

# THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number One.

CHICAGO, DECEMBER 1, 1918.

Seventy-five Cents a Year—Ten Cents a Copy.

## KANSAS CITY THEATER TO HAVE LARGE ORGAN MILLION DOLLAR BUILDING

Austin Company to Construct Instrument for It Which Will Be Used Together with Forty-Piece Orchestra.

Through its Kansas City office, the Austin Organ Company has obtained an order for a large organ from the Newman Theater at Kansas City, a playhouse which is to cost from \$750,000 to \$1,000,000 and will be one of the finest buildings west of New York. In addition to the organ there will be an orchestra of forty pieces. The theater is to seat between 2,000 and 2,500 people.

Following is the scheme prepared for the organ which, it will be noted, is far from the usual:

## GREAT ORGAN.

Bourdon, 16 ft.  
Open Diapason, 8 ft.  
Philomela (Pedal extension), 8 ft.  
\*Violoncello, 8 ft.  
\*Clarinet Flute, 8 ft.  
\*Gemshorn, 8 ft.  
\*Gemshorn Celeste, 8 ft.  
Octave, 4 ft.  
\*Wald Flute, 4 ft.  
\*Tromba, 8 ft.  
\*Chimes (Hongan), 20 notes.  
Bank stop key.

\*Enclosed in swell box.

## SWELL ORGAN.

Lieblich Gedeckt, 16 ft.  
Open Diapason, 8 ft.  
Stopped Flute, 8 ft.  
Salicional, 8 ft.  
Viole d'Orchestre, 8 ft.  
Viole Celeste, 8 ft.  
Hohl Flute, 8 ft.  
Violina, 4 ft.  
Flute d'Amour, 4 ft.  
Double Oboe, 16 ft.  
Flügel Horn, 8 ft.  
Vox Humana (Special chest and tremolo), 8 ft.  
Tremolo.

## ORCHESTRAL ORGAN.

Contra Viole, 16 ft.  
Dolce, 8 ft.  
Concert Flute, 8 ft.  
Flute Celeste, 8 ft.  
Quintadena, 8 ft.  
Viole d'Gamba, 8 ft.  
String Celeste, 8 ft.  
Viole d'Orchestre, 8 ft.  
Viole Celeste, 8 ft.  
Harmonic Flute, 4 ft.  
Piccolo, 2 ft.  
Clarinet, 8 ft.  
Flauto Major, 8 ft.  
Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
Viole, 8 ft.  
Flute Overté, 4 ft.  
French Horn, 8 ft.  
Saxophone, 8 ft.  
Orchestral Oboe, 8 ft.  
Harp.  
Xylophone.  
Glockenspiel.  
Tremolo.

## SOLO ORGAN.

Gross Flute, 8 ft.  
Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
Viole, 4 ft.  
Flute Overté, 8 ft.  
Tuba Profunda, 16 ft.  
Harmonic Tuba, 8 ft.  
Clarion, 4 ft.  
French Horn, 8 ft.  
Saxophone, 8 ft.  
Orchestral Oboe, 8 ft.  
Harp.  
Xylophone.  
Large Bells.  
Tremolo.  
PEDAL ORGAN (Augmented).  
Resultant Bass, 32 ft.  
Open Diapason, 16 ft.  
Violone, 16 ft.  
Bourdon, 16 ft.  
Lieblich Gedeckt (Swell), 16 ft.  
Contra Viole (Orchestral), 16 ft.  
Gross Flute, 8 ft.  
Cello, 8 ft.  
Contra Tuba (from Solo), 16 ft.  
Tuba (from Solo), 8 ft.  
Clarion (from Solo), 4 ft.  
Trombone, 16 ft.  
Double Oboe (Swell), 16 ft.  
Chimes.

### Yon Will Play in Chicago.

Announcement is made just as The Diapason goes to press of a treat for Chicago organists and others on Jan. 7, when Pietro A. Yon, the Italian organist and composer, now a resident of New York, will give a recital at St. Patrick's Catholic Church. The program and other details will be announced in the next issue. The appearance of Mr. Yon, who has been heard in many eastern cities and whose reputation has preceded him, will be one of the events of the season.

## HUGO GOODWIN AT ST. JAMES' EPISCOPAL ORGAN, CHICAGO.



## MACKAY ACTIVE AT DETROIT

Former Chicago Man Will Have Large New Organ.

Francis A. Mackay, the former Chicago organist, who is now in charge at St. Paul's Cathedral in Detroit, is making a great success of his work there and is helping to draw throngs to that large church through his musical offerings. The cathedral in De-



FRANCIS A. MACKAY.

troit is one of the largest twelve in the United States. Mr. Mackay has a choir of nearly 200. In the morning service there are eighty male voices and at the evening service 100 voices make up a great mixed chorus.

The war having come to a close, the

cathedral is to have a new organ, which is to be one of the largest in the country. It will be divided into three parts, one section in the chancel at each side and a large organ being placed in the gallery.

Mr. Mackay plays before a congregation of upward of 2,000 people at both the morning and evening Sunday services.

Dr. George Ashdown Audsley's new book, "The Organ of the Twentieth Century," will soon be off the presses, it is announced. Dr. Audsley has prepared a list of the subscribers to this volume to Nov. 1, and it includes, besides twenty-one prominent libraries in all parts of the country, a large number of organ builders and a still larger number of organists of note.

## Change in Subscription Rate

¶ The price of the annual subscription to **The Diapason** will be ONE DOLLAR, beginning January 1, 1919. Large and continuing increases in the cost of paper, printing and mailing make this slight advance unavoidable.

¶ Subscribers will greatly oblige us and avoid inconvenience to themselves by noting this change in making remittances reaching this office on and after January 1. Payments previous to this date are accepted at the old rate.

THE DIAPASON

## HARRY B. JEPSON GOES TO PARIS FOR UNIVERSITY

TO BE HEAD OF YALE BUREAU

Well-Known Organist and Composer to Direct Work of Meeting Needs of College Men Who Have Served with Allies in War.

Professor Harry Benjamin Jepson of Yale has been appointed director of the Yale Bureau of the American University Union in Paris. His series of Monday evening organ recitals announced for this year has been canceled. The Sunday recitals also will be omitted this year. The series was to open Nov. 4, but the influenza epidemic caused the omission of the first recital.

Mr. Jepson's offices will be at 8 Rue de Richelieu in Paris. His task will be to meet the needs of college and university men who are in France on military or civilian duty in aid of the allies, and to help cement the cordiality between European and American institutions of higher learning. After he gets his work running smoothly he will devote considerable time to music. He hopes to return to his duties at Yale next fall.

Professor Jepson is a graduate of Yale and studied organ with Widor and Vierne in France. He took his Bachelor of Music degree from Yale



HARRY B. JEPSON.

in 1895 and his M. A. eleven years later. He has written a number of organ and orchestral works, as well as anthems, a cantata with Latin text, etc. He has spent much time in study in England, France and Italy, and hopes to renew many of his friendships among musicians there before returning to the United States.

## MAKES PLEA FOR PRIORITY

George W. Pound to Make Request for the Organ Industry.

George W. Pound, general counsel of the Music Industries Chamber of Commerce, is asking the organ industry for statistics, and as soon as he has these sufficiently in hand he will go to Washington to request priority for organ wants. He believes the petition will be granted. He has already requested that the industry priority certificate Class C classification (heretofore granted the piano industry) be extended to cover the entire organ and musical instrument industry.

Secretary Wangerin writes that thirty-four builders have qualified for membership in the Association of Organ Builders of America to date. This takes in virtually every firm and individual of prominence and assures the permanency and comprehensiveness of the newly-formed body.

**HUGO GOODWIN GIVES PROGRAM OF OWN WORK**

**NEW COMPOSITIONS HEARD**

Interesting Series of Musicales at St. James' Episcopal Church Arranged by Organist—Guild Service Nov. 17.

St. James' Episcopal Church, always a center of the best in church music and made famous by the men who have sat at its organ bench, such as Dr. Peter C. Lutkin, Clarence Dickinson and John W. Norton, continues to make musical history in Chicago under the leadership of Hugo Goodwin, its present organist and choir-master. Mr. Goodwin's most recent achievement is a program of his own compositions. It was given Nov. 17 as the second of his Sunday evening musicales. This series of musicales, as distinguished from services, is only a small part of Mr. Goodwin's activity.

For the Nov. 17 program a most interesting feature was the performance of a composition now in press, entitled "Told by the Campfire." It is the latest addition to the novel descriptive pieces for which Mr. Goodwin is noted. "At night, in the depths of the great north woods," as he describes it, "we sit by the blazing campfire, and hear the legend of the Indian maiden who, to save her people, offers herself as a living sacrifice to the Great Spirit. On the rushing waters she embarks in her canoe and, standing erect and fearless, is whirled along faster and faster until she plunges to her death over mighty Niagara. At this point in the story the fire suddenly leaps up, then as quickly dies down, and the thick velvety darkness of the forest again wraps us in its pall."

Other works played were "Carnival Passes By," "Kismet," "At the Cradle-side," now in press, "In the Garden," "The Fountain Sparkling in the Sunlight," "Longing for the Forest," in manuscript; "In Olden Times" and Symphonic Scherzo (MS.).

These concerts are designed to be approximately forty-five minutes in length, and are intended to give a short feast of good music.

Nov. 17 was a big day in other ways at St. James'. In the morning the peace celebration was held and a feature was the visit of John W. Norton from the Great Lakes naval station with the band of which he is the leader heading the procession. This band is now contributing to the enjoyment of returning soldiers by playing on a large transport plying between this country and Europe. Mr. Norton was heartily welcomed in his old church.

In the afternoon a guild service was held, at which E. Stanley Seder, Irene Belden Zaring of the New England Congregational Church and Lester W. Groom, organist of the Church of the Ascension, presented a fine organ program. Mr. Goodwin played the service, the program of which was as follows: Processional, "Saviour, Blessed Saviour," Morley; organ solos: Allegretto, Guilman; "Exsultemus," Kinder; "In Summer," Stebbins (Mrs. Irene Belden Zaring); Magnificat and Nunc Dimittis in B flat, Lutkin; Organ Solos: Allegro in E, from Piano and Flute Sonata, Bach; Chorale in A minor, Franck (Lester W. Groom); Offertory Anthem, "Remember Not, Lord," Arkadelt; Organ Solos: Adagio from Sonata in A, Andrews; "Hosannah!" Dubois (Edwin Stanley Seder, F. A. G. O.); Sevenfold Amen, Stainer; Recessional, Messiter.

**Meeting of N. A. O. Council.**

The first meeting of the season was held by the Illinois Council, N. A. O., at state headquarters, Epiphany Parish House, 201 South Ashland boulevard, Chicago, Sunday afternoon, Nov. 17. Dr. Francis Hemington, the state president, took the chair and after outlining plans for this season's meetings gave an address on "New and Notable Compositions for the Organ and Church Choir." Several works of unusual beauty were analyzed and afterward played on the Epiphany organ. A general desire was expressed that another meeting of a similar character be held in the near future. At the conclusion of the address refreshments were served and a delightful social hour was enjoyed.

**OAK PARK ORGANIST NAMED**

**E. S. Seder Receives First Congregational Appointment.**

Edwin Stanley Seder, F. A. G. O., has been appointed organist and choir director of the First Congregational Church of Oak Park, Ill., and will enter upon his new duties the first Sunday in December. Mr. Seder has played for the Oak Park church several Sundays and his work has made a deep impression on the music committee, which was determined to find an organist commensurate with the position, in which the incumbent plays upon the new Skinner four-manual, which is the largest church organ in or near Chicago.

Mr. Seder came to Chicago only a short time ago from Albuquerque, N.



E. STANLEY SEDER.

Mex., where he was dean of the college of fine arts of the University of New Mexico. He had made a fine success in the southwest and was in great demand for recitals, but felt that he would like to broaden his field by coming to a metropolis. Mr. Seder is at present assistant organist of the Fourth Presbyterian Church, and will continue in this duty, helping Eric DeLamar, who is conducting the Chicago Symphony Orchestra. Mr. Seder plays Sunday afternoon at the Fourth Church and gives the Thursday afternoon recitals in alternate weeks.

The Oak Park appointment is one that has been awaited with considerable interest by organists in Chicago and other cities. The last incumbent of the position was William E. Zeuch, who played the large Casavant organ in the old church, which was destroyed by fire. Mr. Zeuch resigned when he went to Boston to become organist of the old South Church and vice president of the Ernest M. Skinner Company.

**COURBOIN ON A TRIP WEST**

**Will Play at Cincinnati, Northfield, Minn., and Other Cities.**

Charles M. Courboin's first western trip will begin the week of Dec. 9. On Dec. 10 he will play in Carleton College Conservatory, Northfield, Minn., going from there to Cincinnati, where he will play on Dec. 12 in the Church of the Covenant under the auspices of the Southern Ohio chapter of the American Guild of Organists. On the following day he will play before the St. Cecilia Society at Grand Rapids, Mich.

On Sept. 24 Mr. Courboin gave a recital in his church in Syracuse, assisted by Pearl Adams, soprano, and offered for the first time his latest composition, Toccatina in F minor, Op. 13, No. 1. Sept. 29 he dedicated the organ in the Church of St. Anthony of Padua in Syracuse before an audience of 1,500 people. Nov. 4 Mr. Courboin took part in the recital given in Syracuse by Mme. Matzenauer and Frank La Forge and on Nov. 26 he gave a joint recital in the

same auditorium with Raymond Wilson, the pianist; Haig Gudenian, violinist, and Florence Girton Hartman, soprano.

