 p. m. Room 17. Conference. Walter N. Waters, chairman. Subject: "The Choir."
 Paper: "Maintaining a Choir," Miss Mabel E. Bray, Westfield, N. J., director of School of Supervisors. (Noted throughout the country for her remarkable work in behalf of music in the public schools.)
 Paper: "Choir Problems," Walter C. Gale, F. A. G. O. organist of Broadway Tabernacle, New York City.
 Paper: "Rhythmic Values in Interpretation," Frederick Schlieder, M. Mus. F. A. G. O. organist of Collegiate Church of St. Nicholas, New York City.
 8 p. m. Auditorium. Joint recital, William E. Zeuch, organist and director of the South Congregational Church, Boston, and the Portland Men's Singing Club, Will C. Macfarlane, conductor.
FRIDAY
 9 a. m. Room 17. Business meeting. Reports of committees. Reports of state presidents. Amendments to the constitution. Election of officers.
 11 a. m. "The Film and Its Musical Expression," Rollo F. Matland, organist of Memorial Church of St. Paul, Overbrook, Philadelphia, and the Stanley Theater. Place, Strand Theater. Arranged through the courtesy of William E. Reeves, manager of the Strand.
 2 p. m. Room 17. Conference. Dr. John McE. Ward, chairman. Subject: "The Anthem—Are the Spirit and Form of Bach's Church Music an Adequate Expression of the Devotional Needs of Today, or is the Modern Romantic Style to Be Used as a Greater Spiritual Aid?" Speakers: Dr. Latham True, Hamilton C. Macdougall, Harvey B. Gaul, Walter N. Waters, and others.
 8 p. m. Organ recital by R. Huntington Woodman, F. A. G. O. organist and director of First Presbyterian Church, Brooklyn.

The Falmouth Hotel is to be the convention headquarters. Other hotels convenient for members are the Columbia and the Wadsworth.
 The recital programs are published in another column.

Henry G. Spiller, gold medal organist of the San Francisco exposition, will play the enlarged Kimball-Austin-Robert Morton organ in the American Theater, Salt Lake City.

Lottie B. Wolf, wife of Dr. William A. Wolf of Lancaster, Pa., died June 2. Her death followed an operation. Mrs. Wolf will be greatly missed by the people of her husband's school, in whom she took a deep interest. She is survived by her husband and two brothers.

YON SHOWS GREAT STYLE.

Appears in the Dual Capacity of Organist and Composer.

Pietro A. Yon, the Italian organ virtuoso, played before a large and most appreciative audience of music lovers on Wednesday evening, June 19, at St. Mary's Church, Classon and Willoughby avenues, Brooklyn, N. Y. It is seldom that the public has the opportunity to hear a performance of such style. Mr. Yon appeared in a twofold capacity, that of organist and composer. He is known throughout America as well as in Europe as an organist of the first rank and his compositions are featured on the programs of the greatest artists. In this recital Mr. Yon displayed his superb command of his instrument, and his lofty style and breadth of understanding gave a most convincing force to the numbers he played.

The First Sonata, by de la Tombe, displayed his brilliancy of technique and mastery of tone color. In the "Piece Heroique" by Cesar Franck he brought forth particularly the heroic character of the composition. "Pastorale" by Helen A. Joyce, was played with grace and charm. "Echo," a new piece by Mr. Yon, proved to be most interesting, giving a perfect echo effect by means of a "double canon"—two parts answered by two others in unison, with the first two at a distance of half a measure. The audience would have liked a repetition of this number.

The Toccata, Adagio and Fugue in C major by Bach was given a masterly interpretation marked by amazing technical skill of the hands as well as the feet. The most delightful part of the program, however, was Mr. Yon's "Sonata Prima." This entire work is written on a theme of six notes in classic trio form. Mr. Yon's phrasing, fine sense of rhythm, marvelous pedal technic and artistic registration made the performance of this sonata noteworthy.

After the "First Concert Study," by Yon, a test of velocity and endurance, played with the most astonishing rapidity, Mr. Yon added his well-known "Christmas in Sicily," which is always heard with delight. The "Star-Spangled Banner" brought this recital to a close.

Nestor of Organists Dead.

Theodore Dehon Ruddock, reputed to have been the oldest organist in the world, recently died at his home in Charleston, S. C., in his ninety-ninth year. Mr. Ruddock was nationally known as an organist, was a composer of ability, and for twenty-six years, from 1875 to 1901, served as director of music in the public schools of his city. For twenty-seven years he was organist at Trinity Methodist Church. Mr. Ruddock was born in Charleston July 25, 1819, and completed his education in music at Boston. He returned to Charleston and spent sixty years in work in that city before retiring, teaching music and serving in many of the churches. He resigned from his last charge about two years ago when more than 96 years old.

LARGE THREE-MANUAL FOR ANDOVER, MASS.

PHILLIPS ACADEMY ORDER

Some of the Old Pipes and Casework to Be Used in New Instrument by Kimball & Frazee—To Be Ready in the Fall.

A large three-manual organ is being installed in the Stone Chapel at Phillips Andover Academy, Andover, Mass. Some of the pipes and casework of the present organ are being utilized. The committee, consisting of Dr. Alfred E. Stearns, principal; Carl Friederich Pfatfeicher, director of music, and Alfred L. Ripley of the board of trustees has awarded the contract to Kimball & Frazee of Boston. The instrument is to be completed before the opening of school in September. A special series of concerts for the coming season is being prepared by Mr. Pfatfeicher, organist and choirmaster at the academy. The complete specification is here-with presented:

- GREAT ORGAN.**
1. Diapason, 16 ft.
 2. First Diapason, 8 ft.
 3. Second Diapason, 8 ft.
 4. Gemshorn, 8 ft.
 5. Doppel Flute, 8 ft.
 6. Flute, 4 ft.
 7. Octave, 4 ft.
 8. Twelfth, 2 1/2 ft.
 9. Fifteenth, 2 ft.
 10. Trumpet, 16 ft.
 11. Trombone (pedal extension), 8 ft.
 12. Chimes (enclosed in choir box).
- SWELL ORGAN.**
13. Bourdon, 16 ft.
 14. Open Diapason, 8 ft.
 15. Aeoline, 8 ft.
 16. Flute, 8 ft.
 17. Sallcional, 8 ft.
 18. Viol d'Orchestre, 8 ft.
 19. Unda Maris, 8 ft.
 20. Vox Celestes, 8 ft.
 21. Flauto Traverso, 4 ft.
 22. Violina, 4 ft.
 23. Mixture, 3 ranks.
 24. Oboe, 8 ft.
 25. Cornopean, 8 ft.
 26. Clarion, 4 ft.
 27. Vox Humana, 8 ft.
 28. Tremolo.

- CHOIR ORGAN.**
29. Violin Diapason, 8 ft.
 30. Dulciana, 8 ft.
 31. Gamba, 8 ft.
 32. Concert Flute, 8 ft.
 33. Clarinet, 8 ft.
 34. Flute (prepared for), 4 ft.
 35. Piccolo (prepared for), 2 ft.
- PEDAL ORGAN (Augmented).**
36. Resultant, 32 ft.
 37. Echo Bourdon (from No. 13), 16 ft.
 38. Echo Lieblich (from No. 13), 8 ft.
 39. Gedeckt (from No. 13), 4 ft.
 40. Bourdon, 16 ft.
 41. Gedeckt, 8 ft.
 42. Flute, 4 ft.
 43. Open Diapason, 16 ft.
 44. Octave, 8 ft.
 45. Super Octave, 4 ft.
 46. Violone, 16 ft.
 47. Cello, 8 ft.
 48. Trombone, 16 ft.
 49. Tromba, 8 ft.
 50. Clarion, 4 ft.

The pedal bourdon, open diapason and trombone are each extended to form 8 and 4-foot pedal stops.

The standard of organ music at Phillips Andover Academy is well illustrated by the fact that Mr. Pfatfeicher for his commencement recital played the six organ sonatas of Johann Sebastian Bach on the evening of June 11. Last year at commencement he played the six organ sonatas of Mendelssohn.

"The Christian Church Year in

Chorales" is the title of a volume by Mr. Pfatfeicher which has just been issued from the press of Carl Fischer in New York. It gives seventy-five chorales, which may be considered the treasures of the old church music.

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'BRIEN, 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.

MEDIUM-SIZE PIPE ORGAN for sale, with self-player, suitable for church or theater. For particulars address S. W., care of The Diapason.

WANTED—FIRST-CLASS FLUE pipe voicer by well-established factory in middle west. Address VOICER, care of The Diapason.

WANTED—NEW OR SECOND- hand copy of "Christus Resurrexit," by Ravenello; "New World Symphony," by Dvorak. Frederick J. Foxley, City Bank Building, New Orleans, La.

RECITAL ORGANIST, TEACHER and choir director, 36, with collegiate training, master's degree, desires college position in New England or middle states. Address Teacher-Musician, care of The Diapason.

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

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

WANTED—SECOND-HAND pipe organ of from nine to sixteen stops. Tracker action preferred. Please quote lowest cash price. JOHN R. KLINE, 133 McDowell avenue, Steubenville, Ohio.

WANTED—A FIRST-CLASS, EX- periented general pipe voicer by an old reliable firm in middle west. Good pay and steady work for right man. Address X. Y., care of The Diapason.

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

EXPERIENCED CHURCH OR- ganist wants position. Address T. J., care of The Diapason.

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.

WICKS PIPE ORGAN COMPANY
 Highland, Illinois
 PIONEER BUILDERS OF
PERFECT DIRECT ELECTRIC PIPE ORGANS

Descriptive matter and estimates cheerfully furnished on request

**JOSEPH BONNET TOUR
FOR COMING SEASON**

ARTIST REMAINS IN AMERICA

**Will Be Heard in All Parts of the
Country Beginning in September
—Has Won His Way Into
Hearts of Americans.**

Joseph Bonnet's decision to remain in America another season and make an extended tour of organ concerts has brought forth hearty expressions of approval from all directions. The distinguished French organist has won his way into the hearts of American people, and gained a success that has not been accorded since the days of Guilmanet.

Bonnet's position as an artist of the first magnitude has long been firmly established with his American audiences, and the forthcoming tour is especially welcome, as it will enable his art to become still better known and appreciated here. Many of the large and important musical centers are to be included in his itinerary.

Mr. Bonnet's extraordinary magnetism and poetic conception of the works played impresses itself at the beginning of a program. His virtuosity and power soon rouse his hearers to tremendous enthusiasm, and create an atmosphere seldom achieved and felt by any of the great artists.

Since his arrival in America Mr. Bonnet has done wonders in popularizing the organ as a concert instrument. While the country has numerous free recitals, Bonnet is appearing before capacity houses either with an admission fee or by public subscription.

Mr. Bonnet's tour will begin early in September, and will cover the entire country and include Canada.

BURROUGHS NOW IN DETROIT

Engaged as Organist of Broadway-Strand Among Dozen Applicants.

Wesley Ray Burroughs has been engaged as organist of the Broadway-Strand Theater, Detroit, Mich., where he alternates with an orchestra of twenty pieces under direction of Frederick Neddermeyer. He plays a Wurlitzer Hope-Jones organ of sixty-four stops. This organ has a thirty-two-foot diaphone. This theater is owned and controlled by Harry Garson, president of the Clara Kimball Young Film Company, and Mr. Burroughs was chosen out of a field of a dozen applicants.

Mr. Burroughs is well-known to readers of The Diapason because of his valuable articles for the moving-picture organist, which have been a special feature for several years.

BERGQUIST SUCCEEDS ENDER

To Take Up Work at Minneapolis—Farewell Tribute to Organist.

J. Victor Bergquist of Augustana College at Rock Island, Ill., has been elected successor to Edmund Sereno Ender at Gethsemane Church, Minneapolis. Mr. Ender is going to Carleton College. Mr. Ender was host to the rector, the Rev. Stanley S. Kilbourne, to Mr. Bergquist, and to the members of the choir and of the music committee at a delightful party given in the parish house June 26. Many former members of the choir were present and joined in a reunion. C. J. Gutgesell, chairman of the music committee, expressed the gratitude of the congregation to Mr. Ender for the reverence and excellence generally of the music under his leadership and welcomed Mr. Bergquist to Gethsemane. At the conclusion of his address he presented to Mr. Ender a purse of gold, a gift from some of Mr. Ender's friends in the parish.

Mr. Ender will be in charge of the music until Sept. 1, when Mr. Bergquist assumes his work in Gethsemane parish.

Robert N. Watkin, the Dallas, Texas, organist and president of the Will A. Watkin Company, has volunteered and has been accepted for Y. M. C. A. war service overseas.

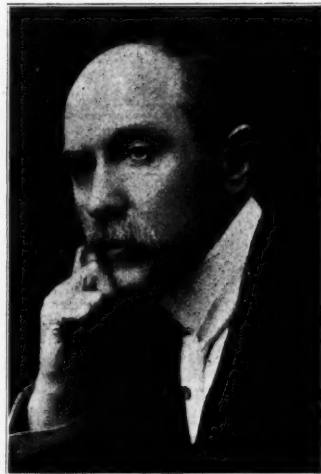
SEASON BY CASPAR P. KOCH

Pittsburgh Organist Plays 242 Compositions at 38 Recitals.

The last free organ recital of the season was given in the North Side Carnegie Music Hall in Pittsburgh, June 30, by Caspar P. Koch, city organist. The guest soloist was Caroline Robbins, soprano, with Helen Belle Johnson at the piano.

Mr. Koch's report shows that thirty-eight free recitals were given during the season. He played 242 compositions by 119 composers without repeating a number. He was assisted by forty-two soloists and musical organizations, who contributed 129 compositions, by 105 composers.

The program of the season's last concert follows: "The Star-Spangled Banner"; "Variations de Concert," Joseph Bonnet; soprano solo, "April Morn," Robert Batten; Etude for pedal solo, Eugene de Bricqueville; "An Alpine Sketch," Cyril Scott; Fantasia, J. E. W. Lord; soprano solos, "Sunbeam," Landon Ronald, and "A Bown of Roses," Robert Clark; Finale from Second Symphony, Charles M. Widor; "America."



DR. FREDERIC ROGERS.

