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THE DIAPASON

DEVOTED TO THE ORGAN

Ninth Year—Number Eleven.

CHICAGO, OCTOBER 1, 1918.

Seventy-five Cents a Year—Ten Cents a Copy

ORGAN BUILDERS UNITE; FORM NATIONAL BODY

TWO LARGE MEETINGS HELD

"Organ Builders' Association of America" Launched in Chicago—Work Continued at Gathering in New York Sept. 13.

OFFICERS OF THE ORGAN BUILDERS' ASSOCIATION OF AMERICA.

President—John T. Austin, Hartford, Conn.
Vice-President—Charles C. Kilgen, St. Louis, Mo.
Secretary—Adolph Wangerin, Milwaukee, Wis.
Treasurer—Fanny R. Wurlitzer, North Tonawanda, N. Y.
Directors—The officers and W. E. Pilcher, Louisville, Ky.; Ernest M. Skinner, Boston, Mass.; M. P. Miller, Hagerstown, Md.; R. J. Bennett, Rock Island, Ill.; E. S. Mayland, Brooklyn, N. Y.; C. H. Odell, New York City, and A. L. Coorn, Boston, Mass.

The Organ Builders' Association of America came into being on Sept. 3 at a well-attended and enthusiastic meeting held in Chicago. Officers were elected, the problems and prospects of the organ building industry were thoroughly discussed and a bond of fellowship never heretofore in existence was forged among the men in all parts of the United States who engage in the construction of the king of instruments. If not the first, it was conceded to be the largest meeting of organ builders on record.

Organization was completed and the business taken up in Chicago was



JOHN T. AUSTIN.
(President of Organ Builders' Association of America.)

continued at a second meeting in New York City ten days later. The New York meeting of Sept. 13 was as successful as that in the central western city and the unanimity with which the entire project began augurs well for its future. Thirty-four companies and individual builders were represented at the initial meeting and thirty-seven were represented in the east. All seemed to be influenced by the same desire to bring to an end once for all the aloofness which seems to have marked the relations of organ builders for so many years. The good fellowship existing in the Chicago meeting was pronounced by many of those present its most encouraging and most marked feature. Competitors laid aside anything that might contain the slightest suggestion of rivalry and became friends—and in many instances acquaintances—for the first time.

The climax of the day was the dinner in the evening at the Illinois Athletic Club, at which all who were able to stay over were the guests of J. C. Deagan, Jr., of the well-known house manufacturing chimes and other organ accessories. After a most eloquent appeal to the palates of the organ men, there was informal dis-

SIR FREDERICK BRIDGE.



(Seated at the Organ of Westminster Abbey.)
From the Musical Times, London.

ussion of business topics that continued until midnight.

In response to the call issued Aug. 19 from the office of The Diapason, the organ builders reached Chicago on the morning of the day of meeting, many of them coming in on early trains and getting acquainted at the office of this paper. At 1:30, the time for opening the session, it was plainly apparent that the editorial rooms would not begin to hold all those who had responded to the call and through the courtesy of R. P. Elliot, manager of the organ department of the W. W. Kimball Company, the rehearsal hall in the same building was given over to the organ men. The meeting was called to order and on motion of John Spencer Camp of the Austin Company the honor of being temporary chairman of the gathering was conferred on The Diapason editor, who struggled through his duties as best he could generously assisted by all those present. Mr. Elliot was elected secretary of the meeting.

George W. Pound, general manager and counsel of the Music Industries Chamber of Commerce, who had come from New York by invitation to give from his store of information concerning recent developments affecting the manufacturers of musical instruments generally, was asked to address the meeting and set forth the details of the situation. Afterward he answered questions which were put to him, as to the possibilities of obtaining war work, what measures the builders might adopt to be of assistance in the struggle at this time, etc. After a full and free discussion and exchange of experiences, it was decided to form a national organization, affiliating with the Music Industries Chamber of Commerce, as other organizations of musical interests have done, and it was voted that the chair should appoint a committee to nominate officers, determine the

[Continued on page 7.]

RED LETTER DAY FOR THE ORGAN IN CHICAGO

OAK PARK OPENING RECITAL

Largest Church Instrument in City or Vicinity Played by William E. Zeuch—Ernest M. Skinner Receives Ovation.

Sept. 20 was a red letter day for the organ in Chicago. It was marked by the opening of the largest church organ in Chicago or vicinity and one of the instruments which will rank among the most famous in the United States—the four-manual and echo organ of seventy-five speaking stops in the new edifice of the First Congregational Church of Oak Park, just outside the city limits. As a man who has a strong grasp of the musical situation in the city said the day after the recital, it marked an epoch.

William E. Zeuch presided at the organ and its builder, Ernest M. Skinner, was present to witness the warm approval his handiwork received. William H. Shuey was another figure who stood out prominently on this occasion. Mr. Shuey, an organ fan whose enthusiasm never has been exceeded by that of any other, and who drew up the scheme of the organ, as chairman of the Oak Park committee, took a novel and most useful part in the program.

Mr. Zeuch, who formerly was organist of the church, was among friends when he returned from Boston for the occasion and the man as well as his work received applause. The audience was one of the largest that ever gathered for an organ opening, although the edifice—the largest in Oak Park—could have held more.

To open the program Mr. Shuey described the voices of the organ and gave the layman a clear and interesting idea of what the instrument represented. The reeds, the celestes, the echo stops, etc., were successively described and then Mr. Zeuch played a little on each stop mentioned by way of illustration. When the French horn, as perfected by Mr. Skinner after long labors, was heard the audience spontaneously burst into applause.

Thus made acquainted with the beauty of the individual stops, the audience was introduced to the program of Mr. Zeuch, who played four groups, including both the most modern French works and such immortal favorites as the Couperin "Soeur Monique" and Rubinstein's "Kamennoi Ostrow." A masterly reading was given the Bach Prelude and Fugue in D major, and the final number, Thiele's great Theme and Variations, made a proper climax which did not fail to show the mastery possessed by the performer. "Une Tabatiere a Musique," by Liadow, played on one of the celeste stops, was a perfect imitation of the music box of our ancestors' days. Charles A. Stebbins' "In Summer" evoked applause not only for the performer, but for Mr. Stebbins as well, and he was compelled to present himself before the audience.

The complete program was as follows: "Grand Choer Dialogue," Gigout; Berceuse, Vierne; "Soeur Monique," Couperin; Prelude and Fugue, D major, Bach; "Within a Chinese Garden," Stoughton; "Une Tabatiere a Musique," Liadow; "Kamennoi Ostrow," Rubinstein; Toccata, Gigout; "In Summer," Stebbins; Rigandou (Dardanus 1744), Rameau; "The Angelus," Massenet; Allegretto, De Boeck; Finale, from the "New World" Symphony, Dvorak; Theme, Variations and Finale, A flat, Thiele.

Mr. Skinner reluctantly yielded to the requests for a speech when it was demanded that he present himself, and received an ovation. Mr. Skinner emphasized the fact that it was not necessary to avoid beautiful effects in a church instrument. Mr. Zeuch remained in Chicago the last two Sundays in September to

HARVEY B. GAUL OVERSEAS

Pittsburgh Organist Goes In to Y. M. C. A. Work in Italy.

Harvey B. Gaul, organist and choir-master of Calvary Church, Pittsburgh, has gone into overseas work in the Y. M. C. A. Mr. Gaul goes to Italy with the Italian army. This branch of service is under the direction, so it is said, of Signor Bonci. A large



HARVEY B. GAUL.

part of the work consists of visiting the various Italian encampments with concert and theatrical parties.

Mr. Gaul has enlisted for a year or longer. Calvary Church has given him leave of absence.

play for the Oak Park church. A regular organist has not yet been selected, but the choice is expected to be made soon.

The organ committee of the First Congregational Church spent eight months, after the loss of its fine Casavant instrument by fire in September, 1916, in drafting specifications of a new one and in selecting its builder, neither of which tasks proved easy. In May, 1917, a contract was closed with the Ernest M. Skinner Company.

The complete specifications are: GREAT DIVISION (Six-inch Wind).
1. Diapason, 16 ft., 73 pipes.
2. First Diapason, 8 ft., 73 pipes.
3. Second Diapason, 8 ft., 73 pipes.
4. Claribel Flute, 8 ft., 73 pipes.
5. Philomela (No. 68 extended), 8 ft., 29 pipes.
6. Erzähler, 8 ft., 73 pipes.
7. Octave, 4 ft., 61 pipes.
8. Flute, 4 ft., 61 pipes.
9. Fifteenth, 2 ft., 61 pipes.
10. Mixture, 3 ranks, 183 pipes.
11. Posamine, 16 ft., 73 pipes.
12. Tromba, 8 ft., 73 pipes.
13. Clarion, 4 ft., 73 pipes.

SWELL DIVISION (Seven and one-half Inch Wind).
14. Bourdon, 16 ft., 73 pipes.
15. Diapason, 8 ft., 73 pipes.
16. Clarabella, 4 ft., 73 pipes.
17. Gedeck, 16 ft., 73 pipes.
18. Spitz Flute, 8 ft., 73 pipes.
19. Flute Celeste (with No. 18), 8 ft., 61 pipes.

20. Salicional, 8 ft., 73 pipes.
21. Vox Celeste (with No. 20), 8 ft., 73 pipes.
22. Gamba, 8 ft., 73 pipes.
23. Octave, 4 ft., 61 pipes.
24. Flute, 4 ft., 61 pipes.

25. Flautino, 2 ft., 61 pipes.
26. Mixture, 3 ranks, 183 pipes.
27. Ophicleide, 16 ft., 73 pipes.
28. Cornopean, 8 ft., 73 pipes.
29. Oboe, 8 ft., 73 pipes.
30. Vox Humana (with Tremolo), 8 ft., 73 pipes.

31. Clarion, 4 ft., 73 pipes.
32. Tremolo.

CHOIR DIVISION (Six-inch Wind).
33. Gamba, 16 ft., 73 pipes.
34. Diapason, 8 ft., 73 pipes.
35. Kleine Erzähler, 2 ranks, 8 ft., 146 pipes.

36. Concert Flute, 8 ft., 73 pipes.
37. Dulciana, 8 ft., 73 pipes.
38. Doublet, 2 ranks, 8 ft., 146 pipes.
39. Quintadena, 8 ft., 73 pipes.
40. Flute, 4 ft., 61 pipes.

41. Piccolo, 2 ft., 61 pipes.
42. Clarinet, 8 ft., 73 pipes.
43. Celesta, 61 notes, 8 ft., 146 pipes.
44. Celesta Sub (Harp), 61 notes.
45. Carillons, 37 notes.
46. Tremolo.

SOLO DIVISION.
Numbers 45 to 51—10-inch wind.
Number 52—15-inch wind.
45. Stentorphone, 8 ft., 73 pipes.
46. Philomela (from No. 5), 8 ft., 16.
47. Gross Gamba, 8 ft., 73 pipes.
48. Gamba Celeste (with No. 46), 8 ft., 73 pipes.

49. Prestant, 4 ft., 61 pipes.
50. Fasotto, 8 ft., 73 pipes.
51. Orchestral Oboe, 8 ft., 73 pipes.
52. French Horn, 8 ft., 73 pipes.
53. Tuba Mirabilis, 8 ft., 73 pipes.
54. Tremolo.

ECHO DIVISION (in Tower—Six-inch Wind).
55. Duplexed on solo and great manuals.
56. Cor de Nuit, 8 ft., 73 pipes.
57. Viol d'Amour, 8 ft., 73 pipes.
58. Flute, 4 ft., 61 pipes.
59. Vox Humana (with Tremolo), 8 ft., 73 pipes.

60. Cathedral Chimes, 25 notes.
61. Tremolo.

TOWER DIVISION (in Tower—Six-inch Wind).
62. Duplexed on solo and great manuals.
63. Diapason, 8 ft., 73 pipes.
64. Hohlhoete, 8 ft., 73 pipes.
65. Gamba, 8 ft., 73 pipes.
66. Octave, 4 ft., 73 pipes.
67. Tuba Magna, 8 ft., 73 pipes.
68. English Horn, 8 ft., 73 pipes.
69. Pedal Bourdon, 16 ft., 32 pipes.
70. Beiry Chimes, 20 notes.

PEDAL DIVISION.
Numbers 66 to 71—Five-inch wind.
Numbers 72 to 75—Ten-inch wind.
66. Double Open Diapason, 32 ft. pipes.
67. Second Diapason, 16 ft.
68. Octave, 8 ft.
These three stops have a total of 56 pipes.
69. First Diapason, 16 ft., 32 pipes.
70. Bourdon, 16 ft., 44 pipes.
71. Gedeck, 8 ft., 44 pipes.
72. Bombarde, 32 ft.
73. Trombone, 16 ft.
74. Tromba, 8 ft.
75. Clarion, 4 ft.
The last four stops combined have 68 pipes.

Violone (from No. 1), 16 ft.
Gamba (from No. 32), 16 ft.
Echo Lieblich (from No. 14), 16 ft.
Still Gedeck (from No. 14), 8 ft.
Cello (from No. 47), 8 ft.
Ophicleide (from No. 27), 16 ft.

Ernest D. Leach, who has been at Shelbyville, Ind., has been appointed organist and choirmaster of Grace Episcopal Church at Memphis, Tenn., and has moved to that city.

Thomas a' Becket, 75 years old, who had been organist of Girard College at Philadelphia for forty-five years, died late in August at Atlantic City. As an accompanist he played for nearly all the masters of the voice and violin. He is survived by two sons and a daughter.

REUTER-SCHWARZ CO.
COMPLETING ORGANS

TRENTON, ILL., PLANT BUSY

Vincennes, Ind., to Have Large Two-Manual—Another Instrument for Lindsborg, Kan., with Chimes—Others in St. Louis.

The Reuter-Schwarz Organ Company of Trenton, Ill., has several organs under construction and its plant is busy despite war conditions. Among the contracts on hand are a two-manual for the First M. E. Church of Lindsborg, Kan., a two-manual for the North Presbyterian Church, St. Louis, a two-manual for the First M. E. Church, Olathe, Kan., and a large two-manual for the First M. E. Church, Vincennes, Ind. The company is also installing a two-manual in the Kingshighway Christian Church at St. Louis. The above are all electro-pneumatic organs. The specifications of the Vincennes organ are as follows:

- GREAT ORGAN.
1. Bourdon, 16 ft.*
2. Open Diapason, 8 ft.
3. Violoncello, 8 ft.*
4. Clarabella, 8 ft.*
5. Dulciana, 8 ft.*
6. Flute Harmonic, 4 ft.*
7. Clarinet, 8 ft.*
8. French Horn, 8 ft.*

Stops marked () to be placed in separate swell box.

- SWELL ORGAN.
9. Open Diapason, 8 ft.
10. Stopped Diapason, 8 ft.
11. Viol d'Orchestre, 8 ft.
12. Viole Celeste, 8 ft.
13. Echo Salicional, 8 ft.
14. Violina, 4 ft.
15. Flute d'Amour, 4 ft.
16. Oboe, 8 ft.
17. Vox Humana (separate expression box and Tremulante), 8 ft.
18. Tremulante.

- PEDAL ORGAN.
(All marked *)
19. Double Open Diapason, 16 ft.
20. Bourdon, large scale, 16 ft.
21. Flute Dolce, 8 ft.
22. Violoncello, 8 ft.

Preparation is made in the console for five stops for an echo organ, to be installed later. The organ has a full complement of couplers, eight adjustable pistons acting on the great and pedal organs, eight affecting the swell and pedal, and six affecting pedal stops and couplers, besides eight master adjustable combinations acting on the entire organ and placed above the swell manual.

The scheme of the Olathe organ is as follows:

- GREAT ORGAN.
1. Open Diapason, 8 ft.
2. Melodia, 8 ft.
3. Violoncello, 8 ft.
4. Dulciana, 8 ft.
5. Flute d'Amour, 4 ft.

- SWELL ORGAN.
6. Bourdon, 16 ft.
7. Open Diapason, 8 ft.
8. Aeoline, 8 ft.
9. Stopped Diapason, 8 ft.
10. Salicional, 8 ft.
11. Vox Celeste, 8 ft.
12. Flute Harmonic, 4 ft.
13. Oboe Bassoon, 8 ft.

- PEDAL ORGAN.
14. Grande Bourdon, 16 ft.
15. Lieblich Gedeck (from No. 6), 16 ft.

A set of twenty cathedral chimes, playable from the great, is to be placed in a room above and to the right of the organ chamber.

Death of O. D. Walker of St. Louis.

O. D. Walker, 4634 Oldenburg avenue, St. Louis, for over thirty years a tuner and voicer for George Kilgen & Son, died since the last issue of The Diapason. Mr. Walker learned his trade with the old Johnson & Son firm at Westfield, Mass., and was connected with Eastern firms as an all-around organ builder until he moved West to assume a responsible position with George Kilgen. He continued with this firm until the end as head voicer. His faithful efforts were appreciated by C. C. Kilgen and all employees of the Kilgen firm mourn his death.

Herbert G. Knight began his services as organist of the Knox Presbyterian Church at Calgary, Alberta, the first Sunday in September. Mr. Knight went to Calgary from St. Paul's Methodist Church of Toronto. He is an Englishman, and before coming to America his last appointment was as organist and choirmaster of Holy Trinity Church, Scarborough, while in Toronto Mr. Knight was a member of the faculty and examiner in organ playing at the Toronto Conservatory of Music. He is a Mus. Bac. of Victoria University, Manchester, and an associate of Trinity College of Music, London, and was sub-dean of the Ontario chapter of the American Guild of Organists.

PRESENTS CONCERT SEATS

Philip Berolzheimer Remembers Students of Guilmaut School.