**Organ for Minnesota University.**

In accordance with the plans of Dr. Marion Le Roy Burton, president of the University of Minnesota, the department of music will be enlarged this year by the addition of an organ, it is announced by Professor Carlyle Scott, head of the department of music of the university. George H. Fairclough, organist of the Church of St. John the Evangelist, St. Paul, has been engaged as instructor. Simultaneously with this addition comes the gift to the music school of the entire library of Harlow Gale of Minneapolis. The library is to be kept in the music building at the university.

**New Patent for Estey.**

The Estey Organ Company, Brattleboro, Vt., is the owner, through assignment by William E. Haskell, of a patent for a new swell-regulating mechanism for organs. The object of the new invention is automatically to control the swell shades of an organ which is played from a perforated note sheet. The tracker over which the note sheet travels is provided with holes additional to those employed for governing the sounding devices of the organ, these special holes co-operating with special apertures in the note sheet. These special holes control the opening and closing of the shutters of the swell box.

**Strohm Gives Festival Service.**

Albert J. Strohm, organist and choir-master of St. Paul's-by-the-Lake Episcopal Church, Chicago, arranged this service of thanksgiving for victory, Sunday, Nov. 17: Processional, "Rejoice, Ye Pure in Heart"; Te Deum in B flat, Stanford; Introit, "Hail to the Lord's Anointed," Cruger; Kyrie, Barnby; Gloria Tibi, Plainson; Credo, Stubbs; offertory, "All Hail the Power of Jesus' Name," Holden; Sanctus, Haynes; "Gloria in Excelsis," Haynes; "The Star-Spangled Banner"; recessional, "Jesus Shall Reign Wher'er the Sun," Hatton.

**Recital by Van Dusen's Pupils.**

A very interesting studio organ recital by pupils of Frank Van Dusen was given at his studio in Kimball Hall Nov. 10. The program and performers were: Intermezzo and Toccata, First Suite, Rogers (Miss Hanna Johnson); Berceuse, A flat major, Guilman (Miss Susan Bell); "Hosanna," Wachs (Miss Radie Brittan); "Elizabethan Idyl," Noble (Miss Lauretta Lindefeld); Melody in C, Hanforth (Miss Paula Janton); "Cantilene Nuptiale," Dubois (Miss Dora Andrews); Allegro con brio and Scherzo, Sonata in E minor, Rogers (Miss Emily Roberts).

**Goes to Girard College.**

Harry C. Banks, Jr., was appointed organist of Girard College, by the Board of Directors of City Trusts, at their monthly meeting in Philadelphia Oct. 9. Mr. Banks succeeds Thomas A. Becket, who was organist for forty-five years prior to his death last summer. Resolutions of esteem and respect for Mr. A. Becket were adopted by the board.

**In Charge of Band School.**

Homer P. Whitford, F. A. G. O., Mus. B., has been put in charge of the Replacement Band Training School at Camp Gordon, Georgia. Previous to his enlistment Mr. Whitford was organist and choir-master of the Church of the Good Shepherd at Scranton, Pa.

**Goes to La Grange Church.**

Herbert J. Wrightson is now organist at the Episcopal Church of Emmanuel, in La Grange. In the line of composition he has just made a new setting of "The Night Has a Thousand Eyes" for solo voice.

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**WANTS IN ORGAN WORLD**

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

OPPORTUNITY FOR SEVERAL MEN experienced in voicing, tuning and finishing. Permanent, agreeable positions for those that can make good and fit in a first-class organization. J. H. & C. S. ODELL & CO., 407 W. Forty-second street, New York City.

WANTED—A1 PICTURE ORGANIST wanted. Must come with very best reference. Salary good to right man. Address Michigan, care of The Diapason.

GOOD TUNER AND PRACTICAL Repair man. State experience. VINER & SON, 1371-75 Niagara Street, Buffalo, N. Y.

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. Döhring, Edgewater, N. J.

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.

WANTED — TEN FIRST-CLASS ACTION men and general organ mechanics. Must have experience. No other need apply. THE REUTER SCHWARZ ORGAN COMPANY, Trenton, Ill.

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

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**Baton Club Meeting.**

The Baton Club will hold a concert session at the Woodlawn Baptist Church, Woodlawn avenue and 62nd street, Chicago, Thursday evening, Dec. 5. The choir of the church will sing Blair's cantata "Harvest Tide," under the direction of Harold B. Marvott. A large chorus under Dr. J. C. Maclean's direction will sing a group, closing with the "Hallelujah Chorus" from the "Messiah." The purpose of the Baton Club is to raise the standard of music in non-liturgical churches. Three concert sessions are held during the year for the introduction of new or little known, but meritorious, compositions. Choir directors, singers and the public are invited to attend these sessions.

Ellis C. Varley, for several years teacher of organ and piano at Springfield, Mass., has gone to Sioux City, Iowa, where he has accepted a position as organist and choir-master of St. Thomas' Episcopal Church. He is also to be a faculty member of Morningside College as teacher of harmony and piano.

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

**USED PIPE ORGANS**  
Bought and Sold  
D. L. YOUNT  
GREENSBURG, PENNSYLVANIA



BY HAROLD V. MILLIGAN.

"HISTORICAL ORGAN RECITALS," edited by Joseph Bonnet, Vol. 2, Works of Bach. Published by G. Schirmer, New York.

In Mr. Bonnet's five-volume resume of the development of organ music, the entire second volume is devoted to the works of the greatest of the Bachs. In this well-filled volume the editor has not attempted to unearth any neglected or unknown compositions, but has aimed rather to elucidate some of the best-known and most outstanding organ pieces of Bach, which should be in the repertoire of every organist worthy the name. There are six of the chorale preludes, the Sonata in D minor, the Pastoral in F, the famous C minor Passacaglia and five of the most popular preludes and fugues. These last-named include both the "big" and the "little" G minor fugues, the former with its attendant fantasia; the D major Prelude and Fugue, which Mr. Bonnet himself plays so brilliantly, the scintillating G major Prelude and Fugue, and our old friend, the D minor Toccata and Fugue. These heroes and veterans of the organ-loft are set forth in lucid and convincing manner, impeccably edited and authoritatively commented. The chorale preludes selected are "In Dulci Jubilo," "Wir Glauben all an einen Gott," "O Lamm Gottes, unschuldig," "In Dir ist Freud," "O Mensch, bewein dein Sünde gross," and "Aus tiefer Noth."

An interesting comparison, by the way, may be made (by anyone interested) in the treatment given this last-named melody by Bach, Mendelssohn and the modern Karg-Elert.

In his indication of registration it is noteworthy that Mr. Bonnet has availed himself of the much-abused crescendo pedal, which many pedantic organists affect to despise. The registration throughout is indicated in detail, as well as the pedaling of obscure passages. An explanation is also given of the various forms of embellishment, and another important point which is worked out in detail is the marking of notes which should be played staccato, an element of the most vital importance for phrasing and rhythm, and one which is frequently overlooked, or left to chance.

"WIND AND THE GRASS," by Harvey B. Gaul; published by the H. W. Gray Company, New York.

The composer describes it as "An Impression for Organ"; a rippling arpeggio figure on the manuals continues without interruption throughout the piece, while a suitable pedal stop, coupled to swell vox celeste and soft diapason, sings an agreeable melody. It is not as difficult of execution as it at first glance appears, for it lies easily in the fingers and the feet. On a well-voiced instrument it will be exceedingly effective.

"ADAGIO SOSTENUTO," by Beethoven.

"MINUET," by I. J. Rousseau.

"ORIENTALE," by Cesar Cui. Transcribed by Clarence Dickinson.

"CANZONETTA," by Benjamin Godard. Transcribed by C. O. Banks.

"CANTILENE," by Alexander Borodin. Transcribed by E. A. Kraft.

Published by the H. W. Gray Company, New York.

Five widely-differing transcriptions from various sources. The Beethoven "Adagio Sostenuto" proves to be none other than the first movement of the C sharp minor Sonata for piano, whose proper name is "Sonata quasi una Fantasia." The sustained character of its melody makes it particularly suited to performance on the organ; the editor has given this melody to the right hand alone, to be played on the swell, "soft strings and vox humana," accompanied on the choir. The "Minuet" of Rousseau is from "Le Devin du Village," and is a typical composition of the mid-eighteenth

century—suave, graceful and bland. These two transcriptions are included in the "Historical Recital Series" by this editor.

Cesar Cui's "Orientale" proved well-nigh ubiquitous as a violin piece, and undoubtedly will prove popular in its new dress, although the piquant character of its pizzicato rhythm is somewhat lost upon the more phlegmatic organ. The melodious and plausible Godard provides a pleasant piece for pleasant occasions. The "Cantilene" by Borodin is an extract from the opera "Prince Igor," recently produced at the Metropolitan Opera House in New York City. Mr. Kraft is to be congratulated on his taste and skill in recognizing its possibilities for the organ and in making the transcription. The oriental character which predominates in the opera is evident in this excerpt, and gives the performer an opportunity to exploit well-voiced oboes, clarinets and English horns.

"O GLADSOME LIGHT," by Cuthbert Harris.

"I COULD NOT DO WITHOUT THEE," by W. Berwald.

"ETERNAL DAY," by Herbert Wareing.

Published by the Arthur P. Schmidt Co., Boston.

Three interesting sacred duets. A good sacred duet is a rare bird, but we think Cuthbert Harris' "O Glad-some Light," to the familiar lyric by Longfellow, is such. It presents a sufficient suggestion of canonical outline, and the composer is aware of other intervals between voices than thirds and sixths. The hands of Messrs. Berwald and Wareing are well-practiced hands and may be counted on to present their ideas convincingly and fluently. Both duets are melodious and sufficiently sweet to the taste to find a large public.

"CHANT POETIQUE," by Roland Diggle; published by White-Smith Company, Boston.

"CALIFORNIA SUITE," by Roland Diggle; published by J. Fischer & Bro., New York.

Mr. Diggle's music is sufficiently well-known to require little comment. He always writes idiomatically to the instrument and his melodies are always clearly stated and suavely harmonized. "Chant Poetique" is distinctly pastoral in character, the principal melody being played by the flute, accompanied by vox celeste. There are two secondary themes, the second of which is especially interesting in its working out.

His "California Suite" is composed of four movements. The first, "Through an Orange Grove," is an interesting experiment in 5-4 rhythm; the second, "El Camino Real" (The King's Highway), is a swinging march. "In a Mission Cloister" provides the slow movement, while the last, "From a Mountain Top," brings the suite to an exultant close. None of the music is difficult of performance, and the pieces may be played singly as well as "en suite."

"THE RANSOMED OF THE LORD."

"MAKE A JOYFUL NOISE."

By James G. MacDermid; published by the composer, Chicago.

Mr. MacDermid's scriptural songs are well-known and justly popular. In them the music endeavors to embody the meaning of the words and to intensify and make clear the spirit of the text; hence the music is adapted to the words and not the words to the music, as is the case with many so-called "sacred songs." In these new songs the composer continues along the same lines as in the past and the new numbers are a worthy continuation of the series. They are both issued in two keys, for high and low voices.

"WEDDING RECEPTIONAL," by Louis Adolphe Coerne; published by G. Schirmer, New York.

This nuptial march for the organ is appropriately festive in character, and in addition to the use suggested by the title, may be used at any time when a brightly vigorous march is required. It follows the conventional form and is not technically difficult.

# DITSON'S MUSIC FOR THE PHOTOPLAY

## SECOND SERIES

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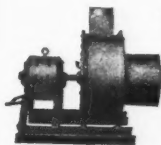
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**BONNET DATES MADE FOR CHICAGO AND WEST FOUR CHICAGO APPEARANCES**

**Will Also Go to Milwaukee with Orchestra and Then to Pacific Coast—Recital in New York—Boston Engagement.**

Nearly every date has been booked for Joseph Bonnet's tour of the middle west, beginning Jan. 1. Starting in Ohio, he will go thence to Indiana, Illinois and Michigan. Mr. Bonnet will come to Chicago for his two appearances as soloist with the Chicago Symphony Orchestra Friday afternoon, Jan. 24, and Saturday evening, Jan. 25. He has chosen Handel's Tenth Concerto for Organ and Orchestra, with cadenzas by Alexandre Guilmant, and a group of pieces as his solo numbers.

Mr. Bonnet will accompany the orchestra to Milwaukee, where he will appear with it as soloist Monday evening, Jan. 27. The following night Chicago will hear him in a recital at Kimball Hall, and Feb. 1 he will play at the Presbyterian Church of Lake Forest, under the auspices of the Lake Forest School of Music. Mr. Bonnet then leaves for the far west and will reach the coast early in March.

The fall season has been busy for this artist. In Texas his engagements included a series of inaugural concerts before audiences representative of the musical life of the state.

A tour of New England is arranged for December, including two appearances as soloist with the Boston Symphony Orchestra and two recitals to follow a few days later in that city. Because of the extent of the tour Mr. Bonnet will be obliged to confine himself to only one New York recital this winter. This will be given in Aeolian Hall, Saturday evening, Dec. 7, with the following program: Prelude, Henry Purcell; "In dulci Jubilo" (Christmas Song), Bach; Christmas Carol from Alsace, Guilmant; Fantasie and Fugue on the Chorale "Ad Nos ad Salutarem Undam," Liszt; "Poemes d'Automne" ("Song of the Chrysanthemums," "Matin Provençal," "Poeme du Soir"), Bonnet; Gavotta, Martini; Finale, Guilmant.

**LEAVES CLEVELAND CHURCH**

**William Treat Upton Served Fifteen Years at Calvary.**

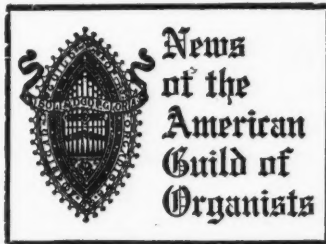
Professor William Treat Upton of the Oberlin Conservatory, who has been for the last fifteen years the organist and choirmaster of Calvary Presbyterian Church in Cleveland, recently tendered his resignation to take effect Nov. 1. During the years of his position at Calvary Professor Upton has given some of the best church music which Cleveland has ever had. For a greater part of these fifteen years he has directed a vesper chorus choir, composed of some of the best soloists in the city. He will be greatly missed, not only at Calvary Church, but also from the musical circles of Cleveland. Previous to his position at Calvary he was for twelve years organist at the Woodland Avenue Presbyterian Church. He is giving up his Sunday playing entirely, devoting his entire energies to his work as professor of piano at the Oberlin Conservatory.