ONE of the most successful organists in America today is Frederic Rogers, who is engaged as organist and choirmaster of the First Presbyterian Church, Hutchinson, Kan., and director of municipal music, which includes the directing and conducting of both the municipal band and orchestra. Mr. Rogers is a conductor of recognized ability. During his professional career in this country he has had under his baton the Theodore Thomas Orchestra (twice), the Minneapolis Symphony Orchestra (four times), the New York Philharmonic Society Orchestra and the Pittsburgh Symphony Orchestra several times, the latter when Victor Herbert was the conductor. At many of the musical festivals at which these great orchestras have appeared compositions from the pen of Mr. Rogers have been performed, the criticisms of which have been highly complimentary from musicians and press alike. Mr. Rogers is dean of the American Guild of Organists, Kansas chapter. He also has the distinction of having given over 280 recitals in the United States. These recitals have been given mostly on new instruments as organ openings, in which line Mr. Rogers specializes.

Before coming to the United States, Mr. Rogers was at Brantford, Ont., where he was organist and choirmaster at Grace Episcopal Church and director of music at the Brantford Young Ladies' College. It was while living in Brantford that he established and conducted the Brantford Festival Society, which gave noted performances of some of Handel's great oratorios with choruses of 600 voices. The concerts were given in the Drill Hall before five or six thousand people. The last work conducted by Mr. Rogers was the "Messiah," in 1897, with New York soloists, the Harriss Orchestra of Hamilton playing the accompaniment.

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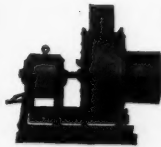
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Clarence Eddy, San Francisco, Cal.—Mr. Eddy, who, as previously noted in The Diapason, is passing the summer at Leland Stanford, Jr., University, Palo Alto, Cal., is giving recitals three times a week at 4:15 p. m. in the Memorial church and also is playing the morning service during July and August. His programs in July have been as follows:

July 2—Fugue in E flat, Porpora-Bossi; "By the Sea," Schubert-Eddy; "Sea Sketches" (new), R. S. Stoughton; Improvisation (from Suite in D), Arthur Foote; "Evening Rest," Alfred Hollins; Festival Toccata, Percy E. Fletcher.

July 4—Festival Prelude and Fugue (on "Old Hundred"), Clarence Eddy; Concert Variations on "The Star-Spangled Banner," Dudley Buck; "Battle Hymn of the Republic," Ralph Kinder; Liberty March, J. Frank Frysinger; Fantasia on "My Old Kentucky Home," J. E. W. Lord; "Hail Columbia," from Sonata in E flat, Dudley Buck.

July 7—Tocatta in F major, Bach; "Supplication," Julius Harrison; Sonata in A minor, Felix Borowski; "At Twilight," J. Frank Frysinger; Concert Overture in D (dedicated to Clarence Eddy), William Faulkes.

July 9—"Fantasie Symphonique," Rossetter G. Cole; Russian Boatman's Song, arranged by Clarence Eddy; Fourth Sonata (manuscript), Rene L. Becker; "Evensong," Easthope, Martin; Pastorale, Op. 26, Alexander Guilmant; "Finlandia," (arranged by H. A. Fricker), Jean Sibelius.

July 11—Chromatic Fantasia, Louis Thiele; "From the Southland," Harvey B. Gaul; Sonata in E minor, James H. Rogers; "In Summer," Charles A. Stebbins; "The Magic Harp," J. A. Meale; "Exultemus," Ralph Kinder.

July 14—Prelude and Fugue on B-A-C-H (arranged by Caspar F. Koch), Bach; "Souls Monique," Francois Couperin; Gavotte, Padre Martini; Fantasia in D flat, Op. 101, Saint-Saens; "Evening Chimes," H. A. Wheelodon; Toccata in F (from the Fifth Symphony), Charles M. Widor.

July 16—Fantasia and Fugue in G minor, Bach; "Vision Fugue," Frederick Stevenson; "Sketches of the City," G. B. Nevin; "Epic Ode," Ralph H. Bellars; "Fountain Reverie," Percy E. Fletcher; Toccata in F, Thomas J. Crawford.

July 18—Prelude and Fugue in D, Bach; "Chant du Soir," M. E. Bossi; "Lamentation," Alexander Guilmant; Sonata in the Style of Handel, William Wolstenholme; "Clair de Lune," Sigfrid Karg-Elert; "Grand Choeur Dialogue," Eugene Gigout.

July 21—Festival Prelude on "A Mighty Fortress Is Our God," Arthur Foote; Sonata Chromatic, Pietro A. Yon; "Angelus," Albert Renaud; "Paeon" (dedicated to Clarence Eddy), Julius Harrison.

July 23—Prelude and Fugue on B-A-C-H, Franz Liszt; "From the South," James R. Gillette; Concert Caprice, George E. Turner (both dedicated to Clarence Eddy); Suite, "Tragedy of a Tin Soldier," G. B. Nevin; "The Swan," Charles A. Stebbins; Caprice, William Wolstenholme; Allegro con Fuoco, Auguste de Boeck.

July 25—Concert Prelude on a Chorale, William Faulkes; "From the Land of the Sky-blue Water," Cadman-Eddy; "Sunset and Evening Bells," G. H. Federlein; Concert Overture in C minor (dedicated to Clarence Eddy), Alfred Hollins; Pastorale and Benedictus, Max Reger; "Pilgrims' Chorus," Wagner-Eddy.

July 28—Prelude to "Lohengrin," Wagner-Eddy; "Mountain Idyl," Oscar E. Schminke; Concert Prelude in D minor (dedicated to Clarence Eddy), A. Walter Kramer; Pastorale (dedicated to Clarence Eddy), Clarence Lucas; Concert Overture in E flat, William Faulkes.

July 30—"Variations de Concert" (dedicated to Clarence Eddy), Joseph Bonnet; "Harmonies du Soir," Sigfrid Karg-Elert; "Swing Low, Sweet Chariot," Carl Diton; "The Curfew," E. J. Horsman; Theme, Variations and Finale, Louis Thiele.

Otto T. Hirschler, Cedar Rapids, Iowa—Professor Hirschler, who has had a very successful year at Coe College and will remain there for the next year, gave a recital July 2 for the summer school students and the public and on July 6 played another recital for the twenty-seventh anniversary convention of the Baptist Young People's Union of America in the T. M. Sinclair memorial chapel at the college. His program July 2 was: "The Star-Spangled Banner"; Sketches of the City, Nevin; "The Bee," Lemare; "The Courts of Jamshyd" (from the Persian Suite), Stoughton; "At Twilight," Stebbins; Song of Sorrow, Nevin; "Marche Slave" (Concert Paraphrase), Tschaiakowsky; Fountain Reverie, Fletcher; Finale from Sonata No. 1, Guilmant. July 6 he played as follows: Grand March from "Aida," Verdi; "At Evening," Buck; Caprice in B flat, Boting; "The Swan," Stebbins; "The Bee," Gordon Balch Nevin; "La Chasse," Fumagalli; "Ave Maria," Schubert; Evening Bells and Cradle Song, Macfarlane; Toccata from "Suite Gothique," Boellmann.

Edward C. Hall, Butte, Mont.—On July 7 Mr. Hall, organist and choir-master of the First Baptist Church of Butte, prepared a patriotic program with his choir. He played Ashmall's patriotic fantasia, "Liberty Triumphant," and

"America, the Beautiful," Macfarlane. On May 31 he closed his season's work with his 542d vesper recital in Butte, playing the following program: "Marche Solennelle," Tschaiakowsky; "In Memoriam," Nevin; March of the Nations, Sellars; "National Anthems of the Allies," Pearce; Prayer, Guilmant.

Edwin H. Lemare, San Francisco.—A delightful program made up entirely of the works of French composers was played by Mr. Lemare at his city organ recital July 14 at the Civic Auditorium. The program follows: "Star-Spangled Banner"; "Marche Cortège" from "La Reine de Saba," Gounod; Meditation from "Thais," Massenet; Storm, Fantasia, Lemmens; Valse Lente, Delibes; Improvisation on a French melody; Overture and selections, "Carmen," Bizet.

Alfred E. Whitehead, Sherbrooke, Quebec.—Organ recital programs at St. Peter's, Sherbrooke, by Mr. Whitehead, have included these:

June 23—"Marche Russe," Schminke; "Exaltation," Deshayes; Sonata in C minor (first movement), Merkel.

June 30 (Day of special prayer and humiliation)—"Marche Funebre," Tschaiakowsky; "doratit et Vox Angelica," Dubois; "Piece Heroique," Tschaiakowsky.

July 7—Toccata (Symphony 5), Widor; Melodie in E, Frimi; Rhapsody, Harvey Grace.

July 14—"Menuet Gothique," Boellmann; "Melodie Pastorale," Demarest; Idyll—Kipling's "Recessional," Alan Gray.

July 21—Postlude in D, H. Smart; Pastorale, A. Foote; "Lamentation," Guilmant.

Gordon Balch Nevin, Greensburg, Pa.—Mr. Nevin gave his second recital on the new organ in the First Presbyterian Church, fully described in The Diapason last month—on July 11, and his audience included the majority of the music-lovers of the city. Alan B. Davis, baritone, director of the vocal department of the Johnstown College of Music, assisted Mr. Nevin. The latter played these compositions: March in F flat, Robert Schumann; A Morning Song, A. Walter Kramer; "The Fountain Sparkling in the Sunlight," Hugo Goodwin; Funeral March and Song of the Seraphs, Alexander Guilmant; "The Magic Harp" (Pedal Study), J. A. Meale; "Epic Ode" (from "The Atonement of Pan"), Henry Hadley; Overture, "The Merry Wives of Windsor," O. Nicolai; Sketches of the City, Gordon Balch Nevin; Toccata (from the Fifth Symphony), Charles Marie Widor.

William C. Young, Philadelphia.—Mr. Young gave the opening recital July 14 on a Midmer organ in the Union Baptist Temple at Atlantic City, N. J., at which he played: "Thanksgiving," Demarest; "Narcissus," Nevin; Fantasia on "O Sanctissima," Lux; Festal March, Calkin; Fantasia on "Webb," Burnap; "Will o' the Wisp," Nevin; "Marche Militaire," Gounod; "The Star-Spangled Banner."

Mr. Young played the following program at a recital July 1 in the First Presbyterian Church of Stamford, Conn.: "Marche Nuptiale," Faulkes; "The Shepherd's Tale," Nevin; Toccata, Federlein; "Thanksgiving," Demarest; Allegretto in B flat, Lemmens; Air with Variations from Symphony, Haydn; "The Storm," Lemmens; "Marche Militaire," Gounod; March of the Magi Kings (requested), Dubois; "The Star-Spangled Banner."

Dr. Harold W. Thompson, Albany, N. Y.—The first of a series of brief organ recitals for students at the State College summer school, and for the general public, was given by Dr. Thompson at the First Presbyterian Church at 5 p. m. July 10. The program, made up entirely of American works, was as follows: Solemn Prelude, Noble; "From an Indian Lodge," MacDowell; Indian Idyl, MacDowell; "The Night Scout" (Indian scene), Gilbert; "Deep River," Burleigh (sung by Mrs. Taaffe); Sonata in E minor, J. H. Rogers.

Mrs. J. H. Cassidy, Dallas, Texas.—In a recital at the First Baptist Church of Waco, Texas, July 11, Mrs. Cassidy played: Concert Variations on "America," Flagler; "From the South," Gillette; Caprice, Sturges; "Minster Bells," Wheelodon; Overture to "Stradella," Piottow; Souvenir, Drdla; Spring Song, Grieg; Dreams, Liszt; "Marche Pontificale," Guilmant.

Oscar Schmidt, Hamilton, Ohio.—In a recital at the United Presbyterian Church July 18 Mr. Schmidt played as follows: Prelude and Fugue in A minor, Bach; "A Sunset Melody," Vincent; Berceuse, Iljinsky; "Chant d'Amour," Gillette; Humoreske, Dvorak; Concert Overture, Faulkes; Idylle, Faulkes; Reverie, Frysinger; Rhapsody, Silver.

Frank E. Fuller, Calumet, Mich.—Mr. Fuller gave a recital July 10 at Trinity Church, of which he is organist. Mrs. Ell Suoskas-Steinback, soprano, and Will Hall, baritone, assisted in the program, which follows: Concert Overture, Faulkes; Legend, A Deserted Farm, Melodie, "To a Water Lily" and Marcato (A. D. 1620), Edward MacDowell; Russian March, Scotson Clark; "The Swan," Charles Albert Stebbins; Sketches of the City, Gordon Balch Nevin; Spring Song, Macfarlane; "Marche Pontificale," de la Tombelle; "Star-Spangled Banner."

Dr. Ray Hastings, Los Angeles, Cal.—The principal numbers played by Dr. Hastings at the Temple Auditorium during June were: Priests' March,

"Athalie," Mendelssohn; Prelude and Fugue, E minor, Bach; "Daybreak" ("Peer Gynt" Suite), Grieg; Humoreske, Dvorak; "The Swan," Saint-Saens; Sanctus, "St. Cecilia" Mass, Gounod; Grand Offertory, Batiste; Fantasia, "Carmen," Bizet; Pilgrims' Chorus, "I Lombardi," Verdi; Finale, "Mefistofele."

Charles Heinroth, Pittsburgh, Pa.—The last Saturday free recital of the twenty-third season was given June 29 in Carnegie Hall, Schenley Park, by Charles Heinroth, organist and director of music of Carnegie Institute. The twenty-fourth season of free organ recitals will begin Saturday evening, Oct. 5. The program for June 29 follows: "The Star-Spangled Banner"; Overture, "Danse Arabe" and "Danse de la Fee-Dragee," from "The Nutcracker Suite," Tschaiakowsky; Andante Cantabile from Fifth Symphony, Tschaiakowsky; "Marche Slave," Op. 31, Tschaiakowsky; Con Allegro Grazia, from "Symphony Pathetique," Tschaiakowsky; Humoreske, Tschaiakowsky; Overture Solennelle, "The Year 1812," Tschaiakowsky.

On June 23, Mr. Heinroth played: Prelude to "Carmen," Bizet; Andante from Quartet in D major, Mozart; Symphonic poem, "Le Rouet d'Omphale," Saint-Saens; "Salut d'Amour," Elgar; Etude in B minor, Chopin; "Saul," symphonic tone-painting, Stehle.