Commissioner Philip Berolzheimer has presented to the students of the Guilmaut Organ School twenty-five seats for the opening concert of the Societe des Concerts du Conservatoire de Paris, at the Metropolitan Opera House, New York, Oct. 8. Alexander Guilmaut was for many years the organist of the society, and was succeeded by Joseph Bonnet, now in this country.

Commissioner and Mrs. Berolzheimer have for several years presented seats for the entire season of the Boston Symphony concerts in Carnegie Hall. These have been awarded to the students who merited them each month.

The six free annual scholarships awarded by them to young men and women 16 years of age and over will be contested for Oct. 4. Many applications have been received, and students are coming from many cities and towns for the competition. The enrollment of the school promises to be large and the course for the season will be greatly strengthened. Dr. Carl returns from the mountains to make the final arrangements and receive the new students the first of the month.

HIS LUGGAGE IN HIS HEAD

Bonnet Reveals Why He Has Developed His Marvelous Memory.

At the railroad station Joseph Bonnet was awaiting the arrival of his train after a recent recital. The organ builder and members of the committee had accompanied him, and the topic of conversation was the phenomenal memory of the French master, as his program had been played without a scrap of paper on the organ desk. Mr. Bonnet, pointing to his three pieces of luggage—a suit-case, a hand-bag and a case containing a small keyboard, soundless excepting for a click which enables him to exercise his fingers during the many hours he spends on the trains, said with a smile: "You see, it is easier to carry the music in the head, than in the hands."

FATHER FINN IN NEW POST

Former Chicagoan Appointed Organist in New York Church.

The Rev. William J. Finn has been appointed organist and choirmaster of the Catholic Church of St. Paul the Apostle, Columbus avenue and Sixtieth street, New York, and has taken to New York twenty-five of his boy choristers as a permanent addition to the choir. Father Finn succeeds the late Professor Edmund J. Hurley, who was knighted by the Pope for his work in developing the use of the Gregorian chant in this country.

Frederic T. Egner Honored.

Frederic Tristram Egner, the Detroit organist, has received the degree of Bachelor of Music from the University of Potomac at Washington, D. C. Mr. Egner has held a number of important church positions and was principal of the Woodstock Conservatory of Music for five years before going to Detroit. Mr. Egner was concert organist for the Marcus Loew Corporation, New York City, and has given over 100 recitals in the United States and Canada. He holds the University of Toronto senior honors certificate and is a member of the American Guild of Organists.

THE DIAPASON.

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RALPH H. BRIGHAM
CONCERT and THEATRE ORGANIST
Recitals Instruction
Organist at Strand Theatre, New York City

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 "Wants" 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, Culey, of Bates and Culey, is to build the organ. New console, reeds where needed, new electric action (Culey's action is three years in the Congregational 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, \$300; fine shape. Specifications and plans cheerfully examined.
FRANCIS J. O'BRIEN.
524 North Twenty-second street, Philadelphia, Pa.

BARGAIN—PEDAL ORGAN. NOT AN attachment, but separate pedal instrument, having its own strings and action, to be used with upright piano. Straight board. Twenty-seven notes. Triple string, one sixteen-foot and two eight-foot strings for each pedal. Splendid for teacher or school. Address PEDAL PIANO, 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. W. KIMBALL CO., Twenty-sixth street and California Boulevard, Chicago.

FOR SALE—COMPLETE BLOWING outfit for twenty-five stop organ; six feet by ten feet bellows, three hinged feeders. Direct current motor, 110 volts, speed controller, link belt and counter shafting, etc. For particulars write G. F. Döhning, Edgewater, N. J.

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.

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.

WELL-KNOWN ORGAN BUILDER wishes responsible position where ability and integrity will be appreciated. Experienced and successful salesman and practical man. Address C. L. E., care of The Diapason.

FOR SALE—CHEAP: FULL SET OF Vox Organi, pipe organ, Dudley Buck, four volumes. Fine condition. Address H. B., care of The Diapason.

ORGAN BUILDER, TWENTY-FIVE years' experience, installer and experimenter for the late Hope-Jones, desires position or good location. Ernest O. De Pfeil, Auditorium, Ocean Grove, N. J.

WANTED—USED PNEUMATIC stacks for use in a tracker organ of sixty-one notes. Give price and description. Address W. H. R., 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—ELECTRIC ACTION MEN and reliable outside men. Good pay and steady work for capable men. PIPE ORGAN MAINTENANCE COMPANY, 165 Broadway, New York City.

WANTED—METAL PIPE MAKERS; good pay; steady work. George Kilgen & Son, St. Louis, Mo.

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The Westminster Abbey Organistship

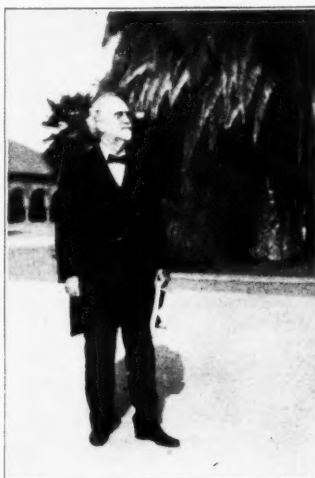
Retirement of Sir Frederick Bridge and Appointment of Sydney H. Nicholson

It has been announced that Sir Frederick Bridge will retire at the end of this year from the organistship of Westminster Abbey, and that his successor will be Sydney H. Nicholson, M. A., and Mus. Bac. (Oxon.), organist at Manchester Cathedral. The new organist comes to his important post equipped with considerable experience of English cathedral traditions and with exceptional skill as a performer and accompanist. He has earned a just reputation for his energy, initiative and organizing capacity, and his musical ideals in connection with church music indicate that he will maintain the dignity and honor of the position to which he has succeeded. The following facts are taken from the London Musical Times:

Sydney Hugo Nicholson was born in London in 1875—the year in which Sir Frederick Bridge began his work at the abbey. His early youth was spent at Totteridge, on the borders of Hertfordshire. He is the youngest son of the late Sir Charles Nicholson, Bart., of Totteridge, who was formerly speaker of the house of assembly at Sydney and chancellor of Sydney University. Sydney went to Rugby School, and there he came under the influence of Basil Johnson, with whom he studied organ-playing. After leaving Rugby he spent four years at New College, Oxford, and took the arts degree at the university. He then entered the Royal College of Music and studied the organ under Sir Walter Parratt and composition under Sir Charles Stanford. For seven years he was organist at the Parish church at High Barnet. For a brief period (in 1903) he was organist at the Lower Chapel at Eton, where he was associated with Dr. Harford Lloyd. Soon afterward he went to Frankfurt, and studied composition under Knorr. The next step was to Carlisle Cathedral, where in 1904 he became acting organist and master of the boys. The nominal organist at that time was the late Dr. Ford, whose age and infirmities rendered him unable to cope with the duties of the post. In 1908 he was simultaneously offered the organistships of Manchester Cathedral and Canterbury Cathedral. He decided to accept the Manchester post, with all its surroundings of feverish activity, rather than the Canterbury post with its prospect of comparative tranquility. Soon after he settled down at Manchester he became one of the leading spirits in the necessary scheme for the restoration and expansion of the organ. The result of the efforts made was that £4,000 was expended in rebuilding the Hill instrument that had served so long. Mid-day organ recitals were one of his activities, and only the breaking out of the war prevented the carrying out of further schemes. But the war itself created new musical needs and opportunities. The wounded were soon being tended by thousands, and their hunger for music was scarcely appeasable. Mr. Nicholson became honorary secretary of the northern section of the committee for music in war-time—a body formed for the double purpose of providing engagements for professional musicians hit by the war and concerts of the best class for the wounded in hospitals, soldiers in camps and munition workers—and he was formally appointed director of entertainments in hospitals for the second western general hospital division. In that capacity he and his colleagues have during the last two years given over 6,000 entertainments.

Mr. Nicholson's compositions include the choral ballad "Ivry, a Song of the Huguenots," the children's cantatas "The Luck of Eden Hall," "Little Sir Hugh" and "Childe Allen-a-Dale." His church music includes a Magnificat and Nunc Dimittis in A flat and a complete Morning and Evening Service in D flat. His most

CLARENCE EDDY.



(Famous Organist, Taken at Leland Stanford University, Where He Gave Series of Recitals.)

notable achievement is the cantata "1914," which is a setting for chorus and orchestra of the sonnet-sequence by the late Rupert Brooke, his schoolfellow at Rugby.

Sir Frederick Bridge was born at Oldbury, near Birmingham, Dec. 5, 1844. He was a chorister at Rochester Cathedral from 1850 to 1859 and assistant-organist there until 1865; organist of Trinity Church, Windsor, 1865-69, and of Manchester Cathedral from 1869 to 1875, and since 1875 he has been organist of Westminster Abbey. He was knighted in 1897, made M. V. O. in 1902 and C. V. O. in 1911. He is an M. A. and Mus. Doc., Oxon. He is the conductor of the Royal Choral Society, King Edward Professor at London University and Gresham Professor and chairman of the board of Trinity College of Music.

NARROW ESCAPE IN BLAST

M. W. Beyer of A. Gottfried & Co. Near Bomb Explosion in Chicago.

M. W. Beyer, general manager of A. Gottfried & Co., Erie, Pa., the well-known pipe makers, and a son-in-law of Mr. Gottfried, had a narrow escape the day after the organ builders' convention when the bomb was exploded in the Chicago federal building. Mr. Beyer had just left the Adams street door of the postoffice, where the explosion occurred, after mailing a letter, and was on the walk opposite the building when the blast came. He was in the midst of a rain of glass from the Marquette building and a few feet from where he stood a horse was killed, but Mr. Beyer escaped unharmed.

Mr. Beyer seems to have a charmed existence. About six months ago he was imprisoned on an upper floor of the Presbyterian building in New York when fire swept the structure, but he was rescued, with others, in the nick of time by an elevator which shot through the flaming shaft.

Gerald F. Frazee of Wilmington, Mass., is now in the band at the United States submarine base at New London, Conn.

FREDERIC ROGERS,

Mus. Doc.

Dean, Kansas Chapter, A. G. O.

CONCERT ORGANIST

Director Municipal Music

HUTCHINSON - KANSAS

EARL MORGA

CONCERT ORGANIST

RECITALS DEDICATIONS

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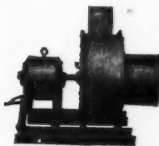
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James T. Quarles, Cornell University, Ithaca, N. Y.—At recent recitals Professor Quarles has presented the following programs:

July 9—Sage Chapel: Passacaglia in C minor, Bach; Gavotta, Martini; Romance, from Violin Concerto, Galy; 2-piece Toccata, Franck; "In Summer," Stebbins; "Carnival Passes By," Goodwin; Elevation, Rousseau; Grand Choeur in C, Faulkes.

July 14—Bailey Hall: Celebration of "Bastille Day," Symphony in F minor, Widor; Prelude to "The Blessed Damozel," Debussy; "Lamentation," Guilbiant; "Marche Heroique," Saint-Saens.

July 16—Sage Chapel: Sonata No. 1, in F, Stanford; "Musette en Rondeau," from "Les Indes Galantes," Rameau; Canon in B minor, Schumann; Fantasia in D flat, Saint-Saens; Readings with organ accompaniment—"La Nuit" and "Noel," Pieme (Mr. Bailey, reader); "Legende," Friml; "Fiat Lux," Dubois.

July 23—Ciaccona, Pachelbel; "Sicut Monique," Couperin; "Ariel," Bonnet; "Grande Piece Symphonique," Franck; Humoresque, in E flat minor, Dvorak; Epithalamium, Woodman.

July 28—Bailey Hall: Fugue in D, Guilbiant; Minuet, Bach; Sonata in A minor, Andrews; "Pan," Godard; "Benediction Nuptiale," Couperin; "Grand Choeur Diaogue," Gigout; Nocturne, for piano and organ, Kroeger (with composer at piano); "Scene Orientale," Kroeger; "Procession Indienne," Kroeger.

July 30—Sage Chapel: Prelude and Fugue in A minor, Bach; "Gavotte Moderne," Lemare; Fantasia, Op. 31, Ravault; "Jour de Printemps," Kinder; Rhapsodie on a Breton Melody, Saint-Saens; "Valse Triste," Sibelius; "Adagio Lamentoso," Tschaiakowsky.

Aug. 4—Bailey Hall: Sonata in A, No. 3, Mendelssohn; "Gavotte," from "Le Ciseau de Fable," Stravinsky; Chorale in A minor, Franck; "In India," Stoughton; Largo, Handel; "Finlandia," Sibelius.

Aug. 6—Sage Chapel: Fantasia and Fugue in G minor, Bach; Minuet in G, Beethoven; Symphony No. 2, Widor; "Zarifia," Coleridge-Taylor; "An Elizabethan Idyll," Noble; Finale in E flat, Guilbiant.

Aug. 11—Bailey Hall: Prelude and Fugue on Bach, Liszt; "The Curfew," Hoisman; Toccata, from "Oedipe a Thebes," de Mercaux; Concert Overture, in C minor, Hurler; Andantino in D flat, Lemare; Fantasia-Overture, "Romeo and Juliet," Tschaiakowsky.

Sept. 7, at Watkins, N. Y., celebrating the one hundredth anniversary of founding of First Presbyterian Church, Mr. Quarles played: Prelude and Fugue in E minor, Bach; "Musette en Rondeau," Rameau; Toccata, de Mercaux; Sonata in A minor, Borowski; Elevation, Rousseau; "Ariel," Bonnet; "Allegro Giubilante," Federlein; Evensong, Martin; Serenade, Bachmannhoff; "Legende," Friml; "Procession Indienne," Kroeger.

Harold W. Thompson, Ph. D., Albany, N. Y.—Dr. Thompson, organist of the First Presbyterian Church, which is attended by Governor Whitman and many other prominent public men, and is one of the oldest Presbyterian churches in the United States gave a series of summer recitals for the State College of Teachers. The series was interestingly divided, one program being devoted to American works, another to transcriptions, and so on. The programs were as follows:

1. American Composers—Solemn Prelude, Noble; "From an Indian Lodge" and "Indian Idyl," MacDowell; "The Night Scout," Gilbert; Contralto, "Deep River," Burleigh; Sonata in E minor, Rogers.

2. The Older Composers—"Matnath Yad" (Ancient Hebrew), Noble; "Cornel," Aubert; "O Clemens," Forne; Sarabanda, Gavotta, and Giga, Corelli; Toccata, Frescobaldi; Bass, "Who May Abide," Handel; Prelude and Fugue in C minor, Bach.

3. Program Music—Morning Serenade, King; "In Summer," Stebbins; "To the Sea," MacDowell; Tenor, "In the Day of Battle," Dickinson; "To an Old White Pine," MacDowell; "Signal Fire to the Mountain God," Gilbert; "Sunset," Demarest; "Evening," Lemare; "Starlight," MacDowell.

4. Transcriptions from the Moderns—Prelude, "The Blessed Damozel," Debussy; "The Little Shepherd," Debussy; First Arabesque, Debussy; "At the Convent," Borodin; Nocturne, Borodin; "Finlandia," Sibelius; "Evening Calm," Sibelius; "August, 1914," Elgar; "For the Fallen," Elgar.

5. Request Program—March, "Joan of Arc," Dubois; "Chant de Bonheur," Lemare; "In the Kootenai Country," Gilbert; "A. D. 1828," MacDowell; "Chant Neure," Kramer; Andante, Fifth Symphony, Tschaiakowsky; Evening Song, Bairstow; International Fantasy, Rogers.

Daniel A. Hirschler, Mus. Bac., Emporia, Kan.—The four-manual and echo Miller organ of the College of Emporia, described in the September issue of The Diapason, was played at the inaugural recital by Mr. Hirschler Sept. 29, and the following program was presented: Fantasia and Fugue on Bach, Liszt; "Ave Maria," Schubert; "The Courts of Jamshyd" and "The Garden of Iram" (from Persian Suite), R. S. Stoughton; Grand March from "Aida," Verdi; Andante Cantabile, from Symphony 5, Tschaiakowsky; "Marche Slav," Tschaiakowsky; "Evening Bells and Cradle

Song," Macfarlane; Meditation, Sturges; "Apriccio," "Le Chasse," Fumagalli; Intermezzo, Callaerts; Sonata No. 1, last movement, Guilbiant.

O. C. Bodemuller, New Orleans, La.—Professor Bodemuller gave the dedicatory recital on a Moller organ in the First Baptist Church on Sept. 1. His offerings were: "The Star-Spangled Banner"; Third Sonata (two movements), Guilbiant; Idyll, Kinder; "Vision," Rheinberger; "Pilgrims' Chorus" ("Tannhauser"), Wagner; "Walther's Prize Song" ("Meistersinger"), Wagner; Prelude to "Lohengrin," Wagner; Allegro con Spirito, Dubois; Nuptial Benediction, Dubois; Evensong, Johnston; Legend, Hastings; "Autumn Night," Frysinger; Largo (by request), Handel; Grand Triumphant March from "Aida," Verdi.

W. Lynnwood Farnam—A very interesting program comes from Pembroke, Ont., where Gunner W. Lynnwood Farnam of the 70th Battery, Canadian Field Artillery, late of New York, was heard, assisted by Gunner White, tenor, on Sept. 19, in the Methodist Church. Mr. Farnam played as follows: Concerto No. 2, in B flat, (first movement), Handel; Adagio (from Second Symphony), Widor; Scherzo (from Fourth Symphony), Widor; "Marche Pontificale" (from First Symphony), Widor; Sketch in D flat, Schumann; "Ave Maria," Henselt; "Scherzo Symphonique Concertante," Lemmens; Berceuse, Louis Vierne; Prayer, Saint-Saens; Scherzo in G minor, Bossi.