**Caruso Praises Burroughs.**

Enrico Caruso heard Wesley Ray Burroughs play the film in which Caruso is the central figure—"My Cousin"—when he visited Detroit a few weeks ago and personally complimented Mr. Burroughs on his fine adaptation of the music to the picture. Then he presented the organist with his autographed photograph. Mr. Burroughs' selections for this film were given in this column in The Diapason last month.

**H. W. McSpadden Dead.**

H. W. McSpadden, a well-known professional organ builder of New York, died at Butte, Mont., on Oct. 30 of Spanish influenza. Mr. McSpadden went to Butte to remodel the large pipe organ at the Rialto theater. While there he made many friends.



**Texas.**

The recital committee of the Texas chapter has adopted a plan of having a program every Sunday afternoon at 3 o'clock. The Dallas membership, taken alphabetically, alternates with the state membership. The first program was given Nov. 17, by Mrs. J. H. Cassidy, dean of the chapter.

The recital committee consists of Miss Alice Knox Fergusson, organist at the First Presbyterian Church, Dallas, chairman; Miss Katherine Hammons, City Temple, Dallas; Miss Lucy Woodward, assistant at First Methodist, Dallas; Miss Georgie Dowell, East Dallas Presbyterian; Mrs. J. L. Bothwell, Colonial Hill Presbyterian, Dallas.

The dates and players so far arranged are:

- Mrs. J. H. Cassidy, Dallas, Gaston Avenue Baptist, Thanksgiving program, Nov. 24.
- Miss Lula Fulton, Cleburne, Dec. 1.
- Miss Georgie Dowell, East Dallas Presbyterian, Dec. 8.
- Mrs. Roland H. Harrison, Waxahachie, Dec. 15.
- Miss Alice Knox Fergusson, Dallas, First Presbyterian, Christmas program, Dec. 22.
- Mrs. Edward Mangum, Greenville, Jan. 5.
- Mrs. F. O. Grandstaff, Dallas, Oak Cliff Presbyterian, Jan. 12.
- Miss Katherine Hammons, Dallas, City Temple, Jan. 26.
- Mrs. J. S. Price, Taylor, Feb. 2.
- Miss Martha Rhea Little, Dallas, Westminster Presbyterian, Feb. 9.
- Miss Daisy Roller, Ennis, Feb. 16.
- Mrs. W. S. Murrah, Dallas, Oak Lawn Methodist, Feb. 23.
- Mrs. J. M. Sewell, Coleman, March 2.
- Miss Ada Sandel, Dallas, Grace Methodist, March 9.
- Mrs. Thell C. Williams, Tyler, March 16.
- Miss Grace Switzer, Dallas, First Methodist, March 23.
- Miss Mamie Pruitt, Itaska, March 30.
- Mrs. I. C. Underwood, Dallas, Oak Cliff Methodist, April 6.
- Miss Margaret White, Dallas, Sacred Heart Cathedral, April 20.
- Miss Lucy Woodward, Dallas, First Methodist, May 4.
- Guy R. Pitner, Fort Worth, April 13.
- Miss Verta Eckman, Longview, April 27.

Mrs. Cassidy gave the following program at her Nov. 17 recital: Evening from Sonata in C minor, Mark Andrews; "Arpa Notturna" and "Speranza," Pietro Yon; Toccata, Arthur Foote; "O Had I Jubal's Lyre," Handel (Miss Ruth Fabian, soprano); Scherzo, Vincent; Andantino, from Sonata Op. 12, Sibelius; Fantasie, for Organ and Piano, Demarest (Paul Van Katwijk at the piano).

**Illinois.**

The next dinner of the Illinois chapter will be given Monday evening, Dec. 2, at 6:15 sharp, at Kuntz-Remmler's, 424 South Wabash avenue. Plates will be \$1.25. An interesting program of compositions by Herbert E. Hyde, Walter Keller, William Lester and Lloyd Morey, members of the Illinois chapter, will be given. The participating artists so far assured are Marie Sidenius Zendt, Margaret S. Lester, Mrs. Lloyd Morey and Robert Stewart Keller.

**New England Chapter.**

The first social meeting of the New England chapter took place at the rooms of the Harvard Musical Association, Boston, Monday evening, Oct. 28. There were about fifty members present, consisting of the officers and Messrs. Clemson, Dunham, Burdett, Albert Snow, Swan and Zeuch of the executive committee, besides about forty of the most prominent organists from Boston and various points in New England. We were very glad to welcome, especially, our esteemed colleagues, Arthur Foote and Charles H. Morse. The interest and enthusiasm evinced at this meeting forecasts a very successful season.

Papers were read in the course of the evening by B. L. Whelpley, sub-dean, on "Songs and Song Writing," and by John Hermann Loud, secretary, on "Preludes and Postludes in

the Church Service." Both papers were well received. Mr. Whelpley's words in regard to the best method of composing songs being most enlightening.

Wilbur Hascall, treasurer, made a report upon "Local Representatives and Chairmen," and Mr. Whelpley spoke at considerable length upon "Standardization for Colleagues," which will, if carried out, guarantee a strong body of colleagues in future.

One of the pleasant features of the evening was the conferring of the degree of A. A. G. O. upon Miss Angie M. Faunce of North Abington by Dean Truette.

The prospectus of coming events of the 1918-1919 season was read by Dean Truette, and special features were explained in detail. Also the programs of Henry E. Wry at the South Church, Nov. 11, and B. L. Whelpley's at the Arlington Street Church, Nov. 18, were read to those present. The dean exhorted the active members of the chapter to attend all recitals and services, thereby setting an example to others. Refreshments were served and a thoroughly good time was had by all.

Two of our members, both actively interested in the chapter, have passed away since our last social meeting: Frank E. Peabody of Boston and William N. Andros of Taunton.

Social meetings have been held in Providence, Nov. 4, and Portland, Nov. 5, under the direction of the local chairmen, J. Sebastian Matthews and Alfred Brinkler, respectively. The meetings were well attended and at each Dean Truette was present and gave his illustrated stereopticon lecture on "The Evolution of the Console," showing views of one hundred ancient and modern consoles, many of them connected with the largest organs in the world. A committee was appointed at each place to attend to the matter of further recitals and services, and much enthusiasm was in evidence.

The recital programs given by Messrs. Wry and Whelpley are appended:

By Henry E. Wry—Fantasie, Bubeck;

Improvisation, Karg-Elert; Chorale, Cesar Franck; Pastoral (Second Symphony), Widor; Allegro Vivace (Fifth Symphony), Widor; Petite Pastorale, Ravel; Concerto in D minor (Two movements), Handel; Toccata in F major, Bach.

By B. L. Whelpley—Prelude and Fugue in C minor, Bach; Concerto in F (Larghetto, Allegro, Alla Siciliana, Presto), Handel; Ballade in C, William Faulkes; Impromptu Elegiac, J. Kendrick Pyne; Second Symphony (Adagio, Finale), Widor; Pastel in F sharp, Karg-Elert; "Intermede-Chorale," G. Ferrari; Allegro Vivace (from the First Symphony), Vienne; "Rhapsodie sur des Airs Catalans," Gilgout.

JOHN HERMANN LOUD, Secretary.

**West Tennessee.**

The West Tennessee chapter met in the guild room on Thursday morning, Nov. 14, with the incoming dean, J. Paul Stalls, presiding. Owing to the recent epidemic of influenza this was the first meeting of the season, and it was a large and enthusiastic one, plans being discussed for the work of the year. Ernest Lawson Leach was welcomed to the chapter from headquarters, and Mrs. E. A. Angier, Miss Elizabeth Mosby and Miss Mary O'Callaghan were appointed a membership committee. Ernest B. Hawke, Ernest Lawson Leach, John B. Norton and Miss Eunice Robertson compose the program committee to outline a plan for recitals.

Christmas greetings will be sent to Sam Pearce, Adolph Steuterman and William Estes, who have been serving their country overseas.

The next meeting will be held Thursday, Dec. 12.

**Ray Hastings at New Theater.**

Los Angeles' new picture theater, the California, seating nearly 3,000, is nearly completed and is installing a large Robert-Morton organ, to be used in combination with an orchestra of thirty-five under the direction of Nicola Donatelli. Dr. Ray Hastings has accepted the "first organist" position at a large salary. This means that after seven years at the Auditorium, playing for church, recitals, etc., he will make a change. The California opens Dec. 13.

**ANTHEMS**

**for PEACE and GENERAL THANKSGIVING SERVICES**

ADAMS, THOMAS	All Thy Works Praise Thee	12
ADAMSON, JOHN	The Lord Is My Light	12
BARNES, EDWARD S.	God Is the Refuge of His Saints	12
BANSCOMBE, GENA	God of the Nations	12
COLBORN, ARTHUR G.	Blessed Be God That Liveth Forever	12
DEMAREST, C.	Be Thou Exalted, O God	12
GALBRAITH, J. LAMONT	Praise the Lord, O My Soul	12
GALBRAITH, J. LAMONT	O Lord, How Excellent!	12
HAMER, G. F.	The Lord Is My Light	12
HANSCOM, E. W.	Exalt Him, All Ye People	16
HARRIS, CUTHBERT	Sing a Song of Praise	12
HARRIS, CUTHBERT	Sing Forth His High Eternal Name	12
KNOX, JAS. C.	O Pray for the Peace of Jerusalem	20
LANSING, A. W.	Whoso Dwelleth Under the Defence	12
LYNES, FRANK	The Earth Is the Lord's	12
MENDELSSOHN-WINN	Valiant Warriors of the Lord	12
MARSTON, GEO. W.	The Lord Is King	12
PEACE, FRED W.	Sing Aloud Unto God	12
PEACE, FRED W.	Sing Praises to God	12
REDHEAD, ALFRED	Lord of Heaven and Earth and Ocean	12
SCOTT, CHARLES P.	O Lord, How Excellent!	12
SHACKLEY, F. N.	Whoso Dwelleth Under the Defence	12
STEANE, BRUCE	Sing Ye to the Lord	12
STEANE, BRUCE	The Earth Is the Lord's	12
WEST, JOHN E.	Rejoice in the Lord	12
WEST, JOHN E.	God Is Our Hope and Strength	12
WOODCOCK, WALTER G.	Behold God Is Great	12

**Festival Settings of the "TE DEUM LAUDAMUS"**

BARNARD, ERNEST	Te Deum in G	12
FOOTE, ARTHUR	Te Deum in B Flat Minor	12
LANSING, A. W.	Te Deum in B Flat	15
MARSTON, G. W.	Te Deum in D	20
PIERCE, H. W.	Te Deum in D Flat	12
SCHNECKER, P. A.	Te Deum in B Flat	12
STANFORD, C. VILLIERS	Te Deum in C	16
STEANE, BRUCE	Te Deum in D	12

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## The Quartet Choir

Advent and Christmas, 1918

By HAROLD W. THOMPSON, Ph. D.

Key—(D) Ditson. (G) H. W. Gray Co. (Novello). (S) Schirmer.

"I look at it as the very gizzard of a trifle, the epitome of nothing, fitter to be kicked, if it were of a kickable substance, than either honoured or humoured."

These words of a Puritan father are recommended for the use of Mr. Harvey B. Gaul when next he shall see fit to discuss the quartet choir. Personally I have found them a temperate and satisfactory description of what is known in boy choirs as the male alto. There is also a passage in one of the early chapters of Gargantua which has long awaited adequate translation.

Inasmuch, however, as Mr. Gaul's talents have been temporarily diverted from American literary channels, it may be safe to discuss rather sympathetically what he calls the only distinct type of choir in America. The quartet choir is probably the offspring of ignorance and poverty. When American Protestants decided that they wanted choral music in their churches, they could find almost no one here capable of training a boy choir. What Mr. Gaul calls "that tragic, humorous thing, the volunteer choir," lived up to his definition in many cases, and it seemed best to procure the paid services of professional singers. It was cheaper to hire four than twenty—and there you have the quartet.

Now the limitations of the mixed quartet are obvious. It cannot rely for effect upon that massive dignity which makes many a commonplace chorus anthem acceptable. It cannot—except under the most peculiar circumstances—present more than four parts. It cannot present that aspect of cherubic innocence that is the sole excuse for many boy choirs. And, worst of all, if you except a few incidental quartets in oratorios, no composer of the first or second rank has written for it. The secular quartets of Brahms are a tantalizing hint of what might be done, but no one has taken the hint.

Suppose, then, that you had faced this dilemma with me a few years ago—a choir loft built for a quartet only, with barely room for an extra quartet at festivals; a library containing every atrocity in Mr. Gaul's catalogue, including about twenty festival "Te Deums" and three hundred works dealing sentimentally and optimistically with the future life; a large and intelligent congregation earnestly desiring good music.

The first thing that I did was to hide five or six hundred anthems; no one will ever find them. Then I selected four strong voices for a quartet. Of course, no four voices can sing any chorus anthem as a chorus should sing it, but it is absolutely necessary to sing some anthems of that sort. Ordinary intelligence will tell an organist that Martin's "Ho, Everyone" cannot be sung well by a quartet, and that Martin's "The Great Day of the Lord" can, but the problem comes with an anthem like Martin's "Whoso Dwelleth." There is no certain rule possible in such cases; you must consider the limitations of your singers.