M. Lochner, River Forest, Ill.—At a song service given by the mixed choir of Grace Lutheran Church, Oak Park, June 16, Mr. Lochner played the follow-

ing: Festival Prelude on "A Mighty Fortress," Faulkes; Shepherd Song, Merkel; Violin Fugue in D minor, Bach; Gavotte, Padre Martini; Finale from First Sonata, Mendelssohn; Fanfare, Lemmens. On June 20 he played in Immanuel Lutheran Church, Bay City, Mich.: First Sonata, Mendelssohn; Melody, Reuter; Shepherd's Song, Merkel; Fanfare, Lemmens; Andante from Fourth Sonata, Chorale Prelude: "Herzlich tut mich verlangen," Fugue in D minor (violin), Bach; "At Evening," Buck; Gavotte, Martini; Finale from First Sonata, Guilmant.

Edwin Stanley Seder, F. A. G. O., Albuquerque, N. Mex.—Mr. Seder gave a recital at the First Baptist church of Pueblo, Colo., May 2, playing as follows: Jubilee Overture, Weber; Adagio (A Minor Sonata), Andrews; Toccata (Fifth Symphony), Widor; "Finlandia," Sibelius; Intermezzo, Callaerts; Melodie in E flat, Tschaiakowsky; "Marche Slave," Tschaiakowsky; "Pilgrims' Chorus," Wagner; Largo ("New World" Symphony), Dvorak; Fantasy on National Airs of the Allies, Seder.

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- BREWER, JOHN HYATT**
Romanza,
Henry Hall Dunklee, J. Lawrence Erb, Irving C. Hancock,
John Hermann Loud, Francis L. York
- COLE, ROSSETTER G.**
Op. 28. Fantasie Symphonique,
J. Lawrence Erb, J. W. Holland, William J. Kraft, Sumner
Salter, Carl Paige Wood
- DEMAREST, CLIFFORD**
Melodie Pastorale.....Henry Hall Dunklee
- DIGGLE, ROLAND**
Vesperal.....Samuel A. Baldwin, William C. Young
- FOOTE, ARTHUR**
Op. 29, No. 3. Pastorale,
Samuel A. Baldwin, J. Lawrence Erb, Edith Potter Smith
Op. 50, No. 6. Nocturne....Arthur Davis, W. Lynwood Farnham
Op. 54. Suite in D,
Joseph Bonnet, Charles Galloway, John Hermann Loud,
J. A. Moure
Op. 71, No. 1. Cantilena in G....Alexander Russell, Prof. W. T. Upton
Op. 71, No. 7. Toccata,
William C. Hammond, Thomas Moss, Henry V. Stearns
- HALL, WILLIAM JOHN**
Nocturne.....Eugene E. Enzinger
Slumber Song.....James T. Quarles
- LYNES, FRANK**
Op. 49. Sonata in C Major.....Dr. Roland Diggle
Op. 58, No. 4. Nuptial March Dr. Roland Diggle, Bert E. Williams
- ROGERS, JAMES H.**
Madrigal,
Henry Hall Dunklee, John Hermann Loud, Thomas Moss,
Stanley T. Reiff, William C. Young
- TRUETTE, EVERETT E.**
Suite in G Minor...Arthur Davis, Joseph K. Dustin, Thomas Moss
Op. 31, No. 1. Chorale Prelude on "The Old Hundredth,"
J. Frank Frysinger, Dr. H. J. Stewart
Op. 31, No. 2. Hymnus.....J. Lawrence Erb
Op. 31, No. 4. Vesper Hymn (A short Offertoire on two
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The graduates are in large demand for positions throughout the country. Among those recently placed are: Lillian Ellegood Fowler, First Presbyterian Church, Jersey City, N. J.; Frank B. Rickard, Chapel Church of the Incarnation, New York City; George R. Ulich, Tremont M. E. Church, New York; Grace M. Lissen-den, First Presbyterian Church, Plattsburg, N. Y.; Ruth Palmer Sullivan, St. Barnabas' Church, Newark, N. J. During the late spring Mary Adelyn Vroom substituted for a month at St. Bartholomew's Church, Madison avenue and Forty-fourth street, New York City.

Dr. Carl is spending the summer in the mountains in the east and will return the latter part of September.

Robert A. Sherrard to Wed.

The engagement of Miss Mary Davies Keene, niece of Mr. and Mrs. H. M. Davies, of Johnstown, Pa., to Robert Andrew Sherrard is announced. Miss Keene is a teacher in the Johnstown schools, and Mr. Sherrard, formerly of Chambersburg, is the well-known organist and musical director of the First Presbyterian Church of Johnstown. The date for the wedding has not been set.

Opens Rochester Organ.

George E. Fisher gave the opening recital June 11 on the sixty-two stop four-manual organ in the Lake Avenue Baptist Church of Rochester, N. Y. The instrument, which stands in the rebuilt edifice, was designed by Mr. Fisher, who is the organist of the church. It was fully described and the specification was printed in The Diapason for Aug. 1, 1917.

The two-manual Kilgen organ built for the Methodist Church of Monett, Mo., a memorial presented by F. P. Sizer, has been erected by Thomas J. Quinlan of the Kilgen staff and will be opened by Marcus Peterson, organist and choir director of the First Christian Church of Aurora, Mo.

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Organ Accompaniment in the Church Service

By PROFESSOR G. A. THORNTON,

Licentiate Organist, Trinity College, London; Organist and Director, St. Clement's Episcopal Church, St. Paul; Dean, Minnesota Chapter of A. G. O.

Paper given before the Members of the Minnesota State Music Teachers' Association, June, 1918

In undertaking to deal with such a weighty subject as "Musical Accompaniment" I know that I am incurring the risk of having the accusation thrown at me, "Fools rush in where angels fear to tread." In spite of all this risk, I have decided to give you in a short and, I hope, lucid manner the result of some twenty-five years' practical experience in the field as a church organist. The views expressed are, in the main, my own personal opinions, and you are at liberty either to agree with what I say or to dissent from it.

The subject of "Musical Accompaniment" is one of the greatest interest to the thoughtful musician, especially if he also happens to be an organist. Necessarily it may be regarded from more than one point of view—the historical, the orchestral, the standpoint of musical composition. All these deserve and will repay consideration, but perhaps naturally the organist, having regard to his daily task, will focus his interest upon the practical aspect of the subject, and consider its bearing upon his more immediate work—the work which engages his efforts and thoughts week by week, and day by day.

This practical consideration largely gains in value if a glance be taken at the past. It will serve to give a right perspective and provide a logical basis on which to pursue the study. As we know, the pre-harmonic period of music was essentially vocal, and though there are ample references in the Scripture records to "instruments of music," it is improbable that these served more than a rhythmical purpose, or to afford varieties in tone color. At a later period, however, it is an ascertained fact that ancient Greek poets rhapsodized in a haphazard way often to the accompaniment of a lyre or a lute, and this was no doubt handed on to the Italian "improvisatori" and the troubadours of southern France. But this was long before the time of written music. The "cold chain of silence" has long hung over this old-time music and we can only conjecture as to its scope and nature. But passing down the centuries we find no attempt at musical accompaniment, or, more strictly speaking, independent accompaniment, until the sixteenth century. Slightly prior to this we find writers of madrigals "apt for voices or viols," and though presumably they were more often sung than played by viols, it is quite possible that in course of time they were performed by voices and instruments simultaneously. But, of course, this was only an accompaniment to the extent of merely doubling the parts.

The earliest examples of English church music are after this model, and they undoubtedly paved the way for the first attempts at independent accompaniment, which are to be found in the works of Tallis (1529), Gibbons (1583), etc. These are the earliest instances of what may be termed "obligato" accompaniments, as distinct from the earlier "ad libitum" accompaniments and which, as we have already seen, were mere doublings.

The titles of some of these early works are very suggestive—"Tallis in D, organ part varied," "Te Deum, William Tallis, with variations for the organ," etc. These instrumental parts consist of a running commentary, as it were, of the voice parts—running in more senses than one, for they contain trills, runs and sundry embellishments which are by no means easy to play, and which to modern ears sound quite grotesque. There can be little doubt that they were not intended at first as accompaniments at all, but as adaptations or "transcriptions," like those of the present day, and it is interesting to note that they served the purpose of

organ voluntaries and, indeed, may be said to be the beginning of that well-worn and much-abused art form. One of the earliest specimens of this "obligato" organ accompaniment is that in the opening of Gibbons' Te Deum in D minor, but it is unnecessary to pursue this aspect of the question further.

Most of us are acquainted with the style of Henry Purcell's (1658) organ accompaniments, which mark a great advance on those of the writers of the previous century. His experience in orchestral writing undoubtedly influenced his church works, and his "Te Deum and Jubilate" as far as their accompaniment is concerned would be regarded in his day pretty much as Wagner's scores are at the present time. To what extent Purcell and the English church composers who came immediately after him were influenced by orchestral developments it is unnecessary to inquire, but their accompaniments, though still interlarded with curious ornaments and trills, show the steady progress toward independence which may be traced through the works of Battishill (1738), Attwood and on through to Walmsley, Elvey, Goss, S. S. Wesley, Ouseley, Stainer and others, to the present day.

Having very briefly traced the historical development of musical accompaniments, we may now consider the manner in which orchestral writing has been reflected, not only in accompaniment writing for the organ, but also in accompaniment playing on the instrument. So long as what we may term the Handel Orchestra had its vogue (1685-1759) there was a corresponding treatment of the organ. Without indorsing those superior people whose delight is to disparage Handel, one must admit that his long and powerful influence on the English-speaking people was not without its disadvantages. Not only did contemporary and succeeding composers adopt his style to excess, but Handel worship became a kind of fetish. The gray monotony of his instrumentation, induced by his excessive use of oboes and bassoons, had its influence on the church writers of his day, and the small-scale diapasons, unduly bright mixtures and coarse reeds in the Eighteenth Century organs were the concomitants of the prevailing scheme of orchestral color.

A workman is proverbially at the mercy of his tools, and the interludes and accompaniments of the anthems and service music of the period reveal the type of instrument for which they were written. Later, when the orchestra of Haydn, Mozart and Beethoven appeared with its wonderful capacity for expressing beautiful ideas with limited means, we see a corresponding advance in the technique of organ writing so far as accompaniments are concerned.

It is very interesting to observe the difference in effect between the instrumentation of the "Messiah" as Handel wrote it and the additions made by Mozart. Without justifying or discussing the artistic morality of one man's altering or modifying another man's work, one cannot fail to note the increased warmth and more subtle expression as the result of Mozart's additions.

In like manner we cannot fail to notice the distinct advance in the style and material of such an anthem (I speak of the organ accompaniment) as Boyce's (1710-79) "I Have Surely Built Thee an House" and Attwood's (1767-1838) "I Was Glad." The latter was for some time a pupil of Mozart, and this will account in no small measure for his advance on his predecessors.

I heard a well-known authority once say that the man who had the most influence in affecting contemporary musical expressions and technical

style was the great violinist Spohr (1784-1859). I wonder if anyone ever thought of Spohr otherwise than as an exceptionally gifted violinist, who was exceedingly well equipped in other branches of the art. It would be idle to assume that he was in the front rank of composers or that his music was epoch-making, but I think his "ultra chromaticism"—call it mannerism if you will—very largely increased the scope of this musical expression of which I have made mention, and I doubt whether such a work of genius as Samuel Sebastian Wesley's (1810-1876) anthem, "The Wilderness," would ever have been written had it not been that one Ludwig Spohr had lived and written some years previously. In this anthem surely accompaniment writing had swung to the other end of the pendulum from that of the early Seventeenth Century writers; indeed, it has been well said that the section, "Say unto them," is an organ solo with bass voice accompaniment.

My object has been to sketch in rough outline the progress of accompaniment writing and to show the dependence of this, so far as the organ is concerned, on orchestral music. I am aware that the organ and the orchestra are two different and distinct entities, and I call to mind Berlioz's well-known simile that they are both kings, or rather one is emperor and the other pope, and I venture to say (this is my own opinion only) that the modern tendency to regard or treat the organ as a mere imitation of the orchestra is illogical and bound to fail. As has been well said, the organ's basic principle rests upon the presence of the diapasons, whereas the orchestra's foundation is formed by the violin family—with their warm, nervous glow. The glory of the organ must always be its distinctive character and its own characteristic features as a complete work of art.

This consideration naturally leads us to that part of our subject which is perhaps of more strictly personal interest to us—its practical aspect. The advance which has been made both in organ construction and the enlarged power of musical expression (I use the term in its largest sense) is not without danger so far as the performer is concerned. I may say that I have no intention of dilating upon the evils of excessive word-painting and the producing of realistic effects, such as thunder, bird-whistles, etc.; neither shall I labor the well-worn chestnut about the organist who could illustrate the verse in the Psalms, "They grin like a dog and go about the city."

I believe the hooting of a steamer siren has lately been added to the list of the fearsome effects some monte-bank organists affect, but I feel sure that all those to whom I am speaking will, with me, regard with contempt such vagaries. We have long ago put away childish things and we are not likely to play down to the gallery for a little cheap applause.

In passing I must tell you of an experience I once had on the other side. I was one of a crowd of choir-masters who attended a series of choir lectures given by Dr. Naylor in York Minster. At this lecture Dr. Naylor spoke of pictorial accompaniments—he was scathing in his remarks concerning the practice—said that no man of any semblance of refined taste would be guilty of such things. The lecture over, we adjourned to the service and there evidently the lecturer forgot himself; for at the words in the Psalms "He sent hot thunderbolts among them" he gave us the finest representation imaginable. I suppose that he wanted to prove that he could do it if he desired to. I believe that there is a legitimate place in accompanying for an organist to introduce special treatment suggested by the words he is accompanying—at such words as "Praise him with the sound of the Trumpet" an organist is legitimately entitled to orchestrate the music set before him.

Let us consider for a moment the material—the means which the organist has at his command, with which either to play as an artist or to de-

scend to the level of the charlatan. He has a more or less complete instrument comprising all shades of organ tone—diapasons, flutes, stops of string-like quality, reeds, etc. These are of great importance—they are his tools. But of still more importance is the judgment and experience of the individual who has to make use of them. Those who are members of the Episcopal Church would do well to use frequently the collect for Whitsunday, which is a petition for "a right judgment in all things."

I shall not presume to give you a lesson on the art of organ accompaniment, but without doing this, I may offer a few suggestions which are the result of much thought on this very important and interesting subject. First: As regards the quantity of organ in the accompaniment of hymns. I think you will agree with me that monotony ought to be avoided, whether it be the monotony that is of long-continued forte tone or that of too much restraint. In short, an artist—and even the accompanying of a hymn can reveal the individual—will follow closely the sentiment of the words and as far as possible enforce and illustrate their meaning.