Harrison M. Wild, Chicago, O.—Wild gave the dedicatory recital on the Casavant organ in Calvary Presbyterian Church of Chicago on Sept. 25. His program was: Great G minor Fantasia, Bach; Air in D, Bach; Finale, Op. 22, Plutti; Spring Song, Mendelssohn; "In Summer," Stebbins; An Autumn Sketch, Brewer; Funeral March and Seraphic Chant, Guilbiant; Nocturne, Bonnet; "Tannhauser" March, Wagner; Polonaise, Chopin; Andantino, Lemare; "Star-Spangled Banner" (theme, variation in the minor); Fughetta and Finale, Buck.

Malcolm G. Humphreys, A. A. G. O., Norwalk Conn.—Short recitals preceding the dedicatory recital at St. Paul's church, have been as follows:

June 9—Andante, Lemmens; "An Idyl," Gillette; Scherzo, Rogers; "Vision," Bibl; "Marche Nocturne," MacMaster; "Jubilant Deo," Silver.

June 10—Communion, Southwick; Scherzo, Hoffmann; Prelude on "Amsterdam," Demarest; "At Evening," Buck; Intermezzo, Rogers; "Marche Nocturne," MacMaster.

June 23—Prayer, Deored; Andantino in D flat, Lemare; "Marche Romaine," Gounod; Andante, No. 2, Kinder; Evensong, Johnston; Triumphant March, Lemmens.

June 30—"Virgin's Prayer," Massenet; Romance, Zitterbarth; Festival March, Teilmann; "Where Dusk Gathers Deep," Stebbins; Berceuse, Kinder; "Jerusalem, the Golden," Spark; "At Evening," Kinder; Twilight Song, Shackley; March, Rogers; Recitative, Aria, Chorale, Armstrong; "Midsummer," Johnston; "Laudate Dominum," Sheldon.

July 14—"Eventide," Meale; Pastorale, Whiting; "Te Deum Laudamus," Clausen; Meditation, No. 2, Kinder; Sunset Meditation, Biggs; Torchlight March, Clark.

July 21—Intermezzo, Steane; "Chanson du Soir," Becker; Fanfare, Dubois; "Buona Notte," Nevin; "Gondolieri," Nevin; Nuptial March, Barnard.

July 28—Andante Cantabile, Tschaiakowsky; "Alba," Nevin; March, Williams; Canzone, Nevin; Aria in D, Demarest; "Marche Pontificale," Lemmens.

Francis L. York, Detroit, Mich.—Mr. York, organist of the Central Methodist Church, gave a recital Sept. 5 at Trinity Methodist Church, Highland Park, Detroit, presenting the following program: Festival Overture, Sellars; Processional, Chavet; Melody in C, West; Prayer and Cradle Song, Guilbiant; Old French Air, Brisson; Melody in E flat, York; Introduction, Menuet and Prayer, Boellmann; Berceuse, Spinney; Romance, Rousseau; "Rippling Brook," Gillette; Evensong, Johnston; Grand Chorus, Dubois.

Frederick C. Mayer, Woodville, Ohio—Professor Mayer of the Woodville Normal School has opened his season's work with three recitals. He played the inaugural concert on a Moller organ of two manuals and seventeen speaking stops in the Emanuel Lutheran Church at Marion, Ohio, Sept. 13. Sept. 1 he gave a recital at St. Mark's Lutheran Church, Toledo, and Aug. 1 he played at Zion Lutheran Church in Hamilton, Ohio. The program on the new Marion organ was as follows: Concert Overture in E flat, Faulkes; Prelude and Fugue, "Ein feste Burg," Dr. C. Steim; Meditation, Sturges; Toccata in D minor, Gordon B. Nevin; "Oh, the Lifting Springtime," Stebbins; "In Summer," Stebbins; Largo from the "New World" Symphony, Dvorak; "Will o' the Wisp," Nevin; "Desert Song," Sheppard; Morceau ("Sunrise on the Alps"), David Clegg; "Pomp and Circumstance," Elgar; "The Star-Spangled Banner."

At Toledo Mr. Mayer played: Prelude and Fugue, "A Tower of Strength," Stein; Largo from the "New World" Symphony, Dvorak; "An Alpine Scene," Clegg; "Will o' the Wisp," Gordon B. Nevin; "A Desert Song," E. H. Sheppard; Toccata in D minor, Nevin; Meditation, Sturges; "Gesu

Bambino," Yon; "Oh, the Lifting Springtime," Stebbins; "In Summer," Stebbins; "Pomp and Circumstance" March, Elgar; "The Star-Spangled Banner."

Dr. Robert L. Schofield, Tacoma, Wash.—In a recital Sunday evening, Aug. 25, at Trinity Episcopal Church, in which he was assisted by Mrs. J. Austin Wolbert, soprano, Dr. Schofield gave this program: Toccata and Fugue in D minor, Bach; Pastorale in A major (transcription by P. N. Shadley; Scarlatti; "In Moonlight," Ralph Kinder; Cantabile from Seventh Sonata, Op. 89, Guilbiant; Offertoire in E flat, Lefebure-Wely; "At Twilight" (transcription by William Faulkes), Friml; Canzonetta in B flat, Scammell; Evening Song, Edward Bairstow; "Evening Chimes," H. A. Wheelton; Scherzo in G minor, Elias Blum.

Ray Hastings, Los Angeles, Cal.—Aug. 25 this organ recital was given at Temple Auditorium by Dr. Hastings: A Program of Italian Music: Triumphant March, "Aida," Verdi; Prelude to Act 3, "La Traviata," Verdi; Canio Aria, "T Pagliacci," Leoncavallo; Chimes (a) "W. Adore Thee," Palestrina; (b) "Prayer," Rossini; Chorus Triumphant, "Naaman," Costa; Italian National Anthem, "Gari-baldi Hymn," Olivieri.

Marshall S. Bidwell, A. A. G. O., Great Barrington, Mass.—Mr. Bidwell gave a recital Aug. 7 for the benefit of the Red Cross in the Congregational Church, playing these compositions: Overture to "Tannhauser," Wagner; "In Paradise," Dubois; Toccata, Dubois; Canon in B minor, Schumann; "The Lost Chord" (arranged for the organ by M. S. Bidwell), Sullivan; Minuet, Boccherini; Concert Variations in E minor, Bonnet.

Sibley G. Pease, Los Angeles, Cal.—At the First Presbyterian Church Mr. Pease has played: "Ecstasy," Lour; "Just a Thought From the Bells," Pease; Nocturne, Frysinger; Prelude in A flat, Foerster; "Infant Jesus," Yon; "Benedictus," Barton; Festival March, Foote; Canzona in A, Frysinger; Festival March, Becker; Concert Piece No. 1, Parker; "On the Lake of Galilee," Barton; "Chanson de Joie," Diggle; "Reverie Triste," Diggle; Autumn Song, Stoughton; Indian Summer Sketch, Brewer; Romance, Rimsky-Korsakov.

Edward C. Hall, Butte, Mont.—At the First Baptist Church of Butte Mr. Hall began his season's work on Sept. 8 with prospects of great success. His recital on this date was as follows: Pedal Etude, Faulkes; Cantilena, Ely; Prelude in C sharp minor, Vodorinski; "Melodie Enchantee," Tate; "Grande Offertoire in D," Batiste; Prayer, Capocci; Triumphant March, Wenham Smith.

Dr. J. E. W. Lord, Walla Walla, Wash.—Dr. Lord gave the following program at a recital in the First Presbyterian Church Sept. 3: "The Star-Spangled Banner"; "Marche Militaire," Gounod; Prelude and Fugue in D minor, Bach; Pastorale in F, Whiting; "A Song of Hope," J. E. W. Lord; "Will o' the Wisp," G. B. Nevin; "Where Dusk Gathers Deep," C. A. Stebbins; Toccata, for the Organ, Blakeley; "Cantique d'Amour," Strang; Allegretto in E flat, Wolstenholme; Air, varied ("From Greenland's Icy Mountains"), James; "From the South," J. R. Gillette; "Sunset" and "Thanksgiving" (from "A Pastoral Suite"), Demarest.

Edith Potter Smith, Kankakee, Ill.—Miss Smith gave her fourth recital Sept. 21 at St. Paul's Episcopal Church and was assisted by Miss Maud Lewis of Chicago, soprano, and Miss Alberta Burnis, violinist. Miss Smith is the organist of St. Paul's and gave her first recital there a year ago last June. Her latest program was as follows: Sonata No. 3, in C minor (Praeludio and Adagio), Guilbiant; "Marche Triomphale," Dubois; "Will o' the Wisp," Nevin; "Melodie Pastorale," Demarest; "Fiat Lux," Dubois; Scherzo in D minor,

Faulkes; "The Swan," Saint-Saens; Festival Toccata, Fletcher.

Frederic Tristram Egner, Detroit, Mich.—Mr. Egner has played as follows at the Regent: "Misereere" and "Anvil Chorus," Verdi; "Valse Triste," Sibelius; "Marche Militaire," Gounod; Ballet, Egyptian Suite, No. 1, Laigini; Spring Song, Macfarlane; "To a Wild Rose," "A Deserted Farm," MacDowell; Largo, Handel; "Dance of the Hours" ("La Gioconda"), Puccini; "Marche Funebre et Chant Seraphique," Guilbiant; "The Curfew," Hoisman; "The Tragedy of a Tin Soldier," Nevin; Intermezzo in D flat, Hollins; "Suite Gothique," Boellmann; "Liebesträume," No. 3, Liszt; Concert Overture, E flat, Faulkes; Three dances, Henry VIII, German; Radnagel, Victor Herbert; Songs of Scotland, Lampe; Overture, "Poet and Peasant," Suppe; Overture to "Stradella," Flotow; Festival Toccata, Percy E. Fletcher; "Home, Sweet Home, the World Over," Lampe; Overture, "William Tell," Rossini.

Glenn Grant Grabill, A. A. G. O., Westerville, Ohio—Mr. Grabill, who is the director of the school of music of Otterbein University, gave the dedicatory recital Aug. 30 on a Moller organ in the First United Brethren Church of Portsmouth. The church is a new structure costing \$100,000 and the organ is a two-manual. Mr. Grabill's program included: Grand Choeur in D, Spence; Scotch Fantasia, Macfarlane; Fugue in D minor, Bach; Sonata in E minor, Rogers; "At Twilight," Stebbins; "A Desert Song," Sheppard; Festival March, Faulkes.

Joseph Clair Beebe, New Britain, Conn.—Mr. Beebe resumed his Wednesday afternoon recitals at the South Congregational Church in September, presenting these programs:

Sept. 4—Scotch Fantasia, Macfarlane; "At Twilight," Stebbins; Suite (F major), Corelli; "Christmas in Sicily," Yon; Scherzo-Fantasia, Federlein; "Pan's Flute," Godard; "Finlandia," Sibelius.

Sept. 11—Old English composers: Allegro (from an anthem), William Byrd; Adagio (The Golden Sonata), Henry Purcell; Trumpet Tune, Purcell; Introduction and Gavotte, Thomas Arne; Concerto (E flat), William Felton; Andante, Jonathan Battishill; Duetto, William Russell; Andante con moto, Samuel Wesley; Overture (C major), Thomas Adams.

Sept. 18—French composers: Finale (First Symphony), Louis Vierne; Cantabile, Clement Loret; "The Amicus," Jules Massenet; three pieces (Pastorale, "The Child's Dream," Romance), Joseph Bonnet; "Grande Piece Symphonique," Cesar Franck.

Sept. 25—French composers: Fantasia (The Storm), Lemmens; Shepherd's Song, Georges Jacob; "Vintage," Jacob; Sixth Symphony, Charles Marie Widor.

Melvin Biggs Goodwin, Philadelphia—At his Sunday evening recitals in the Westside Presbyterian Church, Germantown, Mr. Goodwin has played: "Marche Militaire," Gounod; Air in D, Bach; "The Swan," Stebbins; "Dreams," Stoughton; Nocturne, Borodin; Gavotta and Giga from Suite in F, Corelli; Andante Cantabile from Fourth Symphony, Tschai-kowsky; "En Convent," Borodin.

Henry Spiller, formerly of San Francisco, has been brought to Salt Lake City to be the organist of the American Theater and is attracting large audiences to that playhouse by his performances.

Charles F. Rowe, Chicago representative of M. P. Miller, has returned from Texas after a trip of eight weeks, during which he erected several organs in the southwestern state.

The Rudolph Wurlitzer Company has completed an organ in the Friedens Church at North Tonawanda, N. Y. It was dedicated Sept. 8.

Advertisement for G. Schirmer, 3 E. 43rd St. New York. The ad features a decorative border and text that reads: 'G. SCHIRMER 3 E. 43rd St. NEW YORK JUST PUBLISHED HISTORICAL ORGAN RECITALS by JOSEPH BONNET VOLUME III Handel, Mozart and Masters of the XVIIIth and early XIXth centuries Price, \$2.00 net—no discount Vol. I. Forerunners of Bach, published December, 1917 Vol. II. Johann Sebastian Bach, published June, 1918 PUBLISHERS OF SCHIRMER'S LIBRARY OF MUSICAL CLASSICS'.

New Music

BY HAROLD V. MILLIGAN.

"The Dream of Mary," a Morality music by Horatio Parker, published by the H. W. Gray Company, New York.

For his latest choral work, Dr. Parker has chosen to clothe in music a modern version of a mediæval "morality play." Not less interesting than the music itself is the manner of its presentation. The "morality" is by John Jay Chapman, and is divided into two parts, the first a play, without music, depicting "The Childhood of a Saint," and the second the cantata itself, in the form of a "morality" entitled "The Dream of Mary."

The scene of the play is Cologne on the Rhine, and the time is about A. D. 400. The characters are Father Antonius, a holy man, in whose cell the action of the play takes place; Fulvia, his ward, a child of 10, and two pagans—Elsa, a friend of Fulvia, and her father, Sigard. The piety of Fulvia is depicted and her martyrdom foreshadowed. Against the piety of this early scene violent contrast is provided by the pagan Sigard, who believes that his daughter Elsa has been bewitched by Father Antonius. To bring about their conversion to Christianity, Fulvia invites them to witness the Christmas morality play which is about to be given. The scene which follows represents the play as given in Cologne in A. D. 400, not only as to the stage, but also as to the audience. The audience in the theater or hall now represents the assembly of early Christians who witness the morality play.

As the cantata is not merely a play, but is in a sense a religious service, the audience is expected from time to time to join in the singing of hymns which form a part of the cantata. The

first two or three rows of audience are made up of ten or twenty children in the costume of the Fifteenth Century. These children file in before the curtain goes up and fill the seats which have been vacant during Part I, among them being the characters who have been on the stage during the first part. The present-day audience is thus transformed into the mediæval audience.

The cantata itself, which begins with an instrumental prelude, represents the first Christmas, the dream of Mary, incidents in the life of Christ, the Crucifixion and Resurrection, and Christmas once more. The music consists of ten numbers for solo voices, children's chorus, adult chorus and congregation, with organ or orchestral accompaniment. It is of fitting simplicity and in the children's choruses, especially, the composer has achieved a rare beauty of expression.

"O Lord God, to Whom Vengeance Belongeth," by George B. Nevin; published by Oliver Ditson Company, Boston.

George B. Nevin has added a simple and very effective chorus anthem to the growing list of church music directly inspired by the war and especially suitable for use during time of war. The words are from the 104th Psalm. Especially appropriate is the passage, "Ye brutish among the nations!" Aside from two brief recitatives, there are no solo passages. The anthem is inscribed to Mr. Nevin's friend, General Peyton C. March, chief of staff of the United States army.

"A Prayer," by Bertram Fox; published by G. Schirmer, New York.

"The Lord of Heaven," by Cecil Forsyth; published by the H. W. Gray Co., New York.

These two new sacred solos are outside the well-beaten track; in both cases the composer has honestly attempted to interpret in music the spirit and meaning of his text, rather a rare occurrence in sacred music, which in many cases can be called

"sacred" only because it is obviously nothing else. In both cases, too, the lyric is unusually good. The words of "A Prayer" are by Robert Southey and "The Lord of Heaven" is a poem by Arthur Symonds. "The Lord of Heaven" is a fine piece of dramatic writing, which carries home its message with unerring effect. It is published in one key only, for a medium voice, and is provided with a violoncello obbligato. Bertram Fox's "Prayer" is more lyric in style, but none the less effective. It is published in high and low keys.

"In India," Suite for Organ, by R. S. Stoughton, published by White-Smith Company, Boston.

Mr. Stoughton is still delving in the Orient for musical material. This time he seeks to interpret to us India (so his title states). The suite is in five movements, entitled respectively: "The Grove of Palms," "By the Ganges," "The Dancing Girls of Delhi," "Incantation" and "In the Palace of the Rajah." The character of each movement may be easily surmised from the title; speaking in musical language, the pieces are "andante con moto," "allegretto," "allegro," "molto adagio" and "maestoso."

Mr. Stoughton has made a very successful specialty of oriental music for the organ and his work is by this time too well-known to require analysis. The present suite is quite up to his previous standard, and while it is outside the range of interest of the church organist, it will prove valuable to the theater organist, and occasionally to the recitalist. It is dedicated to Wesley Ray Burroughs of the staff of The Diapason.

"The Christian Church Year in Chorales," edited by Carl F. Pfatteicher; published by Carl Fischer, New York.

