

THE DIAPASON

DEVOTED TO THE ORGAN

Ninth Year—Number Ten.

CHICAGO, SEPTEMBER 1, 1918.

Seventy-five Cents a Year—Ten Cents a Copy

CONVENTION A SUCCESS; WEATHERS ALL STORMS

SCHLIEDER HEAD OF N. A. O.

Excellent Program Appreciated by 200 Organists Registered at Portland, Maine—Rain Fails to Dampen Enthusiasm.

BY HAROLD V. MILLIGAN.

The success of the eleventh annual convention of the National Association of Organists was a foregone conclusion. The N. A. O. is no amateur at conventions. For the past ten years these annual events have been growing steadily in both social and educational value, until they are now recognized as an established and almost indispensable feature of our musical life. The leaders of the association are past masters in the art of convention-building and as the association moves about from city to city it grows visibly in power and influence. The unmistakably hearty welcome given it by the citizens of Portland, Maine, and the cordial invitations extended to it by other municipalities afford ample proof of its high standing and recognized worth.

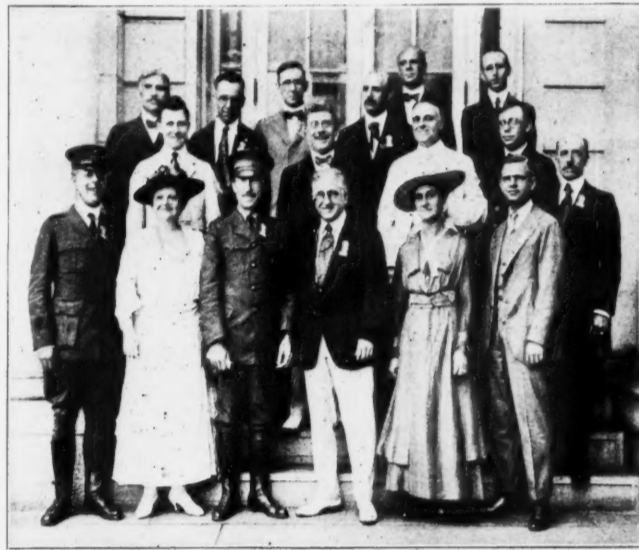
That the spirit of good fellowship which has distinguished previous conventions would also prevail throughout this one was immediately made manifest at the informal reception which was held at the Hotel Falmouth on Tuesday evening. Although the convention itself was not scheduled to begin before the following morning, more than one hundred organists gathered in the "State of Maine room" to greet old friends and to make new ones. The "get-together" spirit was heightened by the enthusiastic efforts of Herbert Sammond, who had interrupted his training camp activities long enough to come up to Portland and teach the organists to sing "Good Morning, Mr. Zip-Zip," "There's a Long, Long Trail" and other camp songs, and it was not long before the sedate corridors of the Falmouth were echoing to the merry sounds of a "community chorus" that made up in temperament what it may have lacked in technic.

The registration of members in attendance at the convention began at 9 o'clock Wednesday morning in the room in the city hall set aside by the municipal authorities for the use of the association, and before noon the names of approximately 200 organists were in the book. At 10 o'clock the meeting was called to order. Portland's mayor, Charles B. Clarke, welcomed the organists, and he did it in such a manner that when he had finished every visiting organist must have felt certain that Portland had opened its doors to him and that he was welcome to every part of it. Will C. Macfarlane, Portland's municipal organist and the first president of the N. A. O., who referred to himself as "your old and venerable president," seconded the mayor's hearty greeting and as a municipal officer offered the organists the freedom of the city. In an account of how he happened to come to Portland, Mr. Macfarlane said that, hearing of a big organ which was being installed "somewhere north of Boston" he started out one day to find it, equipped with little more than a luncheon and a bathing suit. "I came to Portland for three days," he said, "and I have stayed six years." Mr. Macfarlane also spoke of the popular success of the municipal idea in music and its growth throughout the country.

Frederick Schlieder, vice-president of the association, responded to the two addresses of welcome, after which the convention adjourned to the Auditorium, where the first opportunity was given of hearing Portland's famous municipal organ.

The opening recital of the convention was played by R. Huntington

GROUP OF OFFICIALS AND VISITORS AT N. A. O. CONVENTION.



Front row, left to right—Reginald L. McAll, Mrs. Bruce S. Keator, Herbert S. Sammond, Frederick Schlieder, Mrs. Kate Elizabeth Fox and Harold V. Milligan. Rear row, left to right—Walter N. Waters, Miles I. A. Martin, Harvey B. Gaul, M. M. Hansford, Dr. John McE. Ward, Dr. William A. Wolf, Walter C. Gale, Arthur H. Turner, Alfred Brinkler, Henry S. Fry and J. J. Miller.

OFFICERS OF THE N. A. O., 1918-1919.

President—Frederick Schlieder, New York.

Vice-Presidents—Hamilton C. Macdougall, Wellesley, Mass.; Charles Heinrich, Pittsburgh; J. J. McClellan, Salt Lake City; Charles A. Sheldon, Jr., Atlanta, Ga.; Will C. Macfarlane, Portland, Maine.

Secretary—W. N. Waters, New Jersey. Treasurer—Albert Reeves Norton, Brooklyn, N. Y.

Executive Committee—Chairman, Chester Beebe, New York; Frank S. Adams, Boston; J. C. Marks, New York; R. Keys Biggs, Somewhere in France; Alfred Brinkler, Portland, Maine; Clifford Demarest, New York; Mrs. Kate Elizabeth Fox, Morristown, N. J.; M. M. Hansford, New York; Rollo Mattland, Philadelphia; Reginald L. McAll, New York; J. J. Miller, Norfolk, Va.; Dr. William A. Wolf, Philadelphia; Edward J. Macrum, Brooklyn; T. Tertius Noble, New York; Dr. J. McE. Ward, Philadelphia; Miles I. A. Martin, New York; Arthur Turner, Springfield, Mass.; Charles M. Courboin, Syracuse, N. Y.; Edwin A. Kraft, Cleveland; Charles N. Boyd, Pittsburgh; Alfred Pennington, Scranton, Pa.

OAK PARK OPENING SEPT. 20.

Large Skinner Organ Will Be Played in Recital by W. E. Zeuch.

An event of great interest in Chicago organ circles will be the opening of the large organ in the First Congregational Church of Oak Park, which has been set for Sept. 20. William E. Zeuch of Boston, formerly of Chicago, will give the dedicatory recital.

This magnificent organ is the product of the factory of the Ernest M. Skinner Company and the forces of Mr. Skinner have been in Oak Park a good part of the summer installing it. It is the largest church instrument in or near Chicago. The complete specification was published in The Diapason at the time the contract was let. Mr. Zeuch when he left Chicago was the organist of this church. The edifice in Oak Park was destroyed by fire, with the large new Cassavant organ it contained. The new church is one of the most beautiful and costly in the United States.

FARNAM IN CANADIAN ARMY

Resigns His New Post at Fifth Avenue Presbyterian, New York.

W. Lynnwood Farnam, who resigned his position as organist and choirmaster of Emmanuel Church, Boston, to take a similar position at the Fifth Avenue Presbyterian Church, New York, has temporarily resigned the latter to join the Canadian army and is now stationed at Petawawa Camp, Ont., with the Seventy-ninth Depot Battery, Canadian Field Artillery.

ORGAN BUILDERS PLAN UNITED EFFORT IN WAR

TO MEET IN CHICAGO SEPT. 3

Conference Called to Decide on Organization to Offer Facilities to Government and to Benefit Industry.

A conference of organ builders and those engaged in allied professions and industries will be held in Chicago, Sept. 3, for the purpose of attempting to organize the industry and to offer co-operation to the government. Builders from all parts of the country have offered their support and a majority of them will be present at the meeting.

The call for this meeting was sent out from the office of The Diapason at the suggestion of a number of the prominent men in the industry. The builders are planning to decide on a method for united effort, both to ascertain what needs of the government the organ factories can supply during the conflict and to what extent the construction of organs shall be curtailed. Various ideas have been broached. One of them is for union with the Musical Industries Chamber of Commerce, with which a number of organizations of manufacturers of musical instruments have become affiliated. All these things are expected to be discussed at the initial meeting and subsequent ones. If the attendance at the first session proves too large for the accommodations at the Diapason office, larger quarters have been promised.

The call, which is as follows, has been sent to nearly ninety organ builders from coast to coast and to makers of organ pipes, chimes and blowers, but if any have been omitted this is intended to be notice to them that they are urgently invited to take part in the proceedings:

To the Organ Builders and Allied Professions and Industries: New conditions which have arisen as a consequence of the war in which the nation is engaged have affected the organ building profession as they have all others. To the end that those engaged in building organs may exert their efforts most effectively and most intelligently toward aiding the common purpose of winning the great world struggle, it has seemed for some time that united effort is imperative. After a number of inquiries had been received at this office as to possibilities for doing war work, The Diapason made inquiry of the War Industries Board at Washington and received a reply in which was made the following suggestion:

"If your manufacturers would organize as an industry we feel that with such an organization we could bring your facilities before the various governmental purchasing divisions and receive the proper consideration."

Upon receipt of this letter the editor of The Diapason wrote to a few of the largest builders asking for suggestions as to how to "start the ball rolling." The replies immediately received were so favorable to the idea of forming an organization that after consultation it was decided to issue a call for a meeting of organ builders to take up the general subject of forming an association with the purpose of serving the national welfare in such ways as may be found best, and of conserving and protecting the organ building industry during the present days of stress. The scope and complete objects of the organization naturally are left to be decided at this and subsequent meetings, as well as the form of organization and all other details.

This meeting is hereby called to take place at the editorial rooms of The Diapason, Room 1507, Kimball building, Wabash avenue and Jackson boulevard, Chicago, at 1:30 p. m., Tuesday, Sept. 3. Every maker of organs or of organ parts and appliances is invited to be present and to take part in discussing the formation of an organization along such lines as those present may determine. Everyone who has the welfare of the industry at heart is urged to heed this call. If it is not possible for you to be present, please send a proxy or write a letter setting forth at length what your ideas are and whether you wish to join such an organization.

There are many things for the organ builders to consider. One is that of retaining workmen. Another is that of materials and fuel. Influence probably will need to be exerted to maintain the industry as one that is not wholly non-essential. The piano makers have organ-

BONNET TO CROSS THE U. S.

Will Appear with Chicago Orchestra—Program of Music of Allies.

Joseph Bonnet's transcontinental tour of organ concerts is assuming splendid proportions, and will keep this great artist busy throughout the season. Among the principal engagements, Mr. Bonnet will appear as soloist for two concerts with the Chicago Symphony Orchestra, and will play an important work for organ and orchestra. He has been re-engaged for another appearance at the University of Michigan and will play at a large number of colleges and universities.

His tour will be divided so that he will make his third Canadian tour and visit the eastern states during September, October, November and December. He will go to the middle west in January and February, and thence to the Pacific coast in March and the southern states in April. The



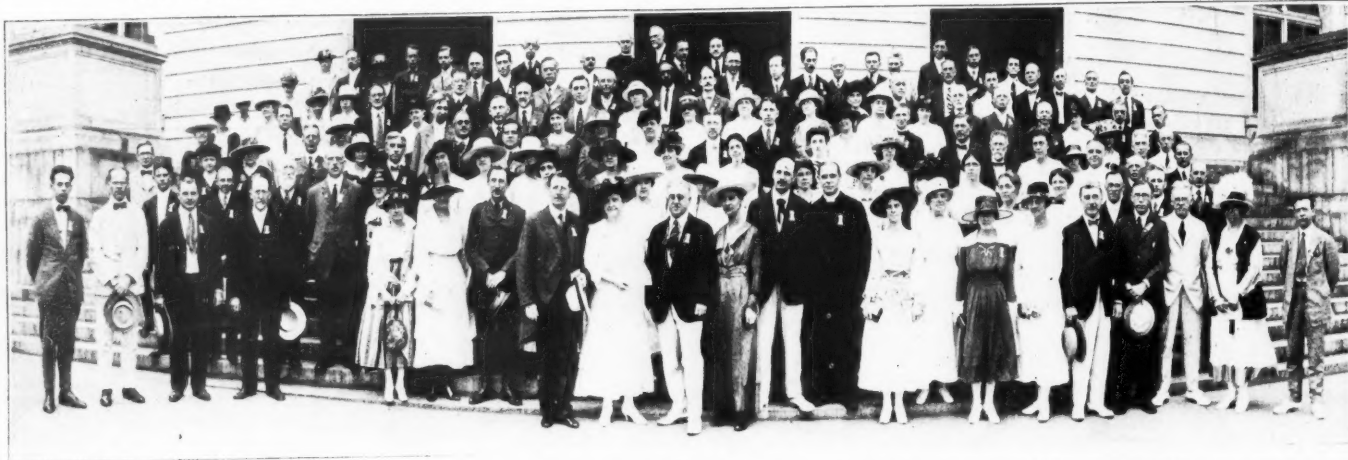
JOSEPH BONNET, NOT AT ORGAN. (French Organist Said to Be Able to Master the Pedals of an Automobile as Well as Those of an Organ.)

month of May will be devoted to solo appearances at the festivals.

Mr. Bonnet's programs, in addition to his repertoire of the organ classics, will contain one devoted to the organ music of the allies engaged in the great war, and another illustrative of the development of organ music in France. Other programs will contain selections from the five volumes of historical organ music, of which the first two books are already published, the third to appear in a few days, and the remaining two in a short time.

The widespread demand for Bonnet this season shows the influence and magnetism which has given him a hold on the public, who now desire his wonderful art and virtuosity to be repeatedly heard.

NATIONAL ASSOCIATION OF ORGANISTS IN SESSION AT PORTLAND, MAINE, AUG. 6 TO 9.



sized and are putting forth their best efforts to co-operate with the government and to preserve their business. There is war work to do and it can be distributed with intelligence if the facilities and capacity of the builders are presented collectively.

As The Diapason goes to press replies have been received from a large number of builders, promising their support for the organization movement, but there has not been time to receive replies from all. Among the firms which will be represented at the meeting by their presidents or other representatives are:

- Austin Organ Company.
- A. Gottfried & Co.
- Samuel Pierce Organ Pipe Co.
- M. P. Miller.
- W. W. Kimball Company.
- Wangerin-Weickhardt Company.
- Rudolph Wurltzer Company.
- George Kilgen & Son.
- J. W. Steere & Son Organ Company.
- Hook & Hastings Company.
- J. C. Deagan Musical Bells.
- J. P. Seeburg Company.
- Henry Pilcher's Sons.
- Bennett Organ Company.
- Wicks Pipe Organ Company.
- John F. Schaefer & Son.
- A. J. Schantz, Sons & Co.
- George W. Badger.
- C. S. Haskell, Inc.
- Denison Bros.
- Kinetic Engineering Co.

All who will attend the meeting are asked to send their names to this office as soon as possible.

The meeting is expected to be a pleasant bringing together of organ builders for the first time in years. Chicago not only is the nation's center, but in the early fall is a pleasant and cool spot. The meeting place designated is in the center of the retail business, piano and hotel district. The lake front is only a block away and the great war exposition to be held on it will be an attraction at the time of the meeting.

Wedgwood Chicago Visitor.

I. W. Wedgwood, the famous author of the "Dictionary of Organ Stops," which has been an authoritative work since it was published, has been a visitor in the United States and crossed the continent in August, on his way from his home in London to Australia. Mr. Wedgwood

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J. Fischer & Bro., New York
7, 8, 10 & 11, Bible House
(Astor Place)

stopped in Chicago for a day Aug. 16 and was the guest of his old friend, Frank T. Milner.

Fridlund Joins Colors.

J. Vern Fridlund, factory representative of the W. W. Kimball Company's pipe organ department, has been called to the colors. He is attending the old South Division High School in Chicago, receiving instruction in automotive engineering.

Arthur C. Becker has returned to St. Vincent's Church after a vacation of a month spent at his old home in Louisville, Ky.

THE DIAPASON.

Chicago, Ill., Sept. 1, 1918.
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Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

CHADWICK LEAVES STEERE

Retires from Company with Which He Has Long Been Connected.

Charles F. Chadwick, one of the best-known and one of the most popular men in the organ world, has severed his connection with the J. W. Steere & Son Organ Company of Springfield, Mass. His retirement from the company took place in August, but Mr. Chadwick continues to make his home at Springfield.