Out of my experience with a rather heavy quartet of pretty good voices I make the appended suggestions for Advent and Christmas. All of the numbers are distinctly tuneful; that is essential. Some of them no quartet can do very well because they were written for choruses. A few of them are frankly "gummy," and several are hoary with age. But I am sure that there are many choirmasters, some of them inveterate amateurs like myself, who have sought in despair for just such information.

### ADVENT.

"The Great Day of the Lord." Martin; B. solo. (D. G. S.)  
 "Prepare Ye the Way." Garrett; B-S duet. (D. G. S.)

"The Night Is Far Spent." Harker; S. or T. (S.)  
 "Hail, Gladdening Light." Noble. (S.)  
 "The Wilderness." Goss; trio and B. (G. S.)  
 "Behold, Thy King Cometh." Foster; S. (S.)  
 "Hosanna in the Highest." Stainer; B. S. (D. G.)  
 "Behold, the Days Come." Woodward; T. (D. G. S.)  
 "It Is High Time to Awake." Barnby; T. (D. G. S.)  
 "Before the Heavens Were Spread." Parker; T. (G.)  
 "There Shall a Star Come Forth." Mendelssohn. (D. G. S.)

The first four can be sung very well by a quartet. The Foster, Parker and Mendelssohn numbers can be used at Christmas also. The last two in the list need at least a double quartet, though the excellent Parker anthem can be sung by a heavy quartet after a fashion. For duets I suggest:  
 "He Shall Feed His Flock." Harker; S-A. (S.)  
 "Illumed with Light." Brackett; T-B. (Wood.)  
 "Prepare Ye the Way of the Lord." Allen; T-B. (S.)  
 "Watchman, What of the Night?" Sarjeant; T-B.  
 For solos, besides the inevitable "Messiah" numbers:  
 "Prepare Thyself, Zion." Bach. A. (G. S.)  
 "How Beautiful Upon the Mountains." Harker. High or Low. (S.)

### CHRISTMAS.

At Christmas a quartet will do well to sing carols, many of which are as suitable for quartet as for chorus. Of the many fine carols now obtainable I like the following very much:  
 "Slumber Song of the Infant Jesus." Gevaert. (G.)  
 "The Little Door." Matthews. (G.)  
 "Jesus, Thou Pearls Babe." Dickinson. (G.)  
 "In Exeels's Gloria." Cooke. (S.)  
 Traditional French Carols, Gaul. (D.)  
 Christmas Carols, Noble. (S.)  
 Noels of Normandy, Gaul. (S.)  
 Provincial Carols, Salsby. Two sets. (G.)

Some of the Saboly numbers are quite new in this country. I think I have had many requests for the repetition of the Gevaert and Cooke carols.  
 For anthems I suggest:  
 "All Hail the Virgin's Son." Dickinson. Harp (piano). Violin. (G.)  
 "The Three Ships." Taylor. Poem by Alfred Noyes. (G.)  
 "Glory to God." Noble; T. solo. (D. G. S.)  
 "Calm on the Listening Ear." Parker; S. (G.)  
 "O Daughter." Rogers; S. (S.)  
 "Christians, Awake." Maunder; S. A. T. B. (G.)  
 "Angels from the Realms." Shelley; S. A. T. (S.)  
 "Sing, O Sing This Blessed Morn." Rogers; T. A. (S.)

The first two of these anthems are extremely effective and can be done easily with a quartet. With the second I use piano and organ accompaniment. The third, fourth and fifth need at least a double quartet. The Maunder anthem is a life-saver. It is very easy and decidedly well written.  
 When it comes to solos, there are innumerable slumber songs, from the noble alto solo in Bach's Christmas Oratorio down to the most insipid drivel. Buck's alto "Lullaby" deserves mention as a really effective solo. A good mezzo-soprano solo seldom heard is "Patiently Have I Waited," from Saint-Saens' Christmas Oratorio. Another good oratorio solo seldom heard is "Mighty Lord and King," for bass, from Bach's oratorio. As a rule the best solos are to be found in cantatas, however, especially if your soloists are not capable of singing the oratorio arias of Bach and Handel. Before we turn to the cantatas a few duets and trios might be mentioned:

"The Angel of Light." Coombs. T-A. (S.)  
 "Christmas." Shelley. S-A. (S.)  
 "Holy Christmas Night." Lassen. S-S-A. (S.)  
 "Lo, How a Rose." Praetorius. S-S-A. (D.)  
 "Say, Where Is He Born." Mendelssohn S-S-A. (D. G. S.)  
 "When the Christmas Bells." Adt. S-S-A. (D.)  
 All these numbers are very easy.

### CANTATAS.

For almost any cantata worth singing you need at least a double quartet, but several may be sung with a page or two omitted, even though you have to confine yourself to a quartet. It is deeply to be regretted that J. H. Rogers has not written a Christmas cantata for quartet. However:  
 "The Story of Christmas." H. A. Matthews. S. A. T. B. (S.)  
 "The Holy Infant." Bullard. S. A. T. B. Bar. (S.)  
 "Bethlehem." Maunder. S. T. B. Bar. (G.)  
 "The Holy Child." Parker. S. T. B. (S.)  
 "The Star of Bethlehem." Harker. S. A. T. B. (S.)  
 "The Shepherds of Bethlehem." Demarest. S. A. T. Bar. (S.)  
 "The Holy Child." Adams. S. T. B. (G.)

These cantatas are listed in order of length; the first three are fairly long; the next two are shorter; the last two are shortest. The Matthews cantata, in spite of its silly name, is about the best thing that its talented composer has done and is well worth the study of any small choir. The solo for soprano or tenor, "O Lovely Voices of the Sky," is the best Christmas number I have seen in years. There is also a lovely alto solo with quartet. Some portions of the cantata demand at least a double quartet. Every choirmaster in our non-liturgical

churches would do well to look this work over, however "high-brow" he may be. Nearly all of the Bullard cantata can be sung by a single quartet. Besides several other easy and melodious solos it contains the well-known setting for contralto of the most beautiful of all modern Christmas hymns, "O Little Town of Bethlehem."  
 "Bethlehem" is the poorest of Maunder's cantatas and the easiest. There is a pretty little soprano cradle song, and the whole work is suitable for a double quartet of rather inexperienced singers. Like all Maunder's works, it is very melodious.

Dr. Parker's fine cantata can be sung by a single quartet—all except the last chorus, for which I suggest that his "Before the Heavens" be substituted. There is an excellent bass solo and a good duet for soprano and tenor.

Harker's short and easy cantata can all be sung by a single quartet, even the brief male trio being easily re-arranged for alto, tenor and bass. Two or three of the solos have been so successful that they have been published separately. This cantata is easier than Dr. Parker's and has more variety, though the organist may prefer the latter.

The last two cantatas are short and simple, that by Demarest having thirty-six pages and the other twenty-six. The Demarest work is more interesting as a whole and contains a good duet for soprano and tenor. The Adams cantata is probably the easiest choral work that can profess respectability.

### NEW YEAR'S DAY.

I have never found a satisfactory variety of anthems for the New Year. Everyone knows Stainer's "I Am Alpha." There is a good folksong harmonized by Brahms and called "Lord, Lead Us Still" (G.). Gounod's "Ring Out, Wild Bells," may be had in anthem form, but it is much more effective as an alto solo with organ and piano accompaniment, the piano giving a tone-quality that suggests the bells. Garrett's "Our Soul on God" is not inappropriate, and Gounod's "Forever with the Lord" as solo or duet may be sung at this time—if ever. If you like the words, "Still, Still With Thee" may be obtained in various anthem settings (Brackett, Foote and Saut, for example) or as a pretty good solo by Speaks.

### CANTICLES AND RESPONSES.

It is a curious fact that many choirmasters in non-liturgical churches completely ignore the superb Christmas songs recorded in the Bible, the "Magnificent" and "Nunc Dimittis." There are excellent reasons why a quartet should not sing the "Te Deum," whose words demand massive and sturdy music, but these reasons do not apply to the Christmas canticles—certainly not to the "Nunc Dimittis." There is an easy setting in F by Harvey Gaul which I am delighted to find recommended by Schirmer for the

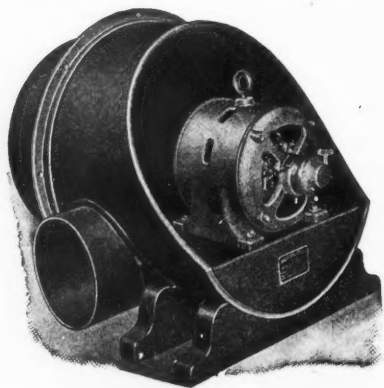
use of quartets! There is another setting by J. H. Rogers in F, also published by Schirmer. Gray has a bright and well known setting in D by Marks, with which I suppose everybody is familiar. I am particularly fond of the setting in G minor by Noble (S). It calls for more than a quartet, but a well-trained quartet of strong voices can give a fairly good idea of its great beauty. I sometimes play the Nunc Dimittis as an organ solo.

In his valuable collection of Eighty Amens Dr. Dickinson has a fourfold amen arranged from the theme of the Pastoral Symphony in the "Messiah"; it is useful for the Christmas season, of course, and its merit disarms the natural criticism of all "arrangements." For choirs using a short introit or opening sentence there is a short setting of "Blessed Is He That Cometh" in Ten Responses by J. H. Rogers (D). The first quartet in "The Story of Christmas," by Matthews, is an admirable introit. It is only three pages long.

There is no doubt that the quartet choir is on trial for its life; so is any other choir in the more democratic churches. Democracy is forever trying experiments, and it is hardly to be expected that all those experiments will be successful. It is only fair, I think, that composers like Mr. Gaul should give us some good quartet music and let us see what we can do with it. If he has ever heard his own fine "Lighten Our Darkness," sung by a good quartet he knows that the situation is not hopeless. I trust that these few suggestions of mine may help some choirmaster to be ready for the Great Day of the Quartet—if it shall ever dawn.

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

By GEORGE ASHDOWN AUDSLEY, LL. D.

Ninth Article

We have something more to say on the subject of the preceding article, which may be of some interest to those who continue to believe in the teachings and teachers of the wave-theory of sound. To resume:

Mr. Sedley Taylor and Professor Tyndall seem to have been somewhat timid in their researches into the phase of sympathetic vibration (or "resonance," as the former terms it) touched upon in our preceding article; for both state it to be necessary to bring the sounding and silent forks *close* together when air alone is the medium of conduction between them. Surely, however, they were aware that sympathetic vibration could be established when the silent fork is placed or held a hundred or more feet distant from the sounding one; although it would seem probable neither of these teachers of science ever vested the power of sound-force in sympathetic vibration as we have systematically tested it. We have a grave suspicion that in the fork experiment as in many other experiments given in popular scientific text-books, the aspect most favorable to the theory taught is alone given. We have certainly shown this to be the case on several lecture tables.

There seems at first thought nothing revolting to one's common-sense in the idea of mechanical impulses being conveyed from a vibrating fork to a still one through a short air space, say an inch or so, but the writers of such text-books would have to serve up their mechanical wave-theory in some savory and sense-lulling fashion, not to startle the thoughtful student, were they to candidly describe the marvels of sympathetic vibration as we have done from our own tests and experience.

Had we met with an experiment stated in a book on acoustics, such as we performed in the rooms of our house, when we believed in the popular theory of sound, and had we found its results attributed to mechanical air-impulses sent off from the prongs of a fork vibrating to the full extent of the one-fifteenth of an inch, we verily believe we would have thrown the book into the fire, as Mr. Dennis did Tyndall's book, when he proved the *interference fraud*. But after reading and studying the popular writings of acousticians on their favorite theory, we have ceased to feel surprise at anything such text-book compilers may write or teach.

An article in one of Harper's educational journals, by a popular American authority on acoustics, contains the following more than surprising statement: "When two clocks, whose pendulums have the same range of vibration, are in the same room, and the clock doors are open, if the pendulum of one is set in motion, the pendulum of the other will also move. This is the reason: every time the pendulum of the clock vibrates it sends a *puff of air* in the direction of the pendulum of the second clock, and these *puffs*, continued regularly, set the pendulum of the second clock a-going."

Turning now to the writings of England's most popular teacher of acoustics, we find the following two statements. Let the reader dispassionately and carefully compare them. Professor Tyndall says: "When a common pendulum oscillates, it tends to form a condensation in front and a rarefaction behind. But it is only a tendency: the motion is so slow that the highly elastic air moves away in front before it is sensibly condensed, and fills the space behind before it can be sensibly dilated. Hence, *sonorous waves or pulses are not generated by the pendulum.*"

His second statement is this: "If two clocks with pendulums of the same period of vibration be placed against the same wall, and if one of the clocks be set going and the other not, the *ticks* of the moving clock transmitted through the wall will act upon its neighbor. The quiescent pendulum, moved by a single *tick*, swings through an extremely minute arc, but it returns to the limit of its swing just in time to receive another *impulse*. By the continuance of this process, the impulses [sound-ticks we presume] so add themselves together as finally to set the clock a-going."

Now what on earth are we to make of all this rubbish? One scientific gentleman, in his desire to educate the young, tells us that the second clock's pendulum is put in motion by *puffs of air* from the first clock's pendulum; and that the doors of the clocks must be left open so that the *puffs of air* may have free action. The other scientific gentleman positively assures us, on the one hand, that no pendulum can generate sonorous waves or pulses of any sort—which is obviously correct. Then, on the other hand, he assures that the *ticks* from a going clock will set a stationary pendulum in motion—which is obviously incorrect. But what does he mean by *ticks*? The ticks of a clock do not proceed from the pendulum, but from the escapement action, merely controlled, as to time, by the slow swing of the pendulum. We presume he means by *ticks*, sound-waves, formed of condensations and rarefactions, for no sound can even "go on tick" without waves, according to his theory. The *ticks* are supposed to be carried along the wall to the silent clock, which they jump into and make a dash at the pendulum. That would be of no use, however, for originally they were not created by the moving pendulum. The whole is merely a jumble of misstatements: no silent clock was ever set in motion in the manner affirmed by these teachers of youth.

