

THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Two.

CHICAGO, JANUARY 1, 1919.

One Dollar a Year—Ten Cents a Copy.

SIXTY FULL STOPS FOR HUGE THEATER

ESTEY WINS LARGE ORDER

Instrument for Which Claim Is Made
that It Will Be Largest in Any
Picture House for the
Capitol in New York.

An organ of unusual interest, from a theatrical standpoint, is being built for the Capitol Theater, New York, by the Estey Organ Company, and those who are familiar with the specification predict that a new standard for theater organs is about to be established.

The theater is being erected from plans by Thomas W. Lamb, the well-known architect, and is on Broadway, at Fifty-first street, the auditorium occupying the entire block from Fifth to Fifty-first street. The Capitol will be the largest theater in the world, seating about 6,500 people. It is highly appropriate, therefore, that this magnificent building should house what the builders assert will be the largest theater organ ever built.

The modern tendency to borrow pipes from one stop to make another stop has been resorted to as little as possible in the scheme of this organ, and while in number of stops the instrument will not compare with some other organs, in point of actual number of pipes, tonal variety and power, it is promised that it will far exceed anything yet built for theatrical use.

There are to be sixty complete registers, and it will be fundamentally an organ, having no less than seven diapasons of various scales. A generous fundamental tone was considered a paramount necessity, both from a musical viewpoint, and because of the enormous tonal requirements of the building. The orchestral phase of the instrument has been well considered and an abundance of strings (including an entirely new stop called "First Violins"), oboe, flutes, etc., together with numerous high-pressure reeds, will produce a great ensemble.

The four-manual console will be designed especially for ease and facility in registration and will embody many new features planned solely for use in theater organs.

Regarding the statement that this is to be the largest theater organ so far built, this claim is made on the basis of tonal power, actual number of diversified voicings and number of complete registers, and the fact that each competing firm acknowledged its specification would be its largest theater organ, whereas the Estey scheme was still larger.

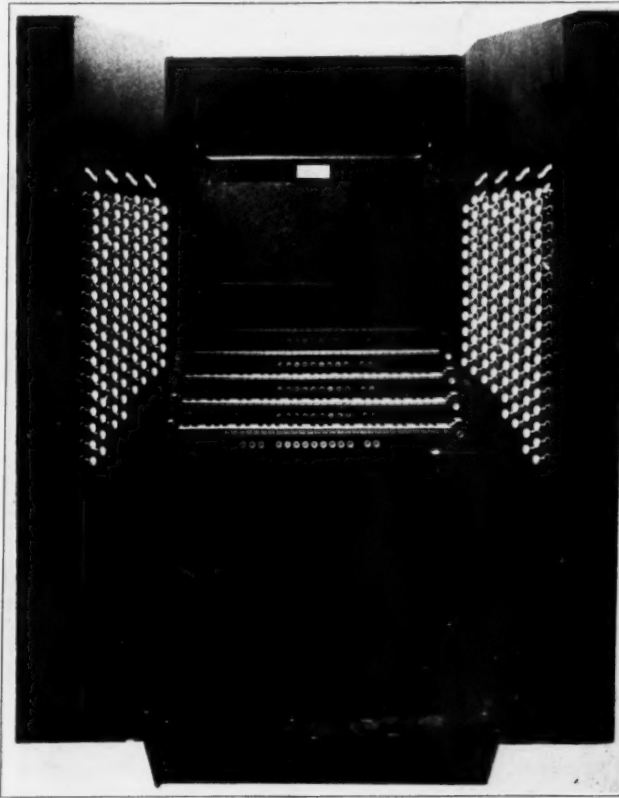
The Modern, Beacon, Exeter Street, Shawmut and Dudley theaters in Boston are a group of houses containing large Estey organs, and this important installation in the Capitol makes a most auspicious introduction in New York theatrical circles.

GREAT ORGAN FOR COLUMBUS

Order for Ninety-Stop Instrument in Huge Hall Won By Möller.