Mr. Chadwick was connected with this company and its predecessor for more than twelve years in the capacities of president, vice-president, salesman and factory superintendent. He intends to take a much-needed rest for the present.

Carl K. McKinley of Hartford, Conn., who is making fine progress in his church in that city, passed through Chicago the week of Aug. 19 and was a Diapason visitor. He was on his way to Galesburg, Ill., his old home, to pass his vacation, and will return to Hartford in September.

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.

I HAVE JUST BOUGHT A FINE Stanbridge organ. Has a splendid Open on the pedal, fine Diapasons throughout, about five sets of Mixtures, and they sound great. Will sell all the forty stops, the \$300 Kinetic blower, bellows, etc., as is. But for \$7,000 I will make one of the finest three-manual organs ever built, complete with blower, Culley, of Bates and Culley, is to build the organ. New console, reeds where needed, new electric action (Culley's action is three years in the Congressional church in New London, Conn., and has not given any trouble at all). This will be practically a new organ. Such parts of the Stanbridge as we use are absolutely dependable. This would cost \$15,000 today. Some church will get a positive bargain.

Also, for sale a fine one-manual pipe with Kinetic blower \$600—a dependable organ—and a large Vocalion, with water motor, \$900; fine shape. Specifications and plans cheerfully examined.

FRANCIS J. O'BRIEN,
524 North Twenty-second street, Philadelphia, Pa.

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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.

WANTED—CHEST HANDS, CABINET makers with organ building experience, one or two competent electrical workers. Apply to Superintendent of Organ Factory, W. KIMBALL CO., Twenty-sixth street and California Boulevard, Chicago.

WANTED—GOOD LOCATION, BY competent and dependable organ tuner and repair man. Can furnish first class references. Correspondence from organists in cities in need of such a man solicited. Address H. G., care of The Diapason.

FOR SALE—NEW, TWO-MANUAL, and pedal electro-pneumatic pipe organ of nine stops. Suitable for any purpose; will be sold cheap. Address M. R., care of The Diapason.

ORGANIST, THREE YEARS' experience, member American Guild of Organists, desires church position. Chicago or vicinity preferred. Best references. Address L. O., care of The Diapason.

WANTED—FIRST-CLASS ORGAN BUILDERS in all branches, also metal pipe makers. Apply THE RUDOLPH WURLITZER MANUFACTURING CO., North Tonawanda, N. Y.

WANTED—METAL PIPE MAKERS, by an old, reliable firm in Middle West. Good pay, steady work for the right man. Address G. K., care of The Diapason.

WANTED—ELECTRIC ACTION MEN and reliable outside men. Good pay and steady work for capable men. PIPE ORGAN MAINTENANCE COMPANY, 165 Broadway, New York City.

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A special edition adapted for the "Incidental" requirements of moving picture scenes and general dramatic work. The edition is concert size. 9x12 inches.

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| 1. AGITATO
For scenes of excitement, anxiety, unrest, fear, impending danger, etc. | Otto Langey |
| 2. FURIOSO
For scenes depicting riots, fights, tumultuous crowds, etc. | Otto Langey |
| 3. AGITATED MYSTERIOSO
Depicting anguish, fear, or kindred emotions caused by escapes or hiding. | Otto Langey |
| 4. HURRY
For riots, fire scenes, street fights, pursuit, scenes of excitement and general use. | Otto Langey |
| 5. STORM MUSIC
For thunderstorms, storms at sea, or scenes of a destructive character. | Otto Langey |
| 6. PLAINTIVE
For love scenes, tender retrospects, etc. | Christopher O'Hare |
| 7. COMIC HURRY
For live comedies, railroad trains, races, aeroplanes, serio-comic pursuit, etc. | Christopher O'Hare |
| 8. DRAMATIC ALLEGRO
For wild west, mining towns, Indians, cowboys and ranch scenes with horse-hoof effects, Indian drum, etc. | Christopher O'Hare |
| 9. PASTORALE
For scenes of a rural character, waterfalls, woods and brooks, introducing cowbells, bird whistle, etc. | Otto Langey |
| 10. MILITARY SCENE
For military pageants, parade or gathering of troops, scenes in camp, trench, "Over the Top," etc. | Christopher O'Hare |

Organ parts are included in the combinations. Piano parts are thoroughly cued. Price, each number: Full Orchestra and Piano, \$1.00; Small Orchestra and Piano, 70 cents; Piano, 25 cents; Organ, 15 cents; other single parts, 10 cents each. The Whole Series in one order: Full Orchestra and Piano, \$5.50; Small Orchestra and Piano, \$4.00; Piano, 65 cents; Organ, 50 cents; other parts, 50 cents each. Usual discount; postage extra when charged on account.

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Style in Church Music

By HARVEY B. GAUL

(Paper read at Convention of National Association of Organists.)

Your secretary gave us the title, "Style in Church Music," and as this paper developed, it grew like the sermon of the young Boston preacher, who tried to prepare an address on "The Earth and What It Contains." The ramifications of the earth and church style can go on interminably.

Mr. Waters said a paper one half hour long would be a neat length, but as they say at the Harvard divinity school, "After the first ten minutes no souls are saved." While we organists have no souls in particular to be saved, still there may be a vocal teacher with a conscience in our midst, and in order not to jeopardize him, this paper will run exactly nine and one-half minutes.

There are many accepted styles in church music—the Gregorian, the Bach motet, the Palestrina polyphonic, the Russian a capella and the English cathedral. Then there are a great many unaccepted styles, like the late McKinley, early Roosevelt and mid-victrola. There is vacuous Presbyterian, shouting Ebenezer Methodist, lolly-pop Christian Science and hybrid, or chameleon, Episcopalian. These styles have as little in common as the Bolshevik. The best that can be said of them is that they are conventional, occasionally ambitious and have human interest.

Your committee on church music generously includes what it calls "modern romantic composition" (whatever that means) in its category on church style. Up to date there is little romance in contemporary church music, unless you can call "I'm a pil, I'm a pil, I'm a pilgrim," that is so dear to the quartet heart, an adventure into romance. Then there is the sextet from "Lucia," with its alleged sacred text, that also is the idol of the quartet mind—possibly that is pure romance.

Much as we may wish, we cannot go back to the Bach-Palestrina periods, except for an occasional excursion. George Moore and his "Evelyn Innes" to the contrary. Wonderful as they are, they are not for Sabbatical consumption. There has been too great a change in thought, feeling, religion and nerves to allow us to return. Unquestionably they are chaste and intellectual, but this is not an age of chastity either in music or out of it, and as for intellectuality, there is a pervading suspicion that it exists only in some choir lofts when the janitor is "ridding up."

We cannot return to Palestrina, because his idiom is too different from our own. Palestrina thought in polyphony; we think in mass, or color. Palestrina considered all life a fugal theme; we live a Cubist life. Neurasthenia had not been invented in his time; in our day, no home is complete without it. As regards Bach, if it were not for the organists playing his monumental works, I am afraid Bach would go unheard. He does go unsung. For outside of the famous festivals at Bethlehem, Pa., there seems to be no interest in the works of this greatest of all masters.

The Russian school, the newest and most important of late church music developments, has changed the thought of contemporary composition and the technique of choir singing. Now, whether this change is indelible is argumentative. My own feeling is that the Russian church music is a passing phase—a phase that has already begun to wane, like the community sing movement. Possibly we have not exhausted Russian music, possibly there is a great deal more of it than we have heard or known, perhaps there is some that is not exotic or esoteric; but this is certain, the keen edge of interest has been dulled. I find that those of us who have done much Russian music are scanning the heavens Elijah-wise for newer or different clouds. I am not trying to depreciate the Russian school, only it seems to me the orchid-like aspects

of this peculiar music do not fit the psychology of our Anglo-Saxon church minds, and hence our abating interest.

Certain assurances have come out of the Russian school. First, that a capella singing is a greater art than the muddy, tiresome organ accompaniment we usually write. Second, that a tune you can whistle does not make church music. Also, that certain aesthetic effects may be obtained by disregarding harmony rules, and writing fifths, singing in octaves and having two or three tonalities. Also, that it is possible to clutter basses and tenors, to double trebles and to sing no end of repetitive notes, thus achieving spiritual qualities which make the New York-New England idiom a mawkish sentimentality.

The English cathedral school, indigenous to Britain and grafted into all denominations in America, is the most potent factor we have. It has influenced us strongly, sometimes wrongly, but it still remains a force. The cathedral idiom, per se, is of two or three generations back. There is no virile contemporary school. Please don't take this for German propaganda; there is nothing anti-British about it. The fact remains that within the last ten years there have been few men of genius, and none who are outstanding. This applies to writing only. Vocally, England is, or was up to the war, as magnificent as ever. She has upheld her traditions valiantly. Her choir schools and cathedral schools are still the envy of visiting choir masters. It is only the writing men who have failed. George Moore said that "Elgar was German beer run through English bottles." The church writers of England are not even beer; they are a sort of lemon pop, with the stimulating effect of a Bryan cocktail.

But don't be discouraged. There will be Cyril Scotts and Percy Graingers and young Granville Bantocks coming along, who will replace England in Olympia. The sinews that are making a valiant war will be the sinews that will be reborn and make a valiant music. We need not worry for England, but for America.

There is a singular concomitant among these different church schools and periods, and that is they all had uniform choir systems that made and established their music. From Palestrina to the Greek church they had similar choirs, and they were generally boy choirs. They were not large choirs of fifty to sixty-five voices, but small choirs of twelve to sixteen voices. They must have sung well to have sung the music that was written for them. This is not a plea for the boy choir system; it has its defects, as we all know. It is only a plea for some kind of choir system.

What have we today? In the Episcopal church we have boy choirs, mixed choirs, double quartets and that tragic, humorous thing, the volunteer choir. We have also the choir of expediency, the man, woman and boy choir. In the Methodist church they have the quartet, or a choir of a hundred people, sometimes both, whichever suits their fancy. The Presbyterian and Congregational churches cut their choral cloth on the Methodist pattern and achieve the same result. In the Christian Science church we have that anomaly, "the precentor." If there are any other churches I have failed to mention, you may put them down as having quartets, and as being willing to wallow in their willfulness. With this heterogeneous system of church music we resultingly have no particular style, and up to this convention we deserve none.

Out of our different choirs the quartet has done more to retard church music than any other agency. After the quartet came, a special idiom developed. In reality it was the metamorphosis of the Victorian

period. It is sweetness and light gone to seed.

The quartet school of composition consists of Te Deums, festival affairs, Eventide anthems without end, and funny little responses. They are sick with melody, emaciated in harmony, they have cerebral meningitis, and break out every few minutes in a solo prickly heat. It can be cured, but it would require an operation and a trepanning of a music committee. The quartet anthem can be written by the tyro and it often is. If it has enough innocuous tune, it will be published in Boston, New York or Chicago, and if it is sufficiently saccharine it will be heard from Portland, Maine, to Portland, Oregon. It is written in a stereotyped form, depending on its length. Four bars prelude, eight to twenty bars solo, chorus repeat, a two-bar recitative or a trumpet phrase, and then quickly into "O Give thanks" or "I will rejoice," very fast and very loud, like the coda of a brass band. Two unusual chords, like the chord of C, prepare one for a thrilling "amen." Voila, another work of art is born! Tenors may be glad, and the little hills rock with joy. This is by way of warning to quartet writers: Don't do it, unless you can play in flat keys, D flat preferred.

Poor as the quartet is, it is the only distinct type we have. The quartet and ragtime are America's contribution to the world of music.

Things looked rather gloomy up to within the last five years, when along came some forceful young men to combat the quartet evil. Two men in New Haven, a man in Cambridge, three men in New York, and two in Philadelphia—I wish I might mention their names. Then the impetus of the Russian school and the renaissance of the Gregorian music in certain quarters were both factors that helped check the invasion. The young men who have started the crusade have ignored the silly little interludes, just to establish key for a soloist. They have forgotten that there is a soloist. They have utilized

minor keys as often as major, with a broad, ennobling effect. They do not believe that all discords should be resolved and they do not ask a tenor to move "inths," with the soprano, while the bass "um-pas" from tonic to dominant.

It is unfortunate that the war has checked their efforts; most of them have gone soldiering. But they will return and there will be others with them who will make church music something higher than the music of a first grade piano student—shall we say like the "Frolic of the Frogs?" However, Secretary Baker is going to settle the style of church music for the present, in a few more months we won't have any tenors or basses, thanks to the "work or fight" law. Then we can enjoy the system in use in the Quaker church, which to my mind is the finest in the land—no choir and no problematical congregational singing. I move that we send a vote of thanks to Secretary Baker for his war saving scamps.

Carl R. Youngdahl Appointed.

Carl R. Youngdahl, A. A. G. O., has accepted the position of dean of music of the Lutheran Ladies' Seminary and director of music of the Red Wing Academy. Both schools are at Red Wing, Minn. He will continue his work as organist and choir director of the Judson Memorial Baptist Church at Minneapolis.

The Ellison-White bureau is establishing a large school of music at Portland, Ore., and it is announced that the director is to be William Robinson Boone, the well-known organist. Mr. Boone has been prominent in various branches of music for many years.

Sergeant Homer P. Whitford, band-master First Replacement Brigade, Camp Gordon, Ga., has been appointed organist and director of music at the North Avenue Presbyterian Church, Atlanta, for the period of his stay in Camp Gordon.

The Zephyr Electric Organ Blower

IS KNOWN ALL OVER THIS LAND

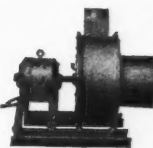
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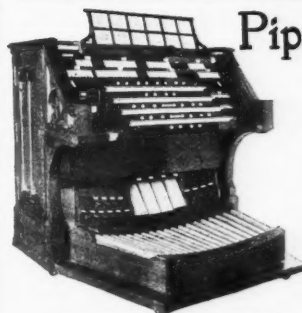
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J. Norris Hering, Baltimore—Playing from memory, as always, J. Norris Hering, music editor of the Baltimore Star and organist and choirmaster of Christ Protestant Episcopal Church, gave the eighth and last of the season's series of recitals for the students of the summer schools of the Conservatory of Music, Johns Hopkins University and Maryland Institute, in the main hall of the conservatory, on Aug. 11, at 4:30 p. m. Howard Robinson, tenor soloist of Christ Church choir, sang two pieces. The program consisted wholly of compositions by English, Italian, United States and French composers, one of the last of whom was born in Belgium. It was: Saint-Saens, *Improvisation*, Op. 150, No. 1; Louis Vierne, *Prelude in G minor* from Fourth Symphony, Op. 32; J. Norris Hering, *Prelude in C major*, *Stainer*, "My Hope is in the Everlasting," tenor solo from "The Taughtener of Jairus"; Giuseppe Ferrata, "Melodie Plaintive," Op. 5, No. 3; Cesar Franck, *Chorale in A minor*, No. 3, *Barnby*, "The Soft Southern Breeze Plays Around Me," tenor solo from "Rebekah"; Charles M. Widor, *Lento and Finale* from Seventh Symphony in A minor.

Harris S. Shaw, A. A. G. O., Boston—Mr. Shaw has given a series of recitals at Middlebury College, Middlebury, Vermont, during the summer session of July and August. Mr. Shaw is organist and choirmaster of the Second Universalist Church of Boston. Among his programs were the following:

July 16—"Star-Spangled Banner," *Requiem* and *Allegro* from Concerto, B flat major, Handel; *Andante* from *Wedding Suite*, King; "Dance of Snowflakes," Hoffmann; *Prelude*, C sharp minor, Rachmaninoff; *Allegretto*, B flat, Nicode; "America."

July 25—"Fantaisie," Op. 33, Seifert; *Musette*, B flat, Donat-Ponson; "At Sunset," Diggle; "Sieste," Laurens; *Tone Poem*, "Finlandia," Sibelius; "La Marsellaise."

July 30—*Sonata*, D major (Adagio and *Allegro Spiritoso*), B. Galluppi; "Le Petit Berger" from "Children's Corner," Debussy; *Romance*, in D flat, Sibelius; *Menuet*, Boccherini; "Polonaise Militaire," Op. 40, No. 1, Chopin.