A stately hymn like "O Worship the King" to such a tune as "Hano-over" (in my opinion an extremely fine combination, a model of what the words and music of a hymn ought to be), offers great scope to an organist who is also an artist. Were he to accompany it in a tame, monotonous manner, whether with too much or too little organ, he would miss a fine opportunity. On the other hand, its reference to elemental forces, air, water, thunder, etc., should not tempt him to portray that which should only be suggested. In other words, the spirit, not merely the letter, should be the underlying guide, and should prompt one to forego any meretricious effects of display and invest the accompaniment with the dignity such noble words should suggest. On the other hand, a hymn of quite a different character—take, for instance, the well-known "Jesus, Lover of My Soul"—demands, I need scarcely say, totally different treatment, because of its more prayerful character.

I have cited these two well-known, standard hymns not only because they exemplify the contrasted styles I wished for, but also because they offer an opportunity of discussing a point upon which there is difference of opinion.

Should the value of notes at the end of the lines be observed strictly? I have no wish to be dogmatic, but I venture to think they should. I have heard the last note of the third line of "O Worship the King" held on considerably longer than its proper value, entirely dislocating the rhythm. This is only one instance among many similar ones, and the accompanist is not entirely blameless in the matter.

A still more flagrant point is the habit some players have of enforcing the punctuation. For instance, should a comma occur in the line—I do not refer to one at the end of the line—an organist will take his hands from the keys and make a corresponding break. Again I do not wish to dogmatize, but surely this is an artistic blunder. These are things which in my humble opinion an organist should never do, but there is another which I think we do too much; I refer to the constant and uninterrupted use of the pedals. Is not an occasional rest for a verse a wonderful relief? Indeed, I have known of a telling effect produced by allowing the congregation to sing a verse without any organ accompaniment. In the well-known "O God Our Help in Ages Past," which I cannot imagine sung to any other tune than St. Ann's, a splendid effect may be produced by allowing the verse "time like an ever-rolling stream" to be sung by choir and congregation alone—no organ—and I do not know which is the more thrilling effect, the "eloquent silence" of the organ in the unaccompanied verse or the majestic entry of the organ in the following verse. This is a broad, but quite legitimate, effect.

But what about the various points

of more detail, but still points of vital importance? Possibly, and I hope probably, we shall differ here, but I may with all diffidence give a few of my "confessions of faith." I think an organist when playing over or giving out the tune should play the voice parts exactly as written, with no filling up, and with a perfectly legato touch. It is not necessary to repeat every note or chord in hymn tunes. A hymn is not an organ piece. If a chord be repeated in the music it may be necessary to tie one note mostly in an inner part—merely to steady the organ tone. In the melody this repetition of the note should never be omitted. As a general rule the tune should be played over on a fairly soft organ, with or without pedals. After the playing over, the choir and organ should begin the music together promptly on the first note and without any hesitation. The habit of making a long pause after the hymn has been played over while the organist is collecting his wits or his stops is inexcusable. In order to secure a good start a preliminary note is sometimes sounded to remind the voices, but this is quite unnecessary and the more one humors a choir the more one may.

Another rather common trick is that of arpeggiating the first chord. This will in all probability produce a ragged beginning and can never under any circumstances sound crisp and satisfactory. I beg to stand opposed absolutely to the opinion of even such an eminent authority as Dudley Buck, who commends this "combing" of the chord. Sudden contrasts of loud and soft in a line should be avoided in spite of the indications inserted in some hymns. In one book I know I have seen in the last line of the hymn "Abide With Me" such dynamic changes as "In life" (f), "In death" (pp), "O Lord, abide with me" (mf). Surely this is expression run mad. I cannot imagine any organist worthy of the name allowing himself to descend to such banalities. You'll have some of your choir tell you, as I've had, that these marks are in the book. All I can say is, so much the worse for the book.

A very much neglected but perfectly legitimate means of adding variety to the average hymn is the occasional unison verse. This, of course, demands a reharmonizing of the melody. With some this is a natural gift and comes easily; with others it entails some grievous preparation; with all it necessitates a good knowledge of harmony. The great danger is that one is tempted to use harmony that is too far-fetched. I know of nothing more impressive than the singing of "O God, Our Help in Ages Past," first and last verses in unison. Unison singing is best fitted, of course, to hymns or verses of a strong, manly type. In reharmonizing of such verses it is a wise thing to have the first chord of such a distinctive character as to command attention and warn all concerned that unison singing is desired.

To those who desire to see the possibilities of varied accompaniments I would recommend a book by Dr. E. J. Hopkins, published by Stanley Lucas & Co., London. A sample of this varied accompaniment may be seen in Hopkins' setting of the thirty-second hymn in our Episcopal Hymn Book.

Many are the troubles the organist has to contend with and one of the worst is the singing out of tune of his choir. Sharpening is generally caused by singing too loudly and forcing the voice. Be convinced right away that adding to the power of your organ won't bring the voices down to the proper level. Reduce your organ and try 8 and 16-foot flue tone on the manuals. If this doesn't have the desired effect, drop the organ entirely for a few measures; this will, as a rule, bring the choir to its senses. I think of all troubles sharp singing is the most trying.

We all have to contend from time to time with singing flat. Generally I notice the tendency to fail in this direction is at the end of a service. Then it is perhaps caused by tiredness; when it comes early in the services many causes are given for it

—the weather or the lack of proper ventilation. The moment it is noticed I think the only thing to do is to start in at once and brighten up the tone by the addition of a few 4-foot stops. I have found that giving prominence to the melody and keeping the other parts subordinate has a very beneficial effect in remedying this most prevalent defect.

Am I not right in saying that too much attention is given to equipping ourselves to do "solo" work on the organ at the expense, I am afraid, of the far more important and artistic branch of accompaniment? I might go on to enlarge on these and similar points, but it is unnecessary.

To assume the role of a teacher is what I should shrink from. I have simply offered you with all diffidence a few suggestions concerning this very interesting subject of musical accompaniment, and I sincerely hope that they may prove acceptable and at all events provide some little "food for reflection and thought."

FROM A NONCOMBATANT.

South Pasadena, Cal., July 6, 1918.
—Editor The Diapason. Dear sir:—The first thing to occur to the non-combatant onlooker in this piston controversy is the fact that the arguments of the antagonists so seldom meet on any common ground. Some mighty blows have been struck, but somehow we miss the shower of sparks resulting from a well-parried thrust. "A" writes that the "dual" system affords quicker and smoother registration than the absolute. "B" retorts that the "invisible" system is a relic of the dark ages, and that only a superhuman memory could cope with it. (By the way, have you noticed that you can always determine a writer's attitude in the first sentence, merely by the nomenclature he uses?) "A" claims that the registration of an "absolutist" grows stereotyped and monotonous. "B" replies that to Lemare and Eddy the "invisible" system is anathema—a truly crushing retort, provided it landed on anything. "A" gives us a dissertation on the word "invisible"—which to his party is as a red rag to the proverbial bull. And so the battle rages merrily, but with a lack of casualties which indicates rather defective aim somewhere.

It seems to me that one reason for this rather inconclusive style of argument is that neither side is prepared to admit for a moment that the other side has any advantages to its credit. Each extols the merits of his type of construction, but fails to mention those of his opponent's even to weigh them against his own.

The main points at issue seem to be two—first, the nature of the visual indication afforded the organist that a certain combination is in effect; and second, the power of the organist to alter a given combination.

The words "visible" and "invisible" have been the occasion for some futile discussion. Surely the fact that the "absolutists" stigmatize a system as "invisible" is not necessarily to its discredit, while the "dualists" reply that his system provides indicators, and is therefore as "visible" as the other, would not have the slightest weight with anyone who is not making a fetish of words. The plain facts are that one system indicates a combination in force by the actual movement of stop-knobs, and the other by a numbered indicator. No amount of argument can make them equivalent. To attempt to prove that either system is "visible" to the exclusion of the other is wasted energy, for the only real point involved is the psychological reaction of the player toward the two systems.

The chief point of difference in these types of construction concerns the manner in which a given combination may be altered by hand—that is, whether by addition or subtraction, and at what time with reference to the moment of pressing the combination piston. Analyzed from this standpoint, we find that with the dual system—

1. A given combination can be altered only by addition.

2. This addition may be performed before or after the combination piston is pressed.

With the absolute system—

1. Alterations may be either additive or subtractive.

2. Such alterations can be made only after the combination is in effect.

Bearing in mind that with the dual system more than one combination may be in effect at the same time, it would seem that this system provides a smoother, more flexible and more varied means for a gradual increase in power. On the other hand, its shortcomings in the subtractive line put it at a considerable disadvantage if gradual reduction of registration is desired.

Many of the arguments advanced on both sides have had a decided camp-meeting flavor, in that they relate chiefly to personal experience. Such statements too often mean everything and nothing—everything as far as the writer himself is concerned; nothing with reference to other people. The most valuable "experience testimony" in this case should be based upon complete familiarity with both systems—which means rather more than one is inclined to think.

A prominent psychologist records an interesting little experiment bearing on this point. After being accustomed to wearing his watch in a certain pocket, he changed it to another, and kept a record of the number of times his hand sought the wrong pocket in quest of the time. After these slips had ceased, he changed the watch to the original pocket and kept a record as before. Several alternations of this process, the number of slips decreasing each time, brought him to the point where he could place the watch in either pocket and be sure that his sub-consciousness would make no errors.

The application of this principle indicates that the most valuable opinion as to the merits of the dual and absolute systems should come from an organist who had alternated between them often enough to be perfectly at home with either. The fact that the stop-knobs did not move in one system would bother him no more than their "bobbing in and out" in the other. Upon taking his seat on the bench of a strange organ he could throw his mental switch to "dual" or "absolute" as the case might be, and forget that any other system existed.

As organs using the "dual" system are in a decided minority in this country, there are probably not many organists who could qualify under this test. The opinions of such on the subject are, however, well worthy of consideration by the rest of us whose opportunities have been more limited.

Very truly yours,

HALBERT R. THOMAS.

FOR THE DUAL SYSTEM.

New York, July 10, 1918.—Mr. S. E. Gruenstein, Chicago, Ill. Dear Mr. Gruenstein:—It is with interest that I have read various letters on the merits of the two systems of combination control in a modern organ, but I have preferred to keep out of discussions on it at this time, first, because I cannot see what useful object is served by the organ builder in committing himself as one noted builder did some years ago when he stated in a signed article that he would not under any condition ever again build an organ of the dual system and within one year proceeded to build an organ in which this was incorporated. I feel that it is up to the customer to determine what system of control he prefers. If left to my own devices I would without any qualifications put in the dual or invisible system of combinations, as I deem them without any question much superior to the absolute and I believe that agitation in favor of the movable or absolute system was due primarily to serve commercial ends. Therefore it causes me to smile when I read the letters of some of the organ builders contending that the movable is the more expensive action of the two to install.

However, laying aside the economic feature, I think that the dual system is superior from nearly every standpoint and its advantages have been pretty well presented by much abler men than myself; in fact, the ground has been pretty well covered by Mr.

Demarest, Mr. Irwin, Mr. Truette and Mr. Jennings, and it will be noticed that the opponents of the system seek refuge in ridicule or persiflage, an admission in an argument of weak ground.

I have carefully read all the letters on the subject since the very beginning. In fact, I was rather interested the other day to find among my correspondence a post-card announcing the meeting of the A. G. O., in which it was stated that "the very important matter of the standardization of the console would be discussed." The post-card was dated 1902, so you can see that our forefathers had the same difficulty in settling this question. In every argument so far I think that the exponents of the dual system have thoroughly beaten their opponents. I have yet to read a really sound, strong argument that would convince a reasonable person that the absolute is the better system, the reason being, I suppose, that the very premise itself is not founded upon reason. And consequently it is difficult to present arguments at all replete with reason.

Very often a statement of one's conviction becomes redundant. I recall with amusement an occasion when, with what I considered a tremendous rhetorical effect, I stated to a committee, in considering the superiority of the dual over the absolute system, that "the dual was for the artist, the absolute for the tyro." You can imagine my chagrin when one of the committee spoke up and said: "Our organist is not an artist. He is an ordinary player, and we never expect to have anything else in this church," and for my enthusiasm I was rewarded by the loss of the contract. Of course, the gentleman misunderstood my statement. What I meant was that an artist did not worry particularly whether or not he saw the stop-knobs out, for an artist treats combinations as tone colors, and I think instead of being more difficult to understand, the immovable is a far simpler system and much less a cause for an educative process in profanity. There is nothing in the absolute system that cannot be done by the dual system, save of course the throwing out of the stops, and there are many things that can be done that cannot be done under the absolute. Very truly yours,

ARPAD E. FAZAKAS.

Veteran Builder Living Here.

William King, one of the oldest organ builders in the United States, is living at 4932 Lake Park avenue, Chicago, and is enjoying excellent health at the age of 82 years. Mr. King founded an organ factory at Elmira, N. Y., in 1865 and continued in business there until 1900. Then his loss of hearing caused him to retire. His sons, who had been associated with him, became connected with the Hook-Hastings factory. One of them, W. B. King, is now the Philadelphia representative of the W. W. Kimball Company. Mr. King is living with his daughter, who for some time was connected with the Chicago office of the Hook-Hastings Company when it was in the Fine Arts building.

Powell Weaver in Motor Work.

Powell Weaver, organist and choir director of the Grand Avenue Methodist Church of Kansas City for the last five years, has enlisted in the motor mechanic division of the American expeditionary forces. He began his career as a mechanic July 2. Mr. Weaver will take a six weeks' course in training before entering active service. D. I. Hunt, member of the music committee of the church, says he will ask that Mr. Weaver be allowed to continue to play the organ at the Grand Avenue Church as long as he remains in the city.

Miss Edna Wyckoff at New Post.

Miss Edna Wyckoff has resigned her position at the Prospect Avenue Methodist Church of Brooklyn, and has accepted a similar one at the Kent Street Reformed Church, where she will be organist and director of the chorus choir. She will be succeeded at the Prospect Avenue church by Miss Albertina Kercher.

Facts and Fallacies of the Tuning-Fork

By GEORGE ASHDOWN AUDSLEY, LL. D.