An important contract helping to usher in a period of orders for large instruments is announced just as The Diapason goes to press. It is for a four-manual organ of ninety stops, to be built by M. P. Möller for the Convention Hall at Columbus, Ohio. The instrument is to be ready by next June, in time for the great world missionary congress. The specifications include a thirty-two foot bombard and chiefly high-pressure stops, to make it adequate for a hall seating 15,000 persons. W. J. Kraft of Columbia University is the general musical director in charge and C. W. Cameron of New York is the supervising architect. The contract for the organ was negotiated by C. S. Losh of the Möller staff and was signed in New York.

KEYDESK OF GREAT LIVERPOOL CATHEDRAL ORGAN.



CHICAGO WILL RECEIVE YON.

Recital at St. Patrick's Church, Jan. 7. His First Appearance Here.

Pietro A. Yon's first Chicago recital, to be given in St. Patrick's Catholic Church, Jan. 7, as announced in the December issue, is to be an important event for organists here. Mr. Yon's reputation has preceded him and his coming is awaited with the liveliest anticipations. The four-manual Austin organ in St. Patrick's is expected to be a splendid vehicle for the virtuoso's expression of his art, and as the church adjoins the downtown district, it is a convenient place.

Dr. J. Lewis Browne, organist of St. Patrick's, who is making the arrangements for the recital, has placed tickets on sale at \$1 at Lyon & Healy's box office and also at the office of The Diapason. The Illinois chapter of the guild is planning an entertainment for Mr. Yon after the recital.

The program announced for the recital will be as follows: First Sonata, Pagella; "Gesù Bambino," Yon; Toccata, Adagio and Fugue, Bach; "Tema e Variazioni," Angelelli; Sonata Cromatica, Yon; Second Concert Study, Yon.

Pietro Alessandro Yon was born in 1886, in Settimo, Vittone (Piedmont, Italy), where at the age of 6 years, he began his musical education with Angelo Burbatti, organist of the Cathedral of Ivrea. In his fourteenth year he went to Milan to continue his studies under Polibio Fumagalli of the Royal Conservatory. In a contest of pupils to be admitted to the Conservatory of Turin, October, 1901, he won the first scholarship for piano, organ and composition. In 1904 Mr. Yon went to the Academy of St. Cecilia in Rome, where he graduated with high honors, and was awarded the first prize medal of the academy and special prize medal from the Italian minister of public instruction.

Mr. Yon was for two years substitute organist at the Vatican and the Royal Church of Rome, and in 1907 was appointed organist and choir-

master of the Church of St. Francis Xavier, New York City, which important position he still holds. His compositions have been performed by the foremost artists in Europe and America.

Console of Liverpool Organ.

Through the courtesy of Henry Willis & Sons, the English organ builders, The Diapason is able to present a picture of the console of the great Liverpool Cathedral organ under construction. This organ has been frequently mentioned in these columns and the complete specifications of 215 stops have been printed. The war prevented completion of the instrument, but work will now go ahead. A fire in the church in which many of the organ parts were stored recently caused another delay and a heavy loss to the builders.

The Hinners Organ Company won the contract for the organ in the chapel of the Fort Des Moines reconstruction hospital for invalid soldiers and the instrument, costing \$5,000, is nearly finished.

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.

THE DIAPASON

RECALLS AUDITORIUM ORGAN ON ANNIVERSARY

LETTER BY CLARENCE EDDY

Dean of Organists Tells of Dedication of Fine Instrument and Laments Its Present Condition and Disuse.

San Francisco, Cal., Dec. 17, 1918.—My dear Mr. Gruenstein: Your reminder of the dedication of the Chicago Auditorium, which took place twenty-nine years ago, brings to my mind many pleasant memories, conspicuous among which are the conception and consummation of plans for an organ which should be worthy of that great music hall.

There was not the slightest doubt in the minds of those most interested in the project that a great concert organ would prove an essential factor in their general purpose. The prime mover in the entire enterprise was Mr. Ferdinand W. Peck, and when the subject of an organ was considered, he called upon me and solicited my interest and co-operation. Of course I was greatly interested, and the specifications of a great organ were soon drawn up, which should be second to none in this or any other country.