Aug. 6—Two movements from Concerto, G minor (Adagio and Gavotte); *Camidze*; "At Twilight," C. A. Stebbins; *Andante* from "Symphonie Pathetique," Scriabin; *Cantilena*, A flat, Demarest; *Sorte*, D minor, Rogers.

Aug. 13—"Benedictus," Rost; *Lullaby*, Macfarlane; "Finlandia" (request), Sibelius; *American Negro Melody*, "Deep River," Fisher; *Prelude*, C sharp minor (request), Rachmaninoff.

Lucien E. Becker, Portland, Ore.—Mr. Becker gave the following program on the Olds memorial organ at Reed college Aug. 6: "Evensong," Johnston; "Elves," Bonnet; *Adagio* from Second Sonata, Dudley Buck; *Scherzo and Fugue* from Fifth Sonata, Guilman; "The Jewels of the Romans," Fritsch; *National Anthems* of France, England, Belgium, Italy, Japan and the United States.

Clarence Eddy, San Francisco, Cal.—Organ recitals in the Memorial Church at Stanford University during August, brought out these programs by Mr. Eddy:

Aug. 1—*Prelude and Fugue in A minor*, Bach; "The Sandman," John Carver Alden (arranged by Clarence Eddy); *Suite in C*, Op. 205 (dedicated to Clarence Eddy), Homer N. Bartlett; "Morning Song," new), Alfred Hollins; *March and Chorus* from "Tannhauser," Wagner.

Aug. 4—*Prelude and Fugue in B minor*, Bach; "Bereuse," new), Eric Webster; *Sonata in E*, No. 3, Rene L. Becker; "The Nightingale and the Rose," Saint-Saens; "Finale Jubilante" (new), John E. West.

Aug. 6—"Preludio e Fugio" (new), Alberto Bimboni; "La Brume" (new), Harvey B. Gaul; *Sonata in C*, No. 2, Felix Borowski; *Intermezzo* (arranged by Clarence Eddy), A. Walter Kramer; "Spring Song" (from the South), Edwin H. Lemare; "Coronation March" (arranged by N. H. Allen), Johann Svendsen.

Johnston; *Toccata in C minor*, Daniel Fleurlet.

Aug. 20—*Eloogy* (new), Charles H. Lloyd; *Meditation*, Everett E. Truette; "Song of the Chrysanthemum," Bonnet; "Aubade" (arranged by John E. West), Anton Strelezi; *Cammeion* "Ostrow" (arranged by E. H. Lemare), Anton Rubinstein; *Torchlight March*, Guilman.

Aug. 22—"Fughetta de Concert," Guilman; *Allegretto Grazioso*, H. Holloway; *Canzona*, Julius Harrison; "Night," Sigfrid Karg-Elert; *Five Variations on an Old English Melody* (new), J. Stuart Archer; "Evening Bells and Cradle Song," Will C. Macfarlane; *March* from the "Queen of Sheba" (arranged by Eddy), Gounod.

Aug. 25—*Little Fugue in G minor*, Bach; "Ave Maria" (arranged by Gordon B. Nevins), Schubert; *Persian Suite*, R. S. Stoughton; "Evening Song," Edward Barstow; *Concert Piece in C minor*, Louis Thiele.

Aug. 27—*Festival March* (dedicated to Clarence Eddy), Theodore Saul; *Cantata* (new), dedicated to Clarence Eddy, Rene L. Becker; "Evening Song," H. Alexander Matthews; "In Springtime," Alfred Hollins; *Scherzo in G minor*, M. E. Boss; *Canzona*, King Hall; "Rhapsodie Catalane," Bonnet.

Aug. 29—"Grand Choeur Militaire" (dedicated to Clarence Eddy), Federlein; *Serenade*, Schubert; *Fifth Sonata*, Guilman; "Chant Poetique" (new), Roland Diggle; *Concert Piece in E flat minor*, Louis Thiele.

Mrs. Eddy sang several contralto solos at one of the recitals.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—Mr. Erb has been playing the following programs at the Auditorium of the University of Illinois:

June 20—"Toccata and Fugue in D minor," Bach; *Largo*, Handel; "Angelus," Grand Chorus in D; *Requid*; *Meditation*, Kinder; *Grand Chorus in March Form*, Guilman; *Nocturne*, Faulkes; "Evening Bells and Cradle Song," Macfarlane; *Grand March* from "Aida," Verdi.

July 11—"Sonata in A, No. 8, Guilman; "Shepherd's Evening Prayer," George B. Nevins; "Chant Poetique," Diggle; *Prelude and Fugue in D minor*, Bach; *Prayer and Cradle Song*, Guilman; *Melody in C*, West; "Hosannah," Dubois.

July 25—"Pilgrims' Chorus," from "Tannhauser," Wagner; "The Calm of Night," Boex; "Salvadora" (Bereuse), Federlein; "Dragonflies," Shelley; *Pastorale*, Faulkes; *Allegretto Scherzando* (MSS.), Erb; *War March of the Priests* ("Athalie"), Mendelssohn.

On July 18 Mr. Erb gave an illustrated lecture on "The Organ" in the Auditorium.

Kenneth E. Runkel, Waterloo, Iowa—In a recital at Grace Methodist Church Aug. 9 Mr. Runkel played: "Marche Religieuse," Guilman; *Prelude and Siciliana*, "Cavalleria Rusticana," Mascagni; *Andante*, "The Jewels of the Madonna," Wolf-Ferrari; *Persian Suite*, Stoughton; "The Aftermath," Trebrane; "Irish Tune from County Derry," Grainger; *Melody*, Crosse; *International Fantasy*, Rogers.

Gordon Graham, Cincinnati, Ohio—Mr. Graham played the following program at St. Paul's Church, Chattanooga, Tenn., on the three-manual Moller organ recently installed on Tuesday, July 30, before a large audience: *Sketches of the City*, G. B. Nevins; *Nocturne*, J. F. Frysinger; "Polonaise Militaire," Chopin; "Chant Pastoral," Dubois; "Chant d'Espoir," J. A. Meale; "Suite Gothique," Foellmann; *Audantino* in D flat, E. H. Lemare; "Ase's Death," Grieg; *Gavotte* from "Algonquin," Thomas; *Evening Bells and Cradle Song*, Macfarlane; *Festival Toccata in C*, Percy Fletcher.

Alban W. Cooper, New London, Conn.—Mr. Cooper gave a recital July 31 at St. James' church, of which he is the organist and choirmaster, and played the following compositions: *Prelude in C minor*, Mendelssohn; *Barcarolle* (Fourth Concerto), W. Sterndale Bennett; *Pastorale*, Vretblad; *Fugue in G*, Bach; *Adagio* (from Violin Sonata), Bach; *Canzonetta*, Rheinberger; *Andante Religioso*, Gillet; *Andante Cantabile*, Lemaitre; *Grand Choeur*, Spence.

Sibley G. Pease, Los Angeles, Cal.—At the First Presbyterian Church Mr. Pease has played: "Chanson d'Amour," Becker; *Liberty March*, Frysinger; *Scherzo in D minor*, Federlein; "Vision Plaintive," Stevenson; *Morning Serenade*, Lemare; "Reverie Triste," Diggle; "Solace," Pease; "Shepherd's Evening Prayer," George B. Nevins; *Prelude on "Amsterdam"*, Demarest; *Fantasia on "Duke Street"*, Kinder; *International Fantasy*, Rogers; "America, the Beautiful," Macfarlane; "Procession of Cardinals," Barton; "Chant Negre," Kramer; *Bereuse in F*, Tufts; *Serenade*, Mark Andrews; "Swing Low, Sweet Chariot," Dutton; *Anniversary March*, Pease; "Traumlied," Frysinger.

Dr. Ray Hastings, Los Angeles, Cal.—The principal numbers played by Dr. Hastings in the Temple Auditorium during July were: *Prelude*, Merkel; *Pastorale*, Bach; "Album Leaf," Wagner; "Litaney," "Eloogy" and "Night Song," Schubert; *Elevation*, Guilman; "The Choir Celestial," Doud; "Immortality" and "Song of Welcome," Hastings.

W. Fishwick, A. R. C. O., Detroit—Mr. Fishwick is creating considerable interest in his weekly recitals at the Madison Theater. The following are some of his contributions: "Chanson de Nuit," Elgar; "The Question," Volstenholme; "The Swan," Saint-Saens; *Serenade*, Jores; *Andante*, No. 2, Smart; "Priere à Notre Dame," Boellmann; *Gavotte*, Scharwenka; "Marche Soieennele," Lemaitre; *Chorale*, No. 1, Franck; *Melodie*, Catalaert; *Nuptiale*, Catalaert; *Second and Third Movements of Second Sonata*, Guilman; *Allegro Apassionato*, Guilman; *Gavotte*, Elgar-Lemaitre; *Scherzo*, Avery; "Le Sylphes," avis; "Chanson Triste," Tchaikowsky; *Russian Romance*, Prim; *Song of the Boatman of the Volga*, Russian Melody; "Serenade Espagnole," Bizet; *Serenata*, Tarenghi; *Morris Dance*, Tertius Noble.

Frederic T. Egner, Detroit—Among Mr. Egner's recital numbers at the Regent Theater in July were: *Spring Song*, *Andante* in D, Intermezzo, D flat, and "In the Springtime," Hedling; "Sea Sketches," "Egyptian Suite," Stoughton; *Scherzo*, Dethier; "Valse Triste," Sibelius; "Valerie" *Gavotte*, Federlein; *Love Song*, "Reverie Triste," Ferrata; "At Twilight," "Traumlied," Frysinger; "Marche Militaire," Gounod; *Largo*, Handel; "Autumn," Midsommer; "Caprice," Johnston; *Concert Overture*, E flat, Faulkes; *Melody in E*, Rachmaninoff; "In Springtime," *Toccata in D*, Kinder; "L'Arlequin," *Sketches of the City*, "Will of the Wisp," G. B. Nevins; "At Twi-

light," Ethelbert Nevins; *Dances* from "Henry VIII." and "Nell Gwin," German; *Sonata in the Style of Handel*, Volstenholme; *Reverie in E flat*, "Chant Poetique," "Chanson de Nuit," Lemare; "Bereuse," Melodia; Baldwin; "Song of Happiness," Diggle; *Prelude in C sharp minor*, Rachmaninoff; *Selection*, "The Lapse of Algeria," Victor Herbert; "Cantique de Martin," Wheelton; *Nocturne in C*, Romance, Aug. 22, was given by Mr. Jacobs, and included the following: *Toccata and Fugue in D minor*, Bach; *Gavotte*, Padre Martini; "Will o' the Wisp," Gordon Balch Nevins; *Pastorale*, Cesar Franck; "Reve Anglique," Rubinstein; *Romance*, Debussy; *Barcarolle* in E minor, Faulkes; *Prologue*, James H. Rogers.

A. Leslie Jacobs, Fort Wayne, Ind.—The weekly organ recital at the Fourth Presbyterian church in Chicago, Thursday afternoon, Aug. 22, was given by Mr. Jacobs, and included the following: *Toccata and Fugue in D minor*, Bach; *Gavotte*, Padre Martini; "Will o' the Wisp," Gordon Balch Nevins; *Pastorale*, Cesar Franck; "Reve Anglique," Rubinstein; *Romance*, Debussy; *Barcarolle* in E minor, Faulkes; *Prologue*, James H. Rogers.

J. Frank Frysinger—Mr. Frysinger gave a recital in the Presbyterian Church of Gettysburg, Pa., on Aug. 9 for the soldiers at Camp Colt. He played: *Sonata in the Style of Handel*, Volstenholme; *Largo* from the "New World Symphony," Ivorak; "Marche Slav," Tchaikowsky; "Kol Nidrei," Bruch; *Sketches of the City*, Gordon B. Nevins; *Vesperale*, "Gethsemane," "At Parting of Day" and *Liberty March*, Frysinger.

Corinne Dargan Brooks, Paris, Texas—Mrs. Brooks gave the dedicatory recital on a new organ in the Methodist Church, South, of Bentonville, Ark., July 30, and on this occasion an offering for the Red Cross was taken, which netted \$58. Mrs. Brooks' program included: "Marche Militaire," Shelley; *Negro Spirituals*, Gillette; "Swing Low, Sweet Chariot," Diton; "Deep River," arranged by Rogers; "The Rosary," Nevins; "Narcissus," Nevins; "Where Dusk Gathers Deep," Stebbins; *Rustic Dance*, Hueter; *Scotch Fantasy*, on National Airs and Folk Songs, Macfarlane; *Overture*, to "William Tell," Rossini; *Fantasia* on National Hymns of the Allies, Pearce.

Milford Witts, the Madison, Wis., organist, has gone to France in the service of the U. S. M. C. A.

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Controversy Over Renewal of Contract by City of San Francisco Continues—Newspaper Extols Organist.

News from the Pacific coast indicates that the controversy over the retention of Edwin H. Lemare as city organist, to preside over the large organ which stood at the exposition, and now is in the Exposition Auditorium, is not yet settled. It appears from newspaper accounts sent to The Diapason that Mr. Lemare, who has been playing at an annual salary of \$10,000, has been offered a renewal of his contract at a salary of only \$6,000. Mr. Lemare offered to remain at \$7,500, accepting a reduction of \$2,500. Musical circles and the leading newspapers of San Francisco seem to be divided both as to the success of the concerts given by Lemare and as to the wisdom of retaining his services. Those opposed to him were quoted in a recent issue of The Diapason. On the other side is an editorial a column long and two columns wide in the San Francisco Call of recent date, which lauds and defends Mr. Lemare with great eloquence. It says among other things:

"All the world knows and honors Lemare. The skill of his magical hands has carried him on and on, until today he stands at the apex of the world organists. When he plays, the multitude comes and promptly forget themselves, the organ, the organists, as their souls go wandering through the mystic, sacred chambers which the musician's skill unlocks for them.

"But look at it from a purely selfish and material viewpoint, Lemare was engaged at \$10,000 a year. During first year 101,475 people came to hear him and paid admission for the privilege. Yet his playing was not advertised. The Exposition Auditorium which houses the city's colossal pipe

organ, was not like a great theater to which a music hungry city was urged to go, but has been a shrine where devotees might come to worship at the altar of music. And it was Lemare who made the shrine, not the supervisors. The people who came paid not only his whole salary from their voluntary contributions, but a profit besides to the city."

DR. H. P. ALLEN IS CHOSEN.

Organist Succeeds Sir Walter Parratt as Professor at Oxford.

Dr. H. P. Allen, M. A., fellow and organist of New College, has been unanimously elected by the board of nominators to the professorship of music at Oxford, rendered vacant by the resignation of Sir Walter Parratt. Dr. Allen is a musician of wide practical experience, being well-known as a successful orchestral and choral conductor.

Dr. Allen, who was born in 1869, was educated at Kendrick School, Reading. He began his connection with church music at Chichester Cathedral, being appointed organist while little more than a lad. Thence he proceeded to Christ's College, Cambridge, where he took his degree in arts. He was next appointed organist of St. Asaph's Cathedral in 1897 and of Ely in 1898. In 1900 he was elected organist of New College in succession to Dr. James Taylor. Dr. Allen has from that day steadily gained in favor and influence among Oxford musicians, and his college ratified its action by taking the step hitherto unprecedented in Oxford, of electing him a fellow.

Gordon Graham at Asheville.

Gordon Graham has again been giving a series of daily recitals during July at Grove Park Inn, Asheville, N. C., on the three-manual Pilcher organ. Mr. Graham occupied a similar position last year during the vacation of the regular organist, Maurice F. Longhurst, and was re-engaged this year. His programs have been largely featuring American composers.

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Standards in Church Music

By H. C. MACDOUGALL

(Paper prepared for the Convention of the National Association of Organists, held at Portland, Me., August, 1918.)

By "church music" I mean liturgical music—not oratorios or cantatas used in special musical services.

If you wish to form and support a standard of church music suitable for all times, all churches and all peoples, you may as well give up first as last. There is no word except the word "art" so difficult to define and limit as the word "music;" in fact, the word has a connotation as wide as the range of human thought. There is no subject in which the absolute is more remote.

We have several grand divisions of church music—the music of the Greek Church, of the Roman Catholic Church, of the Church of England, the Synagogue, the Lutheran, the Scotch Presbyterian. I am not aware that any of the so-called Protestant churches aside from the Lutheran and the Scotch Presbyterian (the "Wee Frees") have any standards of church music peculiar to themselves. The Friends, or Quakers, are interesting as not employing the art in worship.