The editor of this volume is director of music at Phillips Andover Academy, where he found himself entrusted with an excellent male choir, composed of the youthful voices of the student body, and confronted with a scarcity of sacred a capella

music for male voices. To meet the situation he turned to the treasure of early church music with the purpose of providing varied and desirable material for the particular needs of male choirs. No finer examples of church music in its original purity and beauty are in existence than the old chorales that have been handed down from generation to generation from as far back as the thirteenth and fourteenth centuries, and even earlier, and it may justly be claimed that a chorale, artistically rendered, is a finer art product than many a so-called anthem with its variegated solos, duets, trios, etc. It may also be said that no finer preparatory material for unaccompanied singing exists than the chorale, and vocal music in its highest state of perfection must be sought within the realm of a capella singing.

Professor Pfatteicher has done his work well and presents in this volume seventy-five of the most beautiful treasures of early church music. The sequence of the Christian church year has been adopted in the numerical order of the collection, rather than the chronological order of composition, and for the most part the old-time chorale settings have been retained, although harmonization and rhythm have been in many instances revised and improved. In addition to the original male voice edition, the publishers also provide editions for women's voices and for mixed voices, and have put forth an edition for quartet of brass instruments.

ORGANIST IN NOVEL WORK

William H. Barnes of Chicago Driving Army Truck Into Woods.

William H. Barnes, the Chicago organist, who for years played at the Epworth Methodist Church in Edgewater, but is now in army service, writes from Joyce, Wash., that he is driving a five-ton army truck, hauling material for the new railroad the government is building into the wilds of northwestern Washington to get at the spruce for aeroplanes.

"From organ playing to truck driving is a far cry," Mr. Barnes writes truly, "but 'cest la guerre.'"

CHRISTMAS CANTATAS

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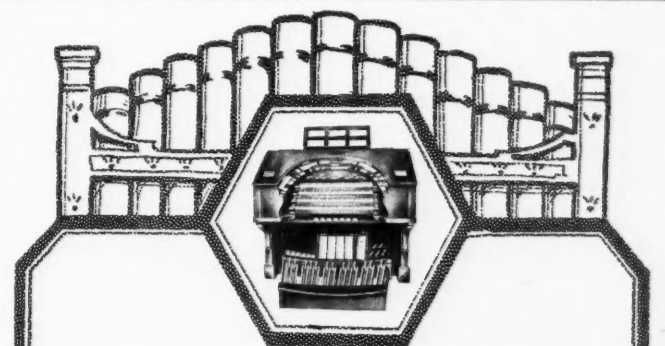
NEW CHRISTMAS ANTHEMS

- AMBROSE, PAUL
Sing, O Sing This Blessed Morn12
- BRIGGS, C. S.
There Came Three Kings.. .12
- GALBRAITH, J. LAMONT
Glory to God in Highest Heaven12
- HOPKINS, HARRY PATTERSON
Calm on the List'ning Ear of Night12
- KILGOUR, ROBERT
Sing, O Heavens12
- LANSING, A. W.
There Shall Come a Star Out of Jacob12

CHRISTMAS SONGS

Asleep in the Manger

- BRANSCOMBE, GENA, Hall Ye Tyme of Holie-Daies (2 Keys).....50
- BREWER, JOHN HYATT, The Angels' Christmas Song (2 Keys) .50
With Violin Obligato65
- GALBRAITH, J. LAMONT, Glory to God in Highest Heaven (2 Keys).....65
- I Bring You Good Tidings (2 Keys).....50
- HANSCOM, E. W., The Prince of Peace (2 Keys).....50
With Violin Obligato65
- HORN, BRUNO, Angels from the Realms (2 Keys).....50
- MACDOUGALL, H. C., O Little Town of Bethlehem (2 Keys).....60
- MINETTI, CARLO, It Came Upon the Midnight (2 Keys).....50
- SPENCE, WILLIAM R., On Bethlehem's Plain (2 Keys).....50



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What Is Good Church Music?

By ALFRED E. WHITEHEAD, Mus. Bac. A. R. C. O.

Paper Read at the Knowlton Church Choir Assembly

It is surprising what a vast deal of the ridiculous and amusing has been said or written about our great art of music. Perhaps the most amusing of all is that hoary old saying—whenever could first have been guilty of it?—that "all good music is sacred." I am certain that everyone here has heard it at some time or another. It has come my way on several occasions, and sometimes from people who ought to have known better. There is a great quantity of good music which is not sacred, including much avowedly written for the church.

What, then, is good church music? Here we must pause to ask still another question, one which is all too rarely asked by organists and choir directors, yes, or by the clergy, for that matter: What is the mission of music in our church services? Is it to be the means of making the service a concert, with just a ten-minute homily thrown in—a succession of pieces, chosen for no other reason than for their being bright, tuneful, popular—a mere group of anthems or solos?

Rather, the music should be chosen for its beauty and fitness, and except on very special occasions it should be unostentatious. Then, and then only, will its true value as an adjunct to the service, as an inspiration to minister, congregation and musicians alike, be fully realized. Music has been described as the "handmaid of religion." Too many organists are unwilling to realize the subservient position of their part of the service and seem to regard it as the whole show, being only too ready to pander to those of the congregation (and there is nearly always a fair sprinkling of these) "who come not to hear the doctrine, but the music."

The mission of church music, then, is not to give mere sensuous delight, to rival the opera-house and the concert-room, but to second the efforts of the minister, to give point to his message, and to make the service something reverent and devotional, as well as beautiful. If music is going to reach this ideal it should be possessed of the following characteristics, and where it falls short in these, it so far renders it unfit for choice by the earnest musician:

The words must be suitable. They must be set considerably, reverently, and with point. The music must be flawless in workmanship—this for the musician—also thoroughly singable and interesting—this for the listener. It must be free from the sins of sensationalism, sentimentalism, complacency and secular association.

These requirements make together a formidable set of tests, yet I wish to repeat that if our music is to be wholly satisfactory for church purposes, it must be able to stand the closest scrutiny in the light of the criteria I have enumerated. I am anxious not to be accused of being too general in my remarks, and shall mention, therefore, a few well-known examples of church music, with my reasons for considering them good or otherwise.

Let us take that humble but necessary musical form, the hymn-tune, first. A class of hymn familiar to all of us here has been placed on the black-list by musicians. I refer to the Moody and Sankey type. The stigma is fully deserved, for the most part, but there are one or two of them which should be accorded better treatment. Take "O Safe to the Rock," for instance. It has a quite beautiful melody, while the harmony is not at all undistinguished. It is quite superior to many tunes which have emanated from the sacred precincts of Wardour Street. Some of these latter bear very well-known signatures, and doubtless the fact of their authorship has had much to do with

their wide vogue. Perhaps one of the greatest offenders was Sullivan. Most of his hymn-tunes are frankly irreverent. The often-sung tune to "Angel Voices Ever Singing" is ingeniously jolly and irreligious, while "Bishopgarth" almost set my choir a-giggling when we tried it over a short time ago in order to see if we could meet the request of one of the wardens that it should be sung. (It was sung; wardens are mightily powerful people!)

I do want to say here that although many of the German chorales are undoubtedly fine and touch the high-water mark of excellence, yet quite a number of them are very dull, and there is no need to use them while we have countless tunes of English-speaking origin of real worth, from the "Angel's Hymn" of old Orlando Gibbons and "Dumdee" and "St. Ann's" to those produced by composers of yesterday and the present, such as "Ombersley," "Christchurch," "Laus Sempiterna" (Prout), "Berhard," "Buckland" and many others. I regard the tunes of Henry Smart, Wesley, Hopkins and the one or two by Ouseley as being of great beauty. I am sure they will endure, but I am more than doubtful of some by Stainer, Barnby and Dykes. Stanford, among the outstanding living composers, has given us noble specimens of hymn-tunes.

While I am on the subject of hymn-tunes, I cannot resist the temptation of having a tilt at that inanity which happily for some of those present here is confined to that very select body known as the "Anglican Church." I refer to the kind of hymn known as a Litany. I am not intending to be flippant when I say that I can regard this type as not merely dull and trivial, but soul-benumbing and impoverishing. I have had to endure many of them—and will say that not one rises to anything like dignity; but all are marked by a complacent, maudlin kind of sentimentalism. It would surprise me if the man in the pew had not as hearty a dislike of them as many musicians have. I am certain that half a dozen tunes by Sankey at his Moodiest would by far outweigh a similar number of Litanies, so far as actual value goes.

I am not going to say much about anthems. There is a bewildering variety of these, good, bad and indifferent. Publishers seem to have tumbled over each other to provide fare for choirs in the form of anthems and kindred works. Many of them are beautiful and are fortunately very generally known, but there is still room for a composer of real distinction who shall give us easy anthems which are not trite, insipid, and which carry conviction and sincerity in every phrase. They should be thoroughly modern in feeling. Except for a few by Wesley, Goss and one or two others, I know of scarcely any anthem which is at once fine music and simple enough for the average choir. Composers who know how to handle their tools like that small group of Americans, Foote, Chadwick and Parker, and the Englishmen, Bairstow, Harwood and Walford Davies, have given us together many pieces of noble and exalted writing; but with few exceptions they are far too difficult for the choir of the average, and the small church. As a result the fearfully empty productions of men like Simper and Edmund Turner have a tremendous circulation and have wrought incalculable harm. You will agree with me, I am certain, that the problem facing the man in charge of the music of the small church is far more insistent than that of his brother of the wealthy city church. The latter has invariably excellent material in his choir-stalls, to whom the difficulties of the highest class of choral music offer no insurmountable obstacles. It is be-

cause these obstacles are really insurmountable in the case of the small choir that the trite anthem is so often heard.

Closely related to the question of the anthem is that of the cantata, and here the same problem arises. There is not a dearth of easy and moderately difficult cantatas, but there is a decided dearth of easy cantatas which are really worth performing. I have searched in vain for cantatas which do not, either wholly or in part, insult the musical intelligence of the average music-lover, and I have still to seek. Either the music is commonplace like Stainer's "Crucifixion," or complacent, like the rather superior Gaul cantatas, or glaringly secular like the "Stabat Mater" by Rossini. Happily there is a residue of better fare, such as the Mendelssohn "Psalms," the larger oratorios, the Bach cantatas and a few isolated works like the Dvorak "Stabat Mater." These, however, are more or less difficult, rendering them unsuitable for the small choir.

It is to be hoped that such young, yet full-fledged, composers as Dale, Bainton, Harrison, Bradley and Stoughton will take up the matter of the easy anthem and cantata, seeking to produce music which shall be devotional and reverent, and at the same time of the highest beauty. It is fully within reason to expect this, for the last generation or so has witnessed a veritable renaissance of music, and large numbers of composers now possess a perfect technique, and can say fine things. The art-song, pianoforte literature and orchestral music have received, and are receiving, their share of attention. Surely the great call of the church will not go unheeded.

E. S. SEDER NOW IN CHICAGO

Albuquerque Organist and College Man Moves to This City.

Edwin Stanley Seder, F. A. G. O., has been added to the group of Chicago organists, having decided to move to this city from Albuquerque, N. Mex. Mr. Seder has been prominent in musical circles of the southwest for some time and has given many recitals in Albuquerque and other cities. He has been head of the college of fine arts at the University of New Mexico.

Mr. Seder gave a farewell recital at the Congregational Church of Albuquerque on Aug. 23, playing a program of French and Belgian compositions. He was assisted by Miss Grace Stortz, soprano, who has been studying with him, and Charles R. McKean, baritone. The organ program was as follows: "La Marseillaise," "La Brabanconne," Choral in A minor, Cesar Franck; "Marche Funebre et Chant Seraphique," Guilmant; Recitativo and Choral et Fugue (Sonata 5), Guilmant; Grand Fantasia in E minor ("The Storm"), Lemmens; Gavotte ("Mignon"), Thomas; Finale (Symphony 1), Vierne; "The Swan," Saint-Saens; Fantasia on National Airs of the Allies, Seder.

Mr. Seder has been director of the college of fine arts of the University of New Mexico four years. His last annual organ recital, played Nov. 25, 1917, before the New Mexico Educational Association, drew an audience of 1,000 to the Scottish Rite Cathedral at Santa Fe. Last January he directed the first musical festival ever given in Albuquerque, when the "Elijah" was sung by a chorus and a lecture-recital on "Music After the War" was given by Mr. Seder. These activities were in addition to a number of others which illustrated Mr. Seder's musical versatility and public spirit.

Large Organ for Sioux City.

The Rudolph Wurlitzer Company has shipped one of its largest unit orchestras to the Princess Theater at Sioux City, Iowa. Harry E. Pyle has been engaged as the organist of the theater as soon as the instrument has been installed. He comes from the Paris Theater at Denver. Mr. Pyle is a pupil of the late William H. Sherwood and formerly played at the Vitagraph in New York and the Liberty Theater in Seattle.

CHARLES GALLOWAY'S WORK

How Music at St. Peter's in St. Louis Is Inspired and Inspiring.

The year book of St. Peter's Episcopal Church at St. Louis, of which Charles Galloway is organist and choirmaster, contains a resume of the work done there musically during the last twelve months. It says in part:

"There have been some truly inspiring services in St. Peter's Church the past year, many of them being, from the standpoint of sermon and song, veritable feasts of reason and flow of soul." Let us recall our special musical services, a majority of which occurred on successive first Sunday afternoons in the months from November to May. These included the formal opening of our new organ, the midnight carol service, the special Handel program, our May festival service when the choir of Washington University assisted, the singing of Maunder's Lenten cantata, "Penitence, Pardon and Peace," Dr. Edward's Advent cantata, "Praise to the Holiest," and two auditions of Sir George Martin's beautiful motet, "Hail Gladdening Light." Then, too, at a number of our morning services, especially during the general convention last October, the choir's appointments, both in selections and renditions, proved unusually attractive, judged by the many encomiums expressed.

"Our choir has been on dress parade, as it were, all season. Our choristers have sung not only with the head, but from the heart, a desideratum that, so far as concerns our own choir, is easily explained, first, by the fact that our choir members undoubtedly feel what they sing; second, are not our choir members merely reflecting vocally the spirit of our parishioners? This might be termed a mental telepathy between sympathetic minds. The architectural transformation of our chancel, by the installation of our beautiful reredos and our church and echo organs, has uplifted all of us. Are not these visible and harmonious expressions of art which were made possible by aesthetic, generous, religious souls, enough to inspire our singers?"

"A COUNTRY CONCERT."

Under this headline we read in the Toledo Blade of Sept. 7, from the pen of the Rev. L. E. Daniels, the following:

Just where the rugged Ramapo Mountains break away into the rolling, grassy Orange hills lies the quiet old village of Monroe. At its heart it looks like any other sleepy little New York State village, but all the slopes and hilltops around are dotted with pretty villas and cottages where certain New Yorkers of taste and artistic leanings spend their summers. They are charming, every one, in their lawns and flowers and their lovely glimpses of mountain, lake and forest, and in one of the particularly charming ones live Pietro A. Yon, the famous organist and composer, and Martinelli, the famous tenor.

On a recent summer evening these two musicians, assisted by Constantino Yon, an expert pianist, gave a concert in the Presbyterian Church of the village for the benefit of the civilian sufferers in their home towns of Settimo, Vittono and Montagnana, a part of the proceeds going generously to the American Red Cross. It was the good fortune of the Toledo critic to be present at this delightful affair and he feels moved to share the pleasure with musical Toledo, which loves Martinelli so much, and which looks forward to hearing him again in the near future.

The villagers and people of the neighboring villas were gathered in full force in the quaint, pillared old village church, decked for the occasion with great bunches of garden flowers.

The affair was opened with the Bach A Minor Fugue by Mr. Pietro A. Yon. There was a curious element of the incongruous in seeing this world-famous organist, formerly of the Vatican and Royal chapels in Rome, sitting at this little village organ, regaling the townspeople with Bach. It was emphasized by the old gentleman next me, who leaned over and asked me if the player was the organist of that church! But the Bach was masterly beyond mistake, just the same, though the organ was small and he pedals rattled furiously. Later in the evening Mr. Yon played Cesar Franck's splendid "Piece Heroique" and several compositions of his own, notably his "Christmas in Sicily" and his "Primitive Organ." He is brilliant, sparkling and temperamental as few organists succeed in being. His dexterity, on both manuals and pedal board, is marvelous and he displays marvelous skill in his registration and expressional devices. His playing was altogether without notes. One was somehow impressed throughout with the atmosphere of a vivacious and genial personality.

ORGAN BUILDERS UNITE; FORM NATIONAL BODY

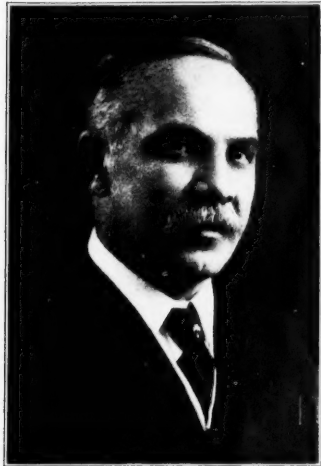
[Continued from First Page.]

membership dues and select the name of the association. The report of this committee, as well as its membership, are set forth in full in the minutes of the meeting, as recorded by the secretary and printed below.

It was decided to hold the second meeting in New York in order to give those who did not find the time to make the trip to Chicago an opportunity to join in the consideration of the subjects set forth in the call.

The unanimity shown by the builders in every part of the country in favor of co-operation was illustrated by a large batch of letters from those who could not be personally represented, but all of whom gave their unqualified support to the movement immediately upon its inception.

The New York meeting, with President John T. Austin in the chair, was held at the headquarters of the Music



CHARLES C. KILGEN. (Vice President of Organ Builders' Association.)

Industries Chamber of Commerce. It brought together many of the eastern builders and some from the west. Some who had been represented in Chicago by proxies were present in person, but many, both from the east and the west, were represented at both meetings. The principal action of the New York session was to enlarge the board of directors from seven to eleven. Mr. Camp again explained the problems of the war period for makers of instruments and the efforts being put forth at Washington to protect the industry from destructive legislation or rulings. It was resolved on motion of Ernest M. Skinner to fight the proposed 10 per cent excise tax on pianos and pipe organs.