Returning to the consideration of the phenomenon of sympathetic vibration, as displayed in the experiments we have carefully and conscientiously conducted in seeking after truth, specially as displayed in the mysterious action of the unison tuning-forks, we feel we may venture to assert that the phenomenon is not in any manner due to the external mechanical action of the vibrating prongs of the bowed fork on the air. If such an action obtained, and operated on the prongs of the silent fork, in the manner dogmatically asserted by acousticians, it is evident such results as we have secured and described never could have been observed. It must be obvious to everyone capable of calm reasoning and who can grasp mechanical problems, that if the wave-theorist's teaching is true the satisfactory performance of the experiment of the sympathetic forks in a large auditorium, crowded with people, would require perfect stillness of the air between the widely separated forks, so that the mechanically-created air-waves from the bowed fork may reach the silent fork to set it into corresponding vibration. What is the fact? Let a hall, a hundred feet long, be filled with an audience, and let each person have a large palm-leaf fan. Let the bowed fork be on a table at one end and the silent fork be on a table, behind the audience, at the other end of the hall—a hundred feet away. Before the fork is bowed, let everyone wave his fan silently, but so as to disturb the air between the forks to the greatest possible degree, and so as to render the passage of delicate air-waves impossible. While the hall is filled with this miniature wind-storm, let the fork be bowed for a few seconds, and the distant fork will respond. Remarkable as this is, it is not more remarkable than the experiment successfully performed in our house in London, as described in the preceding article.

What mysterious power are we brought face to face with in such experimental demonstrations? We do not know; and no acoustician has even hinted at it. It would seem evident that the wonderful effects observed are due to what may hypothetically be accepted as *sound-force*, not generated, as wave-theorists assert, by an external mechanical action of the vibrating prongs of the bowed fork on the air; but by some unknown form of disturbance—molecular or otherwise—in the actual substance of the sonorous body—the steel of the tuning-fork—which generates a special force, which may be designated *sound-force*. This force, as mysterious as electric and magnetic force, is conducted more or less effectively by almost all bodies or substances in nature—by air or other gaseous bodies much less effectively, strange to say, than by water and the toughest wood and hardest metal.

So far as accurate or reliable investigations have been carried on in this new field, it seems to have been satisfactorily proved that in the conduction of sound or sound-force, absolutely no disturbance takes place in the conductor, be it air, water, wood, or solid iron.  
(To be continued.)

**LETTER FROM H. F. SIEWERT**

**Finds Organ "Somewhere in France" —Writing Musical Comedy.**

An interesting letter from "Somewhere in France" has been received by The Diapason from Herman F. Siewert, musician in the 337th Infantry band, with the American forces. Mr. Siewert, a graduate of the Guilmant school and a well-known organist for some time, writes:

I wish to write you of my pleasure and appreciation at receiving The Diapason for August. Until a few days ago I hardly touched an organ since leaving New York City last May. And you can imagine trying to play with hobnailed shoes! But I have discovered here in this little city, the name of which I may not reveal, a fairly good, though old-fashioned, two-manual organ of some eighteen stops. So I took along two companions who were required to furnish the necessary "breeze," and after a few minutes of full organ they were both longing, as one put it, "to hear the succession of chords that would sound like the approach of a cadence." It is possible that I may soon give a recital in this Catholic cathedral—in miniature. The regular organist, it seems, has been at the front for over a year, and during this time the organ has been silent.

Though I have had to drop all my organ work temporarily, I am still "dispensing music." I am playing saxophone with the band here, and we give concerts daily, as well as playing for many of the hospitals. At present, however, I am relieved of part of this work, for I am engaged in composing the music for a little musical comedy which is to be produced by some professional talent in this vicinity.

I assure you that I shall look forward with pleasure for my copy of The Diapason every month. If the allied successes continue at the present rate perhaps I shall soon have to ask you to change the address back to the good old United States.

Mr. Siewert's prophecy meanwhile has come true, to the delight of all of us.

**OBERLIN HEARS COURBOIN**

**Playing in First Recital of Artist Course Arouses Enthusiasm.**

The first artist recital of the Oberlin Conservatory of Music this fall was an organ recital given on Tuesday evening, Nov. 5, by Charles M. Courboin. Mr. Courboin's program was as follows: Passacaglia in C minor, Bach; Pastorale in G major, from Second Symphony, Widor; Scherzo Cantabile, Lefebure-Wely; Chorale No. 3, Cesar Franck; "Benediction Nuptiale," Saint-Saens; Allegretto, De Boeck; "Christus Resurrexit," Ravanello; Two Preludes (E major No. 1 and E flat major No. 3), Saint-Saens; Andante from First Sonata, Mailly; "Marche Heroique," Saint-Saens.

Mr. Courboin's playing created the greatest enthusiasm among both the faculty and students, and he was heartily applauded after each number. His handling of the large organ in Finney Memorial Chapel was superb, and he brought out many splendid effects.

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**Task for the Organ Builders' Association**

By **CLARENCE ALBERT TUFTS**  
 Concert and Theater Organist,  
 Los Angeles, Calif.

One of the most significant and valuable musical affiliations, of recent date, is the new Association of Organ Builders of America. While it is probably true that these organ companies have joined hands for protective reasons rather than for fraternal ideas or mutual points on superior construction, greater good than even protection in business may eventually result. The greatest point from the organists' standpoint will be a decision (let us hope very soon) to simplify and standardize general organ construction, especially the smaller stock instruments for the home and the church. The crying need, without any doubt, is a universal general organ that, regardless of the make, may be immediately understood and recognized, as is the piano, when played by the average organist. It goes without saying that the largest instruments may never possibly have a standardization, but a general type of three-manual organ ought surely to become universal.

By the above no one expects any severe curtailment in individual voicing, or a restriction in the personal artistic stamp of each of the better companies' work, but surely some definite type of console with a definite arrangement of stops (a positive system) could and should be decided upon, so that the greatly abused and handicapped recital organist may not have to go into close confinement for hours to begin to understand even slightly some of thousands of possibilities each organ provides.

The usual reply that such a standard instrument would be unmusical and impossible, and would impede artistic building and advancement in organ construction is slightly true, but better points of experimenters could at each annual meeting be adopted if the majority so willed. As a matter of musical fact, however, variety, number of stops, size, personal equation and personal desires are really not as important as a general system, simplicity, satisfactory comprehension and quality.

Our literary language embodies an alphabet of twenty-six letters, but the wonders of its possibilities are unlimited. We have a standard orchestra of (generally) a certain number of instruments and distinct types—the strings, wood-winds, brass and percussion—and yet an endless variety of wondrous tone-qualities is possible.

Almost every typewriter company uses the same keyboard with its same arrangement of the order of keys and characters, but this does not prevent a great number of different machines, with differing details of construction, from being used.

The piano and all orchestral instruments have a standard type of construction. Their chief difference lies in the quality of the construction—not the variability of make. In fact, there hardly is the least change in construction.

Would this not be a topsy-turvy musical world if each violin, oboe, trumpet, slide trombone, bass viol, French horn, harp, clarinet, tuba, viola, bassoon, cello, flute, etc., and each piano, would be of different size, thickness and distinctly different timbre? And yet this illustration is a fairly accurate description of organ construction.

As a consequence of each different type of console and arrangement of the stops and absolute lack of any universal system of general construction the organ is little understood by the public and never will be popular until standardization is adopted. The public only loves what it knows intimately and understands, and until a reasonably-priced and standardized residence organ appears upon the market, organ playing and composition will be enjoyed only by the few professionals. When organs begin

to look alike (console and stops) and sound alike (the general church and truly orchestral instruments) and wherever one goes seem to be more alike, then will they become better understood and enjoyed.

This may sound improbable from a selfish standpoint of construction. That is to say, those concerns that already manufacture the few superior instruments may not wish to part with their monopoly of superior points of organ building, but let them stand on quality alone and the orders will find their rightful place and the cost of manufacture will be wonderfully reduced because of standardizing. That this will be difficult to arrange is understood, but it truly seems necessary.

An organ trust—that is, a union of ideas, not to boost prices but to decide upon the best console, arrangements of stops and other general building—will, in the writer's opinion, be the greatest boon for the advancement of organ building and playing and public enjoyment the Organ Builders' Association can provide.

**Eddy Receives Decoration.**

Readers of The Diapason will remember that when Mr. Bonnet arrived in this country he brought the news that Clarence Eddy had been chosen to become an officer of the French Academy of Public Instruction and Fine Arts. Mr. Eddy has received a note from the French consul general in San Francisco telling him that the documents bestowing upon him the decoration have arrived, and Mr. Eddy upon complying with the invitation to call was presented with the official papers naming him an Officer d'Academie. This is an order of merit pure and simple, and Mr. Eddy has every reason to feel proud of this distinction.

**William H. Barnes at Capital.**

William H. Barnes, who was organist of the Epworth Methodist Church of Chicago until he entered the nation's service, where he was a truck driver in the forests of the Northwest, in the Fortieth Spruce Squadron, is now at Washington, having been transferred to the office of the committee on classification of personnel in the army of the war department.

The First M. E. Church of Grand Rapids, Mich., has arranged for three free organ recitals Sunday nights in the church. Earl V. Moore, of Hill Auditorium, Ann Arbor, will be heard there Dec. 15, Joseph Bonnet, Jan. 19, and Edwin Arthur Kraft of Trinity Cathedral, Cleveland, Feb. 16.

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Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, DECEMBER 1, 1918.

"I look upon the history and development of the organ for Christian uses as a sublime instance of the guiding hand of God. It is the most complex of all instruments, it is the most harmonious of all, it is the grandest of all. No orchestra that ever existed had the breadth, the majesty, the grandeur that belongs to this prince of instruments."  
—Henry Ward Beecher.

## THE DAWN OF A NEW DAY

The long-awaited end has come. The devastating sword is sheathed and democracy has won an epoch-making victory over autocracy. The bullying force that sought to impose its will upon the civilized world has been crushed more thoroughly than the most pronounced optimist had predicted.

With the dawn of peace—a peace that none of us who are living today probably will see disturbed again in the same way—opens a bright day for the pursuits of peace. "Over the barren wastes shall flowers now have possession." The oppressive load which has rested on everyone is being lifted rapidly and there is not only better opportunity, but more of a will, to devote ourselves to art. What music has done in the war will be the subject of many essays, we feel sure. That it has proved itself a necessity in war as well as in peace none denies any longer.

For the organist the future should be a splendid one. Religion has profited from the conflict. Souls have been tried in fires that have tempered them as no other trial could have done. It is for us to profit from the lessons of the times and to strive to make ourselves more useful—indispensable—in the church service. Excellent advice along this line is given in another column by the well-known composer and organist, Ernest H. Sheppard.

For the organ builder The Diapason predicts the greatest period of prosperity and activity in the history of organ construction in the United States. The demand that has been checked while the war was on will be combined with the normal demand of the next two years, and the builders will have all they can do, and more, to meet it. In this they are confronted by the same conditions as the automobile makers, and the motor trade admits that it will not be able to catch up with peace demands before another six months at least.

Following the days of fighting and sorrow there shall be days of praise and gladness, and to help make such days glorious is the task of those who make and play upon musical instruments.

## BY ILLINOIS COMPOSERS.

Last month we had the pleasure to chronicle the new ideas brought out in the activities of the New England chapter of the A. G. O. To show again how the chapters are setting the pace for the guild, Illinois is presenting an evening by composers in its own ranks.

Yes, Illinois is the home—one of

the homes—of the composer, and there are men in this great prairie state whose names are known far and wide for their ability to write for the organ, and for the voice and other instruments than the organ as well. But offhand one would not think of it. We have had occasion some time ago to mention how the works of Charles A. Stebbins are played in the remotest parts of the world. Then in Chicago we have such men as Rossetter G. Cole, William Middelschulte, William Lester, Dr. J. Lewis Browne, Walter Keller, Herbert Hyde, Hugo Goodwin, Mrs. Lily Wadhams Moline—well, we will not try to make a list, for just as surely as we do, our memory will play a treacherous trick on us and we will omit the ones we would have felt like mentioning first.

But there should be a special effort by every guild member to attend the meeting Dec. 2, the first of the season, and to hear what will then and there be presented. The program as revised will be found in another page. It must be a real privilege to be able to hear a work by a man like Dr. Keller, performed by his son. And it will be a privilege, too, to hear Lloyd Morey, business man from necessity and choir leader for the love of it, who will come from his home at Urbana, and John Winter Thompson, the Galesburg composer, and one of the most solid organists of Illinois or any state, who also has been invited.

Organists who miss opportunities for association with their fellows such as this program laid out by Dean Browne presents are hurting themselves as much as if they neglected their regular practice.

## NEW SUBSCRIPTION RATE.

Beginning Jan. 1, 1919, the price of the annual subscription to The Diapason will be \$1. The slight increase has been made imperative by conditions which have arisen within the last year and which manage to confront us in new and more serious form every few days. Paper, printing, mailing and everything else going into the making of the publication have gone up and are still soaring in a manner which presents two alternatives—making the paper much smaller or raising the price. The latest advance is one of 15 per cent, beginning Nov. 1, in printing. Every year The Diapason has added new features and has enlarged the amount of reading matter placed before its subscribers. The consensus of letters received every day is that the rate should have been higher long ago.

We enter our tenth year with this issue, grateful to our readers and advertisers for their constant, generous support and assistance—a support for which we did not dare to hope when The Diapason came into existence. Even with war conditions pressing heavily on all of us, and many subscribers departing for the training camps and for France, the circulation for the first ten months of 1918 was 25 per cent larger than in the corresponding period of 1917.