We may also note that those churches having standards apply them with a certain looseness; thus, up to the appearance of his holiness the pope's *Motu Proprio* early in this century, the music of the Roman Catholic liturgy not only included the plain-song masses and works of the Palestrinian period, but also found ample room for the secular masses of Mozart and Haydn or the meretricious works of Lamberlotti and the like. That is now largely a thing of the past. The Anglican church, that is, the Church of England, and the Protestant Episcopal Church of the United States, so far as I am aware, can not be said to have any standard. The "Catholic" wing of the church, led by Lord Halifax and the English Church Union, are in favor of plain-song and consider that as "standard;" the "broad" and "low" wings of the Anglican Church use little or no plain-song, but do use the polyphonic music of the Elizabethan composers and those of later dates down to Barnby, Stainer, Smart and others.

I have no knowledge as to how far and how closely the music of the Greek Church, harmonized and unaccompanied plain-song, and that of the Synagogue have kept to ancient standards. My impression is that the German chorales typical of the Lutheran service of today form a strong connecting link with the past, and that therefore the Lutheran Church may be said to have a standard.

I may be wrong, but I have little hesitation in saying that the Protestant churches as a whole have absolutely no common standard; the music in use ranges from that written for the Church of England to that of the Salvation Army and the Billy Sunday revival tune. I am going to venture another opinion, namely, that the Greek (Russian) Church has been somewhat more consistent than any other church in its observance of its plain-song standards; officially, at any rate, so far as I am aware, it has not adopted the Palestrina style.

So far, then, my conclusion is that, considering the various churches as organizations merely, none of them can claim that it has had a standard of church music steadily upheld through the Christian era, save possibly the Greek Church. From this point of view, if we are looking for a style of church music for universal adoption, we ought to take that of the Greek Church, that is, plain-song. I find myself unable to accept plain-song as music; for to my mind plain-song is when heard in its purity, unaccompanied, in unison, simply a musical inflection. I am not denying the many striking merits of plain-song, nor its beauty.

If we find that no church organization has been able, throughout its history, to establish and maintain standards of church music, but that

the standard has been changed or modified from time to time, we naturally ask ourselves: What standards have shown the most vitality? What is the nature of the music governed by those standards and, is such music fitted for universal use?

There seems to be something like general agreement that plain-song is the creation of the first six centuries of the Christian church, that it fell into a bad way from the tenth to the nineteenth centuries through the malign influences of rhythm and harmony, and that it is owing to the so-called Cecilian revival of 1868 and to Benedictines of Solesmes that it has been restored. Plain-song is all in unison, and without an obligato accompaniment; it can therefore have none of the coloring power of harmony; it has no rhythm beyond the rhythm of the sweep and flow of the words, a rhythm with no periodic accents, and with nothing that is ordinarily meant by musicians when they say "he played with rhythm," or "he never lost his rhythm." Granting that plain-song is music, it is evident that it is the oldest type we have, the most venerable and dignified.

But plain-song is more than dignified and venerable; it is entirely disassociated, at least in our day, with secular music. We must remember that while now the distinction between sacred and secular in music is fairly clear, especially where words are involved, even as late as the time of Handel, who died in 1759, the distinction was hardly made; the music of his operas is precisely like that of his oratorios. In the days when plain-song was born, there is no means of knowing whether plain-song was also secular; I have little doubt in my own mind that secular words were written to the plain-song melodies. This however, is disputed by the plain-song enthusiast. It is certain that in our day plain-song has not a tinge of secularity about it.

Another thing: It adapts itself to the words wonderfully; nothing can be equal to plain-song in this respect.

The objections to plain-song are that it is not, in the twentieth century sense of the word, music; it does not use harmony and it does not avail itself of the marvelous resources of rhythm and color. In comparison with the music of the twentieth century it is parochial and not universal; it is narrow and not broad; it is a contributory stream and not the ocean. The churches may do well to favor plain-song, for the introduction of music as we understand the term, with its rich harmonies, its expressive dissonances, its pulsating rhythms might well distract the worshiper from the church's liturgy and weaken the influence of the organization. If you believe that the words of the liturgy are everything, then you are a plain-song devotee or ought to be; if you think that the resources of the magnificent modern art of music are not too rich, not too great to be devoted to the worship of God, you are not a plain-song disciple.

In passing let me say that I believe every singing teacher and choir-master would do well to study plain-song under such a competent man as Canon Douglas; a new reverence for words as communicating thought, a vivid appreciation of the way we mistreat words when we set them to music, would result.

The question now presents itself with irresistible force: Since plain-song is such a valuable medium for carrying the words of liturgies, and since modern music bears such a close relation to our ordinary life and to our ideals, and is such a flexible instrument in interpreting all our emotions, is there not some way of combining the two, or at any rate of fashioning a sort of music that combines the excellent qualities of both?

Ah! there's the rub. Where's the trouble? Why just here: rhythm. Rhythm is the symbol of earthly activity, and hence it may become a great evil in church music. (Shall we not now use the term "worship music" instead of the less clear "church music?")

The argument runs somewhat in this way: We may cite prayer as one of the characteristic acts of worship; in prayer the typical attitude is kneeling, with the eyes closed and the hands folded. What is the reason for this attitude? Why, that the activity of the body may be reduced to zero and the worshipper, losing sight of his own individuality, shall lose himself in God, the powers of expression belonging to the body are to be as far as possible excluded. The neutral, colorless medium of plain-song is thus seen to be the ideal music for the state of mind and body I have sketched. If the act of worship were always of the negative, quiescent sort I imagine we might stop here and all go to Canon Douglas, learn plain-song and make all our choirs sing it and torture our congregations with it.

But worship that is the fullest expression of man, mentally, morally and physically, must have for its complementary art modern music.

We must not, however, lose sight of the fact that there is a very valuable lesson in the avoidance by plain-song of what we call rhythm. What makes the Billy Sunday revival hymns so repulsive as worship music? We find the answer not simply in the vulgarity—almost profanity—of the words, but in the jiggy rhythms, which are instinctively felt to be without any spirit of worship.

My conclusion on this point is that not an avoidance of what musicians know as rhythm, but a reserve in its employment is indicated. When, however, you ask: "Just where is the line to be drawn?" you have touched on a great difficulty. Is Barnby's "King all Glorious" on the wrong side of the line? If the Gloria from the Twelfth Mass attributed to Mozart is undoubtedly "jiggy," what have you to say to "For unto Us a Child is Born" from the "Messiah," or the chorus "Hosanna!" from the Bach B Minor Mass? No wonder that our plain-song friends choose for liturgical music pure and simple that medium dispensing with rhythm entirely. On festal days non-liturgical churches may well draw on those compositions that, with an inspiring and exhilarating rhythm, express one side of man's nature—a side not to be reached in any other way.

It is well at this point to call attention to the fact that music is an excellent vehicle for carrying the words of the liturgy; from this point of view many of the somewhat dry, colorless, even stupid anthems published for the Church of England are after all not so bad in their way; just as a reader of the scripture lessons who pronounces each word clearly but without the slightest expression performs a service not great but still worth while, so does the musically speaking colorless anthem in like manner answer its purpose.

It seems reasonable, then, to say that worship music which is harmonic and rhythmic must watch itself lest it get to be secular—that is, lest it emphasize the individual rather than his Maker. And yet this position, rational as it is, carries with it little heart-felt conviction. The great liturgies are universal in their appeal and only through their universality do they reach the individual; if the individual's aesthetic experience is meagre, if his love for the beautiful is weak, if his emotions are sluggish, if the universal arouses no response in him, what is the man who provides the worship-music to do? This marks the danger point for the organist and choir-master. The Salvation Army frankly gives in to its constituency on this point and uses secular music with so-called religious words; the same, with much less excuse, is true of revival meetings of the Billy Sunday pattern. If the entire audiences in the revival meetings were people of the low morale indicated by the music given them to use, there would be a certain consistency in employing the stuff. But when the audiences

have a large proportion of people whose aesthetic morale is not low, there is absolutely no excuse for the employment of the jiggy, secular, demoralizing revival tune, with its horrible drivel of words. Of course I am well aware that revivals are outside of the realm of plain, normal experience, but it sometimes seems as if the churches will do anything in the world short of dishonesty in their efforts to increase membership. The church ought to stand for the best in morals, in social life, in art, in music, in business. Therefore I honor the churches that have aimed to set universal standards and have adhered to them.

Those of us who are not in the service of the Greek, Roman Catholic, Lutheran or Scotch Presbyterian Church may, I believe, take these principles as guides: (1) The so-called standards of church music are relative, not absolute, and, musically speaking, we are not obliged to conform to any of them; (2) as a general thing when rhythm in worship-music begins to assert itself and is enjoyed for its exhilarating effect, then is the time to stop and consider; (3) worship music, despite its appeal to the individual, should be general, as a rule—that is, the broad topics of God as Father and man as brother may well occupy us; (4) avoid display by soloist, organist or quartet; (5) pay great attention to the words of your selections. Ministers think too much of words and too little of music; organists too much of the music and too little of the words.

In conclusion: In thinking of worship-music, meaning by the term music used to carry the words of a liturgy or to re-enforce or enrich words appropriate for church service, we find that there is no general, universally acknowledged standard. The sort of worship music coming nearest to a universal standard is plain-song. But plain-song, being unaccompanied melody without harmony and without rhythm in the sense the word has been used for hundreds of years, is not music. It has, however, great beauty and usefulness as melodic inflection and, being absolutely non-secular, is well fitted for liturgical purposes. If, on the other hand, worship-music is to avail itself of the enormously expressive powers of harmony and rhythm, it must use modern music. The factor in modern music most potent for evil is rhythm; it must be watched. There being no absolute standards for worship-music, organists and choir-masters must adapt themselves to the time, occasion, building and congregation to which they minister. The reactions from liturgy and from worship-music must be mutually supporting and complementary. Worship-music involves the use of both words and music; if either is bad there is no worship.

A list of anthems suggested as suitable for church service.

(Selected by H. C. MacDougall.)

"The Radiant Morn," Woodward.

"Rock of Ages" (In the Aeolian Mode), Max Vogrich.

"O Saviour of the World," Goss.

"Who is like unto Thee, O Lord," Arthur Sullivan.

"Seek Ye the Lord," J. V. Roberts.

"Turn Thy Face from My Sins," Attwood.

"Still, still with Thee," Arthur Foote.

"Sweet is Thy Mercy," Barnby.

"Lord of all Power and Might," Chadwick.

"Harken unto Me, Ye People," Sullivan.

"O Lord, our Governour," Gadsby.

"Saviour, when Night Involves the Skies," Shelley.

"Thou Shalt Show Me," C. Bowlder.

"Abide with Me," Barnby.

"The Strain Upraise," Buck.

"Mine Eyes Look unto Thee," H. Baker.

"Ponder My Words," Gadsby.

"Ho, Everyone that Thirsteth," Martin.

"Behold, God is Great," Naylor.

"I will Mention the Loving Kindnesses," Sullivan.

"Behold now, Praise the Lord," G. J. Bennett.

**CONVENTION A SUCCESS;
WEATHERS ALL STORMS**

[Continued from First Page.]

Woodman of the First Presbyterian Church of Brooklyn. Mr. Woodman was scheduled to play on Friday evening, but owing to his recent illness he asked to be excused from an evening recital, so Henry S. Fry, whose place on the printed program was the opening recital, exchanged places with him. The dignity and charm of Mr. Woodman's playing won the enthusiastic approval of his audience. His most popular number was his own "Suite" in four movements, played from manuscript, the third movement, a "Graceful Dance," winning a positive ovation.

The afternoon session on this day was devoted to a consideration of "Music for the Army and Navy" and the conference was in charge of Herbert S. Sammond, song leader of the convention, and also of the New York Coast Artillery at Forts Hamilton, Wadsworth and Tilton. The first speaker was Wallace Goodrich of Boston, who is a member of the National Committee on Army and Navy Camp Music. Mr. Goodrich described the difficult problem of furnishing band music for our enormous new army and told how this great problem is being solved. The incalculable value of music in maintaining the morale of the fighting forces is thoroughly realized by the army authorities, and our equipment in this respect, as it was before the war, is, of course, woefully inadequate. This was recognized soon after our entrance into the war and the present improvement in the situation is due largely to General Pershing's urgent demand for more and larger bands. Of equal importance with providing bands is the task of training band leaders, and Mr. Goodrich extended an invitation to any musicians who wish to join the colors in this capacity to present themselves.

His talk on bands was followed by a description of the work of the camp song leaders by J. P. Marshall of Boston. Mr. Marshall brought along his assistant, Ralph E. Brown, whose vocal illustrations were greeted with the unfeigned delight with which a supposedly "high-brow" audience always welcomes any "rough-neck" song containing the words "damn" or

Again the convention moved down the corridor to the Auditorium, where Mr. Macfarlane's recital held its attention for more than an hour. These daily recitals are a part of Mr. Macfarlane's regular work as municipal organist, and as they occur in the city hall at 3 o'clock every afternoon, they fitted beautifully into the convention program. There are no printed programs for these recitals, but the music commission of the city has published an attractive booklet containing the names of more than eighty compositions, designated by number, and from this repertoire the afternoon recitals are made up, the number of each composition played being prominently displayed on the stage. A feature of enormous popular appeal in these daily recitals is Mr. Macfarlane's famous "Storm." No harrowing detail is omitted from "Keep the Home Fires Burning" to "All Through the Night," and the realism of the thunder and rain is so great that nature's own efforts paled into insignificance, although the artillery of heaven bombarded the city of Portland with vindictive violence more than once during the association's stay there.

After the recital the convention was put on board a fleet of automobiles and shown the sights of the city and its environs.

It is interesting to note that one of the attendants at the meetings and recitals of the first day was Cyrus H. K. Curtis of Philadelphia, a native of Portland and the donor of the Kotzschmar memorial organ, upon which the recitals were played.

The evening session proved to be one of the most important events of the convention. Reginald McAll described in a delightful manner some of his experiences among the French "poilus" and illustrated his remarks with stereopticon pictures of his own

taking, showing the effects of long-distance and aerial bombardment on Paris, as well as the conditions under which Y. M. C. A. work is done at the front and the daily life of the "poilu," the soldier of France. Of especial interest to his audience was his description of the music popular in the French army—quite different from that in vogue among the American soldiers. Whereas the American fighter revels in songs of sentimental melancholy, the French poilu demands a song of bright and lifting rhythm. Four years of the horrors of war have bred in him a desire to forget his miseries in his moments of relaxation. Mr. McAll played a number of these songs, while with picturesque phrase and an unerring sense of humor he described his experiences in such a way as to give a more adequate understanding of actual conditions in France than many of his hearers had previously possessed. He also extended an invitation to any who might be in a position to join the ranks of Y. M. C. A. workers, either in our own army or in those of our allies.

During the night occurred the first and most violent of nature's unsuccessful attempts to imitate Mr. Macfarlane's storm and the dawn which greeted the early-rising organists was far from rosy; but the program declared that the morning would be devoted to an excursion among the islands of Casco Bay, and the members of the association gathered hopefully at the custom house dock at 9 o'clock. In spite of the unwarranted optimism of some of the visiting organists, the captain of the excursion boat declared that the fog would not lift before noon, so, after a discouraging wait the convention trooped back up the hill to the city hall and indulged in a "business meeting" instead. Several important matters having a vital bearing on the future activities of the association were discussed, but no action was taken aside from appointing the following nominating committee, with instructions to report a ticket on the following day: W. A. Wolf, chairman; Reginald McAll, Edward J. Macrum, Mrs. Bruce Keator, Harvey B. Gaul, H. C. Macdougall and Henry S. Fry.

The secretary's report was heard at this meeting and also the treasurer's report, which showed the association to have a membership of over 850. Letters were read from Homer Bartlett of New York, Alfred Pennington of Scranton, John Hermann Loud of Boston, and H. J. Stewart of San Diego, Cal., all of whom expressed their regret over their inability to attend the convention. State reports were also presented from Dr. Francis Hemington of Illinois, Mrs. Bruce Keator of New Jersey, Henry S. Fry of Pennsylvania and John Hermann Loud of Massachusetts.