The secretary's report of the Chicago proceedings is appended:

Pursuant to call of Mr. S. E. Gruenstein, sent out after consultation with the majority of the organ builders of the country, thirty-four representatives of the industry gathered in the office of The Diapason at 1:30 p. m., Sept. 3, 1918. Because of the number present adjournment was taken to Rehearsal Hall in the same building, but at the disposal of the meeting by the W. W. Kimball Company. Mr. Gruenstein called the meeting to order and described the preliminary steps taken toward an organization of the industry, for which he had come to consider the time ripe in a general way, and more specifically on account of the number of inquiries addressed to him regarding war work and the response of the authorities to his own communications. The meeting elected S. E. Gruenstein chairman and R. P. Elliot secretary. The chairman called upon Mr. George W. Pound, general counsel for the Music Industries Chamber of Commerce, who had come from Washington, D. C., to assist in the organization work, to describe the situation in the music trade in its relation to the war and to make such suggestions as might grow out of his experiences, and particularly to indicate the course which might be followed most advantageously by the organ building trade. An extended general discussion followed Mr. Pound's address, in which the majority of those present took active part. In due course, upon motion of Mr. Uhl, duly seconded, the chairman was instructed to appoint a committee of five which should retire and agree upon a name for the organization, fix its objects

and dues and nominate officers, reporting to the meeting upon conclusion of that duty. The chairman appointed Messrs. Pound, Camp, Elliot, Pilcher and Wangerin, but upon request of Mr. Elliot, who as secretary was taking a census of the meeting, substituted Mr. Kilgen.

The committee thereupon retired and later reported as follows:

1. The name of the organization to be "Pipe Organ Builders' Association of America." After discussion it was moved and seconded to eliminate the word "Pipe" from the name, and upon vote it was unanimously agreed that the name shall be "Organ Builders' Association of America."

2. Membership shall be composed of pipe organ builders and manufacturers of supplies therefor. Upon motion, duly seconded, it was voted to adopt this section.

3. Officers shall be president, vice-president, secretary and treasurer, and there shall be a board of seven directors, of whom the four officers shall be members ex-officio. Upon motion, duly seconded, it was voted to adopt this section.

4. Annual dues shall be \$100 the first year, subject to change at any annual convention, dues to be paid semi-annually, Oct. 1 and April 1 of each year. After considerable discussion it was moved, seconded and voted to adopt this section.

5. Nominations were reported by the committee as follows:

President—John T. Austin, president of the Austin Organ Company, Hartford, Conn.

Vice President—Charles C. Kilgen, president of George Kilgen & Son, St. Louis, Mo.

Secretary—Adolph Wangerin, president of Wangerin-Weickhardt Company, Milwaukee, Wis.

Treasurer—Fanny R. Wurlitzer, president of Rudolph Wurlitzer Manufacturing Company, North Tonawanda, N. Y.

Additional Directors—William E. Pilcher, partner Henry Pilcher's Sons, Louisville, Ky.; R. J. Bennett, president Bennett Organ Company, Rock Island, Ill.; P. Möller, organ manufacturer, Hagerstown, Md.

Upon motion, duly seconded, the nominations were adopted and the candidates unanimously elected to office.

Mr. Camp moved a rising vote of thanks to Mr. Gruenstein for his initiative and successful work in bringing about the meeting. Seconded and adopted. Mr. Elliot moved that the treasurer be instructed to confer with Mr. Gruenstein as to the amount of his preliminary expenses and reimburse him, laying emphasis on Mr. Gruenstein's disinterested position and the considerable extra work and expense which had been necessary in the last days. Seconded and adopted.

Mr. Gruenstein asked for a rising vote of thanks to the W. W. Kimball Company, Mr. Elliot, its organ manager, and his associates for assistance in making the meeting a success. Seconded and adopted.

Mr. Camp moved a rising vote of thanks to Mr. George W. Pound, general counsel of the Music Industries Chamber of Commerce, for coming from the east and giving his invaluable co-operation. Seconded and adopted.

Mr. F. T. Milner moved that The Diapason be made the official organ of the association. Seconded and adopted.

Upon motion of Mr. Pound it was voted to adjourn the meeting to Sept. 13, at the office of the Music Industries Chamber of Commerce in New York City, coinciding with the call sent out by Mr. Milton Weil for that time and place, and to make an effort to get those not here present to attend with the privilege of charter membership. Voted, and so adjourned at 5 p. m.

Twenty members were able to accept the kind invitation of Mr. J. C. Deagan, Jr., to dine as his guests at the Illinois Athletic Club, where informal discussion of the purposes of the meeting continued until midnight. R. P. ELLIOT, Secretary.

A roll of the firms represented at the meeting on Sept. 3 and of the men present, as reported by Secretary Elliot, is as follows:

Austin Organ Co., Hartford, Conn.—John Spencer Camp and Calvin Brown.

American Steel & Wire Company, Chicago—F. E. Morton.

American Photo-Player Company, San Francisco, Cal.—A. L. Abrams.

Badger, George W., Merrick, L. I.—R. J. Bennett, proxy.

Bennett Organ Co., Rock Island, Ill.—R. J. Bennett.

Casavant Bros., South Haven, Mich., and St. Hyacinth, Quebec—Philip Sheridan.

Deagan, J. C., Musical Bells, Inc., Chicago—J. C. Deagan, Jr.

Diapason, The, Chicago—S. E. Gruenstein.

Estey Organ Co., Brattleboro, Vt.—Fred Freese.

Gottfried, A. & Co., Erie, Pa.—M. W. Beyer.

Hook-Hastings Company, Kendall Green, Mass.—J. B. Wilson.

Hillgreen, Lane & Co., Alliance, O.—S. E. Gruenstein, proxy.

Hinners Organ Co., Pekin, Ill.—A. W. Hinners and La Motte Wells.

Jaekel, Julius, Chicago—Julius Jaekel.

Kohler-Lieblich Co., Chicago—J. B. Kohler.

Kinetic Engineering Company, Philadelphia—R. P. Elliot, proxy.

Kilgen, George & Son, St. Louis, Mo.—Charles C. Kilgen.

Kimball, W. W., Co., Chicago—R. P. Elliot, F. T. Milner and O. J. Hagstrom.

Meyer, Jerome B., & Son, Milwaukee, Wis.—Jerome B. Meyer.

Music Industries Chamber of Commerce, New York City—George W. Pound, General Counsel.

Music Trades, New York City—A. L. MacNab.

Music Trade Review, New York City—E. F. Carey.

Morris, L. D., & Co., Chicago—L. D. Morris.

Pilcher, Henry's Sons, Louisville, Ky.—William E. Pilcher.

Pierce, Samuel, Organ Pipe Co., Reading, Mass.—William S. Dennison.

Schantz, A. J., Sons & Co., Orrville, Ohio—A. J. Schantz.

Spencer Turbine Company, Hartford Conn.—A. W. Beard and James Topp.

Skinner, Ernest M., Co., Boston, Mass.—S. E. Gruenstein, proxy.

S. B. Schulten and F. W. Smith.

Votteler-Holtkamp-Sparling Co., Cleveland, Ohio—H. Holtkamp.

Wicks Pipe Organ Co., Highland, Ill.—A. L. Abrams.

Wurlitzer, Rudolph, Manufacturing Co., North Tonawanda, N. Y.—E. H. Uhl.

Wangerin-Weickhardt Co., Milwaukee, Wis.—Adolph Wangerin.

Wirsching Organ Co., Salem, Ohio—Adolph Wangerin, proxy.

Zephyr Organ Blower Co., Orrville, Ohio—O. A. Schantz.

Following are the minutes of the adjourned meeting of the Organ Builders' Association of America in New York City Sept. 13, 1918:

The adjourned organization meeting of the Organ Builders' Association of America was held in the offices of the Music Industries Chamber of Commerce, 105 West Fortieth street, New York City, on Friday, Sept. 13, 1918. Present—John T. Austin in the chair, and Mr. F. T. Milner, Secretary.

By request of Mr. Camp the president called upon Mr. George W. Pound to restate the position in which the organ building industry finds itself at present, in order to show forth the imperative necessity of well-organized efforts to cope with the increasingly serious problems that confront those engaged in the manufacture of musical instruments. Mr. Pound took the floor and clearly brought out the fact that the organization of the organ builders of America had been entered upon in the nick of time, and that, by virtue of membership in the Music Industries Chamber of Commerce, they will receive the benefits of incessant efforts on the part of the latter's general counsel. He asserted that disastrous curtailment of production and war revenue taxation analogous to virtual extinction of musical instrument manufacture for the duration of the war may now be contemplated in the light of a menace safely passed. Mr. Pound further stated that the Music Industries Chamber of Commerce, through the entry of the Organ Builders' Association of America, is now a complete body composed heretofore of the National Piano Manufacturers' Association, the National Association of Piano Merchants of America, the Musical Supplies Association, the Travelers, the Tuners and the Musical Merchandise Association. Each division preserves its unity and all furtherance of its own particular individual interests, but has an equal voice with all other divisions in the affairs of the Music Industries Chamber of Commerce through representation by delegates duly elected members.

The activities of this general body consist chiefly of a careful scrutiny of all bills before Congress affecting the music industries, to attend to all necessary legal, legislative, advertising, transportation, export and import matters in short, to take care of every problem that concerns the welfare of any or all of its divisions.

The president next called upon Mr. Milton Weil to address the meeting. Mr. Weil emphasized that organ builders had too long proceeded upon a basis of extreme individuality, each one scrupulously working for and by himself, unconscious of the marked and long-since recognized advantages of organization, each one losing the benefits of trade co-operation and concerted efforts toward eliminating the many abuses in building or selling operations, wholly unaware of how readily an amendment and improvement in business methods of the organ building industry can be application of determination and energy.

He urged that it should be the sense of the newly-formed organization to promote in every possible manner the common interests, and by elevating its productive efforts and active initiatives for mutual protection against trade abuses.

On motion of Mr. Camp it was resolved that the charter membership list be made as nearly complete as possible so that thereafter the text of a formal constitution and by-laws, as tentatively prepared by Mr. Pound, could be submitted for approval and acceptance. The president ordered a roll-call, which established a total number of thirty-seven firms represented, eighteen personally and nineteen by proxy. Upon motion, duly seconded, it was resolved to enroll these thirty-seven firms as charter members and to add names, if not already entered, at the Sept. 3 meeting in Chicago, to the original list.

Mr. Pound was called upon by the president to read the form of a suitable constitution and by-laws, as tentatively provided by him for the meeting. This being done, a brief discussion followed on the advisability of specifying eleven directors in place of seven. On motion by Mr. Odell, seconded by Mr. Why, it was resolved that the board of directors shall consist of eleven members, of whom the president, vice-president, secretary and treasurer are to be members ex-officio. Upon motion by Mr. Simons, duly seconded, the proposed form of constitution and by-laws was adopted with the change noted in the foregoing resolution.

Next followed a discussion as to the representation of the Organ Builders' Association in the Music Industries Chamber of Commerce. Upon motion of Mr. Kilgen it was resolved that the seven mem-

bers who are to form the required delegation shall be appointed by the president, the seven delegates to include the president himself, two members of the board of directors and four members of the association.

Upon motion of Mr. A. L. Coburn it was resolved that the president appoint a committee of three to retire and nominate four additional directors in accordance with the number as entered in the constitution. Those appointed were the Messrs. Coburn, Hall and Odell. The committee, upon its return, reported the following nominations:

Ernest M. Skinner, Boston, Mass.

E. S. Mayland, Brooklyn, N. Y.

C. H. Odell, New York City.

A. L. Coburn, Boston, Mass.

On motion, duly seconded, it was resolved to accept these nominations, and the four members named were accordingly elected.

After a brief discussion of the eight-billion-dollar revenue bill up before Congress for amendment and final passage, and in view of the fact that the said bill, under title 9, levies a 10 per cent excise tax on "pianos and pipe organs," it was resolved, on motion of Mr. Skinner, seconded by Mr. Coburn, to request Mr. Pound to oppose this tax to the utmost of his ability, on the grounds that its enactment would mean inevitably fatal results to the existence of the organ building industry.

With a rising vote of thanks to Mr. Pound for his services in laying before the meeting a circumspect synopsis of



ADOLPH WANGERIN. (Secretary of Organ Builders' Association.)

all that has been and will be done by him in the interest of the Organ Builders' Association of America, the meeting, on motion by Mr. Camp, adjourned at 2:30 P. M.

ADOLPH WANGERIN, Secretary.

Roll of organ builders represented personally or by proxy at meeting held Sept. 13:

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Facts and Fallacies of the Tuning-Fork

By GEORGE ASHDOWN AUDSLEY, LL. D.

Seventh Article

In the preceding article we gave Professor Tyndall's description of his remarkable "Tin Tube, Books and Candle" experiment, performed by him before an intelligent audience in the Royal Institution of Great Britain, with the view of impressing his hearers with the great force of sound when driven through a tube by violently clapped books. This description was followed by the description of the experiment as performed by us before what was, in all probability, a still more intelligent audience in the lecture-room of the Musical Association. We clearly proved to the satisfaction of everyone present that it was wind, and wind alone, that blew the candle out, and we also demonstrated the fact that sound, almost insufferable to the ear, directed toward the tube, failed to make the candle flame flicker.

At this point in our lecture, we introduced to the notice of the audience a piece of apparatus we had devised, for the purpose of proving, in the first place, that vibrating sonorous bodies, while emitting sound-force, do not disturb the air to any appreciable distance from their surface; and, in the second place, that the sound they send forth is incapable of moving, or in any way affecting, the lightest substances, or any substances or bodies, whatever they are, which are not in perfect sympathy with the same. Here, again, the tuning-fork comes to the front.

The apparatus alluded to is illustrated in Fig. 5. It consists of a

we shall fail to observe the slightest flutter or movement of the leaf. Why is this? The wave-theorist is bound to maintain that all the while sound-waves are being generated by the vibrating prong, and that they are sent off, with condensations and rarefactions 4 feet 4 inches long, at the uniform rate of 256 in each second of time, and at the velocity of about 1,120 feet a second. The puzzle is how these waves—potent enough, in Professor Tyndall's estimation, to blow out a candle—manage to pass directly through the sensitive gold-leaf screen without moving it.

No one present on the occasion ventured upon an explanation; and it was evident that some of the acousticians were nonplussed. The demonstration, in its delicate character, was altogether new to them, and its teaching could neither be questioned nor refuted.

On subsequent occasions we added somewhat to the interest and teaching of the experiment, introducing the phenomenon of *Sympathetic Vibration* (respecting which we shall have more to say in a future article). While the fork was sounding, and in its position close to the gold-leaf screen, we placed another fork, of exactly the same pitch, opposite the unslotted end of the tube, and, after damping it, we removed our finger gently from its prongs, when it was instantly set into sympathetic vibration. The sound-force that accomplished the vibration, instantaneously, of the solid steel fork, weighing eleven ounces,

to shiver, as asserted of the flaccid tympanic membrane, but would have been blown to fragments and ejected from the tube, just as the candle was "blown out" by Professor Tyndall's *sound-wave* from his "latest scientific books," smartly clapped together in just the most scientific manner.

In the section of his text-book in which he treats of "musical sounds produced by a tuning-fork," Professor Tyndall says, when the fork is in a state of intense vibration, "a person close at hand could see the fork vibrating; a deaf person bringing his hand sufficiently near would feel the shivering of the air. Of course, being very far from deaf, we cannot well pass judgment on this assertion, while we are inclined to swallow it with a big grain of salt; but it is certain that our gold-leaf screen has never been sensitive enough to be affected by the 'shivering of the air' caused by the vibrations of the fork, however close we have been able to place it, short of practical contact."

We feel guaranteed, by our study of acoustics, commenced about half a century ago, when first confronted by problems in sound-production while engaged in constructing our own Chamber Organ, in expressing the opinion that in the conduction of sound, or sound-force, through the air no mechanical or wave-motion takes place in that air.

We are aware that such an opinion is quite sufficient to call down upon our head the condemnation of the schools and scientific text-book compilers, for it is like laying the axe of fact at the root of the wave-theory tree of fallacy. But we have long ceased to be afraid of the condemnation of learned professors, not overburdened with humility in face of the unrevealed mysterious operations of Nature, who have utterly failed to give even a reasonable explanation of certain phenomena of sound, or one that can be reconciled with ordinary daily experience and the teaching of common-sense (To be continued.)

CHOIR AS GUESTS OF TOWN

Albert J. Strohm's Organization Sings at Decatur, Mich.

The choir of St. Paul's-by-the-Lake Church, Chicago, led by Albert J. Strohm, spent two weeks camping at Christie Lake, Mich., beginning Aug. 12. There were thirty in the crowd. Evenings were spent around a camp-fire, where "sings," marshmallow roasts, stories, etc., were the order. Following custom the choir went to Decatur, Mich., on Sunday, Aug. 18, as the guests of the Presbyterian Church there. They sang at the morning service and in the afternoon at the town hall. The people of Decatur furnished the dinner and a great deal of appreciative enthusiasm.

Welcome to J. E. W. Lord.

J. E. W. Lord began his new work at Whitman College, Walla Walla, Wash., Sept. 10. The Spokane Spokesman-Review published his photograph and a sketch of Mr. Lord's career. It said:

John Edwin Windsor Lord, new head of the organ department in the Whitman Conservatory of Music, is not only an organist of eminence, but a pianist, a composer, and an unusually successful teacher. For the last eight years he has been director of the organ department in Meridian College, Mississippi, and is now president of the National Association of Organists for Mississippi. He is an Englishman, born near Manchester and educated in England. He studied music with Drs. J. Kendrick Pyne, Henry Hiles, Horton Allison, Lewis and Karn. He holds the fellowship diploma of the Guild of Church Musicians in London.