Fifth Article

Continuing the discussion of the facts and fallacies of the tuning-fork, we have now to consider Professor Tyndall's astounding assertions respecting the *interference of sound* caused by the simultaneous use of two forks in perfect unison. As we shall show, his assertions have caused some stir, and combined with proper indignation, not a little amusement in certain scientific minds. As in this important matter we desire to avoid the slightest risk of misrepresentation, we shall give here the Professor's words verbatim. He says in his remarkable text-book "Sound":

"When two unisonant tuning-forks are sounded together, it is easy to see that the forks may so vibrate that the condensations of the one shall coincide with the condensations of the other, and the rarefactions of the one with the rarefactions of the other. If this be the case the two forks will assist each other. The condensations will, in fact, become more condensed, the rarefactions more rarefied, and as it is upon the difference of density between the condensations and rarefactions that loudness depends, the two vibrating forks, thus supporting each other, will produce a sound of greater intensity than that of either of them vibrating alone."

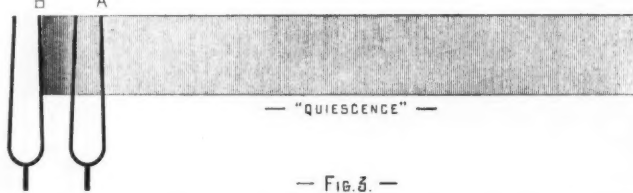
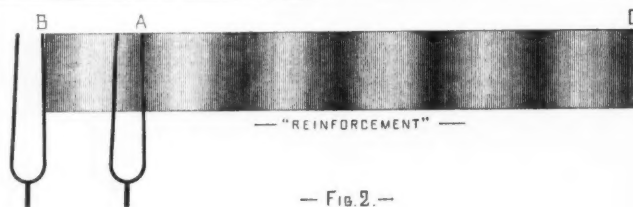
But why all this seemingly scientific verbiage? It merely tells the self-evident fact that two forks sounding together at the same time produce a sound equal in loudness to the sounds of the two forks combined. But the wording would imply that it requires the forks to be in unison to produce this effect. Such, however, is by no means the case; for any two forks, the pitches of which may bear any consonant or dissonant relation to each other, sounding together, will produce the same result; namely, that the loudness of the sound heard shall be equal to the sum of the two separate sounds of the forks. Three, four, or, indeed, any number of forks sounding together will produce the same phenomenon. Both common-sense and experiment go to support these facts. But, passing over this unimportant matter, we now approach a very serious—on the score of scientific teaching (?)—and, at the same time, a very gratuitous fallacy. It is thus the sapient Professor continues:

"It is, however, also easy to see that the two forks may be so related to each other that one of them shall require a condensation at the place where the other requires a rarefaction; that the one fork shall urge the air-particles forward, while the other urges them backward. If the opposing forces be equal, particles so solicited will move neither backwards nor forwards, the aerial rest which corresponds to silence being the result. Thus, it is possible," asserts this teacher of Natural Philosophy—"by adding the sound of one fork to that of another, to abolish the sounds of both. We have here a phenomenon which, above all others, characterises wave-motion. It was this phenomenon, as manifested in optics, that led to the undulatory theory of light, the most cogent proof of that theory being based upon the fact that, by adding light to light, we may produce darkness, just as we can produce silence by adding sound to sound."

A more utterly baseless statement, and a more pronounced fallacy, was never penned by a professed teacher of science, and that is saying a great deal, as scientific text-books go. But to proceed:

"During the vibration of a tuning-fork," says the Professor, "the distance between the two prongs is alternately increased, and diminished. Let us call the motion which increases the distance the outward swing, and that which diminishes the distance the inward swing, of the fork, and let us suppose that our two forks, A and B, [Fig. 2*] reach the limits of their outward swing and their inward swing at the same moment. In this case the phases of their motion, to use the technical term, are the same. 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; and now let us ask what must be the distance between the prongs A and B when the condensations and rarefactions of

both, indicated respectively by the dark and light shading, coincide? A little reflection will make it clear that if the distance from B to A be equal to the length of the sonorous wave, coincidence between the two systems must follow. The same would occur were the distance between A and B two wave-lengths, three wave-lengths, four wave-lengths—in short, any number of whole wave-lengths. In all such cases



we should have coincidence of the two systems of waves, and consequently a reinforcement of the sound of one fork by that of the other. Both the condensations and rarefactions between A and C are, in this case, more pronounced than they would be if either of the forks were suppressed.

"But," continues the Professor, and here we must ask the reader's best attention, "if the prong B be only half the length of a wave behind A, what must occur? Manifestly the rarefactions of one of the systems of waves will then coincide with the condensations of the other system, the air to the right of A being reduced to quiescence. This is shown in Fig. 3, where the uniformity of the shading indicates the absence of both condensations and rarefactions. When B is two half wave-lengths behind A, the waves, as already explained, support each other; when they are three half wave-lengths apart, they destroy each other. Or, expressed generally, we have augmentation or destruction according as the distance between the two prongs amounts to an even or an odd number of semi-undulations."

In this deliberate and clearly-written statement we have, staring us on the pages of a text-book accepted by the teachers of Natural Philosophy in our colleges and schools, not only a scientific falsehood recorded, but an insult to common-sense; and it is, indeed, difficult to realise that it was deliberately uttered by a sane man before an intelligent audience within the walls of the Royal Institution of Great Britain.

We unhesitatingly assert, and it is open to any scientist or experimentalist to practically refute the same, that no two tuning-forks were ever, or could ever, be placed in any position with relation to each other, while sounding, so as to produce silence, or anything approaching silence. Nor is it, in the words of the lecturer, "possible by adding the sound of one fork to that of another, to abolish the sounds of both." Nor can anyone, "produce silence by adding sound to sound." Professor Tyndall never accomplished such a feat in the realms of sound; and, unless possessed of some strange hallucination, he knew he was enunciating a falsehood in science, but one absolutely necessary to bolster up his impossible wave-theory: for does he not say, in allusion

to the abolishment of sound by interference, "We have here a phenomenon which, above all others, characterises wave-motion"? A phenomenon which, however, never occurred in connection with sound. One literally gasps when one thinks of the thousands of intelligent men and trusting students of science who have accepted Tyndall's statements as scientific gospel—their only possible excuse being that they never thought it necessary to test their truth by actual experimental demonstration.

While no interest appears to have been taken by acousticians abroad, things were different among a class of investigators in this country, who, roused out of their scientific apathy by the many grave reasons to doubt the truth of the wave-theory of sound, began to look with grave suspicion on

the conditions required by Mr. Goodrich in his offer, and upon which he would pay over the 5,000 dol. Suffice it to say, my experiment was not long in preparation. I mounted two unison forks upon their resonant cases, and placed them, as Professor Tyndall directed, half a wave-length apart. But on testing them, to my surprise, no difference whatever was discernible in the sound between this distance and a full wave-length. I tried them over and over a hundred times, and listened in all directions, with the forks at various distances from each other; but not a shadow of difference in intensity could be perceived. I then took two unison A-pitchpipes of precisely the same key, and while my wife and little girl blew them alternately at a half and a whole wave-length apart, I listened in all directions, as before, but no difference could be noticed. I kept them blowing till midnight, until they both became dizzy from exhaustion, so loath was I to give up the hope of possessing the 5,000 dol. cash prize. At last we obtained silence, but not until my wife peremptorily put a veto on the nonsense, as she called it, of trying to produce silence by making a noise! She tantalisingly suggested that I could earn the 5,000 dol. sooner by cutting wood at ten cents a cord, whatever science might teach. I believed her, and in sheer vindictiveness took Tyndall's book from the table, and offered it up a sacrifice to the scientific gods, by throwing the 'Lectures on Sound' into the grate, and poking the fraudulent concern among the coals until it was consumed to ashes. The next morning, to add to my chagrin, I met the notary, and he innocently asked me if I had my affidavit prepared!

"Yours in disgust,

"S. C. DENNIS, A. M.

While there is, undoubtedly, a somewhat ludicrous side to this communication, there is above all a serious one. For it is serious that an assertion, made by a scientist who has been held in estimation throughout the schools of the English-speaking world, and printed by him in a text-book, as a guide to the acquirement of scientific knowledge, should be held up to ridicule in a public journal—a ridicule that no one has been able to condemn or in any way discount. It is difficult to understand for what reason such a false and unnecessary assertion was made to the scientific world; and it is equally difficult to understand how teachers of acoustics have been passively gulled by it. Knowing that *interference of sound* was absolutely necessary to the very existence of the theory he taught, Professor Tyndall trusted that his assertion would be taken for granted, and that he had performed the experiment satisfactorily would be believed. He took good care not to attempt it during his lecture. He calculated, doubtless, that if others failed to "produce silence by making a noise," the failure would always be attributed to their want of skill, or to the neglect of some other unknown factor.

(To be continued.)

A Möller organ in St. Paul's Reformed Church at Allentown, Pa., was dedicated June 23. Miss Ella Bright is the organist. The week following the dedication other organists of Allentown were invited to play. Will Rees of St. John's Reformed and his choir had charge of the services on Monday, Miss Pauline Schardt of St. James' and her choir on Tuesday, Willard Wolfe and St. Andrew's choir on Wednesday, Mrs. George Walbert and Trinity choir on Thursday and Professor S. W. Unger and Salem's Reformed choir on Friday evening.

ORGAN COMPOSITIONS

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Organist, St. Bernard's Church, Edinburgh

1. Chanson de Jole..... (Novello)
2. Cantilene..... (Novello)
3. Marche Royale..... (Novello)
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*"Sound"—By John Tyndall, Professor of Natural Philosophy in the Royal Institution of Great Britain. Fourth Edition, London, 1883, page 362.

*Both this Figure and the accompanying Figure 3 have been accurately copied from Figs. 163 and 164 in Professor Tyndall's "Sound," from which the accompanying quotations have been made.

"To fortify my hopes, which, however, hardly needed strengthening, and to make assurance doubly sure, I went to one of the professors of Johns Hopkins University, who makes sound-phenomena a special study, and without letting him into the secret of the lead I had struck, asked him in a quiet way if interference and silence would really result from sounding two unison instruments half a wave-length apart, as taught by science. He answered 'Undoubtedly,' and referred me to Tyndall and several other text-books as proof. This was sufficient, and I went home joyfully to prepare my experiment, and on my way home spoke to a notary to be prepared in the morning to take my deposition in accordance with



Programs Are Changing

Professor H. C. Macdougall Writes of the Old and the New in "The Echo Organ" in The Musician.

In reading the programs of some fifty organ recitals printed in The Diapason I could not help noticing two things. One was the large number of compositions by American composers, and the other was the omission of many of the things every organist felt years ago in duty bound to play. Where have the Hesse Variations in A and those in A flat gone? Did we not use to revel in the florid passages for pedals in the variations on "Heil dir im Siegeskranz"?

In connection with this old-time offering in the variation form a curious thing happened at Wellesley College during the playing preceding a speech by His Grace the Archbishop of York. Everyone knows that the tune whose German name I quoted is identical with our "America," with the British "God Save the King," with national airs of Bavaria, Switzerland, Brunswick (Germany), Hanover, Norway, Saxony, Weimar and Wurtemberg, and is a national anthem of the German Empire. It seemed to me that in playing these variations I might, at the expense of considerable historical truth, be thought to be paying his grace a compliment, assuming that the words in every one's mind would be, "God Save our Gracious King!" To my astonishment, as soon as the congregation—an immense one—had sensed the first five notes of Hesse's introduction they almost leaped to their feet, to be followed by a moment of suspense during the third measure, a suppressed hum of amusement during the fourth measure and a prompt sitting-down instanter.

But to go on with the old pieces now disused: Did you ever play the Concert Fugue in G major by Krebs, and was it not great fun, and how

proud we felt of ourselves as we finished! And the dear old molasses-y Andante in G of dear old Batiste; how we were absolutely sure of our audience whenever we played the piece! Can any of our moderns write more suave melodies than that same Batiste? Was there not a time when you always played the Fanfare by Lemmens? I am not forgetting, either, the Chromatic Fantasy and Fugue by Thiele; what fun it was, and how the tracker action did rattle and snap as we hustled the chromatic scale up and down, in manual and pedal. Those were the days just before the Widor Toccata in F came into vogue.

In The Diapason programs the Bach numbers seem to grow fewer and fewer. What is the reason? What has become of the old-fashioned organist who never gives a program without a Bach number on it. "No, sir!" Do you think we need him nowadays to stem the tide of the Barcarolle - from - the-Tales-of-Hoffman-kind-of-organ-playing?

Work at Salt Lake City.

Edward P. Kimball, assistant organist of the Salt Lake City Tabernacle, visited New York recently and was seen by a Musical Courier representative, to whom he said: "The Tabernacle has a choir of three hundred people, of which I am the manager, that doesn't cost the church one cent. By that I mean the services are purely voluntary. I think our church was also the first to inaugurate the free daily organ recitals, which, you may be interested to hear, have attracted very large and intelligent audiences." Mr. Kimball is in charge of all the Sunday school music in the Mormon churches throughout the world, which means considerable work on his part.

Eric DeLamarter produced his own composition, "A Song of Exile," at the vesper choral prelude Sunday afternoon, July 14, at the Fourth Presbyterian Church, Chicago.

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Address all communications to The Diapason, 1507 Kimball Building, 306 South Wabash Avenue, and 25 East Jackson Boulevard, Chicago. Telephone Harrison 3149.

Subscription rate, 75 cents a year, in advance. Single copies, 10 cents. Rate to Great Britain, 4 shillings a year. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

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.

CHICAGO, AUGUST 1, 1918.

HYMN SINGING.

Organ accompaniment in the church service is so important to the success of an organist and to the rounding out of a service that it seems remarkable that it is not a more frequently discussed theme. Excellent as may be the anthems and the solos, a service lacks heart almost entirely if the singing of the hymns is without life or precision—if it is evident that the organist considers them merely something to be through with as quickly as possible, and the congregation reflects his attitude.

The Diapason in its July issue had a most informative discussion of the subject of congregational singing by Mr. King, an English organist now at St. John's, Newfoundland. This month it is our privilege to present a splendid argument on service accompaniment by another English-trained organist—Mr. Thornton of St. Paul, dean of the Minnesota chapter of the A. G. O.—who read this paper at the meeting of the Minnesota Music Teachers' Association. Both men reveal their earnestness and their study of the subject.

Briefly stated, Mr. Thornton makes these good points:

Monotony should be avoided in playing the hymns. An artist will follow closely the meaning of the words.

The value of the notes should be strictly observed. (It is our opinion that careless liberties taken with the rhythm are one of the chief causes of indifferent hymn singing by congregations.)

Choir and organ should begin together promptly on the first note.