The afternoon session was in two parts, separated by Mr. Macfarlane's daily recital. The first conference was on "The Art of Being Particular." Miles Martin of New York read an exhaustive paper and remarks were added by others, including Walter Bogert, the prominent New York vocal teacher, who was a guest of the association.

After the recital another conference was held, the subject this time being "The Choir." The first paper was on "Maintaining a Choir," by Miss Mabel E. Bray of Westfield, N. J., which was read by Chairman Waters, as Miss Bray was unable to be present. Miss Bray is the president of the Tri-County Music Supervisors' Association of New Jersey and also secretary of the New Jersey State Music Supervisors' Association, and on the subject of maintaining volunteer choruses and choirs she speaks with experience and authority as well as interest.

Walter Gale, organist of the Broadway Tabernacle, New York, offered some practical advice on choir-training, after mentioning the lack of opportunity for studying the subject properly. Organs may be secured for practice at an hourly rental, but what student ever had a choir to practice on before assuming the responsibility of professional work? And yet more qualities are needed in a successful choir-trainer than in an organist, while the fact that there is little avail-

able literature of practical value on the subject makes the work of the student of choir training even more difficult. Mr. Gale illustrated his points by the use of West's anthem, "Hide Me Under the Shadow of Thy Wings."

The session ended with a consideration of Mr. Schlieder's ideas on "Rhythmic Values in Interpretation," which ideas were, as usual, well presented and eminently worth the thoughtful attention which they received.

The evening was devoted to a recital by William E. Zeuch of the South Congregational Church of Boston, assisted by the Portland Men's Singing Society, of which Mr. Macfarlane is conductor. Mr. Zeuch's program was most exacting, with every number being familiar to his audience of fellow-organists, whose warm approval, as indicated by hearty applause, meant much more than that of a less critical audience. Mr. Zeuch's fluent technic proved more than equal to such veterans of the organ-loft as the Thiele Theme, Variations and Finale in E flat and Bach's Prelude and Fugue in D major, which latter was re-demanded by the audience. Under Mr. Macfarlane's splendid leadership, the Portland Men's Singing Society sang with a fine style and precision.

Mr. Zeuch did not attempt any "Storm Fantasia," but jealous nature was indulging in one during the course of the concert. At the conclusion of the program the association found some difficulty in accepting the invitation of the music commission of the City of Portland to attend a supper party at the Falmouth Hotel, as the rain was descending in no uncertain manner, and it appeared for a while as though the next session of the convention would have to be held on the porch of the city hall; but a number of motor cars were commandeered and in the course of an hour the entire assemblage was transported to the hotel in a dry state, although one member remarked that he thought in Maine one always was "in a dry state."

In spite of the vicissitudes of the day, the supper party was a merry affair and the lateness of the hour failed to dampen the joyousness of the occasion. Herbert Sammond was again in evidence with the now familiar "Mr. Zip" and "Beautiful Katy." Adjournment was not taken until after an enthusiastic vote of thanks had been offered the mayor and officials of the city and other individuals whose co-operation had contributed materially to the undeniable success of the convention.

The first event of the last day of the convention was Rollo Maitland's elucidation of "The Film and Its Musical Expression." This had been looked forward to as one of the most important features of the convention, and so it proved to be. Through the courtesy of the manager, William E. Reeves, the association met in the best of the local picture-houses, the Strand, where Mr. Maitland gave a brief but thought-provoking talk on the problems of the "movie" organist, and then illustrated his remarks by playing an accompaniment to a film kindly provided for the purpose by Mr. Reeves. The film was a picturization of the late David Graham Phillips' novel, "New Wives for Old." In some respects it was not the best possible choice, but its very defects only served to heighten Mr. Maitland's really extraordinary skill. When it is taken into consideration that Mr. Maitland had never seen the film until the night before and that he never used (nor ever uses in his work) a note of printed music, relying entirely upon his remarkable memory and powers of improvisation, the quality of his art begins to be appreciated. There are few Maitlands in the world; were there more of them the "movie" organist would occupy a higher position in the critical esteem of his colleagues than he does.

Mr. Maitland's musical accompaniment, which lasted more than an hour without an interruption, mirrored and intensified the unfolding of the story with great fidelity, his musical material ranging from Beethoven's "Egmont" Overture and Pathetique Sonata

to liberal doses of Ethelbert Nevin. The most admirable part of it all, however, was the adroit manner in which he improvised from one composition to another, a difficult task so skillfully accomplished as to escape the detection of any but the most keenly alert ear.

From the Strand the convention adjourned to the now familiar "Room 17," where the business meeting of the day before was resumed. The nominating committee presented its report. The nomination of Frederick Schlieder as president was inevitable. Fitted by temperament and experience for the position, it was impossible that he should longer escape its honors and responsibilities. The ticket for the year 1918-1919, as elected, is printed elsewhere.

Other important topics for discussion were the place of the next convention, the proposed increase in the annual dues and the adoption of a constitution. Efforts to inject a discussion of the weather into the arguments as to the place of the next convention were frowned upon. Springfield was a little touchy on the subject of heat and Portland on the subject of rain. In the end, all the questions were left to the executive committee. A report on the place of the next convention will be received from them not later than Jan. 1 and the other questions will be acted upon at the next convention.

The conference on "The Anthem" in the afternoon was in some ways the most satisfactory and valuable of all the conferences. From Harvey Gaul's provocative effervescence to Hamilton Macdougall's thoughtful reasoning, the subject was illuminated from all angles. The never-ending discussion as to just what constitutes religious music received a new impetus and no one came away from the meeting without having his imagination touched and stirred. Walter N. Waters' analysis of the Roman Catholic attitude on the question was especially noteworthy.

Henry S. Fry's recital in the evening, which had been scheduled as the opening recital, brought the convention to a most successful conclusion. Mr. Fry's program was unusually varied and he played it throughout with unflinching taste and skill.

C. F. Hansen Opens Organ.

Charles F. Hansen, the well-known blind organist of Indianapolis, who has given recitals in all parts of Indiana and other states and has presided over the organ at the Second Presbyterian Church for many years, visited his brother in Chicago in August and called at the editorial rooms of The Diapason. As a part of his trip he gave the opening recital on a two-manual Möller organ in the First Baptist Church of South Haven, Mich., Aug. 13. On this occasion he presented the following program: Theme and Variations in A major, Hesse; Pastorale, Arthur Foote; "Marche Nuptiale," Guilmant; Prelude and Fugue in E minor, Bach; "Morning Mood," from "Peer Gynt" Suite, Grieg; "In Summer," Stebbins; Intermezzo, Bizet; "Chant du Soir," Bossi; Minuet in A flat, Scharwenka; March, "Pomp and Circumstance," Elgar; Gavotte in F, Roedel; "The Answer," Wolstenholme; "Cantilene Nuptiale," Dubois; Allegro Symphonic, No. 10, Salome.

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Facts and Fallacies of the Tuning-Fork

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

Sixth Article

It is probable that to many readers of our foregoing articles we have seemed to be too severe in our strictures of the false teaching of certain text-books, which have so long been used in colleges and schools, and the teachings of which have been accepted by both professors and students as scientific gospel. We cannot claim the credit of being the first or only one to discover the false and ridiculous statements made and deductions arrived at in such text-books; others before us have learned, from experience, to question, doubt, disbelieve, and condemn. At this point we may be content in giving the opinion, respecting the general nature of the scientific manuals in use in the higher seats of learning, expressed by one to whom few of his thinking countrymen (except the writers of the text-books) will deny the right to speak with authority on such a subject.

Mr. Thomas A. Edison, the profound physical investigator and renowned scientific inventor, in the columns of the *New York Herald*, of Dec. 31, 1879, says, alluding to scientific text-books and their authors:—

"They are mostly misleading. I get mad with myself when I think I have believed what was so learnedly set out in them. There are more frauds in science than anywhere else. . . . Take a whole pile of them that I can name, and you will find uncertainty, if not imposition, in half of what they state as scientific truth. They have time and again set down experiments as done by them, curious out-of-the-way experiments that they never did, and upon which they have founded so-called scientific truths. I have been thrown off my track often by them, and for months at a time. You see a great name and you believe in it. Try the experiment yourself and you find the result altogether different. . . . I tell you I'd rather know nothing about a thing in science nine times out of ten, than what the books tell me—for practical purposes, for applied science, the best science, the only science, I'd rather take the thing up and go through with it myself. I'd find more about it than any one could tell me, and I'd be sure of what I knew. That's the thing, Professor this or that will controvert you out of the books, and prove out of the books that it can't be so, though you have it right in the hollow of your hand all the time, and could break his spectacles with it."

All honor, say we, to the open-minded and unprejudiced thinker and investigator. All honor to the man who could, in the face of uplifted eyes and hands of all the horrified writers of modern so-called scientific text-books, boldly enunciate such heterodox facts; and throw down the gauntlet to the self-opinioned and self-constituted scientific world. Apart from absolutely unsupported and ridiculous statements—such as have been already commented on—and positively fallacious teaching, there is a lamentable want of humility on the part of modern professors of science in the face of Nature's mysterious phenomena.

As Collins, in "Heart and Science," truthfully says: "There are lectures and addresses by dozens which, if they prove nothing else, prove that what was scientific knowledge some years since, is scientific ignorance now—and that what is scientific knowledge now, may be scientific ignorance in some years more. There, in magazines and reviews, are the controversies and discussions, in which Mr. Always Right and Mr. Never Wrong exhibit the natural tendency of man to believe in himself, in the most rampant stage of development that the world has yet seen. And there, last not least, is all that the gentle wisdom of FARABY saw and deplored, when he said the words which should live for ever: 'The first and last step in the education of the scientific judgment is—Humility.'" To these words may be added those of William Black, in "Shandon Bells":—"I can assure you

that an accurate observer is a very rare bird indeed—far more rare among men of science than is supposed. There are so few who will take the trouble to look patiently, they must jump to their book at once." "Philosophy," as Froude says, "goes no further than probabilities, and in every assertion keeps doubt in reserve."

As we have said, in the opening sentence of the present article, that it is probable many of our readers have deemed our strictures regarding the false teaching and ridiculous experiments dished up for general consumption by students of natural philosophy, in popular text-books, as too severe, we think we may leave the subject of the tuning-fork for the moment, and direct attention to one of the most absurd experiments ever performed on the lecture-table, by a professor of acoustics, before an intelligent audience, in support of the wave-theory of sound. This experiment was performed by Professor Tyndall, to demonstrate to his audience, in the Royal Institution of Great Britain, the remarkable force exerted by a sound-wave or sound-pulse. The experiment performed by himself, precisely as Professor Tyndall performed it, and subsequently with certain additions of our own, before critical audiences, never failed to create feelings of some amusement, and, perhaps, indignation, in certain minds prone to accept statements in text-books as scientific gospel, without due consideration or putting them to positive test. The experiment is known as the "tin tube, books, and candle experiment," and is thus described in pages 11 and 12 of Professor Tyndall's great text-book, "Sound." We give it verbatim. After commenting on the "Law of inverse squares," the learned Professor says:—

"This weakening of the sound, according to the law of inverse squares, would not take place if the sound-wave were so confined as to prevent its lateral diffusion. By sending it through a tube with a smooth interior surface we accomplish this, and the wave thus confined may be transmitted to great distances with very little diminution of intensity. Into one end of a tin tube, fifteen feet long, I whisper in a manner quite inaudible to the people nearest to me, but a listener at the other end hears me distinctly. If a watch be placed at one end of the tube, a person at the other end hears the ticks, though nobody else does. At the distant end of the tube is now placed a lighted candle, c. Fig. 4.* When the hands are clapped at this end, the flame instantly ducks down at

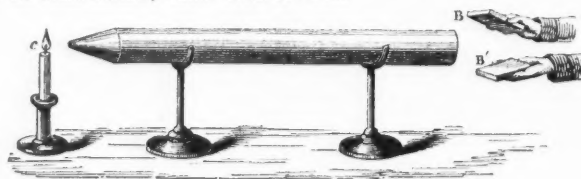


Fig. 4.

the other. It is not quite extinguished, but it is forcibly depressed. When two books, B B', Fig. 4, are clapped together, the candle is blown out. To converge the pulse upon the flame, the tube was caused to end in a cone. You may here observe, in a rough way, the speed with which the sound-wave is propagated. The instant the clap is heard the flame is extinguished. I do not say that the time required by the sound to travel through this tube is immeasurably short, but simply that the interval is too short for you to appreciate it."

For fear that there might be some "doubting Thomas" present, with brain sufficient to enable him to see a scientific hoax, the learned Professor hastened to add: "That it is a pulse, and not a puff of air [the italics are the Professor's] is proved by filling one

*Photo-engraved from the illustration given in Tyndall's "Sound," page 12.

end of the tube with the smoke of brown paper. On clapping the books together no trace of this smoke is ejected from the other end. The pulse has passed through both smoke and air without carrying either of them along with it."

But seriously, did we not see the statements quoted above staring us in the face from the pages of the most widely used text-book on acoustics, nothing could induce us to believe that they were ever made by a rational man professing to be a teacher of science. Such statements are little short—if short at all—of an insult to common-sense.

Now let us turn to the printed pages of the lecture we delivered before "The Musical Association," of London, on April 7, 1890, on which occasion both Mr. A. J. Ellis (the distinguished translator of Helmholtz's work) and Mr. Sedley Taylor, of Cambridge University (the author of "Sound and Music"), were present. We quote from the "Proceedings" of the Association (Sixteenth Session). We said, after reading the passages from Professor Tyndall's "Sound," quoted above.

"Now, I have no wish to be disrespectful, but I cannot help asking if any sane man can accept Professor Tyndall's experiment as a proof of the wave-theory of sound, or believe his explanation of the whole matter? I shall now perform the experiment before you exactly as Professor Tyndall performed it before his audience in the Royal Institution, in direct support of his favorite theory of sound, and then I shall conduct it as I think it ought to have been performed on that occasion, but was not, probably because its results would in no way have supported the wave-theory."

"Here is a tube similar in form to that used by Professor Tyndall, but much shorter. I prefer to use a short tube, because the tests I subject the whole question to are very much more severe and conclusive with it than with a 15 ft tube. I place a lighted candle, with its flame opposite the smaller orifice, and on clapping my hands at the other end the flame instantly 'ducks down.' Now, on clapping two books together, 'the candle is blown out.' Such were the results obtained by Professor Tyndall; but is there a single person present on this occasion who believes for one instant that sound had anything whatever to do with either the disturbance or the extinction of the flame? Surely not. Yet Professor Tyndall assured those who witnessed the similar experiment in the Royal Institution that both effects were caused by a sound-wave—a pulse, and not a puff, of air. We cannot help thinking that the distinguished lecturer paid a very poor compliment to the common-sense of his hearers, while he taxed their gullibility to the utmost. I need not waste time with the part of the original experiment which ended in smoke, but may pass on to my version of the experiment.

"I relight the candle and place it, as before, opposite the small, conical end of the tube, and, on the flame becoming perfectly still, I proceed to test the effect, not of simply disturbed air, as in the previous case, but of powerful and true sound-force, upon it. I now take this horn, which is capable of yielding very loud and sudden sounds—much

"Why did not Professor Tyndall inform his audience that the time required for sound (not a mere puff of air) to pass a distance of fifteen feet, under ordinary conditions, is a little less than the seventh part of a second?"

"ask not the reason, doubter, but believe that I, the High-priest, never can deceive:

I say 'tis so! and it can never be pronounced a pure impossibility. Behold! I show you by my long tin spout how sound can quickly put the candle out: There's no deception!—I see doubting books. I used my latest scientific books.

louder than any that can be produced by clapping books together—and placing the bell directly opposite the larger end of the tube, I produce several varieties of sounds, loud and soft, short and sustained, yet to none of these does the candle-flame 'duck down,' or show the slightest disturbance. Here, notwithstanding that the air at the bell of the horn is necessarily disturbed by that blown into the instrument from my mouth, we have no sudden concussion, no puff of wind, as in Professor Tyndall's sound-wave version of the experiment, but simply sound, pure and simple; and this sound or sound-force passes through the short tube and through the flame without finding anything in sympathy with it, and, accordingly, without disturbing anything. Now, what can the wave-theorist say regarding Professor Tyndall's original experiment, and my extension of it? Is it not self-evident that if the former seems to support the wave-theory, with its mechanically set up air-waves, the latter hopelessly refutes that theory? But even Professor Tyndall's experiment goes in no way to support his theory, simply because it was a sudden gust, or puff, of compressed wind which literally blew the candle out, and not sound of any kind. Anyone with a grain of common-sense can see this, and it seems absurd insisting on the fact."