Owing, thus, a debt of gratitude to our constituency, we have endeavored as long as possible to defer the increase in price, but, in common with all other magazines and newspapers, we had to face the inevitable. As soon as conditions shall warrant it we expect to return to the old rate. Meanwhile we shall adhere to the purpose of giving The Diapason family the best bargain possible.

## SOME MATHEMATICS.

Henry B. Roney has an interesting article on the "Wonders of the Modern Organ" in a recent issue of Music News. His mathematical calculations show that an organist expended thirty-seven and one-half tons of force in playing a difficult composition through once and 9,400,000 pounds of pressure in practicing and learning it. Mr. Roney's figures are so attractive that we quote as follows:

After arduous practice-preparation in a cold church in the dead of winter, with more zeal than discretion, I tackled the famous Theme and Variations in A flat by Louis Thiele, by many organists considered the most difficult organ composition written. Testing the heat drawing qualities of cold ivory in hot weather with fingertips sometimes frozen solid in the zeal for the mastery of the "Thiele Variations" was merely an incident in the achievement finally accomplished. My inquisitive ambition was then to

learn how much physical exercise, expressed in terms of pounds avoirdupois, was exerted in bringing the celebrated test piece up to "concert pitch." An answer was found in the following curious manner: I counted the notes in the composition (nothing was too laborious in the wildly enthusiastic days of youth), and discovered that I was required to learn to play approximately 12,650 notes with the hands and 2,100 with the feet in the course of the piece. This included repetitions and trills in manuals and pedals. Then, by carefully placing weights upon the manual keys, I found that it required twelve ounces of dead weight merely to press the key down. But as every key had to be struck with at least double this pressure to insure prompt action and clearness of technique, twenty-four ounces of quick pressure would be necessary for each key.

The pedal keys, with a strong spring under each key to give quick return action, and the wind chest air pressure resistance, required a weight of fifteen pounds to press one down. This was arrived at by adding the iron weights of a pair of scales until the key gave way and went down. But as pedal keys must be usually played with a slight kick or quick pressure, at least double the dead weight pressure had to be exerted for each key, viz., thirty pounds.

It was then only a simple question of arithmetic to learn that I expended a pressure equal to about 75,000 pounds, or about thirty-seven and one-half tons, in playing the piece through once. How many times it, or its harder portions, was played through in overworking its enormous difficulties I do not know, but it must have been 12 to 15 times, equaling, approximately, 9,000,000 pounds pressure of feet and finger tips, or about 1,700 tons, without leverage or other mechanical means. It is quite probable that other and longer organ compositions would make still greater demands upon the physical reserve forces than the Thiele Variations, notably the Pas-sacaglia of Bach, the "Ninety-fourth Psalm Sonata" of Reubke, or the colossal Fantasia and Fugue of Liszt's on the chorale "Ad Nos ad salutarem undam," which requires thirty minutes in performance.

As Mr. Roney explains, this was on a tracker organ, "and it was the type of organ in use for 200 years, until Yankee brains and ingenuity got hold of the cumbersome old 'kist o' whistles' and made of it a modern marvel. As thoughtful musicians revert to the snappy, twangy harpsichord of Beethoven's day and try to imagine what transcendent tone poems he would have evolved had he had a modern grand piano of standard make, so one wonders what amazing revelations in musical science and organ masterpieces would have flowed from the pens of Bach, Handel, Mendelssohn and others could they have had the inspiration of a twentieth century organ—king of all the musical instruments."

Truly said, and just as truly Mr. Roney adds that "few trained, experienced organists receive a stipend commensurate with the extraordinary qualifications demanded by the position."

G. Hermann Beck, principal of the Emmaus Lutheran school at St. Louis and organist of Emmaus Church, devoted a part of his enforced vacation, caused by the influenza epidemic, to reading his back numbers of The Diapason for the last six years. Modesty forbids quotation of what Mr. Beck generously writes. Since leaving Belleville, Ill. for St. Louis he has begun twenty-five-minute recitals on Sunday evenings before the service at Emmaus Church. Mr. Beck is thoroughly convinced by his last ten years' experience that the average person, when given the opportunity, will become and remain interested in organ music. All depends, he says, on the care exercised in selecting the programs.

The direct cost of the war for all belligerent nations to last May 1 is reported at \$175,000,000,000 by a federal reserve board bulletin, and it is estimated that the cost will amount to nearly \$200,000,000,000 before the end of this year. According to figures prepared by our always reliable office statistician, this is just about enough to give every living organist a fine new organ. D—n the ex-kaiser.

## THE DOUBLE TOUCH.

[From The Omaha Bee.]

J. H. Simms was explaining to a pupil the double touch arrangement which is found upon some of the most modern pipe organs, by which it is possible to play with a different set of stops by using a light or heavy action of touch on the keyboard. "But, of course," explained Mr. Simms, "they do not have anything like the double touch system out at your church." "Oh, I don't know," retorted the pupil, "they take up the collection both morning and evening."

## The Church Organist: His Present Opportunities

By ERNEST H. SHEPPARD  
Composer and Organist of First Baptist  
Church, Okmulgee, Okla.

The great world strife just brought to a close undoubtedly heralded in a new era of golden opportunities for the church organist who can become fully awake to the possibilities of his art. It is to be regretted that many—far too many—church organists, while loving and making much of their art, lose sight of the vital responsibility and co-relation of music with religion. Music has been called the "handmaid of religion," and this it surely is if entered with the right spirit and mind attuned to the higher things of life. Many a church service has been made or marred by the part music has played therein and in corresponding measure many an organist has been the means of uplifting the emotions of the congregation.

Why are organist and choir placed apart from the general mass of worshippers? Why are the members of Episcopal choirs robed in vestments which distinguish them from the congregation? In simple words, to denote their official capacity as leaders of the worship of praise "in psalms and hymns and spiritual songs." The choir members are in reality lay ministers of the church. How important, then, is the attitude of the organist toward the music of the church service! Without a reverent and spiritual frame of mind in the rendition of the music it is practically impossible to inspire the members of the choir with a reverent and worshipful spirit, thereby affecting the congregation little or not at all, even disturbing the attitude of many.

During the last three months I have come into contact with ministers of various denominations who have all been impressed with the religious spirit that is gripping the people. Western ranchers and Texas farmers who have probably never entered a church or thought of religion, gather in crowds under the spell of religious inspiration, to hear the church service.

Showy technique and fidgety restlessness registration are as "sounding brass and tinkling cymbals," and can never be an aid to reverential worship. Let us discard the empty showiness and strive through an attitude of devotion and reverence to inspire our choir and congregation to a higher worship. Work with the minister in making the service a complete and harmonious setting of religious idealism. Choose music in keeping with the Bible teaching or the minister's discourse for the day, and strive to have the rendition as reverent as possible. This would do much to lessen some of the friction between organists and ministers of which we hear.

Music in keeping with devotional worship should be used in the opening voluntaries. I have heard my "Desert Song" and such pieces played as the introductory voluntary to a church service. I fail to understand how the mental or imaginative attitude which such music of an Oriental atmosphere may create, could be a fitting preludial attitude to reverent and devotional worship at divine service. Such disjointedness to my mind is out of keeping with the idea of the "religious co-operation of music" and can be avoided with just a little careful premeditation on the fitness of things. This may seem of little account, but it is the little things in the right place that go to the making of a harmonious whole. A service started out of place usually continues out of place, while a service started in the right attitude never fails to increase in effect and have an uplifting influence on organist, minister, choir and congregation.

The result will be a religious spirit throughout the churches that will be worthy the best efforts of the musical ministers of the church. Let us awake to the full realization of our ministerial calling and do our utmost to work for a true and lasting relationship between Religion and her handmaid, Music.

## WALTER HENRY CARTER OF ROCHESTER DEAD

### IS A VICTIM OF INFLUENZA

Had Been Organist of Christ Episcopal Church Sixteen Years and Dean of Guild Chapter for Four Years.

Walter Henry Carter, for sixteen years organist and choirmaster of Christ Episcopal Church, Rochester, N. Y., died Oct. 23 at his home, Long Meadow, Pittsford, at the age of 52 years. He was a victim of influenza, having been taken ill less than a week previous to his death.

Mr. Carter was born in Clifton, England, and obtained his musical education in that country. He came to America in 1890 and was organist of St. Mark's in Brooklyn, N. Y. Later he went to Portland, Maine, where he was organist at St. Luke's Cathedral.

He moved from Portland to Rochester. He had been dean of the Western New York chapter of the American Guild of Organists for four years and was chairman of the Monroe County chapter of the New York State Music Teachers' Association. For several years he was musical reviewer for the Rochester Herald.

Mr. Carter was educated in the Merchant Venturers' Technical College and as a boy was a chorister in Christ Church at Clifton under John Barrett, with whom he studied organ, piano and theory. His first appointment as organist was in St. Augustine's Church at Bristol. He was a graduate of the Royal Academy of Music in London and held the diploma of the Incorporated Society of Musicians of Great Britain.

Mr. Carter leaves a widow—Mrs. Edith Belmont Carter—and two sons. A memorial musical service under

the auspices of the American Guild of Organists will be held on Dec. 8.

#### Dr. Ward as Guest Organist.

Dr. John McE. Ward of the American Organ Players' Club has been acting as guest organist at the North Baptist Church, Camden, N. J., on the Sunday evenings of October and November, playing the large four-manual Haskell organ recently installed. Among the numbers played were: Scherzo, Hollins, Spring Song, Hollins; "Autumn Memories," Diggle; "In a Mission Garden (MS.), Diggle (dedicated to Dr. Ward); National Airs of the Allies, Pearce; Allegretto, Wolstenholme; March, "Aida," Verdi; Coronation March, Svendsen; Coronation March, Meyerbeer; Finale in D, Lemmens; "Ecstasy," Loud; "Before the Altar," Lund; Allegretto for Strings, Volkmann; Serenade, Moszkowski; Gavotte, Schubert; "Chanson d'Espoir," Meale; Bell Symphony, Purcell; "Benedictus," Barton; "St. Cecilia," Nos. 1 and 2, Batiste; Cradle Song, Guilman; Cantilene, Guilman; "Grand Choeur," Guilman; "Forlane," Aubert; Berceuse, Dickinson; Toccata, Dubois; Air and Variations, Faulkes; "Cornelius March," Mendelssohn; "April," Gaul.

#### Milligan Head of Department.

Harold V. Milligan, organist of the Fifth Avenue Baptist Church of New York, who reviews new music for The Diapason and whose other distinguished activities are almost too numerous to mention, is now the head of the music department of Centenary Collegiate Institute, a large Methodist school at Hackensack, N. J. Mr. Milligan succeeds in this position Frederic Arthur Mets, who has entered the nation's service. Mr. Milligan taught in the well-known Von Ende School of Music for two years before it was closed because of the war.

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The Tellers-Kent Organ Company of Erie, Pa., has just completed a two-manual electro-pneumatic organ for the Majestic Theater of Erie, Pa. This organ completes a list of four electro-pneumatic and two tubular-pneumatic organs for Erie since April 1, as follows:

- St. Andrew's Catholic Church, \$5,800.
- St. Benedict's Academy, \$1,500.
- Tenth Street M. E. Church, \$2,500.
- Colonial Theater, \$4,500.
- Columbia Theater, \$12,000.
- Majestic Theater, \$3,500.

The organ in the Columbia Theater, which is pronounced by competent authorities to be one of the finest theater organs in the state, is the second for this theater built by the Tellers-Kent Company, the first having been destroyed by fire. The contracts for both the Columbia and the Majestic were given to this company by the Columbia Amusement Company of Erie, without competition, as were the contracts for the four other organs.

Among other unfilled contracts under construction at the Erie factory is a \$10,000 organ for the First Presbyterian Church of Bradford, Pa.; two organs for Buffalo churches, aggregating \$7,000; one for Chicago, for a Catholic church, to cost \$6,500; also one for Duryea, Pa., to cost \$4,800, all of which are to be electro-pneumatic.

**LAWRENCE ROBBINS RESIGNS**

**Will Leave Second Church of Christ at Kansas City Jan. 1.**

Lawrence W. Robbins will leave the organ bench of the Second Church of Christ, Scientist, at Kansas City, Jan. 1, after completing thirteen years of service that has given great pleasure and satisfaction. Mr. Robbins is open to engagement by a large church. He is an organist of scholarly attainments, capable of giving interesting recital programs.

Mr. Robbins was born in Kansas City. As a boy he sang in the old Philharmonic Society, which gave music festivals with Theodore Thomas. When the Gade Quartet was organized he was the first pianist to play with the organization, of which Carl Busch was violinist. Mr. Robbins has taught continuously. Miss Harriet Barse, the organist now at the First Church of Christ, Scientist, who will succeed to his position at the Second Church, is one of his pupils. Other leading organists have had their training with Mr. Robbins, who is perhaps even better known as a teacher of piano.

**WILL GIVE CANTATA SERIES**

**George Henry Day Active at Wilmington, Del., Church.**

St. John's Church choir of Wilmington, Del., consisting of thirty-five men and boys, under the direction of George Henry Day, organist and choirmaster, will again present a series of the best oratorios and cantatas during the season. The first of the series was sung on Sunday evening, Nov. 24, when Maunder's "Song of Thanksgiving" was rendered.

The opening of the special musical season at St. John's Church marked the beginning of the second series of cantatas. Last year the venture was made of presenting sacred choral works by eminent composers once a month. The success attending these special musical services led the director to repeat the series with some new works.

Other works to follow are "The Star of Bethlehem," in conjunction with the candlelight service on Dec. 22, and "The Pilgrim," by Harry Rowe Shelley, Jan. 26. Stainer's "The Crucifixion" will be sung March 31, Maunder's "Penitence, Pardon and Peace," and "The Seven Last Words," by Dubois, presented last year, will

be repeated Feb. 24 and April 19 (Good Friday).