The sounding of a preliminary note before beginning a hymn is condemned.

Arpeggiating of the first chord also is condemned.

Sudden contrasts of loud and soft should be tabooed.

The writer of the paper strikes the keynote, we believe, when he says that "too much attention is given to equipping ourselves to do solo work on the organ at the expense of the far more important and artistic branch of accompaniment."

On one point we would agree with Mr. King and take issue with Mr. Thornton. The former holds that the literary phrasing is more important than the rhythm of the tune and points out instances in which adherence to the phrasing of the music has turned the words to ridicule. He asserts quite correctly that a great drawback to congregational singing is a lack of interest by many people in the words they sing. The only way to call their attention to the words is through the phrasing. Mr. Thornton condemns the habit of enforcing the punctuation. He calls it an artistic blunder. There is, of course, a sensational way of suddenly taking the hands from the keyboard to emphasize a comma, and that may be the error to which he refers, but we can-

not help thinking that the only proper way to play a hymn is by close attention to every word of every verse, interpretation according to the sentiment, and yielding to the marks of punctuation.

Mr. King certainly makes a most excellent suggestion in his plan to have congregations spend a half-hour a week practicing hymns under the guidance of the minister and of the organist. This would enlarge the congregational repertoire and increase the enjoyment of a part of the service which is making too little improvement in the present day of fine choirs.

Continued discussion of this subject no doubt would tend to the further enlightenment of organists and to presentation of methods for the improvement of church singing.

CHOIR BOYS' FEW AND WORSE.

Not only a shortage of choir boys, but a distinct deterioration in the product itself, is noted in England, and may soon be an added war horror in this country. The editor of the *Organist and Choirmaster* of London, who shows his understanding and fondness for choir boys by referring to them as "these curious creatures," sets forth some most lamentable facts in the following:

In addition to the depletion of church choirs caused by the withdrawal of men for military service, one hears that there is in all quarters an extraordinary difficulty about choir boys. These curious creatures used at one time to consider it an honor to belong to church choirs, but apparently at present they regard it rather as a favor to those concerned. With their fathers absent on the service of their country and their mothers perhaps occupied in war work, it is not surprising that they are now generally scarce, and when obtained, uncontrollable; and in metropolitan districts, at any rate, choir boys are at a premium.

From the church point of view it has to be admitted that there is an enormous degeneration in choir boys, in comparison with, say, ten years ago. For one thing, they can obtain more pay for an hour of out-of-school-time work than for the exacting demands of the church, time for time. Such difficulties increase the work and responsibility of the parish church organist and choirmaster, but we know of few, if any, cases where his salary has been increased on a war-time basis.

When the period of reconstruction comes there will have to be a regeneration of the choir boys, it seems. It is to be hoped that it will not stop with mere restoration of the status quo ante bellum, but will make him something so good that it will be far beyond anything history so far has recorded.

SURVEY OF SERIES

The interesting booklet which every year reaches us, containing the programs of the recitals of Samuel A. Baldwin at the College of the City of New York, has come again, for the eleventh year, and it shows the same high standard maintained in Mr. Baldwin's work. The book is one that should be in the hands of every organist wishing to fortify his repertoire.

Sixty public organ recitals have been given in the Great Hall of the college by Mr. Baldwin, head of the department of music, on Sunday and Wednesday afternoons, during the year 1917-1918. In these recitals the great hall and its organ are dedicated to the service of the city.

Since the opening of the organ on Feb. 11, 1908, there have been 4,766 performances of 927 different works, embracing every school of organ composition, as well as many transcriptions for the instrument. Thus a wide field of musical culture has been opened to the many thousands that attend these recitals. The programs for 1917-1918 contain 517 numbers and 282 different compositions, eighty-eight of which were given for the first time.

A STABLE INDUSTRY.

George W. Pound, who has done great things at Washington as general counsel for the musical industries to convince the government that after all music is a recognized necessity, even in war, and not a nonessential luxury, has written most encouragingly of the future of musical instrument manufacture. His activities are concerned principally with looking after the interests of the pianomakers, but what affects them affects in like

manner the organ builders. His review of the situation and of the outlook is therefore of interest to every maker and performer on the organ. We quote it:

"In these days of war and industrial activity and unrest, the musical instrument industry has much for congratulation. No industry stands higher in accord and favor at Washington. This has been very markedly shown in the curtailment by the administration of the various industries, and most particularly that of the automobile trade. They suffered a curtailment by government order of 75 per cent of production in pleasure cars. Our curtailment was only 30 per cent, and it was voluntary and not by government order. We received the slightest and most favorable curtailment given any business. There is no discrimination whatever against us.

"This situation should give satisfaction and pride to every element of the industry and to those dependent upon it for their livelihood. And its dignity and stability as recognized by the business world and by the government, its assurance of permanency, its immense expansion of market and opportunity, commend it to the financial, industrial and labor world."

LABOR-SAVING MACHINERY.

The shortage of organists, which is becoming felt as markedly as is the shortage of every other form of professional and common labor, is striking the moving-picture theaters. The problem is a real one for the makers of organs for these playhouses, according to the papers representing the piano industry. The *Music Trade Review*, for instance, says in a recent issue that "the creation of a class of musicians able and willing to play the organ satisfactorily is, really, the most complicated of all the tasks the promoter of these instruments can have. It is not difficult to get ladies who can play the piano fairly well, but the organ is not the piano. The organ is in effect an orchestra, and no one can play it, no matter how expert at the piano keyboard, unless he or she has an inborn taste, a natural feeling for color and contrast and the desire to master the technique of stop registration." To all of which we say "Amen." He adds:

"Then again the technique of the pedal board is not acquired in a day, and unless musicians will take the trouble to study these matters seriously, they will never play the organ well. In fact, the usual performances of 'movie' organists are unspeakably bad. One gets horribly sick of hearing 'A Perfect Day,' 'The Rosary' and Dvorak's 'Humoresque' played with an eight-foot diapason, the vox humana and a flute stop, on one manual and without touching a pedal note. One gets eternally sick of it; and so do the audiences. If the manufacturer would only think of it, he might see good reasons for the difficulty he sometimes has in persuading a theater man to put in a \$10,000 organ. 'It's all right,' the latter sometimes thinks, 'to have a \$10,000 organ, but that kind doesn't go with a \$200 organist.'"

The writer goes on to say that he cannot propose a remedy offhand, but he suggests two ways. One is to found a school for "movie" organists. The other is to turn to mechanical means to supplant the organists—or rather, to meet the deficiency in the supply of these. As for the former, the remedy is being tried, having been introduced not long before his death by the late Robert Hope-Jones. Mr. Hope-Jones realized that to play his unit orchestra and to play for moving pictures required training a little different from the ordinary organ education, and started out to give it. The editor we have quoted suggests that the music roll and player mechanism must be further developed for moving-picture uses, as "in no other way can the large concert organ be turned into a profitable source of business." A library of interchangeable music and various methods of standardization will be necessary, he adds.

Possibly the organist returning from the war after the kaiser's hordes have been wiped out will find himself displaced by labor-saving machinery.



BY HAROLD V. MILLIGAN.

TEN CLASSICS FOR HARP AND ORGAN. Arranged by Gertrude Ina Robinson. Published by Carl Fischer, New York.

The author of this valuable book has been for eleven years harpist at the Madison Square Presbyterian Church, New York City, one of the first churches to recognize the fitness of the harp as part of the sacred service, demonstrating this recognition in practical form by purchasing a concert-grand harp, and in this way incorporating the instrument lastingly into the musical life of the church. Since Miss Robinson created this position, many other churches have added the harp to their musical services, as well as violin and violoncello, and there is consequently a growing demand for appropriate music. Owing to the limited amount of music published for these combinations of instruments, it has been necessary for organists to make arrangements of many classic and modern works originally written for other instruments, but lending themselves naturally to the new combination. By such musicians this book will be cordially welcomed, while it is to be hoped that the growing library of music for these new combinations will arouse a wider interest and induce other churches to add an instrumental ensemble to the choir and organ.

The arrangements in Miss Robinson's book are exceedingly well made, both instruments speaking idiomatically. In some cases the arrangement is really an improvement on the original—for example, Batiste's Communion in G. There is also a good arrangement of the ubiquitous "Song of the Volga Boatmen" and of the *Adagio Cantabile* from the *Sonata Pathétique*, which, like most of Beethoven's piano works, "orchestrates" well. Other favorites are the *Intermezzo* from Bizet's "L'Arlesienne" Suite, Gottschalk's "Last Hope," Schubert's "Lob der Thranen," an air of Pergolesi's, "Tre Giorni," and the *Largo* from Dvorak's "New World" Symphony. For special occasions there is provided Handel's "Dead March" from "Saul," and the Christmas carol, "Holy Night."

"VARIATIONS ON AN OLD ENGLISH AIR," by Stuart Archer. SCHERZO, by J. A. Meale. "CHANSON D'ESPOIR," by J. A. Meale.

Published by Novello & Co., London.

These three new organ pieces from the famous English publisher are all interesting, while the Variations on an Old English Air is a really noteworthy composition. Clever indeed is the composer who can infuse life and spirit into the dry bones of the "theme and variations" form. The writers who possess sufficient technical skill to turn out a respectable piece of workmanship are usually so engrossed with the purely mechanical part of the work that the result is pedantic in the extreme. Mr. Archer's "variations" are real variations, and not mere decorations, and he manipulates his material with unflinching interest and charm. There are five "variations" in all and they increase in interest as they proceed, the last one being by all odds the best. The "theme" is not known to the present writer, but it bears all the earmarks of being "Old English" and suggests an Elizabethan origin.

The other two pieces are of lighter texture. The Scherzo is, perhaps, a trifle redundant, but poor indeed is that organist who does not possess and cannot wield a judicious pruning knife. It differs from others of the genus "scherzo" in being in 2-4 time. The "Chanson d'Espoir" possesses much of what Barrie dubbed "that d—d thing called 'charm.'" It reminds one of some of Elgar's most felicitous melodies.

**NOONDAY CONCERTS
ARRANGED AT DENVER**

ARE BEGUN EARLY IN JULY

Daily Use of Large Organ in the Municipal Auditorium Made a Great Attraction—Tourists Are Especially Invited.

Denver has lost none of its enthusiasm over its large city organ. The latest plan evolved by City Organist Clarence Reynolds is a series of free noonday municipal concerts. They were begun the first week of July at the Auditorium and instantly proved a success. A beautiful souvenir invitation was prepared and distributed at hotels and other public places. Tourists are to be especially invited to hear the concerts.

The invitation is on a card poster, in colors, picturing Pan piping on the hillside, while Denver, with a harp, is holding out a small bouquet of flowers to the piper. On the back the following, among other statements, are made about the municipal organ:

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The total cost of the organ, including its self-playing mechanism and a Steinway grand piano, which is also played from the console, was \$75,000. The burden of paying this sum was lifted from the taxpayers of Denver by the

city's enterprising Rotary Club, which voluntarily took upon its shoulders the duty of raising subscriptions, and which secured a very large part of the total.

To Robert W. Speer, to the generous council of Denver, to the Rotary club, and to the firms and individuals who assisted in securing this magnificent Wurlitzer-Hope Jones Orchestral organ, the citizens of Denver and of the great West are genuinely grateful. Their desire that all lovers of music shall enjoy the musical welcome of Denver, expressed through the world's greatest music vehicle, has prompted this glorious tribute to Western enterprise—a tribute that shall awaken international interest.

The program presented at noon, July 3, was as follows: "The Lost Chord," Sullivan; Intermezzo ("Cavalleria Rusticana"), Mascagni; Spring Song, Macfarlane; Venetian Love Song, Nevin; Sextet ("Lucia"), Donizetti; War March of the Priests, Mendelssohn.

Young Kilgen Is Flying.

Jean Kilgen, youngest son of Charles C. Kilgen, head of the organ building firm of George Kilgen & Son at St. Louis, recently volunteered for war service and is making a record at Kelly Field, San Antonio, Tex. He is a flyer in the U. S. aviation corps. He has already made thirty flights.

H. J. Milliman, previously stationed at Camp Grant, as announced in The Diapason, has been promoted to the rank of sergeant and is now at Camp J. E. Johnston, Jacksonville, Fla. Sergeant Milliman called on his many Chicago friends in July and visited the office of The Diapason. He is as intent upon getting the kaiser as he formerly was on getting an organ contract.

J. Bottomley, A. R. C. O., formerly organist of Knox church, Stratford, Ont., has been engaged to take the place of Norman T. Ives of Central Methodist Church, who is going to Port William. Mr. Ives was presented with a sum of money and a diamond tie-pin at a farewell social June 19.

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Fifteen years and more ago we had to meet constantly the slurs of those interested in the sale of other instruments to the effect that Möller was a small builder in a country town, whose instruments were **few** in number and necessarily poor in quality (so they said).

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M. P. Möller reports an important new theater contract with the N. H. Gordon Enterprises of Boston, for a large four-manual in the new Cambridge Theater of this company. This instrument, including couplers and duplexing, contains over one hundred registers, in addition to numerous orchestral specialties.

The Gordon company was one of the first to install large theater organs with many orchestral innovations. The first instrument was placed in Rochester six years ago and was followed by a second Möller organ in Scollay Square, Boston, a year later. These were followed by Hutchings organs in their Lynn, Mass., and New Bedford, Mass., houses and a Steere in New Haven—all four-manuals. These, with the new Möller organ for Cambridge, make a group of the largest six theater organs ever built for any one syndicate. These instruments were designed mostly by Richard Henry Warren, who was chief organist for the Gordons for nearly four years.

The William Fox Syndicate has just placed orders for three more Möllers, making twenty for this syndicate. The Marcus Loew Syndicate has forty, thirty-five of them by Möller. There is food for thought in the foregoing figures when the young organist considers that the three syndicates mentioned above will employ about one hundred organists, as each instrument will require two players, as a rule. Ability and talent are the only qualifications desired of the organist, and personal whims of the individuals who hire the players are far less irksome to the performer than in any other organ position, it is said.

Some of the greatest concert organists have found the work lucrative and congenial and many well-known church organists have readily adapted themselves to the new field, while young and unknown players have found ready opportunity for real success.

PLAYS IN COOPER'S CHURCH

Charles M. Courboin Heard in Recital at New London, Conn.