It may just be mentioned that the books, held by Professor Tyndall, were clapped together in the only position that could send a forcible gust of air directly into the tube—the position shown in the illustration, Fig. 4.—for clapping books in any other direction, at the end of the tube, fails to affect the candle flame. The Tyndallian experiment with the smoke of brown paper we have frequently performed, with the necessary result that, although the smoke was not driven entirely through the tube at the first clap of the books, it was forcibly ejected on the books being clapped two or three times. The "pulse" had not passed through both smoke and air without carrying either of them along with it."

Our readers will kindly pardon our having left the tuning-fork, with its facts and fallacies, out of the present article. Our desire has been to furnish some unquestionable support and valid reason for our condemnation of the false teaching met with in the popular and too-widely recognized text-books on acoustical science. Further support will appear in our following articles in which the tuning-fork will again appear in prominent roles.

To be continued.

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FRYSINGER TO ROCK ISLAND

Organist and Composer Called from Lincoln, Neb., to Augustana.

J. Frank Frysinger, head of the organ department of the University School of Music at Lincoln, Neb., and known to every American organist as a composer for the organ, has accepted a call to head the organ and theory departments of Augustana College and Theological Seminary, Rock Island, Ill., and will assume his new duties Sept. 2. At Rock Island Mr. Frysinger will have two fine three-manual electric action Bennett organs and several small ones to work on, and besides will do most of the theoretical work, which is very much to his liking.

Mr. Frysinger has been at Lincoln for some years and has made a splendid reputation in Nebraska as a teacher and recitalist.

HENRY HARTMANN IS DEAD.

Wheeling, W. Va., Church Pays Tribute to Its Organist.

Funeral services for Henry Hartmann, for many years organist and director of the choir of the Fourth Street Methodist Church of Wheeling, W. Va., who died July 28, were held at that church July 30 and a beautiful tribute to the organist was paid by the pastor, the Rev. Clarence E. Allen, and by the congregation and choir. Dr. Allen spoke of Mr. Hartmann's German birth, of his deep love and affection for America, his chosen home, of his regret and humiliation over the acts of his native country's rulers which brought the United States into the war and of his sacrifice when his son entered the service of the American army to fight for liberty.

Allard Doepkin, a former pupil and close personal friend of Mr. Hartmann, accompanied the choir, which sang "Crossing the Bar," "Lead, Kindly Light" and "Asleep in Jesus," these being favorite hymns of the late choirmaster.

Robert Birch Marries.

Robert Birch, formerly organist of Christ Church, Woodlawn, and accompanist of the Musical Art Society of Chicago, was married on July 20 at the Jackson Park Christian Church to Blanche Bazley, daughter of Mrs. L. D. Barney. Mr. Birch is with the 332d Field Artillery at Camp Robinson, Sparta, Wis., being a musician in the Headquarters Company.

Eddy Returns to Oakland.

On Sept. 1, Clarence Eddy resumes his work as organist and choirmaster of the First Presbyterian Church of Oakland, Cal. He has passed the summer at Leland Stanford University, where his recitals attracted great attention. Mr. Eddy's programs appear on the recital page of this issue.

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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.

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

CHICAGO, SEPTEMBER 1, 1918.

ORGAN BUILDING STATUS.

Organ building, hovering on the border line between art and industry, and being properly considered as both, has seldom, if ever, received its due rewards. When all the advance made in recent years is taken into consideration, and when the extreme smallness of the gain to those promoting this advance is considered, one wonders that there are men willing to build first-class organs. The explanation is that it is an art, and that artists are wedded to it. As an organist we must confess that the organ-playing profession owes more than it can easily repay for many years to the men who build the organs. Yet how many organists recognize the fact? The majority look upon organ creation as merely a trade, distinct from the art of performing on organs.

One reason the organ builder has not received his dues is that he has continued to work by himself, and too often at cross-purposes with his associates. He has overlooked the important fact deemed axiomatic by all other industries, that in union there is strength—that there must be cooperation.

Just now there is a peculiar situation confronting the organ men. They are in the same position as all other manufacturers—they must fight for their material, for their fuel, for their labor. We are in war. At the same time all organ builders are patriots—as strong patriots as any class of manufacturers in the country. They have two problems before them—how to serve their country, which they are eager to do, and how to preserve their business until the world conflict has come to an end and swords may be converted into organ pipes. The best and perhaps the only way to accomplish both objects is to unite in counsel and action—something which other industries long ago have done.

That is the reason, after a consultation with some of the leading organ builders, a conference of builders has been called to meet Sept. 3 in Chicago. The details are set forth in the news pages of this issue. Every organist must look forward to the results of this meeting with the deepest solicitude and interest. The future of the noblest of all manufacturing industries is in the balance.

DR. AUDSLEY'S WORK

The Diapason has reason to congratulate its readers and itself on the privilege of publishing the excellent articles by George Ashdown Audsley, LL. D., on the "Facts and Fallacies of the Tuning Fork." We are receiving comments from various sources showing the interest which the seeker after knowledge evinces in these articles, and every organist who has not read them should look back in his files and start at the beginning.

Dr. Audsley, despite his youth—he will reach the four-score mark a few days after this issue of The Diapason

reaches its readers—is an organ construction authority second to none. His writings on the organ are known and rated as standard wherever there is any serious study of the subject. From his pen, writing the most beautiful script we have ever seen, have come many contributions that will live as long as the organ itself. His keenness and his ability in debate are such as to arouse the admiration of many of us of half his years.

There will be three more articles by Dr. Audsley after the one in this issue and this will carry the series through 1918.

Our congratulations to Dr. Audsley on his birthday, and may he have another score of them.

John Doane is the organizer and pianist of the Great Lakes Chamber Music Quintet, an organization of enlisted men at the Great Lakes Naval Training Station, who are playing a number of engagements in Chicago this summer and will make a nine-months' tour of the country beginning early in October. The first concerts outside Chicago are to be given in New York and Boston, and afterward the organization will swing west as far as California. Mr. Doane, fine organist that he is, and a man of executive ability, has done a most valuable thing in creating this organization and The Diapason wishes it the greatest success.

USE YOUR STOPS.

South Norwalk, Conn., Aug. 8, 1918. Editor of The Diapason. Dear sir: Does it ever occur to our friends who are engaging in a seemingly endless controversy as to the merits of "absolute" and "dual" piston control that there was a time when organists "recited" on organs that had only stops and a swell pedal, yet managed to get the stops out and in by hand?

Pardon the use of the first person singular, and let me tell you that, with an old Johnson of forty-three stops, as far back as 1884, I played Mr. Buck's Second Sonata and other pieces of the same calibre in public recitals. Also all of Guilman that had then been published and, of course, a Bach fugue on each occasion. After a year or two I added, with my own hands and tools, a forte composition to the great, with a second and third touch for trumpet and mixture and a piano pedal reducing similarly; also, with the aid of an expert carpenter forte and piano pedals for the swell, and, "by my lonely," after much cogitation, a "reversible" for great to pedal. Thus equipped, I attained, after years of study, to the Reubke "Ninety-fourth Psalm." But my audiences never had to wait for registration more than a few heart-beats.

"De morte's nil nisi bonum," but I heard a really great organist, playing his own First Sonata in a Brooklyn church—the organ having all the mechanical appliances and an expert organist on each side, to help with the stops—play several bars of the second theme forte, instead of piano, as marked, showing that he depended on a "broken reed," instead of his own hands.

The best advice I can give to organists of the younger generation is: Study to manage your stops with your hands until you can do it readily; then, and only then, use the mechanical appliances. You will be amply repaid for your time and trouble.

Yours truly,

ALEX S. GIBSON.

COST OF COMBINATIONS.

Chicago, Aug. 29, 1918.—Editor of The Diapason. Dear Sir: Your correspondent, Mr. Fazakas, is certainly in error with respect to the relative cost of the two combination systems. Those moving the stops have the essential parts of the blind system, plus the magnetic or electro-pneumatic mechanism which actuates the stopkeys or knobs. In either case the pistons, relays and wiring enter. When the stops are moved there must be on and off small magnets and pneumatics or power magnets in addition. He more than infers that the reason some builders favor the visible combination system is because it is the cheaper. It not only is more costly in itself, but frequently forms the only reason for having wind in consoles where the all-magnetic system is not used. Both directly and indirectly it calls for higher expenditure. Very truly yours,
R. P. ELLIOT.

CHOIR GATHERING BRINGS GREAT BENEFIT

CONFERENCE AT KNOWLTON

Fifth Annual Session Draws Together Ministers, Organists and Singers in Canada—Music Ably Conducted.

BY A. E. WHITEHEAD.

The fifth annual Church Choir Assembly was held at Knowlton, Quebec, with great success. It is virtually a summer school of church music, and being interdenominational, it is the occasion of a happy gathering of ministers, organists and singers of all creeds and opinions. There is no doubt that when it becomes better known—it is still in its infancy—it will be a great power for good in Canada, Vermont and Maine. It had its inception in the mind of the Rev. Henry Kilbourn, a musical Congregational pastor, who has just left for overseas with American troops. He had much assistance in the early days (and it is sincerely hoped by the present administrative council that the connection will be maintained for many years to come) from the Rev. Edward Fuller of Lichford, Vt., to whose enthusiasm and well-informed judgment the assembly, as it stands at present, owes much.

Musically the assembly is now under the direction of Arthur Egg, F. R. C. O., of Christ Church Cathedral, Montreal, who forms, with the Rev. Edward Fuller (chaplain and chairman), Dr. Herbert Sanders of Ottawa and Alfred E. Whitehead, Mus. Bac. of Sherbrooke, the administrative council. Under Mr. Egg's able guidance the assembly offers a well-planned and attractive schedule, consisting of chorus-singing, classes for choirmasters, lectures and discussion periods. The music chosen for this year included the following:

Conductor, A. Egg—"Judge Me, O God," Mendelssohn; "O Thou That Hearest Prayer," Davies.

Conductor, H. Sanders—"If Ye Love Me," Sanders; "Calm on the Listening Ear," Horatio Parker.

Conducted by A. E. Whitehead—"Save Me, O Lord," Bairstow; "For All the Saints," Stanford.

Under the conductors indicated above, finished and sensitive renderings were given by the well-balanced choir of above fifty voices in the Knowlton Methodist Church and elsewhere.

Lectures and discussion periods are given an important place in the scheme and this year were of well-sustained interest. They included papers on the following subjects:

"What Is Good Church Music?"—H. Sanders, Mus. Doc., Ottawa; Edward Austin, F. R. C. O., Montreal; Alfred E. Whitehead, Mus. Bac., A. R. C. O., Sherbrooke.

"Children's Choirs"—Mrs. A. R. Moore.

"Choir Organization"—C. Hopkins Ould, Montreal; Mrs. Haviland, A. A. G. O., Portland; E. V. Lister, Montreal.

"The Relation of Minister and Organist"—The Rev. E. T. Holling, Montreal; the Rev. A. Hinton, Cowansville; Arthur H. Egg, Montreal; W. H. Hewlett, Hamilton, Ont.

There was a gratifying unanimity of expression of the fact that we get too much music in our churches, especially in churches other than Episcopal. Too often the musical portions of the services by far outweigh the non-musical, with serious detriment to each. Insistence was placed on the fact that the music should be on the whole, unostentatious, well-chosen and beautifully rendered.

Several speakers deplored the great vogue of the solo, considering that it obtruded the personal and the stagey. This raised some warm discussions for and against, with undoubted weight against.

Another point raised was the best type of music for our churches. The conclusion reached was that the English cathedral school, as represented by Wesley, Goss, Bairstow and Walford-Davies, provided the best fare, with a warm word for the new Russian church music, and also for the Americans Parker, Chadwick and

Foote. The hope was expressed that such Americans as Hadley and Stoughton would contribute something noteworthy to our store of good things for church use; also that more attention would be given to the demand for easy, yet fine, music for choirs.

By special invitation a musical service was given at the Methodist Church, Waterloo, Quebec, on Sunday, Aug. 4, by a large party from the assembly. The prelude was extemporized by Arthur Egg, Dr. Herbert Sanders played the service, which included a beautiful rendering of his anthem, "If Ye Love Me," and a short recital was given at the conclusion of the service by A. E. Whitehead and Charles Hopkins Ould, who is a nephew of one of the grand old men of church music, E. J. Hopkins.

New One On Us, Too.

Oak Park, Ill., August 21, 1918.—The Diapason, Chicago:—In looking over a recent religious paper I ran across the following in a short account of a new organ in a church in a small western town: "The organ is a two-manual Kenetic blower, finished in dark oak and with a broad range of stops." This is a new one on me. Faithfully yours,

W. H. SHUEY.

Praise Stoughton Work.

"In India," a new and characteristic organ suite, by R. S. Stoughton, has already made a hit with many organists of note. Charles S. Skilton says that he has made frequent use of Mr. Stoughton's compositions and will be glad to use this in recitals as well as with students. H. J. Stewart writes: "I often play the others and I shall at once add this new one to my repertoire. In fact I have placed it on one of my programs for next week." Walter Peck Stanley says that "it is quite typical of the works of the composer of the 'Persian' and 'Egyptian Suites,' especially in its Oriental color, or tone quality. It is sure to be one of the most successful of Mr. Stoughton's works."

G. Herman Beck at St. Louis.

Professor G. Herman Beck, who for ten years has been organist and choir-master of the Lutheran Zion's church of Belleville, Ill., has accepted the position of organist and choir-master of the Lutheran Emmaus Church of St. Louis. During his stay in Belleville Mr. Beck made a host of friends. His Sunday organ recitals have been rare musical treats and tended greatly to advance music in Belleville. It is due to untiring efforts on the part of Professor Beck that the Lutheran band was organized. Under his direction the band has become one of the leading amateur musical organizations of Belleville. Mr. Beck went to Belleville from Youngstown, Ohio.

Charles M. Kirk to France.

Charles Mahan Kirk is on his way from Chicago to France, where he will be a Y. M. C. A. worker. He will be gone a year. Mr. Kirk has been prominent in the music life of Chicago since 1890, having spent many years as organist and choir-master of Episcopal churches, including St. Mark's at Evanston, St. Bartholomew's in Englewood, and the Cathedral of Saints Peter and Paul. He is organist of Medinah Temple and the Oriental Consistory, besides many other Masonic bodies.

Miss Ethel Lynde Ross, organist of the First Presbyterian Church of Springfield, Ill., and a leader among organists in that city, has been passing several weeks in Chicago, coaching in piano at the Sherwood School of Music. Miss Ross is a successful piano teacher of the Illinois capital.

William D. Armstrong, the organist and composer, president of the Illinois State Music Teachers' Association from 1899 to 1901, is working among the soldiers at Camp Pike, Ark., in the interest of the Episcopal Brotherhood of St. Andrew. From time to time Mr. Armstrong gives recitals and lectures for the enlisted men.

Frank W. Van Dusen has returned to Chicago and to his work in Kimball Hall after a vacation spent in Wisconsin at Edgemere Park, Mich., near South Haven.



COLLEGE OF EMPORIA HAS NEW MOLLER ORGAN

FOUR-MANUAL WITH ECHO.

Pistons of Manuals Can Be Connected With Great Pistons—Instrument Procured Through Efforts of D. A. Hirschler.

One of the notably large and modern organs of the middle west has been built for the College of Emporia at Emporia, Kan., by M. P. Möller of Hagerstown, Md. The organ was procured for the college through the efforts of Daniel A. Hirschler, Mus. B., A. A. G. O., who is dean of the music department and professor of organ. The building in which the organ is placed is a beautiful Gothic structure and makes a fitting setting.

The organ is a four-manual and echo instrument. The console is movable. The organ contains about fifty speaking stops, with all modern couplers and accessories. The wind pressures required for the different departments range from four to twelve inches. Two modern features might be mentioned—the possibility of connecting all pistons of all manuals with the great pistons at will, as well as operating the pedal pistons either alone without the manual stops or connected with the manual stops, all by means of two small switch buttons.