Since Sept. 1 Mr. Day has been holding a position in the accounting office of the Du Pont Powder Company in addition to doing his regular church work. So he feels that he has been doing his bit. During August he was soloist at Trinity Church, Ashbury Park, on Sunday evenings, giving short organ recitals preceding the services, and acting as baritone soloist.

**PAYS TRIBUTE TO VETERAN.**

**Masonic Editor Calls Attention to Samuel D. Mayer's Career.**

The Trestle Board, a magazine devoted to the Masonic Fraternity and published at San Francisco, in its October issue contains a picture and an appreciative sketch of Samuel David Mayer, the veteran organist of the Masons on the Pacific coast, of whose remarkable career The Diapason has previously made mention. The fiftieth anniversary of the installation of Mr. Mayer as grand organist of the Grand Lodge of California was held last year. The editor writes of the organist:

"He has presided at the organ from the days which Californians consider the Golden Age of California Masonry, beyond the recollection of those who at present compose the grand lodge. Few, if any, of the brethren who now assemble at the annual sessions can remember the day when Brother Mayer first ascended the stairs to the organ loft and poured forth the melody of music from the great instrument. Grand Masters have their day. They bloom and wither, but Brother Sam is perennial. Music in the grand lodge without Sam Mayer would not be music to the brethren of his state."

**Made City Organist of Austin.**

Leo Bonnell Pomeroy, whose recitals at St. David's Church in Austin, Texas, have made him widely known, has been appointed city organist of Austin. The appointment was made by the mayor and the city council. Mayor W. P. Woolridge was present at the recital given by Mr. Pomeroy Nov. 16 and made an address on the importance of municipal recitals. Mr. Pomeroy gave a patriotic program, as follows: "America, the Beautiful," Macfarlane; "From the South," Gillette; Sonata Eroica, Stanford; "Evening Rest," Hollins; "Tragedy of a Tin Soldier," Nevin; Meditation from "Thais," Massenet-Silver; Liberty March, Frysinger.

**W. G. Utermoehlen Appointed.**

William G. Utermoehlen, formerly organist and choirmaster of the First Baptist Church of Durham, N. C., has become organist of the new Woodland Street Presbyterian Church, one of the prettiest churches of the city of Nashville, situated in the Eastland residence section of the city. Here he plays a large two-manual organ just completed by the Austin Company. Mrs. Henry M. Lupton, organist of the Methodist Church of Clarksville, Tenn., gave the opening recital on this instrument Nov. 8, playing the following program: "Finlandia," Sibelius; Pastorale, Wachs; Caprice, Botting; Canzonetta, Scammell; "Gipsy Life," Stone; "Orientale," Bird; Rustic March, Fumagalli.

**New Position of W. N. Waters.**

The N. A. O. as a whole will be glad to learn that the treasurer, Walter N. Waters, has begun duty as organist at St. Patrick's Cathedral, New York, says the latest issue of the Console. Mr. Waters was for years organist and choirmaster in the famous Monastery at Weehawken, N. J. He is a recognized authority on all forms and developments of music in the Catholic Church. Mr. Waters is not only an organist, but a successful farmer as well, owning a farm of considerable acreage up in the country from New York.

Frederic Tristram Egner has accepted the position of organist and choirmaster of the Knox Presbyterian Church at Goderich, Ont., where he has a three-manual Casavant organ and a choir of forty voices. He has given up his theater work at Detroit.

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- Flauto Major (pedal extension), 8 ft.
- \*Clavichord, 8 ft.
- \*Violoncello, 8 ft.
- \*String Celeste, 8 ft.
- \*Flute, 4 ft.
- \*Octave, 4 ft.
- \*Trumpet, 8 ft.

\*In Choir swell box.

**SWELL ORGAN.**

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Salicional, 8 ft.
- Vox Celeste, 8 ft.
- Aeoline, 8 ft.
- Unda Maris, 8 ft.
- Flute, 4 ft.
- Viola, 4 ft.
- Solo Mixture, 3 rks.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.
- Tremulant.

**CHOIR ORGAN.**

- Dulciana, 16 ft.
- Violin Diapason, 8 ft.
- Concert Flute, 8 ft.
- Flute Celeste, 8 ft.
- Dulciana, 8 ft.
- Quintadena, 8 ft.
- Flute, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- Celesta (harp), 61 notes.

**SOLO ORGAN.**

- Stentorphone, 8 ft.
- Ophicleide, 16 ft.
- Tuba, 8 ft.

- Clarion, 4 ft.
- Gross Flöte, 8 ft.

**ECHO ORGAN.**

- Gedeckt, 8 ft.
- Vox Celeste, 8 ft.
- Vox Humana, 8 ft.
- Cathedral Chimes, 20 notes.
- Tremulant.

**PEDAL ORGAN (Augmented).**

- Bourdon (resultant), 32 ft.
- Open Diapason, 16 ft.
- Violone (Great extension), 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Major Flute, 8 ft.
- Flute Dolce, 8 ft.
- Violoncello, 8 ft.
- Tuba Profunda (from Solo), 16 ft.

Earl Abel, the Chicago organist, is now in the Student Army Training Corps at the University of Chicago. He is a corporal in Company F. Mr. Abel's song, "On to Berlin," has been sung all over the university campus.

S. L. Wannemacher, with the Eighth Provisional Company, of the Camp Hancock July Replacement draft, at Camp Upton, N. Y., is in the machine gun service. He expected to leave for France soon, but whether this has been prevented by the ending of the war The Diapason has not learned.

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Note.—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment only. O. S. = Organ solo copy (three staves). P. = Piano solo copy. Acc. = Piano accompaniment part for orchestra. T. = Title. D. = Descriptive.

Alaskan and Canadian Music.

Every country has its characteristics. Alaska is noted for its miles of frozen glaciers, snow-capped mountains, the Eskimos with their picturesque huts and curiously carved totem poles, dog trains and sledges, the fur seal fisheries and polar bears, while Canada in its northern dominion—the Land of the Great Silence—has many of these and in addition the fur trappers and its wonderful lakes and forests. It was at Dawson City, in the Klondike, near the wonderful Yukon river, that Dr. William Carl opened the first pipe organ in Alaska in 1903.

The ancestry of the Canadians is principally British and French, so that music of these nationalities is often suitable for Canadian films. Certain pieces classified under Scandinavian music will be found acceptable also. A number of Rex Beach's stories of the great north, like "The Barrier," have been produced, and the Fox Film Company has produced "North of 53" (Dustin Farnum) and "The End of the Trail" (William Farnum), a setting for which was given in the January, 1917, Diapason. "God's Country and the Woman," a Vitaphone film with William Duncan, was given in November, 1916, and "Pennington's Choice" in March, 1916. "The Flame of the Yukon" and "Carmen of the Klondike" are also Alaskan films.

Descriptive music such as Gaston Borch's "Mountain Suite" and Godard's "Scenes Poetiques" is especially good, while "A Polar Suite" by Trinkhaus (Witmark) is the most characteristic work giving the local atmosphere of which we know. In most films of this class there are the usual dance hall scenes and on these popular one and two steps will suffice, while on Indian scenes use American Indian music. The latest release is "The Law of the North," an Ince Aircraft production with Charles Ray playing the part of Alain de Montcalm. It is an especially fine story and film, and the photography is beautiful. The list of music is as follows:

- Organ Solos. "On the Mountains," Renaud (Ditson). "Indian Summer," Brewer (Schirmer). "Murmuring Zephyrs," Jensen (Ditson). Piano Solos. "On Mountain Slopes," You (Schirmer). "Snowflakes," Moore. "Woodland Murmurs," Wilson G. Smith. "Zephyr," Trinkhaus. "Sleigh Ride," Hueter (Ditson). "Muskoeka Scenes," Ocklestone-Lippa (J. Fischer). Piano Accompaniments. "The Alaskan," selection, Girard (Witmark), including "Eskimo," "Snowballing," "Totem Pole" and "Shiver Song." "Scenes Poetiques," Godard. "In the Woods," "On the Mountains," "In the Village." "Top of the World," selection, Klein (Witmark), including "My Shaggy Old Polar Bear." "Snow Queen" (Novellette), Salzer. "By the Saskatchewan" (from "Pink Lady"), Caryl. "Suite, "Mountain Music," Gaston Borch (Berg)—(1) "Sunrise on the Mountains," (2) "Mountaineer's March," (3) "Mountaineer's Song," (4) "Mountaineer's Dance." "A Polar Suite," Trinkhaus—(1) "Festive Wedding," (2) "Playful Polar Bears," (3) "Eskimo Lullaby," (4) "The Dog Train" (Seherzo). "My Polar Star," Rolfe (Jacobs) (Eskimo Intermezzo). "Northern Serenade," Olsen.

- "A Song of the North," Hanks. "Call of the Woods" (Waltz), Tyers. "Nature's Adoration, Brooks." Overture, "Queen of the North," Schlegelregell. "On Mountain Heights," Kiesler. "Snow Bird" (Mazurka), Wohanka. "The Sleightin Party," Silberberg. "The Eagle," Klein. "Norwegian Suite," Schytte. "Land of Romance," Hoschna. "Little Faun," Rosenbaum. "Nordland," Herbert. "Snow Ball," Roberts. "My Lady of the North," Blanke (Remick).

Canadian Aairs.

- "La Canadienne," Tavan. "Laurentian Echoes," French Canadian Melodist, Laurendeau (C. Fischer), including "A Saint Malo," "A la Claire fontaine," "En roulant ma boule," "Un Canadien errant," "Levy ton pied," "Quand Marianne," "Vive le Canadienne" and "O, Canada." "Fantasia on French Canadian Aairs," Gruenewald (Ditson). "Carillon" (Marche Canadienne), Laurendeau. "Laurentian March," Laurendeau, introducing "O Canada." Canadian Gems, Rees. In Old Quebec (introducing "Vive la Canadienne" and "Canada"), Leonard. "French Canadian Aairs," Harris. "Land of the Maple," introducing "The Maple Leaf Forever," Laurendeau. Note.—All of the above Canadian aairs with one exception, as noted, are published by Carl Fischer.

MUSICAL SETTING FOR THE CANADIAN DRAMA: "THE LAW OF THE NORTH." Ince Film. Charles Ray. Star.

- Reel 1—(1) Fantasia on French Canadian Aairs by Laurendeau or (1) "Eventide" and "Rhapsodie" (Norwegian Suite), (Acc.) by Schytte until (2) Worshipping the older man, "Overture Complique" (Acc.) by Keler (tela until (3) The law in the Northland, Andantino (Acc.) by Blossfeld (agitato and struggle) until (4) Sixty kilometers away, "Cupid's Garden" (P.) by Eugene (or bright gavotte) until the end of reel. Reel 2—D: Virgine and Le Noir. (5) Improvise dramatic style, with agitato at struggles) until (6) Get his pack, "Brook" (P.) by Grieg until (7) Dusk at St. Felician, "Watermelon Whispers" (Dance) (Acc.) by Green until (8) The way of the wolf, "Mysterioso" No. 22 (Acc.) by Borch until (9) My Missal and Rosary, "Rosary" (song) by Nevin (a few measures), and (10) Selection, "Hanse and Gretel" (Acc.) by Humpernick until (11) Dog train, "Love's," "The Dog Train" (Acc.) by Trinkhaus. Reel 3—Continue above until (12) D: Alain and Therese enter room, improvise until (13) D: Alain sees blood on paper, "Ase's Death" (Acc.) by Grieg until (14) Alain at top of stairs, (crowd below), "Brook" (Acc.) by Kryznowski until (15) The abandoned fort, improvise short foxtrot until (16) And thus the eagle fell, Overture, "Phedre" (Acc.) by Massenot. Reel 4—Continue above until (17) D: Indian guard at door, "Indian Waltz" (Acc.) by Ivorog until (18) On through, "The night," "Olympic" Overture (Acc.) by Ascher until (19) D: Alain finds Therese in snow, "L'Oracolo" (Acc.) (fourth movement) by Leonl. Reel 5—Continue above until (20) Alone in the wilderness, "Solitude" (O. S.) by Godard (sleighbells and dog team passes) until (21) Prepare my sister's room, "Tears" (Acc.) by Zamecnik until (22) The twilight of the world, Intermezzo from "Nordland" (Acc.) by Herbert until (23) And she did, "Kiss Me Again" (Acc.) by Herbert to the end.

MUSICAL SETTING FOR THE ALASKAN DRAMA: "SHARK MONROE." Ince Film. William S. Hart. Star.

- Reel 1—(1) Selection, "The Alaskan" (Acc.), by Girard until (2) The sea trail, "Le Tourbillon" (P.) by Steenberg until (3) Then the dusk, "The Storm" (O. S.) by Lemmens or "Storm Agitato" (Acc.) by Langey to end of reel. Reel 2—T: With the cheery morning, (1) "Murmuring Zephyrs" (O. S.) by Jensen (Agitato at T: You beast) until (5) Skagway, "Boreas" (P.) by Trinkhaus (At T: Result, use sleigh bells) until (6) At upper end, "Sinbad Foxtrot" (Acc.) by Romberg until (7) Proprietor enters room, "Eventide" (Acc.) by Schytte until (8) I told you, "Told at Twilight" (P.) by Hueter to end of reel. Reel 3—P: White long savage nights until (10) Boys Zero City, "Bride's Prayer" (Acc.) by Strobl until (11) Then the Spring, "To Spring" (Acc.) by Grieg (once) and (12) "Perfect Melody" (Acc.) by O'Hara to end of reel. Reel 4—(13) D: Monroe enters hut, improvise (pathetically) or "My Heart at Thy Sweet Voice" (Acc.) by Saint-Saens until (14) D: Monroe leaves hut, "Even-song" (O. S.) by Martin until (15) You better get started, "Ecstasy" (Acc.) by Canne until (16) D: Fight, Agitato until (17) Now we're quits, improvise to end of reel. Reel 5—(18) T: As white winking stars, "Melodie" (Acc.) by Priml until (19) There's a fourflusher, "Song of Songs" (Acc.) by Nova until (20) Here's a man who can't fight, Agitato until (21) He's dead, "Plainte d'Amour" (O. S.) by Teller until (22) O, you blind man, "My Heart at Thy Sweet Voice" (Acc.) by Saint-Saens to the end.