Dr. Lord, before coming to this country, appeared as concert organist in Manchester Hall, Liverpool, and other places in England, and conducted choral societies in the north of England, including the Harrogate St. Cecilia, which he founded. He has composed a number of pieces for the piano, violin and piano, songs, anthems and organ music, mostly published in England. Besides becoming head of the organ department in the Whitman Conservatory, Dr. Lord will teach piano and theory of music.

When he left Meridian College, Meridian, Miss., the board of trustees of the college conferred upon Mr. Lord the honorary degree of Doctor of Music.

Glenn M. Tindall, the organist of Shelbyville, Ind., is at present attached to the medical board at Shelbyville as a private in the United States army. Mr. Tindall was formerly supervisor of music in the public schools of Kokomo, Ind., and secretary of the Indiana Music Teachers' Association.

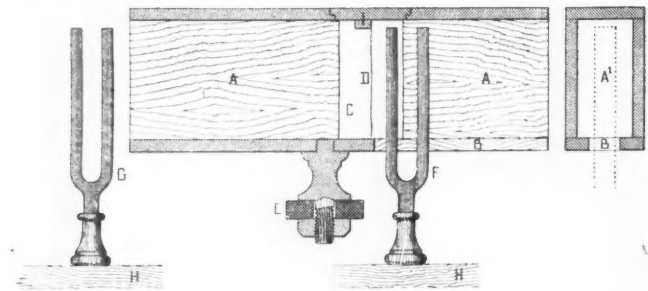


Figure 5.

wooden tube, the longitudinal section of which is shown at A, A, and its transverse section at A', open at both ends, and slotted along portion of its bottom, as indicated at B in both sections. Small glass windows are placed in its sides, so as to enable a portion of its interior to be clearly seen; one of these windows is indicated at C, the other being directly opposite, on the other side of the tube (necessarily omitted in the section). Suspended from the tightly-fitting lid I is a sheet of gold-leaf D, which fills as closely as practicable the entire space between the windows and the lid and bottom of the tube, as indicated at D. The tube is firmly and steadily supported by the bar E, which projects from a heavy iron stand. This rigidity is necessary to prevent any trembling of the gold screen during the demonstration with the apparatus. At F is given a side view of a large steel tuning-fork, of 256 vibrations per second, and which weighs eleven ounces; it stands on its resonant-box, part of which is shown at H. This fork occupies the position shown, having been passed along the slot B without touching its sides, as indicated by the dotted lines in the transverse section A'. With this description of the apparatus, we may return to what we said in our lecture, quoting from the "Transactions" of the Musical Association:

"Allowing the gold-leaf to hang perfectly still, I set the large fork into full vibration, and then move it into the tube until one of its prongs is quite close to the gold-leaf screen. If we are careful not to disturb the air

had passed through the gold-leaf screen without imparting a movement to it that the closest observation, in direct and reflected light, could detect; yet all the time both the forks were emitting audible sound. The position occupied by the second fork during the experiment just described is shown at G, in Fig. 5.

It must be quite evident to everyone accustomed to think, without prejudice, on scientific subjects that the results of so delicate an experiment as that just described point to some power, or natural force, that the science of acoustics, as at present held and taught in our centers of learning, cannot account for and has never recognized. It must be quite evident, we venture to think, that the emphatic statement made by Professor Tyndall, and supported by Professors Helmholtz and Mayer (apparently), that the "whole function of the tuning-fork is to carve the air into condensations and rarefactions," is not sufficient to account for the phenomena presented by my experiments, in which the tuning-fork tells a widely different story on its own behalf. His equally emphatic statements that a sound-wave "impinging upon the tympanic membrane [of the ear], causes it to shiver, its tremors being transmitted through the drum to the auditory nerve," and "thus we send sound through the air, and shake the drum of a distant ear." It is quite evident, if there was any truth in these statements, made by one who has so long been accepted as an oracle in the science he professed to teach, our frail and delicate, suspended gold-leaf screen would not only have been caused

FRYSINGER OPENS ORGAN

Large Bennett Three-Manual in Moline Church Played by Him.

J. Frank Frysinger began his recital work at Rock Island, Ill., his new home, with the dedicatory recital on the three-manual organ built for the Swedish Lutheran Church of Moline by the Bennett Organ Company. Mr. Frysinger gave a fine performance, which included the Wolstenholme Sonata in the Style of Handel, the Largo from Dvorak's "New World" symphony, the "Marche Slav" by Tschaiikowsky, Nevin's "Sketches of the City" and three compositions, by Mr. Frysinger—"Gethsemane," "At Parting of Day" and "Liberty March."

The organ is a three-manual with thirty-five speaking stops and has a total of 2,211 pipes. It is the largest organ in the adjoining cities of Davenport, Rock Island and Moline. The first organ was installed in 1881 by the same company that installed the new one.

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Hymn Singing

PERCY CHASE MILLER, A. M., Writes
Interestingly as to Congregational
Rehearsals, Rhythm, Hymn
Repertory, Etc.

Philadelphia, Sept. 11, 1918. My dear Mr. Gruenstein: I was much interested in your leading editorial on the subject of hymn singing in the August issue, gathering together in concise form the opinions and arguments of Mr. King and Mr. Thornton. Why is it that whenever the subject of congregational singing comes up some one always comes out with the obviously sapient remark that it would be nice to have congregational rehearsals? It would. Also it would be very satisfactory if we could all have our salaries increased, say, 100 per cent. One of these dreams is just as remote from any possibility of realization as the other, and that, as Shakespeare would say, is "going some."

In at least one position that I held when I was younger and somewhat more guileless than I am now, I suggested, and even urged, congregational rehearsals, and very nobly and self-sacrificingly offered to come around and conduct them, and what response do you suppose I got? I don't need to tell you; it has been the same since the beginning of the world. Once upon a time there was a man who said that he had been told by some one whose name he could not at the moment remember, that this unidentified individual had heard that an organist somewhere or other had, at a time that he couldn't exactly recall, suggested to somebody else that a rehearsal of the congregation in the interest of the Sunday hymns might with the least inconvenience be arranged perhaps in connection with the Wednesday night prayer-meeting. That is as near to definite information of the possibility of congregational rehearsals as I have ever come. Do you know any one who has done better?

The purpose of congregational singing is the same as the purpose of a definite and specific ritual, namely, to give the congregation a chance for participation. This is well. But what is not well is, of course, the fact that the average congregation doesn't sing even intelligently. The problem then becomes how to illuminate them sufficiently against their will, or at least without putting them to any inconvenience.

For one thing, if they are to keep together, a strict rhythm must, positively be maintained, as Mr. Thornton says. If we could have a military band, and especially the bass-drum, snare-drum and cymbals, to accompany the singing it would help drum the rhythm (this trope is intentional) into the congregation; but, of course, as a suggestion this would be absurd. All that is left is for the organ and choir to keep going with precision. Any niceties of intelligent phrasing such as would be expected in an anthem are unattainable without congregational practice, which is as impossible of achievement as the moon, and, if the choir attempts them, either they will be entirely covered up by the congregation, if the congregation sings, or they will discourage still further a congregation if it does not sing. The thing is obvious. I know a church where the choir is hired to do the singing, just as the parson is retained to do the preaching. The people in the church just sit back and listen. In this church the hymns are intelligently sung, the phrasing is adapted to the words, the time is occasionally varied slightly to suit the mood of the words; but no congregation on earth can sing that way. I know another church that has the best choir for miles around, but do you suppose that any attempt is made to have the congregation sing like a prize chorus? Not a bit of it. The organist knows his job, and goes through the hymns at a steady tempo, and even the choir breathe at the places suggested by the music, and not by the words. In this church organ, choir and congregation keep together, and the hymns are really

sung. I have heard better singing than this congregation does, but it has never been from congregations.

The selection of hymns is often such as to render decent congregational singing impossible. In our own Episcopal Hymnal, for instance, there is a large number of glorious tunes that can be decently sung only by a trained choir. To expect the people in the pews to sing them even passably well is ridiculous, but they have their place, and should be used. The processional and recessional hymns, for example, are, strictly speaking, NOT part of the service, and it is only when they are sung by the choir ALONE that they are artistically effective. The kneeling hymn, sung in so many churches, is in the same category, and the congregation should keep their hands off (or, rather, their voices). The Introit and Office hymns, however, are a part of the service in which the people should share, and should be so selected that the people CAN share them. We have plenty of hymns that do not require a high grade of skillful interpretation to be effective, and although I may be laughed at for the suggestion, I maintain that many of the old tunes by Lowell Mason and others of that ilk come into this class, and should be sung much oftener than they are. They present no difficulties of range, nor do the words, as a rule, present any difficulties in the way of intelligent phrasing. Don't expect too much from your congregation, and you will not be disappointed. Even more elaborate hymns can be learned by a congregation in time, if they are sung frequently, but most of our hymnals are altogether too large and many choirs attempt to do too many hymns. With congregations it is even worse to attempt a large repertory.

I cannot agree with Mr. Thornton in condemning the giving of an obvious lead before each verse, but if his congregation pick up the first note of each verse promptly without it I have no quarrel with him, and can only say that I am sure that there are many cases where a definite lead—preferably the sounding of the first chord one beat ahead of the voices—produces a much better attack. If he can get along without it so much the better for him.

I am not one of those who regard the singing of the congregation as an unmitigated nuisance, and I realize as well as anyone that congregational rehearsals, if decently attended, would be a great help toward intelligent and devotional participation in the service, but we must take things as we find them, and not attempt the impossible. If we give our congregation only such hymns as it is reasonable to expect an unwieldy, untrained body of people to sing intelligently, and do not attempt to put on everything in the book before repeating, the singing of most congregations ought to show considerable improvement. That in most cases it is badly needed is the humble opinion of

Yours very truly,
PERCY CHASE MILLER.

SUGGESTED ANTHEM LIST.

In the valuable symposium on the anthem which was conducted at the recent convention of the National Association of Organists a list of anthems suggested by Dr. John McE. Ward of Philadelphia, who presided, contained the following:

"The God of Abraham Praise," Buck.
"Sing Alleluia Forth," Buck.
"Farry With Me," Baldwin.
"Hark, Hark My Soul," Shelley.
"The Lord Is My Shepherd," Schubert.
"There is a Green Hill," Hosmer.
"Angels From the Realms," Neidlinger.
"Prepare, Ye the Way," Jewell.
"Sanctus" (Mass in E), Weber.
"O Worship the Lord," Hollins.
"The Day Is Ended," H. Bartlett.
"In the Beginning," M. Andrews.
"The Twilight Shadows Fall," D. D. Wood.
"Then Shall the King Say," Allen.
"Out of the Deep," Surette.
"Breast the Wave," Shelley.
"Now the Day is Over," Riesberg.
"Onward, Christian Soldiers," Macdougall.
"When the Sun Had Sunk," Knight.
"Hark, Hark My Soul," Nessler.
"Grant Us Thy Peace," Nevin.
"Crossing the Bar," Schneckler.
"O Come, Redeemer of Mankind," West.
"Lord of Our Life," Nevin.
"O for a Closer Walk," Foster.
"My Faith Looks Up to Thee," Schneckler.

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Official Organ of the Organ Builders' Association of America.

S. E. GRUNSTEIN, PUBLISHER

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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.

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

CHICAGO, OCTOBER 1, 1918.

CURTAILING USE OF PAPER.

Because of the threatened paper shortage—a danger that still confronts all magazines and newspapers—the War Industries Board has been compelled to take drastic action for the curtailment of the use of paper in all possible ways. The paper and pulp section of the board has issued instructions to all publications to reduce their tonnage 10 per cent after eliminating all free copies, exchanges, extra copies to advertisers, copies sent to subscribers who are in arrears, etc. The effect virtually is to compel the average publisher to reduce the amount of his paper stock by 15 per cent. Weights of paper used also are reduced.

Among the practices that are ordered to be abandoned are these:

"Continuing subscriptions after date of expiration, unless subscriptions are renewed and paid for."

"Giving free copies to advertisers, except not more than one copy each for checking purposes."

The Diapason has tried to be liberal in dealing with subscribers on its list, having found that the great majority appreciate such courtesy. It seems to be a human weakness to procrastinate when it comes to paying subscriptions. The present is a time when it is the patriotic duty of every publisher to obey every rule laid down at Washington, and we feel equally that it is the duty of every reader to assist by sending his remittance promptly after receiving notice.

These are days of trial for publishers. Within the year 1918 The Diapason has been compelled to face these demands:

Increase of 30 per cent in cost of labor.

Increase of 100 per cent in cost of paper.

Increase of 25 to 250 per cent in cost of mailing the paper.

Increase of 50 per cent in letter postage.

Corresponding increases in all other items that enter into the making of the monthly issue.

HYMN SINGING BY PROXY.

It is always a pleasure to open a letter postmarked Philadelphia, that organic stronghold and city of brotherly love. And never are there more interesting contributions than those from Percy Chase Miller—a man of broad mind, ripe experience, and well-poised judgment, who never fails to be interesting.

Mr. Miller writes in another column of this issue on the subject of hymn singing, which has occupied much of our space lately (and we feel perfectly justified). He tells of a church where the hymns are sung by the choir—paid to do it, just as the minister is paid to preach—and where the musical results are excellent. Perhaps so, but we feel that a congregation cannot delegate its hymn singing. The plan is too much like taking a drink by proxy. A church member must work out his own salvation with his voice. "All that hath life and breath, praise ye the Lord" is the injunction—not all that hath

the necessary coin, hire someone to praise the Lord. As Mr. Miller says, "the purpose of congregational singing is the same as the purpose of a definite and specific ritual." This fine hymn singing by the choir is therefore, as far as we can see, no solution at all.

Mr. Miller also says that the average congregation does not sing even intelligently. We could show him some notable exceptions to this rule which he lays down, and feel sure they would convince him. Perhaps they are not average, but if organists would do their phrasing persistently and always intelligently, if they would study their hymns before the service and rehearse them with their choirs as they do the anthems, the intelligence of the congregations soon would grow.

The congregational rehearsal is, of course, largely a dream, but so has been every great achievement before it was brought to fruition. If only a comparatively few organists could bring this about, while others fail, there would be accomplished a great amount of good, and perhaps the other dream about the increased salary might be brought nearer realization. We hope for both.

MAKING A GOOD START.

A response which could not have been more spontaneous came to the call of The Diapason to the organ builders of the United States to unite, for the first time in their history. The association which has been formed is a strong one, representative of every section and of every interest in the business. The two meetings, one held in the west and the other in the east, completed the organization and showed clearly that all who were in attendance were in earnest. Besides the large number actually present at the meetings, there are many whose letters on file at this office prove where they stand. In fact, there was not a discordant note in the replies to the call sent out on Aug. 19. And every builder of any size in the whole United States responded. Their names are all listed in the roster of the new association.

Through affiliation with the Music Industries Chamber of Commerce the new body will reap the benefits of joint effort. The ability of such a man as George W. Pound and his thorough study of the problems which face all musical interests made this affiliation inevitable.

In John T. Austin a strong man was chosen for the presidency. Mr. Austin's high standing as a builder and his personal popularity among his competitors enable him to do what few others could accomplish. All the other officers and directors are leaders in their field.

But all this is only the beginning. Brought together by the necessities arising out of the war, the Organ Builders' Association of America should exist and grow after the hostilities are brought to a victorious conclusion. The spirit of co-operation which has been latent long and has at last been fanned into a flame must be kept alive. The annual meetings which will be held at the same time that other bodies affiliated with the Musical Industries Chamber of Commerce meet should be well attended and should lead to the discussion of questions that come up frequently and pressing. Let it be borne in mind that there has been a splendid start—but only a start.

LIBERTY BOND CAMPAIGN.

Musical interests of Chicago, including both makers and players of musical instruments, are asked to make their Liberty Bond subscriptions through the musical section of the campaign, headed by E. F. Lapham of Grosvenor, Lapham & Co., Fine Arts Building.

The patriotism of Illinois citizens is to be appealed to by the Liberty loan organization of the state that the volunteer plan of subscription for the Fourth Liberty loan may be made an overwhelming success. Organization has been perfected throughout the state for raising each county's quota during the first few days of the drive, and as the people of the state are to be fully acquainted with the merits of the plan before the

"volunteer days," the entire quota of Illinois should be subscribed before the end of the first week.

The basic idea underlying the volunteer plan is that the time and effort of one patriotic citizen should not have to be employed to solicit bond subscriptions from another equally patriotic citizen. In other words, every citizen is expected to do his duty voluntarily and to buy his full share of bonds without waiting for a salesman to call upon him.

From England comes news of an accident that caused heavy damage to parts of the huge Liverpool Cathedral organ in course of construction and that will lead to considerable delay in the completion of the notable instrument. The loss was caused by the collapse of the roof of the old Presbyterian Church at Oldham, in which many tons of material ready for the organ were stored, including much costly mechanical apparatus. The new console escaped damage. Henry Willis & Sons, the builders, estimate their loss at \$15,000. This organ will have 215 speaking stops and 100 pistons. The complete specification was published some time ago in The Diapason. The instrument was to be finished in April, 1917, but many things have caused delays, chief among which is the war.

Sumner Salter, the organist of Williams College and professor of music at that well-known institution for many years, has an instructive article in the August Etude on "The Question of Successful Organ Recitals." He sets forth the reasons why a player is benefited by giving recitals, in that it keeps him from resting on the ability merely to play the church service acceptably enough for the demands of a committee, and then shows the benefits to the public from hearing the good organ works which otherwise lie unused, as they are not suited to the church service. Mr. Salter also points out that a large and modern organ is not absolutely necessary to successful recitals.