The echo organ is playable from the choir or the swell manual. All sets of pipes, except several special stops, range 73 notes instead of 61, so that all super-couplers actually speak an octave higher than the range of the keyboard.

The specifications are as follows:

- GREAT.**
1. Open Diapason, 16 ft.
 2. First Open Diapason, 8 ft.
 3. Second Open Diapason, 8 ft.
 4. Doppel Flöte, 8 ft.

5. Melodia, 8 ft.
6. Gemshorn, 8 ft.
7. Octave, 4 ft.
8. Flute d'Amour, 4 ft.
9. Tuba (from Solo), 8 ft.
10. Tuba (from Solo), 16 ft.
11. Nos. 4, 5, 6 and 8 enclosed in choir swell box.)

SWELL.

11. Bourdon, 16 ft.
12. Open Diapason, 8 ft.
13. Stopped Diapason, 8 ft.
14. Salicional, 8 ft.
15. Vox Celeste, 8 ft.
16. Aeoline, 8 ft.
17. Quintadena, 8 ft.
18. Flauto Traverso, 4 ft.
19. Dolce Cornet, 3 ranks.
20. Corropean, 8 ft.
21. Oboe, 8 ft.
22. Vox Humana (in separate box), 8 ft.

CHOIR MANUAL.

23. Dulciana, 16 ft.
24. Geigen Principal, 8 ft.
25. Viola d'Gamba, 8 ft.
26. Concert Flute, 8 ft.
27. Dulciana, 8 ft.
28. Unda Maris, 8 ft.
29. Wald Flöte, 4 ft.
30. Piccolo Harmonique, 2 ft.
31. Clarinet, 8 ft.

SOLO (twelve-inch pressure).

32. Stentorphone, 8 ft.
33. Unda Maris, 8 ft.
34. Virole d'Orchestre, 8 ft.
35. Tuba Major (85 pipes), 8 ft.
36. Tuba, 8 ft.

ECHO.

37. Virole d'Amour, 8 ft.
38. Unda Maris, 8 ft.
39. Echo Flute, 8 ft.
40. Vox Humana, 8 ft.
41. Fern Flute, 4 ft.
42. Chimes, 20 notes.

PEDAL.

43. Open Diapason, 41 pipes, 16 ft.
44. Small Open Diapason (from No. 1), 16 ft.
45. Bourdon, 41 pipes, 16 ft.
46. Violone, 32 pipes, 16 ft.
47. Lieblich Gedeckt (from No. 11), 16 ft.
48. Octave (from No. 43), 8 ft.
49. Flute (from No. 45), 8 ft.
50. Violoncello (from No. 25), 8 ft.
51. Tuba (from No. 35), 16 ft.

There are thirty-two couplers. Of adjustable pistons there are five on the swell, four on the great, four on the choir, four on the solo, four on the pedal (either alone or with manuals), three on the echo, two on full organ. Great and pedal pistons are duplicated with pedal studs.

Post Bellum Organs

The great Danish sculptor Thorwaldsen upon viewing a statue he had just finished, which completely satisfied his artistic aspirations, threw down his mallet and chisel in disgust, declaring that for a truth Art had now deserted him, since his own handiwork now seemed to him perfect.

Those of us who bask in the sunshine of our own complete self-satisfaction, who prate much of Art and criticise the works of others rather than our own, are very likely to be far behind after this war.

The war may completely check organ building, but it need not check progress toward a more perfect instrument. We consider the organ of today far from perfect and believe that radical improvements may come all the quicker for the stimulus of adverse war conditions. We have some revolutionary ideas of design now in process. After this war we shall all live and work under new conditions, and largely with new tools—organs, too.

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DR. WILLIAM C. CARL.

(Yes, it is; Affidavits as to Identity on File at This Office.)

tage to those who study at the school. In addition to private lessons on the organ under Dr. Carl each student is required to attend his classes, when not only solo playing in all its phases is taken up, but also the playing of the church service, accompanying, playing the oratorios and conducting. All

these are included as well as special work in registration and interpretation of the great master-works for the organ.

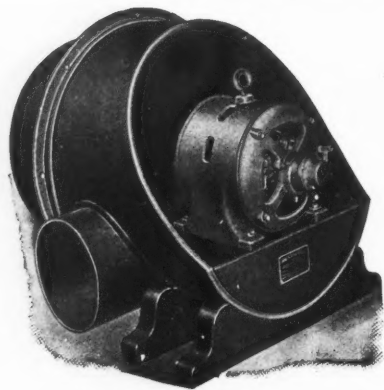
The theoretical department will be in charge of Clement R. Gale and Warren R. Hedden and includes the subjects of harmony, counterpoint, composition, orchestration, keyboard work, dictation, etc. The course also includes hymnology, musical history, musical form, organ tuning and organ construction.

The six free scholarships given annually by Commissioner and Mrs. Berolzheimer to young men and women over 16 years of age will be competed for Oct. 4, previous to the reopening of the school Oct. 8. Dr. Carl and the members of the faculty will return from the country previous to that time.

Many of the students and alumni are serving under the colors. Among those now in the camps or "over there" are Willard Irving Nevins, George W. Bottoms, George M. Vail, John Standerwick, Rowland William Claffey, Edward B. Manville, Gerald Reynolds, Alfred C. Peterson, Frederick Louis Anthony, Paul F. Padden, N. Willis Bartheaux, Herman F. Siewert, Brayton Stark, Howard A. Cottingham, Maurice Garabrant and Frederick A. Wohlforth.

J. E. W. Lord Goes West.

J. E. W. Lord, the organist and composer, has left Meridian Miss., to accept the position of head of the organ department of Whitman College at Walla Walla, Wash. Mr. Lord passed through Chicago Aug. 20 on the way to his new home and visited The Diapason sanctum. He is enthusiastic over the prospects in the thriving community of the northwest to which he is going. Mr. Lord had been at Meridian ten years—since his coming to the United States from his native land, England. In the southern city he was organ instructor at Meridian College and organist of the Baptist Church and of the Strand Theater. The program of his farewell recital at Meridian is printed on the recital page of this issue.

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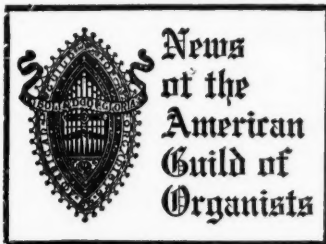
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News of the American Guild of Organists

Headquarters.

Warren R. Hedden, Mus. B., F. A. G. O., chairman of the examination committee, reports that of 101 candidates examined in 1918, nine passed the tests for the fellowship and forty-four were successful in their aspirations to become associates. The list as announced by Mr. Hedden is as follows:

FELLOWSHIPS.

G. Stewart Cash, Rye, N. Y.
 Mrs. W. G. Boyle, Brooklyn, N. Y.
 Miss M. A. Vroom, Port Richmond, N. Y.
 C. C. Brainerd, Hartford, Conn.
 W. Dieckmann, Decatur, Ga.
 K. H. Eschman, Greenville, O.
 E. L. Taylor, Mobile, Ala.
 J. H. Lord, Philadelphia.
 F. W. Richter, Portland, Ore.

FOR ASSOCIATESHIP.

Miss Annette Black, Dallas, Tex.
 Mrs. J. L. Bothwell, Dallas, Tex.
 Mrs. C. W. Hill, Dallas, Tex.
 Mrs. W. W. Murrain, Dallas, Tex.
 Miss A. Sandel, Dallas, Tex.
 Mrs. E. C. Underwood, Dallas, Tex.
 T. Morley Harvey, St. Augustine, Fla.
 G. C. Crook, New York.
 G. D. Krauer, New York.
 Lillian Carpenter, Brooklyn, N. Y.
 F. B. Rickard, New York.
 Lillian E. Fowler, New York.
 Brayton Stark, Stamford, Conn.
 Helen R. Cook, Whitehouse, N. J.
 Norman Hollett, Westbury, N. Y.
 H. A. Murphy, New York.
 F. F. Padden, New York.
 T. E. Shields, Bethlehem, Pa.
 F. H. Scherer, New York.
 Miss L. F. Sweet, Brooklyn, N. Y.
 G. G. Grabill, Westerville, O.
 Miss G. E. Chandler, Columbus, O.
 Miss Natalie Walton, Charleston, W. Va.
 Miss M. L. Penn, Covington, Ky.
 Miss L. M. Chinn, Frankfort, Ky.
 Miss C. Webb, Minneapolis, Minn.
 G. T. Alexis, St. Paul, Minn.
 Miss E. L. Henderson, Watertown, N. Y.
 S. T. Reiff, Lansdowne, Pa.
 Miss E. S. Drew, Lansdowne, Pa.

C. H. Bullis, Milwaukee.
 Miss M. P. Ingle, Baltimore.
 Miss K. E. Lucke, Baltimore.
 Miss A. M. Faunce, North Abington, Mass.
 Miss H. F. Bennett, Wrentham, Mass.
 W. A. Allen, Claremont, Cal.
 C. H. Marsh, Los Angeles, Cal.
 Miss B. Clifford, Berkeley, Cal.
 Miss C. Keefer, Oakland, Cal.
 P. J. Weaver, St. Louis.
 Allan Bacon, St. Louis.
 Miss I. Messmer, St. Louis.
 H. E. Cooper, Kansas City, Mo.
 W. A. Cobb, Oberlin, O.

Southern California.

Members of the Southern California chapter and of the Musicians' Club enjoyed their annual joint picnic Monday, July 1, at the Nicolai ranch, San Pedro, Mr. Nicolai and John Bettm acting as the hosts to the fifty or more persons present. The earlier part of the day was spent in a visit to the submarine base. Shortly after noon luncheon was taken aboard a large launch and a trip was made to points of interest in the outer and in the inner harbors. The latter part of the afternoon was devoted to a baseball game between the "organists" and the "musicians." The score showed more runs to the credit of the "musicians" than to the "organists," despite the fact that expert pedal work has heretofore figured to the advantage of the latter. The usual "sumptuous repast," served under the trees of the Nicolai garden, brought the delightful day to a fitting conclusion.

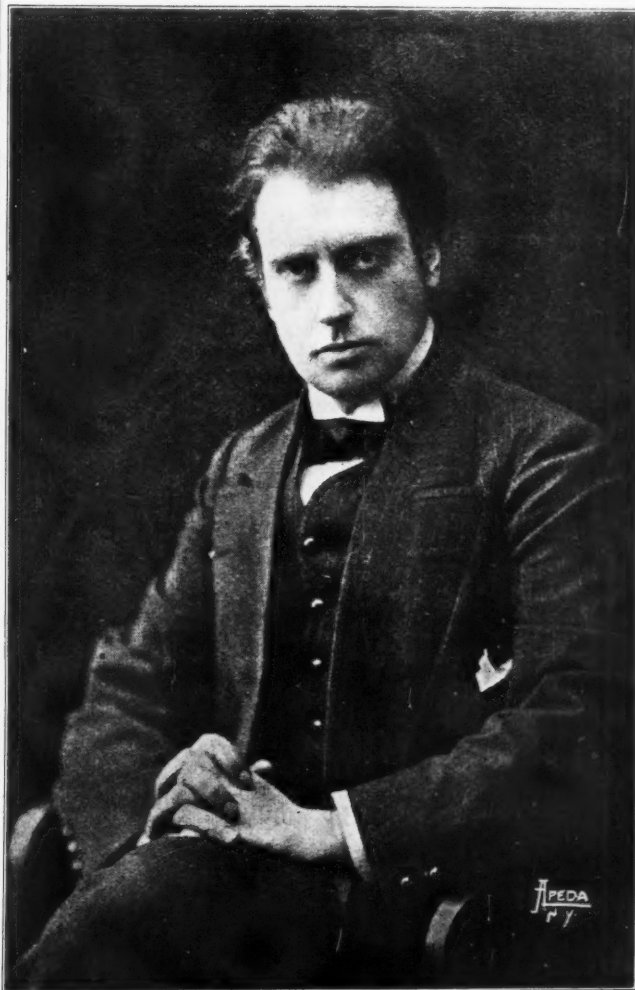
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"Bonnet's art again reflected poetry and the full character of France that is so buoyant and so fine."—The Times, Washington, D. C.

"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.

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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 31 Edmund place, Detroit, Mich., or 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.

Oriental Music.

The orient has long been fascinating to occidental travelers. Egypt immediately suggests the Nile, the Sphinx, the pyramids, caravans and the wonderful bazaars of Cairo, as well as scenes of the ancient grandeur of Antony and Cleopatra; Persia Omar Khayyam, the Garden of Iram and the courts of Jamshyd; Arabia the fierce Bedouin Arabs, India, perhaps the most interesting of all oriental countries, has the Ganges, the cities of Delhi (historically reminiscent of the rebellious Prince Nana Sahib), Calcutta and Bombay, with its servile Hindus and princely Rajahs and their gorgeous palaces. Turkey with Constantinople, the Bosphorus and the Dardanelles, the home of tyrannical sultans and pashas, is least interesting because of the barbarities practiced upon unoffending people (the Armenians). There are many lesser countries—Siam, the land of the white elephant; Java, with its uncivilized tribes; Indo-China, etc.

The music of these countries is usually in the minor mode, the melody being played on wind instruments resembling the orchestral clarinet (some of which are made from bamboo) and usually in two-four and four-four measure, while the usual monotonous accompaniment is on oriental drums. To the moving picture organist this class of music is most fascinating, especially as builders are now including drums in the theater organs that are clever imitations (witness the two Hope-Jones inventions, the kinura and the orchestral oboe, an oboe which is very different from the one usually built) and are characteristically oriental.

Several publications of legitimate organ numbers have made their appearance during the last three years. R. S. Stoughton, the young American composer, is rapidly becoming famous as a writer of oriental suites for the organ. His Persian and Egyptian suites are already well known, as well as his delightful "Within a Chinese Garden." His latest work, an oriental suite, "In India" (White-Smith), is an exceptionally original and beautiful work in five parts: "The Grove of Palms," "By the Ganges," "Dancing Girls of Delhi," "Incantation to Vishnu," and "In the Palace of the Rajah." The composer was kind enough to ask for several of our ideas and has incorporated the same in the second, third and fifth movements. In playing the suite the organist will find that it faithfully represents five different scenes of India: The shade of the palms; a barcarolle; a brilliant dancing street scene; worship of the idol (it is to be regretted that "To Vishnu" was not kept after "Incantation" as originally written, as this creates added atmosphere) and a gorgeously brilliant scene in a rajah's palace. Two of the movements—the "Dancing Girls" and "Rajah's Palace"—were first written in F sharp minor, but Mr. Stoughton re-wrote them in A minor as being more easily played.

Among piano solos special attention should be called to "Constantinople," by Roeder (Millet), a description of a trip to that city. In accompaniments "The Almek" and "Mystic Beauty" are two fine dances, and

Bratton's "Star of India." Luigini's "Ballet Egyptian," Lampe's "Vision of Salome" (Remick), and Derwin's "Stroll Through Cairo" are a few of the choice numbers. (See also June Diapason.)

The List:

ORGAN SOLOS.

- "In India," R. S. Stoughton.
- "Persian Suite," Stoughton ("Courts of Jamshyd," "Garden of Iram," "Saki.")
- "Egyptian Suite," Stoughton.
- "Pyramids," "The Nile," "Song of the Priestesses," "Ramose II." (All three suites are published by White-Smith Company.)
- "Oriental Intermezzo," Wheelton.
- "A Desert Song," Sheppard (J. Fischer).
- "Cantilene Orientale," Wiegand.
- "An Eastern Idyll," Stoughton.
- "Andante Tristamento," Kroeger.
- "Scene Orientale" No. 1, Kroeger (Ashmall).
- "Scene Orientale" No. 2, Kroeger (Ashmall).
- "Scene Orientale" No. 3, Kroeger (Ashmall).
- "Chanson Pastorale," Higgs.
- "Oriental Sketch," No. 1, Bird (Schirmer).
- "Oriental Sketch," No. 2, Bird (Schirmer).
- "Oriental Sketch," No. 3, Bird (Schirmer).
- "Assyrian March," Botting.
- "Triumphal March from 'Aida,'" Verdi.
- March from "Queen of Sheba," Gounod.

PIANO SOLOS.