In the matter of an organ builder there was no competition whatsoever, and the contract was at once awarded to Hilborne L. Roosevelt of New York, the most advanced organ builder at that time in America, and a colossal instrument of over one hundred speaking stops was constructed, at a cost of approximately \$50,000. This instrument occupied then a position in the foremost class of the world's greatest organs, and therefore was something of the possession of which any community might be proud.

For the formal dedication of the organ very elaborate preparations were made, and the eminent organist and composer, Theodore Dubois of Paris, was commissioned to write a "Triumphal Fantasia" for organ and orchestra, which was played for the opening number by myself and the Theodore Thomas Orchestra, under the direction of that great musical leader. The composition was of inspiring and gigantic interest, and produced an overwhelming impression. It is a pity that it has not been heard more frequently, and that it has not been featured at an annual concert in the Chicago Auditorium during all these intervening years, but a still greater pity lies in the fact that public interest in such a remarkable organ should have been allowed to wane, until it has become merely "a thing of the past," and that the organ itself has been eclipsed by many others in this country. Shades of Ferd Peck and Theodore Thomas, how are the mighty fallen!

The Dubois "Triumphal Fantasia" is forgotten, and the noble organ has been practically thrown upon the scrap-heap. The spirit of commercialism, alas! pervades your community, and only the memory of high ideals remains. The opportunity for providing for the masses a class of the most elevating type of music within their means, as was originally intended, has been wasted. The organ has been wilfully neglected and shamefully abused, and what is worse, no one seems to care.

Public-spirited men in many of our other large cities have realized the importance of this form of ennobling and enjoyable musical education, and provided the proper means through the construction of organs of greater scope and more advanced perfection, stimulated by lofty ideals of their builders, and encouraged by the ambition and devotion of lovers and students of the organ.

The standards of appreciation in those communities have advanced per-

ceptibly, and the dignity of the organ is respected.

The Chicago Auditorium organ, in its present condition, however, is by no means "past redemption." It contains much splendid material, which, in the hands of artist-builders, could be utilized to great advantage. The action throughout should be reconstructed and brought up to date electrically; in fact, there should be a new console which would place the entire instrument under better control. Many of the stops require revoicing, or replacing with others which are more effective, and the expressive departments should be rearranged in such a manner as to permit a freer emission of tone into the spacious Auditorium.

The expense of such alterations might perhaps amount to \$20,000 or \$25,000, but it would be money well spent, provided that the instrument eventually received adequate attention and the public were enabled frequently to enjoy its inspiring tones. Yours sincerely, CLARENCE EDDY.

CATHEDRAL ORGAN BLESSED.

Weickhardt Work at Holy Name Is Played By Middleschulte.

The formal opening of the Wangerin-Weickhardt organ in Holy Name Cathedral, Chicago, occurred on Sunday evening, Nov. 24. Archbishop George W. Mundelein blessed the instrument in person. A congregation filling the great church was in attendance.

The program included a group of Guitman numbers played by William Middleschulte in his ever brilliant form; solo numbers (including his own effective "Marche Pontificale") given by the Rev. J. E. Bourget, organist of the cathedral; excerpts from masses and motets by separate choruses of men's voices, women's voices, boys' voices and children's voices, and numbers by the combined choirs of 200 singers. It was a long program, but varied and interesting. Particularly effective was the choir of priests of the diocese.

Italian and French composers were largely drawn upon and ranged from Palestrina to Perosi. A Gounod item for tenor and baritone was admirably sung by Father Mahoney and John A. Monahan and an especial word of praise must be extended to the excellent chorus of women.

The organ itself stood out well as an example of legitimate organ building and adds another to the increasing list of instruments worthy the name in Chicago.

The Rev. Paul Smith, Ph. D., director of the cathedral choir, conducted the vocal numbers throughout and with distinguished success.

JOHN DOANE WITH WILSON.

Organist and His Quintet Provide Music for the President.

To a Chicago organist—John Doane—has fallen the honor of providing music for President Wilson on his voyage to Europe to attend the peace conference. Mr. Doane and his quintet from the Great Lakes station, which has won high praises as a consequence of its concerts in all parts of the country, sailed on the George Washington and will be with Mr. Wilson and his party until their return to America.