Alban W. Cooper sends The Diapason the program of a concert given by Charles M. Courboin at his church—St. James', in New London, Conn.—June 26. Mr. Cooper writes that it was a most enjoyable recital and that it was heard by a large and delighted audience. The proceeds were handed to the National Association of Organists for its war fund.

Mr. Courboin's program was as follows: "Grand Piece Symphonique," First Movement, Cesar Franck; "Piece Heroïque," Franck; Sketch, Schumann; Prælude, Armas Jarnfelt; "Christus Resurrexit," Ravello; Allegro from Sixth Symphony, Widor; Two Preludes (E major and E flat major), Saint-Saens; "Marche Militaire," Schubert; "Finlandia," Sibelius.

W. R. Voris at Y. M. C. A. Camp.

William R. Voris, the newspaper man-organist of Franklin, Ind., who has been playing the large Steere organ in the First Presbyterian Church of his home city for a number of years, has resigned to enter the Y. M. C. A. training camp at Lake Geneva, Wis., preparatory to work overseas. Mr. Voris was a visitor at the office of The Diapason on his way to Lake Geneva.

E. S. Barnes in the Navy.

Edward Shippen Barnes, the talented New York organist and composer, joined the naval reserves at Pelham Bay, July 26. He thus is added to the long list of well-known organists who have given their time to the nation for the duration of the war.



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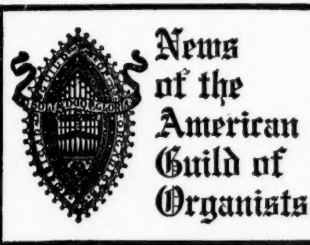
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News of the American Guild of Organists

Minnesota Chapter.

The Minnesota chapter held its annual picnic at Northfield, on the beautiful campus of Carleton College, Monday, June 17. Carl Paige Wood, organist of the Skinner Memorial Chapel, was host, and Mr. and Mrs. Edward Strong and Mr. and Mrs. Lawrence of the college faculty were among the guests. The large Steere organ was heard to good advantage when G. A. Thornton, dean of the guild, played the effective *Fantasia Overture* by H. A. Fricker. Mr. Wood concluded the delightful occasion with a short group consisting of: *Sarabande and Gavotte*, Corelli (1653-1713); *Nocturne*, Ferrata; *Andante*, Stamitz (1746-1801), and the *Prelude to "The Blessed Damozel"*, Debussy.

Illinois Chapter.

The executive committee held a special meeting July 5 at the editorial rooms of *The Diapason*, with Dean Browne in the chair. Albert Cotsworth was elected treasurer for the unexpired term of John Allen Richardson, who has accepted work in connection with the Y. M. C. A. in France. Mr. Richardson has obtained a leave of absence from his duties as organist and choirmaster at St. Paul's Episcopal Church for the period of the war. He will act as a song leader.

Southern California.

The thirty-first public recital of the Southern California chapter took place at the Church of the Messiah, Los Angeles, June 3. An audience of good size filled the attractive auditorium and listened with evident enjoyment and appreciation to the program as presented by Ernest Douglas, organist of St. Paul's Pro-Cathedral, and P. Shaul Hallett, organist of All Saints' Church, Pasadena, assisted by Miss Minnie Jenkins, organist of the Church of the Messiah, and by the choir of the latter church. Mr. Douglas' playing of three Bach numbers—*Prelude in B minor*, *Minuet in C* and *Concerto in G*—was conclusive evidence that Bach, in capable hands, can be made delightful. Mr. Hallett's recognized ability was shown in the presentation of numbers by English and American organ composers—John Stanley, C. H. H. Parry, Frederick Stevenson, Roland Diggle and Arthur Boyse. Miss Jenkins gave an excellent performance of Otto Malling's "Twenty-third Psalm" and H. M. Dunham's *Fantasia in D Minor*, and the choir contributed to the program in choral numbers.

Texas.

Miss Ada Sandel, organist of Grace Methodist Church, Dallas, received the highest mark in organ playing and Mrs. J. L. Bothwell, organist of the Colonial Hill Presbyterian Church, the highest grade in theoretical tests of the Dallas organists taking examinations recently. The other successful candidates are Mrs. C. W. Hill, Mrs. W. W. Murrah and Mrs. I. C. Underwood. Each of these is now entitled to the degree of A. A. G. O.

Austin for Lebanon, Pa.

Elisha Fowler, Boston representative of the Austin Organ Company, has closed a contract for a two-manual with the Trinity United Brethren Church of Lebanon, Pa.

Llewellyn Jones, who resigned recently as organist at the Hickory Street Presbyterian Church at Scranton, Pa., to accept a similar position with the Church of the Good Shepherd, was presented with a gold watch and chain by members of the congregation June 25. Mr. Jones was organist at the Hickory Street Church for thirteen years.

CHOIR TRAINING THE TOPIC

Assembly at Knowlton, Quebec, to Draw Organists from Many Places.

The fifth annual Church Choir Assembly will be held at Knowlton, Quebec, under the auspices of the interdenominational Knowlton conference July 29 to August 5. A large attendance is expected, including leading organists from Montreal, Ottawa, Hamilton, Pittsburgh and other points.

The assembly this year is under the direction of Arthur Egg of Christ Church Cathedral, Montreal (successor there to W. Lynnwood Farnam). He has arranged a most interesting program, which will include lectures, the preparation of high-class music by Mendelssohn, Baird, Parker, Herbert Sanders and others, and—most interesting of all—choir classes for the discussion and demonstration of methods in choir training. This, the serious side of the assembly, will occupy the mornings and evenings; the afternoons are left open for recreation, many delightful forms of which are possible at the lakeside nearby.

Among those who have promised to address the assembly are the following: The Rev. Edward M. Fuller, Dr. Herbert Sanders, F. R. C. O.; the Rev. E. T. Holling, Alfred E. Whitehead, Mus. Bac., A. R. C. O.; E. V. Lister, Mrs. A. R. Moore, Mrs. F. L. Haviland, Edward C. Austin, F. R. C. O.; the Rev. Isaac Nelson, Arthur H. Egg, F. R. C. O.; Charles Hopkins Ould, William Smithson, Mus. Bac.; Charles N. Boyd, Pittsburgh; W. J. Hewlett, Hamilton, Ont., and W. Fife, New Glasgow, N. S.

Built by Coburn Company.

The Coburn Organ Company of Chicago is building two organs, each of two manuals, among others. One is for the chapel of the Billings Polytechnic Institute of Billings, Mont., and will have twenty-three speaking stops, besides an echo of two stops. The other is a nine-stop organ for the beautiful chapel of the Bohemian National cemetery in Chicago. The latter instrument will be equipped with a self-player.

Cambridge Veteran Dead.

Patrick G. McDermott, who for forty-five years had been organist of the Sacred Heart Church in East Cambridge, Mass., died June 25 at his home, 81 Dana street, Cambridge. He was born in Boston seventy-two years ago and lived the greater part of his life in Cambridge. He was unmarried. Mr. McDermott was a close friend of the late Mgr. O'Brien, who was pastor of the Sacred Heart Church for many years.

Whitehouse Leaves Topeka.

Dean Horace Whitehouse has resigned his post at Washburn College, Topeka, Kan., and has accepted a place on the faculty of Ohio Wesleyan University, Delaware, Ohio. Besides his many other musical activities Dean Whitehouse was city organist of Topeka and gave a series of excellent concerts in the city auditorium. These concerts have been a feature for three summers.

The Organist and Choirmaster

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9 cents per copy. \$1.25 per annum.

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"A sound, splendid and admirable artist."—H. E. Krehbiel, in *N. Y. Tribune*.

"Bonnet played a program that for unique beauty and musical and historical value has probably never been equaled and certainly never excelled by any performance in years."—*Commercial Advertiser*, Boston.

"Greatest of organists thrills large crowd at the Auditorium."—*The Constitution*, Atlanta, Ga.

"Bonnet is a genius."—*Public Ledger*, Philadelphia.

"Bonnet's art again reflected poetry and the full character of France that is so buoyant and so fine."—*The Times*, Washington, D. C.

"It is difficult to discover words which adequately can describe the beauty and the skill of the work which he put forward. He has set up standards in America that can have only the most beneficial influence upon the music of our people. It is to be hoped that so phenomenal an artist will return to us."—Felix Borowski, in *Chicago Herald*.

"There is a freshness, a youth, a buoyancy throughout his playing that is uplifting. He seems to dwell musically in the sunshine, to avoid shadows and to find in his ideals an intellectual beauty."—*Montreal Daily Star*.

"Bonnet unravels difficult passages with the clarifying power of genius and interprets the finer, more subtle and more delicate passages with the finesse of the poet."—*Evening Dispatch*, Columbus, Ohio.

"Bonnet scores great triumph."—*The Register-Gazette*, Rockford, Ill.

With the Moving Picture Organist

Valuable Advice for Theater Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

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

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

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

African Music.

Africa, the dark continent—the land of the great Sahara desert, slaves, head hunters and cannibal tribes, and of the Sudan, the mention of which brings to mind the death of brave Gordon at Khartoum at the hands of the fanatical followers of the Mahdi—is a country of various races. From the mounted Arabs and frizzled derishes of the north, the dark-skinned tribes of the interior Kongo, Dahomey and Zululand to the Boers of South Africa the land is inhabited by representatives of all races and colors.

We intend to deal with music suitable for native African scenes, excluding Arabian and Egyptian music, which comes more properly under Oriental.

The native African drum is a small, barrel-shaped affair with animal skins stretched tightly across the top. The players squat near it and beat continuously with a drum stick slightly smaller than that used by a bass drummer. Another player uses the two halves of a cocoonut shell, knocking them together vigorously, while a third plays a weird melody on an improvised clarinet made out of a piece of bamboo. A still larger drum is made of an exceptionally large cocoonut shell and still another of hollowed logs. The music (if the noises that emanate from this assortment of curiosities can be dignified by that name) is hideous, monotonous and nerve racking.

The native dance—the bamboula, or cocoonut dance—is performed by dancers around a circle, similar to the dances of the American Indian.

On the modern orchestral organ of the unit type it is possible to reproduce these effects perfectly. By drawing the bass and kettle drums on the second touch of the pedals and the tom-tom on the accompaniment, and playing a weird melody on the solo kinura and orchestral oboe the desired effects are obtained.

Samuel Coleridge-Taylor, a native African composer of distinction, has written a bamboula and three African romances. He also has an organ solo, "Ethiopia Saluting the Colors" (Augener), although this is more properly American plantation music. We differentiate between the native African music and the music of the southern plantation negro, a list of which is to be given later.

"Three African Dances," by Montague Ring (Chappell) contain characteristic numbers: (1) Call to the Feast; (2) Luleta's Dance; (3) Dance of the Warriors. The first and third are especially good. An excellent number is "Ethiopia," by Johns (Witmark), which is mysterious in style.

Several other bamboula dances are published. "Bamboula" (negro dance of Trinidad), by Ulrich, is a splendid example of this class and is published by Ditson, who also has "Danse Africaine" by Gilder. "The Whirling Derishes" by Rollinson (a fantastical descriptive piece) and "March of the Nubians" by Bennett. Carl Fischer issues one by Herman and two descriptive selections—"A Trip to Africa" and "A Journey Through Africa," both by Suppe.

Three novelties even in this class of works are "The Head Hunters," by Vayo-ung (Ascher), "Zulu Moon Dance," by Odell (Jacobs) and "Jun-

gle Echoes," by Hildreth (Jacobs). Del Riego's "Slave Song" is of a pathetic and sombre character.

We list Egyptian music as a subdivision of Oriental music (in course of preparation). Two numbers suitable for scenes of Boer life are given and Dutch music can be played also on these, as well as certain British marches, the Transvaal now being an English colony.

We had the privilege of viewing a new manuscript recently—"In Dahomey," by Frederick Neddermeyer, the noted band and orchestra leader (with whom we have the pleasure to be associated in theater work). This composition was written after he had heard the type of music of the native Africans at the World's Columbian Exposition of 1893. It well deserves publication.

Following the list we give a setting for "The Claw," a story of South Africa, and one of the first African films to be released.

The list:

- Organ Solo.
 - "Ethiopia Saluting the Colors," Coleridge-Taylor.
- Piano Accompaniments.
 - Three African Dances, by Montague Ring (Chappell).
 - "Bamboula," Ulrich (Ditson).
 - "Bamboula," Herman (C. Fischer).
 - "Bamboula" (Cocoonut Dance), Coleridge-Taylor.
 - "Three African Romances," Coleridge-Taylor.
 - "Danse Africaine," Ulrich (Ditson).
 - "The Head Hunters," Vayo-ung (Ascher).
 - "Ethiopia," Johns (Witmark).
 - "Zanzibar Caprice," Gilder (Ditson).
 - "Danse Afrique" ("Sambo's Holiday"), Tschakoff.
 - "Ethiopian Serenade," Puerner.
 - "A Trip to Africa," Suppe.
 - "A Journey Through Africa," Suppe.
 - "Titania" (from above), Suppe.
 - "March of the Nubians," Bennett (Ditson).
 - "The Whirling Derishes," Rollinson (Ditson).
 - "Zambesi Dance," Ring (Stern).
 - "Whirling Dervish," Lerman (Jacobs).
 - "In the Jungle," Lerman (Jacobs).
 - "Jungle Echoes," Hildreth (Jacobs).
 - "In Sight of the Oasis," Baron (Schirmer).
 - "Oasis," Langey (Witmark).
 - "In the Sudan," Sebek.
 - "Araby," Johns (Witmark).
 - "The Camel's Tread," Chapin.
 - "Martinique," Loraine.
 - "Moorish Enchantment," Klein.
 - "Moorish Processional," Luscomb.
 - "Zulu Moon Dance," Odell (Jacobs).
 - "In Dahomey" (MSS.), F. Neddermeyer.
 - "Slave Song," Del Riego (Chappell).
 - "Arabian Night," Milenberg.
- Boer Music.—(1) "March of the British Colors," Blon; (2) "Dutch Patrol," Restorf; (3) "Patrol of the Boers," introducing the national hymn of the Boers, arranged by Tobani. Both accompaniments are published by Carl Fischer.

MUSICAL SETTING FOR THE AFRICAN DRAMA, "THE CLAW." Select Film. Clara K. Young, Star.