New Photo Play Music.

- Published by Jerome H. Remick, Detroit, Mich. Oriental: "Out of the East," Rosey. "Cleopatra," Tierney. Two oriental foxtrots, the latter of which was introduced by Al Johnson in "Sinbad." Southern: "Dixie Girl," Lampe. "My

- Girl of the Southland," Brown. The first is a characteristic march two-step and the second a foxtrot with a beautiful cello obbligato. Excellent for dance scenes. Japanese: "Geisha Maid," Botsford. A dainty intermezzo with characteristic Japanese rhythms. Spanish: "The Siren," Davis. "The Dream Tango," Davis. A set of Spanish waltzes. Bright: "Cherry," L'Albert. A dainty and refreshing intermezzo suitable for happy scenes. Colonial: "When Knighthood Was in Flower," Gustin. A set of excellent colonial waltzes on the order of Witmark's "Zoula." Oriental: "Moralla," Rosales. "Soko," Arnold. The first is an excellent number with pleasing staccato effects and the second is a Moorish march. Spanish: "Dark Eyes," Moret. "Owango," Van Alstyne. "Dark Eyes" is a splendid southern number and "Owango" is a Mexican intermezzo in G minor. Published by Chappell & Co., New York. General: "Twilight," Bendix. "Serenata," Slesiu. Bendix's Reverie is an Allegretto in D and A, while Slesiu's (composer of "Un peu d'Amour") is an allegretto waltz in D useful on quiet scenes. Bright: "Sunbeams," St. Helier. "Moonlight," Finck. "Starlight," Zulueta. "Idyll," Coates. St. Helier's entracte is a fine dance movement in G, Coates' "Idyll" has a quiet theme in D and a sparkling grazioso in F and A flat for a second part. Herman Finck, who composed "In the Shadows" and "Pirouette," is the author of the graceful dance "Moonlight." "Starlight" is a gem of melodiousness. The first theme is in F and the second in B flat. A splendid number for bright scenes. "Roses of Peardry," Wood. Haydn Wood's successful song has been arranged as a melody, together with the chorus from "Waiting" by Croke. This is a splendid number for a theme and one that will bear repeating many times. Oriental: "The Moon of Omar," Lucas. A quiet movement in A flat that will go well on the organ when adapted by organists. Organ Solos: "The Perfect Melody," O'Hara. "Melodie du Soir," Slesiu. O. Dies. These "Melodie du Soir" transcription of O'Hara's melody for the organ has been done by Gatty Sellars in an excellent manner. It is particularly useful on dramatic scenes and can be used as a theme if desired. The second transcription, "Melodie du Soir," is our old friend "Un peu d'Amour," and it has a fine organ number. Mr. Lucas has put the theme in the baritone register and cleverly embellished it with flowing thirds. He also has arranged Del Riego's famous song for the organ, and no picture musician should be without these three numbers. "Silver Trumpets," Rimbault. A grand processional march as played at St. Peter's in Rome. "Canzonetta," Thome. A pleasing melody in E flat transcribed by King Hall. "The March of the Nations," Novello. This number, called an inspiring military march, based upon the war song, "Keep the Home Fires Burning." This song has helped to make history. The organ arrangement has been done by Gatty Sellars and the final movement is filled with inspiration. Published by Oliver Ditson Co., Boston: English: "The British Lion," Bennett. A flourish on popular British airs opening with "The British Grenadiers" (piccolo and drum patrol) and containing also "Sally in Our Alley," "Down Among the Dead Men," "Here's to the Maiden," "Banks of Allan Water," "God Bless the Prince of Wales," "Lass of Richmond Hill," "When Broom is in the Eye," "Rule Britannia" and "God Save the King." College: "Stein Song," Bullard. "Beam From Yonder Star," Bullard. The famous stein song has been issued with a romantic song on double reeds by the Ditson Company. As the melody not cited in the piano accompaniment part the organist should obtain the B flat cornet part (which has the solo) and transpose the melody one whole tone or write in the melody on the accompaniment part as transcribed. General: "Forget-me-nots," Engelmann. A beautiful little number suitable for quiet, neutral scenes or as a love theme.

- Ditson's Music for the Photoplay. Vol. 1. Publishers are paying more attention to the wants of moving picture musicians than formerly, and this collection of loose leaf numbers is a valuable addition to the various classes it represents. The one number, which is the first of its kind that we have seen, is "Agitated Mysterioso," by Langey, and it depicts anguish or fear caused by escapes or hiding. Other fine numbers are "Storm Music," "A Rural Pastoral" and a military scene for scenes of trench life, missing troops, etc. They are all by Langey. Three general agitatos, a plaintive number and a "Comic Hurry" make up a valuable album for the orchestra leader or theater organist.

- The following new organ numbers have been received: "Reverie Triste," Diggle. "At Dawning," Cadman. "Berceuse," McCollin. "Repos d'Amour," Henselt. Mr. Diggle's Reverie consists of an Andante Lamentoso theme in B minor for tube solo with a secondary transcrip in G which is full of lovely harmonies and smooth progressions. Mr. Eddy has arranged Cadman's song in his usual correct style, while Mr. Kraft has performed the same service for the "Repos d'Amour." McCollin's Berceuse is an expressive little theme in E flat with a pitu mosso G minor part. "Funeral March," Chaffin. This is a solemn march in B flat minor (noticeably the same key as Chopin's) and is majestic in style. Southern: "Deep River," Fisher. An arrangement by Mr. Rogers of an American negro melody by William Arms Fisher. Excellent for plantation scenes of quiet character.

Hints on Other Features.

"The Girl Who Came Back," a film adaptation of the story, "Leah Kleschna," with Ethel Clayton in the stellar role, is a drama dealing with the theft of jewels. Neutral and quiet music predominates and at the title, "The Hour and the Woman," a long mysterioso occurs. We used "Iris" (Acc.) by Reynard (S. Fox), played it pianissimo and using 15 and 8-foot flutes (swells closed), then changed to 16-foot flute and quintadena. As a love theme for the picture we used "Laisies" (Acc.) by Bendix (C. Fischer).

"A Daughter of the South," with Pauline Frederick, is not a southern plantation story, but a film having the Spanish atmosphere entirely. Scenes are laid in and near New Orleans. "Spanish Dance," by Moszkowski, "On the Plaza" (Ditson) and a few neutral and dramatic numbers will suffice. "The Make Believe Wife," with Billie Burke, is a rollicking comedy. Several topical hits are indicated in the picture. "Everybody Ought to Know How to Do the Tickle Toe" (from "Going Up," by Hirsch), appears on the screen where Phyllis plays same. "You Made Me What I Am Today" and "Shades of Night Are Falling" also occur. Selections from "Going Up," "Oh, Lady, Lady," and the "Follies of 1918," by Stamper, were used.

Answers to Correspondents.

"A."—Among the articles to follow in this department soon are: Belgian, Irish, English, colonial, music for childhood scenes, fairy music, rural music and an interesting article on southern and plantation music.

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Three-Manual Built in Philadelphia Is in Kemble Memorial Methodist Church—Program at the Inauguration.

Dr. John McE. Ward, organist of St. Mark's Lutheran Church at Philadelphia, gave the opening recital Nov. 14 on a three-manual organ completed by C. S. Haskell, Inc., of Philadelphia for the Kemble Memorial Methodist Church of Woodbury, N. J. Miss Wilanna Bruner, soprano of St. Mark's, assisted Dr. Ward in the following program: "Military March," Gounod; "A Cloister Scene, Mason; "Chanson D'Espoir" (new), Meale; "The Angels' Serenade" (vocal accompaniment), Braga; Menuet (ancient French style), Aubert; "In a Mission Garden" MSS. (dedicated to J. M'E. W.), Diggle; "Shepherds' Evening Prayer" (new), Nevin; "Jesus, My Saviour, Look on Me," J. M'E. Ward (dedicated to Miss Bruner); Serenade, Moszkowski; "Sous Les Bois," Durand; "Hear Ye, Israel" ("Elijah"), Mendelssohn; "Offertoire Triomphale," Lott; "Jesu Bambino," Yon; "The Valley of Laughter," Sanderson; St. Cecilia, No. 2, Batiste.

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**Roy Scott Shimp Is Dead.**

Roy Scott Shimp, Lancaster, Pa., died at St. Joseph's Hospital of pneumonia following an attack of influenza. He was 25 years of age. Mr. Shimp studied at the New York Conservatory of Music, and upon returning to Lancaster became prominent as an organist. For the last two years he had been choirmaster and organist of the First Methodist Episcopal Church. He had gained a reputation for his work as organist in a number of the leading theaters of the city. Mrs. Shimp and a baby daughter survive.

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**AUDIENCE SINGS IN THEATER**

**Harold Weisel Promotes Community Music at Pittsburgh.**

J. Harold Weisel, organist of the East End Cameraphone Theater at Pittsburgh, is doing a good work in addition to his organ playing with his "community sings." His theater has been holding "community sings" twice a week for three months and the enthusiasm and vigor with which the large audiences participate is exhilarating. The Cameraphone is the only theater in Pittsburgh that has community singing. A list of compositions taken at random from Mr. Weisel's recent programs in connection with the feature pictures includes: Torch Dance (from Henry VIII), E. German; Shepherd's Dance, E. German; Romance, Op. 5, Tschai-kowsky; Allegretto, Wolstenholme; Romanza, Wolstenholme; First and second movements from First Sonata, Borowski; "Madame Butterfly (Fina, Act 2), Puccini; "Gavotte Moderne," Lemare; Largo from "New World" Symphony, Dvorak; Reverie, Op. 20, Lemare; "Rosamunde," Overture, Schubert; "Melancholie," Ornstein; "Valse Triste," Sibelius; "In the Hall of the Mountain King," Grieg.

**CHICAGO OPERA SEASON ON**

**Many Noted Voices to Be Heard This Year at the Auditorium.**

The Chicago opera season, which attracts many organists from out of the city to the Auditorium, is on. While the clientele of the Chicago opera is always greatly interested in the returning favorites in the casts, there is an equally strong interest from another tangent: Whose are the new voices to be heard and the new faces to be seen? Such established favorites as Mmes. Galli-Curci, Garden, Raisa, Fitziu, Sharlow, Lazzari, Van Gordon and Berat and Messrs. Muratore, Baklanoff, Rimini, Straccari, Lamont, Maguenat, Arimondi, Huberdeau, Nicolay, Trevisan and others who remain for this season are welcomed by opera-goers as a matter of course. At the same time curiosity is keen as to the notables from the foremost opera houses of Europe, North and South America who come to the Chicago opera this year, some

to make their first appearance in the United States. One of these newcomers is Yvonne Gall, the French soprano, formerly of the Paris Opera and during the past summer one of the bright luminaries at the Teatro Colon in Buenos Aires. Another noted French soprano to come to Mr. Campanini's forces later in the season is Marthe Chenal, also of the Paris Grand Opera and of the Opera Comique. Likewise from the Paris Grand Opera come two tenors—John O'Sullivan to make his American debut, and Charles Fontaine, to be introduced later. Auguste Bouilliez, the Belgian baritone from La Monnaie of Brussels and Covent Garden, London, comes for the French repertoire. To the strength of the Italian division Mr. Campanini is bringing Alessandro Dolci, rated the foremost dramatic tenor now in Italy, and Guido Cecolini, successful in lyric roles at Costanzi, Rome.

Returning artists of former seasons are Florence Macbeth, Marcel Journet, Irene Pavloska and Evelyn Parnell, formerly of the Boston Opera, who was a guest of the Chicago company last season.

Besides Campanini, Marcel Charlier and Giuseppe Sturani, who were of the former organization, two conductors of importance—Giorgio Polacco, formerly of the Metropolitan, and Louis Hasselmans from the Paris Opera—have been added to the staff.

**Charles Henry Granger Dead.**

Charles Henry Granger, organist for the last three years at St. Francis' Church, North Adams, Mass., died Nov. 7, after a week's illness of pneumonia. Born in North Adams, Mr. Granger received his musical education in Montreal. For several years he was organist at Notre Dame and later went to St. Francis' Church. He also was teacher of organ and piano. His widow and a daughter survive him.

Carl R. Youngdahl, dean of music at the Lutheran Ladies' Seminary of Red Wing, Minn., has received the appointment of organist and choir director of Trinity Lutheran Church and organist at the vesper services of the First Presbyterian. Both churches are in Red Wing.



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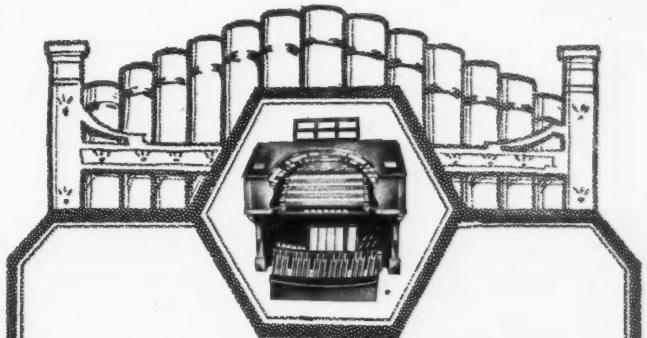
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