NEW HONOR FOR FAIRCLOUGH

St. Paul Organist Head of State Music Teachers' Association.

To the honors frequently bestowed on George Herbert Fairclough, the organist and teacher of St. Paul, has recently been added that of president of the Minnesota Music Teachers' Association, an organization in which he has been active for many years.

Mr. Fairclough was born at Hamilton, Ont., in 1869. He was a choir boy in the Episcopal Cathedral choir at Hamilton and assistant organist to his oldest brother, William E. Fairclough, who was then organist at the cathedral. At the age of 13 years he was appointed organist of St. Mark's Church, Hamilton. He has been organist continuously ever since then of various churches, with the exception of three years spent abroad for study.

Mr. Fairclough went to Toronto in 1887 to attend Toronto University and the Toronto Conservatory of Music. While pursuing his studies there he was organist of the Church of the Redeemer and later organist and choir-master of All Saints, two of the leading Episcopal churches of the city. After three years in Toronto he was appointed head of the music department of the Brantford Ladies' College and organist and choir-master of the First Presbyterian Church at Brantford, Ont. In 1893 he went to Berlin for study. He succeeded in entering the Royal High School of Music after a competitive examination, and took a two years' course, with piano as the principal study. While in Berlin he had as teachers Heinrich Barth, Ernest Schelling and Georg von Petersen for piano; Charles E. Clemens for organ, and Reinhold Succo and Waldemar Bargiel for theory and composition.

On his return to this country in 1895, Mr. Fairclough accepted the post of organist and choir-master of St. Luke's Episcopal Church, Kalamazoo, Mich., and director of the music department of the Kalamazoo Baptist College. In 1900 he was appointed organist and choir-master of St. John's Episcopal Church, St. Paul, in which city he has since resided. In addition to the position at St. John's, he is or-

ganist and director at Mount Zion Temple, the richest and most influential Jewish congregation in the north-west. At St. John's he has a choir of sixty boys and men and at the Temple a mixed quartet. Besides these positions he is head of the piano and organ departments of Macalester College Conservatory of Music and instructor of organ at the University of Minnesota, and looks after a large class of private piano and organ pupils, and does a good deal of coaching for theoretical examinations. He is organist and director of the Scottish Rite work at the Masonic Temple, where he presides over a four-manual organ.

Mr. Fairclough gives many organ recitals and is in demand for the opening of new organs. He has composed



GEORGE H. FAIRCLOUGH.

considerably. A "Te Deum" and "Jubilate" in A is widely known and used throughout the country. Two organ pieces were used recently in recital by Eric DeLamarter, Chicago—"An Evening Idyll" and Fantasia on "Lead Kindly Light." Mr. DeLamarter took his first organ lessons from Mr. Fairclough about 1896, when both were living in Kalamazoo.

Mr. Fairclough organized the Minnesota chapter of the American Guild of Organists in St. Paul in 1910, and was its first dean. In 1911 he took the associate examination and in 1916 the fellowship examination. He is married and has five children. The eldest son, aged 19, is in France, a member of the radio squad of the Headquarters Company of the 151st Field Artillery, in the thick of the fight on the western front.

Busy Season for Courboin.

Charles M. Courboin, the Belgian organist, will have a busy season this fall. Among important recitals booked is included one at Oberlin, Ohio, where Mr. Courboin will appear in a series which includes Mischa Levitzki, the pianist, the New York Philharmonic Orchestra, the Philadelphia Symphony Orchestra and other notable attractions. This recital occurs Tuesday, Nov. 5, and on the following evening Mr. Courboin will give his first recital before the Southern Ohio chapter of the guild in Cincinnati, Dec. 10. Mr. Courboin will play at Carleton College, Northfield, Minn., Dec. 13. Mr. Courboin will play before the St. Cecilia Club in Grand Rapids, Mich. This is a return date.

Carl Paige Wood at Seattle.

Carl Paige Wood, F. A. G. O., recently organist of Carleton College, Northfield, Minn., has been appointed assistant professor of music at the University of Washington, Seattle. He will teach harmony, counterpoint, etc., but has as yet no organ position there.

CHICAGO SCORES AGAIN.

[Music Trade Review.] It is somewhat gratifying to know that the latest organization, the Organ Builders' Association, which joined the Music Industries Chamber of Commerce, owns Chicago as its birthplace. The members of the Organ Builders' Association have proved themselves to be men not only thoroughly patriotic, but possessed of liberal minds, not in the least tainted by petty jealousy. The new association will undoubtedly be of great benefit not only to its members, but to the entire musical industry.

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INSTRUMENT IN CATHEDRAL

Large Three-Manual Built by St. Louis Firm, as Well as a Smaller Three-Manual for Denver Presbyterian Church.

George Kilgen & Son of St. Louis have completed a large three-manual electro-pneumatic organ in the cathedral at El Paso, Tex., and a smaller three-manual in the Mountview Boulevard Presbyterian Church of Denver. The El Paso organ is one of the largest installed in the southwest for some time. The specifications are as follows:

GREAT ORGAN.

- Open Diapason, No. 1, 8 ft.
- Open Diapason, No. 2, 8 ft.
- Dulciana, 8 ft.
- Violoncello, 8 ft.
- Coppel Flute, 8 ft.
- Clarebelle, 8 ft.
- Flute d'Amour, 4 ft.
- Orchestral Horn, 8 ft.
- Chimes (in swell box).

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft.
- Open Diapason, 8 ft.
- Viol d'Orchestre, 8 ft.
- Vox Celeste, 8 ft.
- Aeoline, 8 ft.
- Stopped Flute, 8 ft.
- Flute Harmonique, 4 ft.
- Flautina, 2 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.

CHOIR ORGAN.

- Violin Diapason, 8 ft.
- Dulciana, 8 ft.
- Melodia, 8 ft.
- Unda Maris, 8 ft.
- Flute, 4 ft.
- Piccolo Harmonique, 2 ft.
- Clarinet, 8 ft.

PEDAL ORGAN.

- Open Diapason, 32 ft.
- Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Violoncello, 8 ft.
- Octave Bass, 8 ft.

The specification of the Denver organ, which is divided, with de-

tached and movable console, is as follows:

GREAT ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Violoncello, 8 ft.
- Melodia, 8 ft.
- Dulciana, 8 ft.
- Flute Harmonique, 4 ft.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft.
- Open Diapason, 8 ft.
- Bohr Flute, 8 ft.
- Viol d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Echo Salicional, 8 ft.
- Flute Traverso, 4 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.

CHOIR ORGAN.

- Violoncello, 8 ft.
- Melodia, 8 ft.
- Dulciana, 8 ft.
- Harmonic Flute, 4 ft.
- Clarinet, 8 ft.

PEDAL ORGAN.

- Open Diapason, 16 ft.
- Violone, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Bourdon, 16 ft.

Kilgen & Son also have built a two-manual electric organ, with detached console and eighteen speaking stops, for the Church of the Annunciation, Denver, Colo.

St. Peter, Ill., Has New Organ.

St. Peter, Ill., has a fine new organ. It was built by the Wangerin-Weickhardt Company of Milwaukee, and is a two-manual instrument with nine speaking stops, but the key-stop, coupler and combination system doubles the power and possibilities. One is immediately struck with the tonal beauty and the light, quick action. The congregation of St. Peter and the organist, E. Roschke, are proud of the new instrument. The organ was dedicated with a special service Sept. 3. The Rev. A. Neuendorf, pastor of the church, addressed the congregation. Walter Wismar of St. Louis was the organist for the day. There were services in the afternoon and evening, people coming for many miles to hear the instrument. The attendance was 500 at each service.

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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TWO CONCERTS IN DECEMBER

**French Master Opens Season with
Recital at Williams College—
Only a Few More Dates
Available in Middle West.**

Joseph Bonnet has been engaged as soloist for two concerts with the Boston Symphony Orchestra in December, during his busy tour of the Eastern States and Canada, which will include the months of October, November and December.

In January and February Mr. Bonnet will tour the middle west, where the bookings are so large that only a few dates are still available. At this time he will appear as soloist for two concerts with the Chicago Symphony Orchestra. In March he will play in the far west; in April in the southern states, and in May at the leading festivals.

Mr. Bonnet began his transcontinental tour of organ concerts at Grace Hall, Williams College, Monday evening, Sept. 16. His marvelous playing of a program of unusual interest created a wonderful impression and awarded him a series of ovations during the entire evening. Deep interest was evinced in his "Poemes d'Automne," which are so finely interpretative of the poetry of the season. The picturesque effects with which the suite abounds were brought out with wonderful vividness and showed to splendid advantage the finesse of his art, so purely French. The second number ("Matin Provençal") was composed an early autumn morning in Marseilles, after he had climbed the mountain of Notre Dame de la Garde. At the beginning all was calm, and the sun was rising slowly on the Mediterranean Sea, with its wonderful blue. In the fresh morning breeze, first there was a single song, then little by little the city awoke until the waves of the sea, the movement of the people, and the

glory of the sun united in a "Hymn to the Creator." The final number, "Poeme du Soir" (Evening Poem), according to the program notice, describes the Angelus at sunset. The church chimes toll, the voice of the man answers, and the slight movement of the leaves in the trees chants a prayer of thanksgiving. The program also contained selections from the second and third volumes of Bonnet's Historical Recital Series, of which the latter has just been issued. Among these, the Christmas Song, "In dulci Jubilo" (G major) by Bach, so little known and wonderfully effective, and Handel's brilliant Tenth Concerto were tremendously applauded.

The complete program was as follows: Tenth Organ Concerto, Handel; "In dulci Jubilo" (Christmas Song), Bach; Fantasie and Fugue in G minor, Bach; Gayotta, Martini; "Poemes d'Automne," Bonnet; Funeral March and Song of the Seraphs, Guilmant; Toccata, Widor.

George H. Clark Goes to York, Pa.

George H. Clark has resigned as organist and choirmaster of St. Paul's Episcopal Church at Lock Haven, Pa., and has accepted the important post of organist and choirmaster of St. John's Episcopal Church at York, Pa. This is one of the largest churches in the diocese.

Gustav F. Döhring, who has been an organ builder in New York for many years and has a host of friends among the organists of the metropolis, has opened a new shop at Edgewater, N. J., in which town he also makes his home. At the same time Mr. Döhring maintains his New York office at 225 Fifth avenue, room 427.

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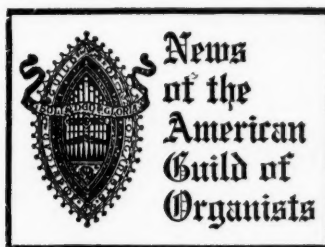
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News of the American Guild of Organists

Illinois Chapter.

The first dinner for the season will be held the first Monday in November and plans are being made by Dean J. Lewis Browne for a meeting that will be so interesting that every member will feel compelled to attend it. The executive committee began work at a luncheon Sept. 16. There was an almost full attendance of members of the committee. Two new colleagues were voted on and plans to make the year fruitful were discussed.

There will be a public service at Trinity Episcopal Church on Sunday afternoon, Oct. 6, at 4:30. The following organists have been invited to play: Florence Hodge, A. A. G. O.; W. D. Belknap, Frank W. Van Dusen and Dr. Francis Hemington. The vested choir of forty men and boys, under Irving C. Hancock's direction, will sing the service and Master Sam Thompson, boy soloist, will sing the offertory.

Headquarters.

Warren R. Hedden, Mus. Bac., F. A. G. O., chairman of the examination committee, reports that in spite of the war and the draft he is receiving many inquiries concerning the 1919 examinations. A number of

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these come from Canada. Mr. Hedden's own season in harmony and counterpoint and organ work is opening most auspiciously.

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Soloist with the

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for two concerts, December, 1918.

and with the

Chicago Symphony Orchestra

for two concerts, January, 1919



By a Staff Photographer of the Chicago Daily News.

Trans-Continental Tour

September, October, November, December—
Canada and Eastern States
January, February—Middle West
March—Far West
April—Southern States
May—Festivals

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

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

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

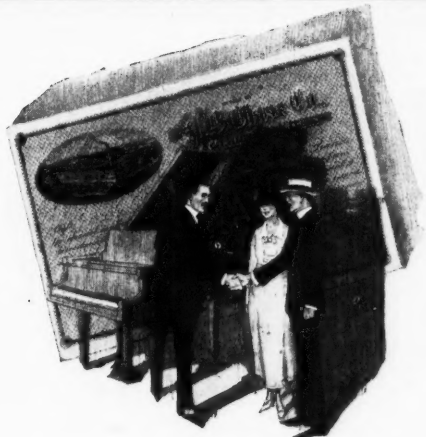
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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 31 Edmund place, Detroit, Mich., or care of The Diapason, Chicago. Queries received by the 15th of the month will be answered in the succeeding issue.]

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.

Music for War Pictures.

The number of films with stories of the present war, which, of course, is the most absorbing topic just now, is increasing weekly. On a recent New York trip we saw several of these. In "The Kaiser, the Beast of Berlin," Rupert Julian gives a splendid portrayal of the character, as does Louis Dean in "My Four Years in Germany," an adaptation of Ambassador Gerard's book. The most realistic impersonation of the madman of Europe is given by Lawrence Grant in Metro's "To Hell with the Kaiser," a setting for which we give this month.

Two of the newer films are Griffith's "Hearts of the World," a mammoth spectacle filmed on the battlefields of France under the auspices of the British and French war offices, and "The Greater Love," also produced abroad. Vitagraph's big production, "Over the Top," from Sergeant Guy Empey's book, is described as an overwhelming picturization of the trenches as they are—the tragedy of No-Man's-Land and the glorious self-sacrifice and heroism of our boys over there.

These films are a few of the growing number of pictures that stimulate patriotism and bring a true realization of the tremendous struggle for world liberty going on in the battles between the forces of civilization on the one hand and those of autocracy and barbarism on the other.

For the most part military overtures, patriotic marches of the allied nations, dramatic numbers and many times religious songs give the desired musical setting. Among organ solos Wilkins' "Scène Militaire" is a fine number. Chopin's "Polonaise Militaire" is the best known of the piano solos and a new "Britain's War March" by Cyril Scott has just been issued. In the list of accompaniments are Suppe's "Light Cavalry," a standard number, the "Soldiers' Chorus" from "Faust" (Gounod) and Verdi's Overture to "Joan of Arc."

Many war songs are being written and published. "The Home Fires" and "Tim Rooney" are familiar, while George Cohan's "Over There" and a newer one, "When You Come Back," are being widely used. For the pathetic scenes in war films Liszt's "Consolation," Tschaiakowsky's "Visions" and "Last Goodby" by Moretti are in the class of music required.

It is to be noted that Earl Schenk of Columbus, Ohio, played the part of the crown prince in both "My Four Years in Germany" and "To Hell with the Kaiser."

For the various allied marches we suggest "British Patrol," by Bennett (Ditson) and the "King's Hussars," by Leonard (Hawkes) for the British; the "London Scottish," by Bidgood, for the Scotch; the "Boys of Tipperary" and "Faugh-a-ballagh" (Clear the Way) for the Irish; "La Brabançonne" for the Belgian; "La Marseillaise," "Regiment du Sambre et Meuse" for the French; "Allies' March to Freedom," "Garibaldi Hymn" and "Liberty Forever" for the Italians; "The Hymn of Free Russia" for the Russians; "The Maple Leaf Forever" and "La Canadienne"

for the Canadians, while patriotic music for American troops will be found in The Diapason for September, 1917. The list:

- Military.**
 - "Scène Militaire," Wilkins.
 - "Marche Militaire," Shelley.
 - Grand March ("Aida"), Verdi.
 - War March of the Priests, Mendelssohn.
 - Dramatic and Pathetic.**
 - "Heart Throbs," Arnold (P).
 - "Crucifix," Faure.
 - Consolation, Liszt.
 - Consolation, Mendelssohn.
 - "In the Morning," Grieg.
 - "Awakening of Spring," E. Bach. (Acc.)
 - "Cavatina," Boism. (Acc.)
 - "Last Good-bye," Morelli (Acc.)
 - Romance, Granfeld. (Acc.)
 - "God Will's It" and "Prayer," from "Joan of Arc," Gounod.
 - "Yesteryoungs," Herbert.
 - "Call Me Thine Own," Halevy.
 - Prelude, Rachmaninoff. (O. S.)
 - "Garrison Farewell," Tunn.
 - "Young Werner's Parting Song," Nessler.
 - "Parting," Bendix.
 - "Bide a Wee" (Old Scotch), Claribel.
 - "Song of the Soul," Breil.
 - "Perfect Song" ("Birth of a Nation"), Breil.
 - "Chanson du Coeur Braise," Moya.
 - "Dramatic Tension," Levy.
 - Dramatic Andante, Borch.
 - "Crafty Spy," Borch.
 - "L'Oracolo" (Fourth movement), Leoni.
 - "Dawn and for Thee," Vannah.
 - "Dream Shadows," Langey.
 - "Erotik," Grieg.
 - "On Wings of Love," Bendix.
 - "Aho," Robyn.
 - "Heart Wounds," Grieg.
 - Battle Agitations.**
 - Overture, "La Cavalcade," Langey.
 - "Battle of Ypres," Borch.
 - Battle Agitato, Berge.
 - Allegro (Romantic Overture), Keler-Bela.
 - "King Midas Overture," Eilenberg.
 - "Light Cavalry," Suppe.
 - Piano Solos.**
 - "Trot de Cavalerie," Rubinstein.
 - "Polonaise Militaire," Chopin.
 - Military Symphony (Second movement), Haydn.
 - "Britain's War March," Cyril Scott.
 - Accompaniments (Military).**
 - "Your Flag and Country Wants You," Rubens.
 - National Anthems of the Allies (Chappell).
 - "The March of Marches," Van Praag.
 - "The Allies' March to Freedom," Tosti.
 - "Keep the Home Fires Burning," (Novello).
 - Overture, "Joan of Arc," Verdi.
 - Overture, "Siege of Rochelle," Balfe (Ditson).
 - "Fanfare Militaire," Langey (Ditson).
 - "The British Lion," Bennett.
 - "British Patrol," Tobiati.
 - "The King's Hussars," Leonard (Hawkes).
 - Fantasia on "Dixie," Langey.
 - Grand American Fantasia, Bendix.
 - Grand International Fantasia, Rollinson.
 - "Daughter of the Regiment," Donizetti.
 - "The Yeoman of the Guard," Sullivan.
 - "National Guard Patrol," Tobiati.
 - "Return of the Troops," Eilenberg.
 - "Cuirassier Attaque," Eilenberg.
 - "The Crack Regiment," Tobiati.
 - "The Midnight Alarm," Puerner.
 - "The Ramsome Guards," Stahl.
 - "The Goddess of Liberty," Iseman.
 - "A Soldier's Life," Armand.
 - "An American Battle Scene," Tobiati.
 - "Soldiers' Chorus" ("Faust"), Gounod.
 - "Patrol of the Guardsmen," Losey.
 - "On Guard," Diering.
 - "America Forever," Tobiati.
 - "The Capture of Santiago," Orth.
 - "Parade Militaire," Massenet.
 - "Marche Militaire," Saint-Saens.
 - "The London Scottish," Haines.
 - "The Allies' Parade," Bidgood (Hawkes).
 - "Dawn of Freedom," Lotter.
 - "The Boys of Tipperary," Amers.
 - "War in the Air," Olsen.
 - "Marche Militaire," Granados (Schirmer).
 - "Cavalry Parade," Andino (Berg).
 - "The Bugle Calls," Kane.
 - "Under the British Flag," Kappen (Boosey).
 - "With the British Colors," Blon.
 - Songs.**
 - "Faugh-a-Ballagh" (Clear the Way), (Irish).
 - "Liberty Forever," Caruso.
 - "We Are Coming," Sousa.
 - Also innumerable songs like "Somewhere in France," "Over There," "Alsace Lorraine," etc., and "Baby's Prayer at Twilight."
- In the following setting we use four themes for as many characters—**"The Crafty Spy"** for the kaiser, the fourth movement of "L'Oracolo" for the weak crown prince, the second section of "Tendre Aveu" for Graebel and Gillette's "Romance" (O. S.) for the love theme. The cue sheets give bright, neutral music for Reel 5, where the kaiser interviews American prisoners, but we believe this is patriotic and play American airs accordingly.
- MUSICAL SETTING FOR THE MODERN WAR DRAMA, "TO HELL WITH THE KAISER,"** Metro-Screen Classics film. Lawrence Grant and Olive Tell, Stars.
- Reel 1—(1) Overture "Phedre" (Acc.) by Massenet until (2) The patient. "Hail to the Chief" until (3) That we may get,

"Dramatic Tension" (Acc.) by Levy until (4) William II. enters career. "Crafty Spy" (Acc.) by Borch until (5) D. When Kaiser enters cellar. Grewsome Mysterioso (Acc.) by Andino until (6) The Empress only other. Continue above (organ) until (7) Kaiser's mother was Queen Victoria's daughter. "Rule Britannia" (once) and modulate to C sharp minor until (8) Conquest of Russia. "Tend're Aveu" (O. S.) by Rachmaninoff (mysterioso effects as Satan appears) until (9) And now our story—Spring, 1914. "Garden Dance" (P.) Vargas (pp. and chimes as nun rings bell) to end of reel.

Reel 2—(10) T: A week later in Berlin. "Romance" (O. S.) by Gillette until (11) While world was at peace. "Crafty Spy" (Acc.) by Borch (trumpet fanfare in D minor as Hindenburg salutes) until (12) The German crown prince. "L'Oracolo" (fourth movement) by Leoni until (13) D: Kaiser and Graebel (two kaisers). "Perfect Song" (Acc.) by Breil (at T: Now walk through audience chamber, a fanfare).

Reel 3—Continue above until (14) Remember Hollweg (orchestra). "Tragic Theme" (Acc.) by Vely until (15) Monroe must not leave. Repeat "Crafty Spy" until (16) Your wife was German. Agitato No. 3 (Acc.) by Langey until (17) Here is your answer. America until (18) I am pleased to report. "Erotik" (Acc.) by Grieg to end of reel.

Reel 4—T: (19) Dogs of War. "Battle of Ypres" (Acc.) by Borch until (20) I have established headquarters. Mysterioso No. 3 (Acc.) by Borch until (21) So you are not afraid. Agitato (Acc.) by Becker until (22) (organ) Morning. Lust of war-ods. "Heart Throbs" (P.) by Arnold (agitato as mother shoots soldier) until (23) D: Alice and father find Ruth. "Last Good-by" (Acc.) by Moretti to end of reel.

Reel 5—Continue above (agitato as father is shot at T: There is the beast) until (24) Some time later in Berlin. "Tendre Aveu" (Acc.) by Clements until (25) D: Dodge enters. Repeat "Romance" (O. S.) by Gillette, improvise at vision of death of Ruth and modulate to C minor until (26) In February, 1917 (orchestra). Repeat "Crafty Spy" until (27) Dodge hastens. Dramatic Andante (Acc.) by Ascher until (28) That is why. "Heart Wounds" (Acc.) by Grieg until (29) Division of the World. Repeat spy theme to end of reel.

Reel 6—(30) But the Kaiser. "Stars and Stripes Forever" march (P.) by Sousa until (31) At Y. M. C. A. hut (organ). Continue above until (32) D: Fade-out of sleeping soldier (after T: He's dead for sleep). "American Patrol" (Acc.) by Meacham (second section—Red, White and Blue" until T: How can any nation, and return to patrol at T: I was a traffic cop) until (33) You are a German. "My Maryland" (song) until (34) I was born with second sight. "Dixie" (Song) until (35) You've heard. "Red, White and Blue" until (36) D: Soldiers struggle and dreamer awakes. Agitato until (37) Some time later. "Adieu" (O. S.) by Friml until (38) (orchestra). Report to his majesty. Intermezzo (Acc.) by Bizet until (39) D: When Alice enters apartment. Allegro Agitato (Acc.) by Becker to end of reel.

Reel 7—Continue above until (40) D: When crown prince enters hut. Dramatic Agitato No. 3 (Acc.) by Borch until (41) The crossroads at Luplin. Overture "Norma" (Acc.) by Bellini until (42) D: Alice mounts horse. Overture, "Yelva" (Acc.) by Reissiger (aviators capture kaiser), to end of reel.

Reel 8—(43) T: At an American general's headquarters. Invincible Eagle "Norma" (Acc.) by Bellini have performed service. "Song of the Soul" (Acc.) by Breil until (45) Our story a fantasy (regions of hell). "Orgies of the Spirits" (Acc.) by Hljinsky until (46) D: Allied flags. "America" to the end.

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"Concert Orchestra Folio No. 1." A volume of twelve numbers, all composed by J. S. Zamecnik, and all especially fine for picture work. Two dramatic, three bright, one pathetic, one Italian, one Dutch, one Egyptian, one Roman, one colonial. A number for general use compose the edition.

"A Dutch Windmill." This work has one of the cleverest musical ideas we have seen in a long time. The bassoon has a theme of four notes constantly repeated, illustrating the four shafts of a Dutch windmill and at the same time the left hand (piano) has C sharp and D in sixteenth descriptive of the ceaseless whir of the machinery. Both these ideas serve but to embellish a joyful Dutch theme.

"Egyptia." A quaint oriental theme in G relieved by a sostenuto part in E flat.

"Men of Sparta." A vigorous martial theme in A major, excellent for scenes of the Eighteenth century.

"Neapolitan Nights." A delightful Venetian barcarole. The customary progressions of thirds and sixths are varied with trills and phrases of thirty-second notes.

"Tears." A beautiful B flat theme with a second section having a syncopated accompaniment.

"The Dancer of Navarre." A dainty three-four minor movement with a duet for clarinet and flute in A major.

"Reve d'Amour." A cantilena in E flat with a con moto section that approaches the dramatic.

"Atonement." "Ecstasy." Two numbers suitable for dramatic scenes. "Atonement" is in A, while "Ecstasy" is an allegro appassionato in D.

"Bon Vivant." "The Wooing Hour." "Ballet Sentimental." "Bon Vivant" is a sparkling two-four movement in G, with a second section for 'cello and horns that has a series of refreshing

chromatic progressions. "The Wooing Hour" is a graceful serenade in B flat full of pleasing staccato effects. The Ballet is a Valse Lento in D and the final melody has a legato theme with a clever accompaniment.

"A Japanese Sunset." This work is in C minor and opens with the striking of a song (organ crash symbol) repeated at intervals. A theme for strings in E flat and C minor follows, after which the oboe has an A flat andante with harp accompaniment, and then the first melody returns.

MANAGERS AND ORGANISTS SHOULD AGREE.

[From the Console.]

I sometimes think I ought to write an article in defense of the poor manager, so often is he berated by the organist. In the current number of The Diapason there are several letters and the writers certainly hand it to the poor manager in good style. Their main burden is that the manager does not know anything about an organ, that he insists upon its being played in a different way from that originally intended by the inventor; that good music is taboo; that everything is wrong. From the drift of these letters I could easily believe that managers were an careless lot. But I don't choose to believe it. I know managers are very much given to making and losing money, and they want to make it and lose it in their own peculiar way, with no regard for what the organist says. I can't blame the manager; he has a right to do himself and others, just as he pleases.

The only thing he needs is an education, better houses, more money, big crowds, magnificent organ, and a player who can do anything that the organ will stand. This comes with the development of the business. One must remember that the profession of music is a much older one than that of giving moving picture shows; it has reached a higher artistic standard. But the picture business is coming along, and I am not pessimistic about the outcome. Pictures and beautiful music will meet and shake hands one of these days. They have already done so in the biggest houses. These writers in The Diapason are talking about regular crossroads work, and if they have that kind in Chicago, so much the worse for poor Chicago. Broadway is all right. The only thing for both managers and organists to do is to get on the band wagon and emulate headquarers. Pay a visit to the Strand, Kialter or Rivoli and see how the trick is done, and then go back home and do it.

A good N. A. O. member describes some organ (?) work out in California. He writes as follows:

One big house displayed the following: "The World's Greatest Rag Organist." Another house advertised "Michael Norton, Wonderful Boy Organist, Hear Him Rag!" My correspondent goes on to say: "I heard the gentleman rag, 'The Woman God Forgot.' Shades of Gervandine, how I would have liked that! Hugo Reisenfeld would have enjoyed it, too. No wonder people stick to Broadway. It is too loud the star of artistic empire didn't take itself as far west as California." This same writer asks what happened to a real organist out there. "A man landed here a few weeks ago. He had been playing in another theater for two years; he was a Carl pupil, and a fine musician. He got a week in this town. I heard him twice, and he did beautiful work. At the end of the week he was fired and told he was rotten. Can you beat it? When will managers recognize that good music is a very essential part of every good film? Of course, if the picture is rotten, it makes very little difference, but ragging 'The Woman God Forgot' is carrying things a little too far."

George W. Pound, general counsel of the Music Industries Chamber of Commerce, directs attention to recent decision in Michigan which holds that a contract for the delivery of an automobile where title was retained in vendor until the full purchase price and interest and any judgment rendered therefor shall be paid in full was a chattel mortgage and must be filed as against an execution creditor. He writes: "Of course, this decision applies to any commodity similarly situated. An appeal of this case is pending which may restore the former law, but meanwhile be careful in Michigan."

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ANNUAL MEETING IS HELD

Certain "Doctors" Discussed by Organists at Toronto Session—Convention to Mark Tenth Anniversary.

Excellent reports of the progress of the Canadian Guild of Organists were presented at the ninth annual council meeting held in St. James' Parish House at Toronto, Sept. 3, with Dr. Albert Ham, F. R. C. O., the president, in the chair, and representatives present from Montreal, Ottawa, London and Toronto.

Dr. Ham, in the course of his address, sympathetically referred to the passing of Dr. F. Torrington, whose genial presence was greatly missed, and added that the musical profession and the public owed more to his efforts than was generally understood. He also referred to communications that had reached him from various parts of the country asking that the guild exert its influence toward preventing certain individuals from using bogus titles of "doctor" and "bachelor of music." He considered it hardly within the guild's sphere to take up a matter which more properly belonged to the universities, especially of Toronto and McGill, but said it was a matter that should be taken up seriously by the authorities of these institutions.

Dr. Illsley of Montreal suggested that the universities be asked to take up the matter of the improper use of university degrees.

Because of the absence at the front of the editor of the guild journal it was decided to defer the next issue until 1919.

The present officers were re-elected, with the exception that C. C. Wheeler, F. C. G. O., London, was elected vice-president in the place of the late Dr. Torrington.

On motion of J. E. Vernon, Mus. Bac., it was decided to arrange for a two-day convention early next year to commemorate the tenth year of the guild's work.

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The organ power department of the Spencer Turbine Company of Hartford, Conn., which manufactures the Orgoblo, has issued an informative leaflet, containing on the front page the picture of the new console of the Portland, Maine, municipal organ which appeared in The Diapason recently. Illustrations are presented of blowers from the "junior" for reed organs to a seventy-five-horse power machine. There is also a list of large organs blown by Spencer Orgoblos, containing the names of fifty-six of the leading instruments in this country. More than 9,000 Orgoblos are actually in use.

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Herman Roehl Renews Instrument for Malcolm G. Humphreys.

Herman Roehl of Hartford, Conn., recently completed rebuilding an organ for St. Paul's Church, Norwalk, Conn., Malcolm G. Humphreys, A. A. G. O., organist and choirmaster. The organ was a Davis and stood in the Chapel of Our Saviour, a chapel belonging to St. Paul's Parish, but no longer used for services.

In the specifications are included two of the best stops from the Jardine organ which has been in use in the church for sixty years. The action is electro-pneumatic and the modern console stands at the opposite side of chancel. Following are the specifications:

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 Gamba, 8 ft.
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 Open Diapason, 8 ft.
 Harmonic Flute, 4 ft.
 Principal, 4 ft.
 Fifteenth, 2 ft.
- SWELL.**
 Salicional, 8 ft.
 Vox Celeste, 8 ft.
 Stopped Diapason, 8 ft.
 Open Diapason, 8 ft.
 Flute Traverso, 4 ft.
 Oboe, 8 ft.
 Bourdon, 16 ft.
 Piccolo, 2 ft.
- PEDAL.**
 Double Open Diapason, 16 ft.
 Bourdon, 16 ft.
 Bass Flute, 8 ft.

The male choir of twenty-six voices augmented by the Church School Choir of sixteen voices rendered the music at the dedication services, when the instrument was dedicated by Rt. Rev. C. B. Brewster, Bishop of Connecticut.

Mr. Humphreys is giving a series of popular recitals preceding the Sunday evening services.

Gatty Sellars in South America.

Gatty Sellars, the English organist-composer, is on a tour of the principal cities of South America for the benefit of the British and Canadian Patriotic Fund. On the eve of sailing he gave a recital at Trinity Church, New Orleans, La. His next appearance will be at Lima, Peru.

Next Meeting of M. T. N. A.

The Hotel Statler at St. Louis will be the headquarters and meeting-

place for the Music Teachers' National Association convention, Dec. 30 and 31 and Jan. 1. Recent additions to the program are an address by Mrs. David Allen Campbell, editor of the Musical Monitor, on "New Citizen's Work in Music," and a paper on voice teaching by J. C. Wilcox of Denver. This paper will be a part of the voice conference which is under the direction of D. A. Clippinger of Chicago. The program of the public school music section, in charge of Professor Karl W. Gehrrens of Oberlin College, will be concerned with the general topic of "Theory Teaching in the Public Schools." The introduction will be by Mr. Osbourne McConathy of Northwestern University, Evanston, Ill., and John Ross Frampton of the Iowa State Teachers' College will speak on "A Normal School Harmony Class."

Earl Morga at Steubenville.

Earl Morga has signed a contract to play the large Hillgreen, Lane & Co. organ in the Strand Theater at Steubenville, Ohio, and will make that city his home henceforth.

Henry B. Roney of Chicago was pageant master and musical director of a patriotic song festival in the Auditorium at Winona Lake, Ind., Aug. 6 and 10, which marked a historical pageant of three hundred years of American history. This work, in which Mr. Roney is in his element, was done in a way to arouse great admiration from the large audience drawn to Winona.

Alfred T. Brisebois of Bridgeport, Conn., has been appointed organist of St. Joseph's Cathedral at Hartford. Mr. Brisebois was born at Holyoke, Mass., and studied music at the Metropolitan College of Music in New York and at Yale. He has been organist at St. Augustine's Church at Bridgeport for twelve years and was at St. Mary's Church in Derby for nineteen years previous to that. John F. McCarthy, former organist at St. Joseph's, has gone to New York to take a position with a large manufacturing company.

Francis C. MacVeigh, organist of the Cathedral of the Immaculate Conception at Fort Wayne, Ind., for the last two years, has gone into the service of the nation. Frederick Binder, organist of the Franciscan Church at Joliet, Ill., has been appointed Mr. MacVeigh's successor. He was until five years ago organist of St. Peter's Church at Fort Wayne.



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8 ft. Open Diapason	F°-44	44
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