- Reel 1—(1) "Dance of the Warriors" (Acc.) by Ring until (2) For three days. (3) "In Sight of the Oasis" (Acc.) by Baron until (3) Prowlers. "Andante Misterioso" (Acc.) by Becker until (4) D: Kim arrives. "African Romance" (Acc.) by Coleridge-Taylor until (5) So they passed night. "Calm as the Night" (Song) by Bohm until (6) Next morning, improvise short andante (Barcarolle) changing to (7) African Dance (a few measures) at T: A wondrous glimpse until (8) Fort George "Nocturne" (O. S.) by Stoughton (joyfully).
- Reel 2—Continue above until (9) You'll never get me. "Serenade d'Amour" (Acc.) by Blon until (10) As mutterings of discontent. March. "With the British Colors" (Acc.) by Blon until (11) D: Soldiers disperse "Over the Top" (Acc.) by Romberg until (12) Kim and Mary ascend into tower. Song. "Tell Me Again, Sweetheart" (from "Maid Marian"), by De Koven until (13) Just why do you wear earrings? Adagio Pathetique (improvise) until (14) D: Kim and Mary descend from tower. "Adagio" (P.) by Lack to end of reel.
- Reel 3—T: Judy nerves self (15) "Tears" (Acc.) by Zamenik until (16) The threatened storm. Agitato No. 11 by Lake until (17) D: Bugler sounds call. Short burle call (four measures on tuba) and (18) Agitato No. 24 by Lake (Battle) until (19) We were surrounded. "Love Song" (Acc.) by Fleker to the end of reel.
- Reel 4—T: The weeks slipped by (20). Improvise misterioso at T: Meantime at T: Imbino, until (21) Stair has doublet. "Arabian Night" (Acc.) by Milenberg until (22) The claw of old witch. "Wedding Music" (O. S.) by Lake until (23) "Melody" (Acc.) by Moszkowski until (24) Mary sees earrings in box. "Melody" (Acc.) by Friml.
- Reel 5—Continue above until (25) A wife in name. "Melody of Peace" (Acc.) by Martin until (26) What the night brought. "Mysterioso" (Acc.) by Lake (Agitato at struggle) until (27) D: Mary and Kim bring Stair into room. "Melancolle" (Acc.) by Granter to the end.

NEW PHOTO-PLAY MUSIC.

Published by G. Schirmer, New York: Among the most valuable collections of music that have ever been issued for

the photo-play is Schirmer's "Galaxy of Orchestra" music, which can easily be adapted at sight to the modern organ. Reviews of especially valuable numbers follow:

Italian: "From Italy," by Langey. This is an arrangement of Italian folk songs and dances and includes "Santa Lucia," "Amuri-Amuri," "O Sole Mio," "Margarita" and many others. A "Hou-la-la" is included and is a brilliant dance.

Russian: "Cossack Lullaby," Jiranek. "Volga Boatmen's Song." To the familiar Volga song has been added a lovely little cradle song. The lullaby contrasts perceptibly with the boatmen's song in that the harmonic minor mode is employed, whereas in the other the diatonic is used. "Moszkowskiana," arranged by Langey. An arrangement of well-known pieces of this composer, including his "Spanish Dance," "Moment Musical," "Tarantella" and "Serenade." Useful on general scenes also. "A Russian Fanny," by Langey. One of the loveliest melodies we have played, and strikingly original. Effective for love scenes.

Chinese: "Lady Picking Mulberries," by E. S. Kelley, and "Berceuse," Iljinsky. A piece de genre with naive Chinese rhythms. Flute and reed effects predominate.

General: "A Love Song," Bartlett. One of the most desirable styles of composition for photoplay use is that in which the piece opens with a sostenuto melody, and for the middle section a heavy dramatic and agitato style is written, to be followed by a return to the first theme in a quieter mood. Such a number is Bartlett's Love Song. "Melodie," by Friml. "Menuet alla Antico," Karganoff. The same remarks apply to Friml's Melodie, and by a strange coincidence both are in the key of A major. The minuet is colonial. "Astarte," Mildenberg. "Cajolerie," Jackson. These two numbers have long been popular as piano solos. They lose none of their charm as orchestral arrangements. "Serenata," Cajani. "Passepied," Delibes. The serenata is a tranquil melody in cantilena style. The Passepied is from the opera "Le Roi s'Amuse." "Vanity," Jackson. A dainty, rippling 4-4 movement in D, with a charming syncopated middle section. "Balloom Chatter," Ockl-Albi. Valse-intermezzo with rhythm reminiscent of Chopin and also of Delibes. "Naila." The relief section is a beautiful cello melody with a brilliant string and woodwind accompaniment.

Scandinavian: "Norwegian Suite" Snyttar. (1) "Fasants" Dance. (2) "Egvide," (3) "Rhapsody." The brilliancy of the dance, the quiet loveliness of the "Eventide," and the joyfulness and piquant charm of the "Rhapsodie" all go to make up an excellent and well-balanced suite. Numbers 2 and 3 are fine for general scenes. "Cradle Song," "Kjerulf," "Northern Serenade." The rhythm of the cradle song is somewhat similar to Hensel's familiar "Ave Maria." The serenade is a characteristic northern air in A major. "Allegretto" (Violin Sonata), Grieg. This number gives an original transcription. Themes in A minor and major.

General: "Meditation," Delmas. "Pierrot Asleep," Fanton. A meditation in the religious style, which is useful also for dramatic scenes. Fanton's Humoresque is a bewitching bit of drollery. Evidently Pierrot was very tired and had difficulty in wooing the muse, but on the third pass he finally succumbs and sleeps quietly for thirty-two measures; then he becomes restless again and awakes with a start. Excellent for pantomimes, humorous and circus scenes. "Dance of the Debutantes," Langey. A graceful ballet-caprice in F with a staccato vivo episode. For ballets and scenes of bright character.

Spanish: Spanish Rhapsody, Ferroni. In C minor and major and in characteristic Spanish style, with haunting minor thirds. "Butterfly," Densmore. A descriptive fantasy illustrating the flutterings of a butterfly. On page 5 a series of triplets in sixteenth and thirty-second notes cleverly suggest the final movements as it alights on a shrub.

Published by Carl Fischer, New York: Italian: "The Blue Mediterranean," Voipatti. This number should be in every "movie" organist's repertoire. A graceful 2-4 Allegretto marked "Souvenir de Nice." Descending passages in the theme contrast with ascending counterpoint in the accompaniment. A middle section in waltz tempo is interpolated. We recall the film "Diplomacy" (Marie Doré) in which the opening scenes were laid on the beach at Nice. This number would fit like a glove.

Russian: "Berceuse in E," Karganoff. A beautiful cradle song which is also useful on quiet, neutral scenes.

Bright: "Come Watch the Moon With Me," Klein. One of the popular songs from a Hippodrome production. Can be used as a love song. We opened the "Island of Regeneration" (Edith Storey) with this number.

General: "Love in April," Kriens. Kriens is a Dutch composer residing in America. He has written in a prolific manner and in all styles. His suite "In Holland" was noted under Dutch music. This work breathes of springtime flowers and the songs of birds. In 9-8 measure the clarinet theme has flute trills. A tender pianissimo piece for celeste and harp occurs and the first theme returns with triplet chord accompaniment working up to an imposing climax. "Serenade," Blon. An excellent edition of this favorite serenade.

Dramatic "L'Adieu," Favarger. A splendid number for dramatic scenes. The andant is so constructed that the tempo may be accelerated to fit agitato scenes. "Eleie," Czibulka. "Bride's Prayer," Strob. The "Elegie" is a melodious and stirring theme in F, and the "Prayer" is a powerful dramatic number.

A chromatic introduction is followed by a beautiful theme for strings, which later is heard with a flowing accompaniment. A tremolo episode leads into the coda. We used this number on Reel 4 of "Her Final Reckoning" (Pauline Frederick) and it seemed to us that it had been written especially for it, so good was the synchrony. "Extase d'Amour," Roze. "Cavatina," Bohm. Bohm's "Cavatina" resembles Raff's except for the measure. This edition is given in 3-4, and we believe we have seen it published also in 3-8. Roze's "Extase" is well known as a piano solo and is excellent for picture work. Overture, "The Golden Sceptre," Schlegel. This is an especially fine number for long agitato scenes where the average short hurry becomes too monotonous, in addition to its being a melodious and interesting overture.

ANSWERS TO CORRESPONDENTS.

J. W., Detroit, Mich.: In long agitato scenes it is better to choose a good overture and play the allegro from the same. An article on the class of music mentioned is being prepared.

SECOND VOLUME BY BONNET.

The second volume of Joseph Bonnet's "Historical Organ Recital Series" is just received from the press. This volume, devoted to the works of Johann Sebastian Bach played by Mr. Bonnet last season in America, has been edited with the care and artistry which the great French organist imparts to all he does. Each piece contains not only the registration for American and French organs, but as well the phrasing, fingering and pedal markings invaluable for the professional organist and student alike. An analysis of the pieces is made in the preface with an explanation of the ornaments. Mr. Bonnet has given in this volume a work of the highest artistic value to everyone interested in Bach's aesthetics and in the advancement of the highest conception and style in organ playing.

The collection is unique in containing several of the most important chorales now in great demand in this country. All indications for performance and comprehension of the mystical sense so vividly portrayed in the marvelous pieces have been done with a rare art and keen insight to bring out the composer's ideas and still make them adaptable to the modern organ. The list also embraces the Passacaglia, the Pastorale and five of the best-known preludes and fugues, including the Great G minor.

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BONNET AT YOUNGSTOWN, O.

Gives Opening Recital on Three-Manual Austin Organ.

The three-manual organ built for Trinity Church at Youngstown, Ohio, by the Austin Company was dedicated with a recital by Joseph Bonnet the evening of June 25. The scheme of this instrument is as follows:

GREAT ORGAN.
Major Diapason, 16 ft.
Principal Diapason, 8 ft.
Small Diapason, 8 ft.
Gross Flöte, 8 ft.
Violoncello, 8 ft.
Gemshorn, 8 ft.
Harmonic Tuba, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft.
Open Diapason, 8 ft.
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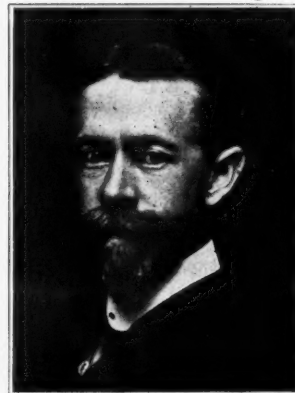
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SEES RENAISSANCE IN ORGAN COMPOSITION

INTERVIEW WITH BOROWSKI

Composer Points Out How Little Great Writers of Music Have Done for Instrument and Notes Opportunities.

Is there anything in organ composition which can be said by the modern creator of music which has not often been said before? Felix Borowski, the Chicago composer, believes that there is. To Charles M. Stow of the Christian Science Monitor he gave his reasons for the truth that is within him.

"It must be clear," he said, to quote the interview in the Monitor, "that there is something radically wrong with the literature of the organ. Only in an exceptional instance or two has the instrument appealed to the immortals among the makers of music. There has been composed nothing of importance for the organ by Beethoven, Haydn, Mozart—that master's sonatas for organ with two violins and a bass are of no moment—Schubert, Schumann, Chopin, Berlioz, Raff; or in more modern times by Debussy, Dvorak, Rubinstein, Strauss, Tchaikowsky, Glazounoff, Grieg, MacDowell. These names have occurred at random to me. One would imagine, too, that the instrument would have appealed to a composer so devoted to polyphonic exercises as Brahms, but the sole contribution which he made to its literature was the set of choral-vorspiele, which were published posthumously.

"If there are excepted the great names of Bach, Handel and Mendelssohn, it will be found that the organ has been left to the mercies—not always tender mercies—of the second-raters and the third and fourth-raters. In most cases these have been musicians of excellent technical or theoretical attainments, but their inspiration has been of attenuated quality. Some, who have greatly distinguished themselves in other departments of composition, have failed to make an impression upon the literature of the organ, even when there would be every reason to believe that their experience and their gifts would enable them to do that.

"It is strange, for instance, that Saint-Saens, who began his career as an organist in 1853 and who played regularly at the Madeleine from 1858 until 1877, should not have laid more before the feet of his colleagues than the seven works for organ which re-

present the sum total of his strivings between 1856, when his first fantasia was composed, and 1898, when his three preludes and fugues were given to the world. Nor does any one of his organ pieces approach in spontaneity and beauty his music for piano, for violin, for orchestra.

"What, then, is the matter with organ music? In my opinion it is suffering, and long has suffered, from a mistaken attitude on the part of the people who have written it. As the principal expression of religious feeling in music the organ has been exploited almost entirely by musicians whose chief activities have been connected with the church. Now when the instrument is the handmaid of religion it must indeed send to all people a message of piety and devotion. But the organ may well present another message at the right time and in the right place.

"Why should not the dramatic aspect of music be brought into organ art? And by 'dramatic' I do not necessarily mean 'operatic.' Why should there be, as so often there is, aloofness of feeling in that art? The instrument may be majestic, but it is far from being cold, and, it seems to me, is a far more effective medium for the expression of human emotion than the piano, a colorless affair which only in the matter of accent has an advantage over the organ."

Passing from the question of subject matter to that of form, the composer expressed himself as one of those who hope to see the end of the domination of the fugue. The fugal tradition, he commented, has hung on to organ music since the days of Sweelinck, and being sanctified, as it were, by Bach, has helped to make many dull writers still duller. He maintained that while the contrapuntal methods which the fugue represents should not be wholly neglected, they should be regarded as a means to an end, and not made a sole object of worship.

Continuing, he said:

"It is possible that one of the reasons for the neglect of the organ by the masters of an earlier day lay in the limited opportunities which the instrument gave them. Miraculous things in the direction of mechanical improvement have been accomplished in the course of the last thirty years. Electric action, the extension of the compass, both on the manuals and on the pedals, the increase in the number of the manuals themselves, the invention of new 'effects' in stops, the crescendo pedal, have brought the modern composer into a field that

was unknown to and undreamt of by the makers of music who lived in the day of Beethoven. It is a field in which grow many fair blossoms, in which there is room for many a spacious temple of beauty. What it needs is cultivators with new ideas of artistic husbandry—men who, provided with new tools, bring to their work other ideas than those which have governed the labors of their colleagues of half a century or more ago.

"There will come, I am sure, a renaissance in organ composition. The great gifts will take to the instrument, not in a condescending spirit, but in a spirit of gratitude and joy. They will revel in its color, its opportunities for fervid expression. They will make it possible, as well as pleasant, for the organists of the world to drop into forgotten hiding places much of the drab and lifeless music that has been their portion for so many years."

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