- "Marche Persane," J. Strauss.
- "Danse Orientale," Schneider (Presser).
- "Nuvida," Clavnoole (Stern).
- "Ballade," R. Hoffman (Millet).
- "Antar," Dreyfus (Jacobs).
- "Chant Arabe," Kroeger (Millet).
- "Casis," Langey (Witmark).
- "Smyrna," Tyers (Shapiro).
- "Chanson Orientale," Chadwick (Millet).
- "Romanza," C. K. Rogers (Millet).
- "Twilight" and "Starlight," M. R. Lang (Millet).
- "Constantinople" (suite), Martin Roeder (Millet).
- "Galop Orientale," Lyon (Ditson).

PIANO ACCOMPANIMENTS.

- "Arabian Serenade," Langey.
- "Marsinah," Carlton.
- "In the Sudan," Sebek.
- "Vision of Salome," Lampe (Remick).
- "A Stroll Thru Cairo," Derwin (Jacobs).
- "Egyptian March," Luigini (Ascher).
- "Oriental Veil Dance," Aronson.
- "Salome," Lorraine (Ascher).
- "The Star of India," Bratton (Witmark).
- "Ballet Egyptienne," Luigini (four movements).
- "Antony and Cleopatra," Gruenwald (Ditson).
- "In the Arbor," "Dance of the Nubians"; Solo Dance; "Antony's Victory."
- "Amina" (Seregade Egyptienne), Lincke (Stern).
- "The Fasha's Dream," Bendix.
- "The Almek," Armard.
- "Vision of Salome," Joyce (Ascher).
- "Araby," Johns (Witmark).
- "Mystic Beauty" (Veil Dance), Finck (Stern).
- "Numa" (Algerian Intermezzo), Allen (Jacobs).
- "Marche Orientale," Tavan (C. Fischer).
- "Cleopatra" (Suite), Oehmler (C. Fischer).
- "March of the Nubians," Bennett (Ditson).
- "Decline," Babst (Ditson).
- Ballet "Queen of Sheba," Gounod.
- "Entry of the Gladiators," Fuick.
- "Marche of the Mystic Shrine," Meyer.
- "The Star Dreamer," Bendix.
- "An Egyptian Love Dance," Pryor.
- "In Cairo," Blon (Ditson).
- "March of the Janizaries," Hosmer (Turkish War March).
- "Mermald of the Nile," Hein.
- "The Bedouin Patrol," Kendall (Jacobs).
- Ballet from "Faust," Gounod ("Entrance Nubian Slaves; solo dance of Cleopatra; Entrance of Trojan Maidens; Bacchante and Entry of Phryne.
- "Salome" (Dance of the Seven Veils), Tolani (C. Fischer).
- "Naimona," Hildreth (Jacobs).
- "Girl of the Orient," Allen.
- "Mystic Shrine," Cameron.
- "Eastern Romance," Rimsky-Korsakov (Schirmer).
- "The Passing Caravan," Schmid (C. Fischer).
- "Oriental March," Bendix.
- "The Dancer of Bagdad," Langey (Ditson).
- "Marche Indienne," Sellenick.
- "The Whirling Dervishes," Rollinson (Ditson).
- Suite "Arabian Nights," Gruenwald.
- Selection: "Lakme," Delibes.
- Ballet Suite (From "Queen of Sheba"), Goldmark.
- "Dance of the Bayaderes"; "Dance of the Almas"; Veil Dance; "Oriental March."
- "Oriental," Cui.
- "Oriental Patrol," Wachs.
- "The Bayadere," Rieger.
- "Songe d'Automne" (Oriental Waltz), Joyce.
- "Desert Flower," Oehmler.
- "Affil," Pryor.
- "Dance of the Bayaderes," Rubinstein.
- "Danse des Odalisques," Tracy (Ditson).
- "Mauressou," Caprice, Boccalari.
- "Oriental Roses," Ivanovici.
- "Oriental Dance" (Woodland), Herbert.
- "The Camel's Tread," Chapin (Witmark).
- "El Mauressou," Bernier.
- "In the Bazaar," Leigh (Jacobs).
- Overture: "The Caliph of Bagdad," Beldieu.
- Suite: Oriental Pictures, G. Borch (Berg). ("Sunrise and Incantation");

"The Caravan"; "Rest"; "Shadows of Night.")

"Oriental Love Song," Kiefert (Berg).

SONGS.

- "I'll sing thee songs of Araby," Clay.
- "Persian Song," Mana Zucca.
- "Wizard of the Nile," Herbert.
- "The Idol's Eye," Herbert.
- "The Sho-Gun," Luders.
- Many later operas such as "Sinbad," "The Egyptian Princess," and "Chu Chin Chow."

EGYPT.

- "Egyptian Suite" (O. S.), Stoughton.
- "A Stroll Thru Cairo," Derwin.
- "Egyptian March," Luigini.
- "Egyptian Ballet," Luigini (4 movements).
- "Amina" (Serenade Egyptienne), Lincke.
- "In the Sudan," Sebek.
- "Nubiana," Ascher.
- "Nubian Farade," Borch.
- "In Sight of the Oasis," Baron.
- "An Egyptian Love Dance," Pryor.
- "In Cairo," Blon.
- "Mermald of the Nile," Hein.
- "The Passing Caravan," Schmid.
- "The Whirling Dervishes," Langey.
- Suite: "Cleopatra," Oehmler. (1) Cleopatra's Barge, (2) Antony's Love Song, (3) Egyptian Dance, (4) Cleopatra's Death.
- "Dance of the Egyptian Maidens," Shelley.
- "Casis" (P), Langey.
- "Egyptian Midnight Farade," Iseman.
- Suite: "Antony and Cleopatra," Gruenwald.
- "March of the Nubians," Bennett.
- "Egyptian Oriental Spirit," Jensen (Carlson).
- "The Camel's Tread," Chapin.
- "Under the Palms," Olsen (Hawkes).
- "Dream of Cleopatra," Kandt.
- "Egyptian Dance," Friml (No. 4 in Suite) (Schirmer).
- "Along the Nile," Smith (C. Fischer).
- "Egyptian March," Puerner.
- "Egyptian March," Strauss.

PERSIA.

- "Persian Suite" (O. S.), Stoughton.
 - "Marche Persane" (P), Strauss.
- Accompaniments—**
- "The Streets of Bagdad" (Suite) Trinkhaus, "Swinging Lanterns," "Court-yard of Palms," "Before Caliph's Palace."
 - "The Pearl of Persia," Schmidt (Remick).
 - "Girl of the Orient" (Persian Dance), Allen (Jacobs).
 - "The Dancer of Bagdad," Langey.
 - "Padihsa," Lorraine.
 - "Pearl of Persia," Smith (Witmark).
 - "Persian Shah Patrol," Raff (C. Fischer).
 - "Bagdad," Leigh (Jacobs).
 - "Persian March," Langey (Schirmer).
 - "Beautiful Persia," Stern.
 - "In a Persian Garden," Lehmann.
 - "Persian Song," Mana Zucca.

ALGERIA AND MOROCCO.

- "Numa" (Algerian Intermezzo), Allen (Jacobs).
- "Suite Algerienne," Saint-Saens (including "L'Echo du Soir" and French Military March).
- "Moorish Enchantment," Klein (Witmark).
- "Moorish Processional," Luscomb.
- "Moorish Serenade," Chapi.
- "Moorish March," Moszkowski (from "Fughetta").
- Song: "Moorish Lullaby," German.

TURKEY.

- "The Fasha's Dream," Bendix.
- "On the Eosphorus" (Turkish Intermezzo), Lincke.
- "Turkish National March," Lange.
- "March of the Janizaries" (War March), Hosmer.
- "Nuvida," Clavnoole.
- "Smyrna" (Turkish Serenade), Tyers.
- "Bamidji" (Turkish National March), Ascher.
- "Marche Turque," Ellenberg.
- "Turkish March" (Ruins of Athens), Beethoven.
- "Vision of Allah," Ascher.
- "Said Pascha," Stahl.
- "L'Odalisque," Kretschmer.
- "Abu Hassan Overture," Weber.
- "Osman March," Selling.
- "Constantinople" (Suite), Martin Roeder (P).
- Part 1—"Entrance to the Golden Horn"; "Joyous Arrival in Port"; "Stamboul in View."
- Part 2—"Call of the Muezzin from the Minaret at Early Dawn"; "Gathering of the Believers"; "Hymn from within the Mosque"; "Thanks to Allah."
- "Incognito," Ascher.
- "The Sultan's Guard," Gro (C. Fischer).
- "Dance Turque," Daniels.
- "Sultana," Ascher.
- "Danse des Sultanes," Daniels.
- "Danse des Odalisques," Tracy (Ditson).
- "Marche a la Turque" (P), Crowley (White-Smith).
- "L'Odalisque" (Turkish March), Kretschmer.
- Overture, "Ertilma," Kretschmer.
- "In the Seraglio," Cazeneuve.
- "March alla Turka," Mozart.
- "Turkish Patrol," Michaelis.

ASSYRIA.

- "Assyrian March" (O. S.), Botting.
- "Assyrian Love Song," Spross (J. Church).

ARABIA.

- "Chant Arabe" (P), Kroeger.
- "Arabian Serenade," Langey.
- "Marsinah" (An Arabian Night), Carlton.
- "The Almek" (Arabian Dance), Armard.
- "Araby," Johns (Witmark).
- "Canda" (Rose of Arabia), Tugginer.
- "Bedouin Patrol," Kendall (Jacobs).
- "Flower of the Orient" (Arabian Scene), Ellis.
- "Arabian Night," Mildenberg.
- "Arabian Twilight," Luscomb (Witmark).

"Arabian Nights" (Suite), Gruenwald (Ditson). "Danse des Odalisques," "Sinbad," "Love Duet," "Ghali," "An Arabian Romance," Couchois. "Among the Arabs," Langey (Schirmer). "Arabian March" (Kadjouja), Ascher. "Zamona" (Arabian Intermezzo), Trinkhaus. "Danse des Almeks," Old Arabian. "The Almek," Armard. Songs: "I'll Sing Three Songs of Araby," Clay. "Oriental Love Song," Pinsuti. "Song of the Arab," Sternberg. "One Thousand and One Arabian Nights" ("Sinbad"), Romberg. "Bagdad" ("Sinbad"), Romberg. "Raglad of Bagdad" (Sinbad), Romberg.

INDIA.

Suite: "In India" (O. S.), Stoughton. "Fritius" (P), Trinkhaus. "A Vision of Salome," Lampe (Remick). "The Star of India," Bratton. "Vision of Salome," Joyce. "Salome Dance" (seven veils), Tobani. "March Indienne" (Hindu March), Sellenick. "Song of India," Rimsky-Korsakov. "Burmah Maid" (intermezzo), Strauss. "In a Pagoda," Bratton. "Hindu Song," Remberg (Schirmer). "Hohomoko," Stern. "Four East Indian Love Lyrics," Finden. "Temple Bells," "Less than the Dust"; "Kashmiri Song"; "Till I Wake"; "Buddha" (Foxtrot), Follack (Schirmer).

SIAM.

"In Siam," Klein (Witmark). "Siamese Patrol" (Stern).

ARMENIA.

"Armenian Patrol," Michaelis (C. Fischer).

NEW PHOTO-PLAY MUSIC.

Published by Chappell & Co., New York. Dramatic: "Song of the Soul" (from "The Climax"), Brill. "Perfect Song" (Birth of a Nation), Fred. "Chanson du Coeur Brise," Moya. Three numbers that are excellent for dramatic situations. The first two are useful on modern war pictures. We are using them on "The Hell with the Kaiser." Either for organ alone, or with orchestra they are very effective. Waltzes: "Love's Last Word," Cremieux. "Charmeuse," Clarke. "The Waltz We Love," Vecsey. "Medusa," Vecsey.

Four charming waltzes. The first is celebrated, and Vecsey's "The Waltz We Love" is aptly characterized as dreamy. All four are out of the ordinary, and will prove useful to the theater player. March: "Over the Top," O'Hara. A modern war march. African: "Three African Dances," Ring. (See August Diapason). Bright: "Oh, Oh! Delphine," Caryl; "After the Girl," Rubens; "The Pink Lady," Caryl; "The Count of Luxembourg," Lehar; "The Arcadians," Monckton.

Messrs. Caryl, Monckton and Rubens have been to English light opera what De Koven, Herbert and Friml have been to American light opera and their melodies are always charming, catchy and original. We all remember the waltz song from the "Pink Lady," but possibly the others are not so well known. However, the "Oh! Ch! Delphine" selection is especially fine. Messrs. Chappell have issued new editions of these works and the typography is clear and very easy on the eyes because of excellent paper used.

Songs: "Roses of Picardy," Haydn Wood. "Waiting," Croke. Two sentimental war songs. We believe Mr. Wood is an organist and has written several organ numbers. Useful on scenes of the present war that are of a pathetic nature. "Take Me Back to Dear Old Blicity," Godfrey and Scott. A modern war song of the English "Tommy" and is of the serio-comic order.

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NEW AUSTIN IN BIRMINGHAM.

George L. Hamrick Opens Woodlawn Baptist Instrument.

The first Austin organ in Birmingham, Ala., was formally opened in the Woodlawn Baptist Church on the evening of Aug. 6. A representative audience of Birmingham music lovers filled the church, and the instrument scored a decided success.

George Len Hamrick, organist and choir-master of Handley Memorial Church and of the Strand Theater, was in charge. He was assisted in vocal numbers by his quartet from Handley Memorial and the Woodlawn chorus choir.

The organ numbers were: Magnificat in F major, Claußmann; "In Paradisum," Dubois; "Suite Gothique," Bozellmann; "Liebestraum," Liszt-Gaul; "A Desert Song," Sheppard; "Will-o-the-Wisp," Nevin; "The Last Hope," Gottschalk, and Overture to "William Tell," Rossini. At the conclusion of the recital, the pastor, Dr. C. Ross Baker, in a short address expressed the appreciation of the recital and Mr. Hamrick was tendered an ovation.

The organ is a two-manual equipped with the latest electric Austin console, detached. It was sold by J. E. Varnum, Southern sales representative, Atlanta, Ga., and was erected by O. D. Allen and M. Welch.

Edward I. Horsman Dead.

Edward I. Horsman, Jr., well-known organist and composer, whose "Curfew" is played everywhere, died suddenly July 27. Mr. Horsman was working in his "war garden," as he called it, at his country home at Summit, N. J. His wife was standing near him when, without any warning, her husband fell forward and died instantly. He was in his 45th year. Born in Brooklyn, the only son of the family, he entered St. Paul's School, Garden City, and was graduated in 1890. He joined his father in the business the latter had founded and carried on for many years in lower Broadway, but he found time also to study music in the United States and abroad, particularly the organ, and perfecting himself in that branch he became organist and choir-master at St. Ann's Church in 1898. Later he held similar positions with St. Luke's Church and St. Andrew's Church, New York.

Chicago Organist to Indiana.

L. Earl Abel, the youthful Chicago organist, has accepted the position of organist of the Luna Theater at Lafayette, Ind. This is the largest theater in the Indiana city and has a new Seeburg-Smith unit orchestra. The last Sunday of July and the first in August Mr. Abel presided at the organ in St. James' Episcopal Church, Chicago, taking the place of Hugo Goodwin, who was absent on his vacation.

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DEATH TAKES HENRY KILGEN.

Son of Founder of Organ Company Passes Away at St. Louis.

Henry Kilgen, a member of the well-known family of organ builders and himself for years connected with the profession, died July 30 at his home at St. Louis, and was buried Aug. 1.

Mr. Kilgen was 67 years old. He was a brother of Charles C. Kilgen, president of George Kilgen & Son, and of George J. and Rudolph F. Kilgen. He was a son of George Kilgen, founder of the St. Louis firm. The Kilgen firm began business in New York in 1851. In 1873 it moved to St. Louis. In later years Henry Kilgen branched out for himself. He was known in many states as a conscientious and thorough organ man. His brothers and his sister, Mrs. Caroline Schmidt, were at the bedside when he passed away. The pallbearers were six men from the Kilgen force. Charles Galloway and Dr. Eversden played the organ at the funeral.

Augustus F. Stein, an organ builder, formerly of New York, but for a number of years a resident of Richmond, Va., died at his residence, 2201 Stuart avenue, Richmond, Aug. 6.

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