C. S. Losh, the active and versatile representative of the M. P. Möller factory in New York City, made his first visit to Chicago in December, in the course of an extensive business trip, on which, as is his wont, Mr. Losh closed a number of organ contracts. He naturally dropped in at the office of The Diapason and was a welcome caller. Mr. Losh joins in the general belief that the organ builders are at the beginning of a prosperous era.

Joseph Why, representing the Spencer Turbine Company of Hartford, a man who is known wherever the electric blower ministers first aid to the organ, passed through Chicago late in December on a western business trip. Mr. Why will return to Philadelphia, his home, in time to say goodby to his daughter, Miss Evelyn Why, who will go to Europe in January to do canteen work under the auspices of the Y. M. C. A.

ORGANIST SUCCEEDS TO SURPRISE OF CRITIC

BONNET FILLS THE HOUSE

In Midst of New York Season Large Audience Hears French Master "Out-Bonnet Bonnet"—Liszt Work Great Feature.

BY HAROLD V. MILLIGAN.

At the height of the musical season, when New York enjoys (or suffers from) a plethora of concerts, it is only the well-established favorites who succeed in filling the house, and not a few, even of them, have recourse to what is technically known as "paper." This is a season of violinists, and the fiddlers, young and old, but especially young, seem to have first call on the attention of the public, whatever is left over being devoted to the pianists and vocalists. For an organist to expect a good-sized audience to pay real money to hear an organ recital in a city where four or five recitals by world-renowned artists in a day are the rule rather than the exception, certainly would appear to be the height of audacity, and yet that is what happened on the occasion of Joseph Bonnet's recital at Aeolian Hall on Saturday evening, Dec. 7. Probably no other organist but Bonnet could have done it, and the size and character of the audience was no less a tribute to his art than the hearty applause with which his program was rewarded.

It has been the privilege of the present writer to study the playing of this great virtuoso repeatedly at close range and to distinguish and admire its many excellencies; on this occasion he seemed to surpass himself, to out-Bonnet Bonnet, if such a thing were possible. Added to the vigorous authority and dignity which always characterizes his work, there seemed to be a heightened dramatic quality, a warmer and more fervent glow than usual.

Mr. Bonnet does not seek out the abstruse and exotic in organ literature, but boldly invites comparison with the greatest by presenting in his programs the accepted classics, the well-known masterpieces. With the exception of the Liszt piece, probably every number on the program was known to a majority of the audience, and played by most of the organists among his listeners. To compel attention and admiration, to infuse new vitality into these well-known works, is a greater achievement than the exploitation of the unfamiliar and the bizarre.

Of his own compositions, the "Song of the Chrysanthemums" is the best-known in this country, while among the encores were the ever-popular "Variations de Concert" and "Chanson sans Paroles." The patriotic note was not lacking either, being provided by the flags draped across the front of the organ and by the "Star-Spangled Banner" before the program and "Marseillaise" and "God Save the King" at its conclusion.

The "piece de resistance," of course, was the monumental "Fantasie and Fugue" of Liszt, played in its entirety. A newspaper critic the following day spoke of it as "new in New York." Probably it is a strange fish to the ken of the newspaper music critic, but it has been played here before, notably by Mr. Bonnet himself at his series of historical recitals last season at the Hotel Astor. Saint-Saens declares it to be "the most extraordinary piece ever written for the organ." It is even more than that. In the hands (and feet) of such a master as Mr. Bonnet it is not only the most extraordinary, but probably also the greatest, work in the whole realm of organ music. It is a symphonic poem, and in organ literature can be compared only with the greatest works of Bach, such as the C minor Passacaglia, with the Ninety-fourth Psalm of Julius Reubke and the Chorales of Cesar Franck. It is, however, an even more ambitious flight than any of these and moves in a more extended compass and with a wider horizon than any of them. That it requires a master to present it and an attentive and discriminating audi-

ence to receive it goes without saying. With it, Joseph Bonnet won his "Prix de Rome" a number of years ago, and in his art is at its highest point. Its forthcoming publication in Mr. Bonnet's series of "Historical Organ Recitals" will be awaited with the greatest interest.

CHIME MEN SEE GOOD YEAR

President of Kohler-Liebich Company Finds Outlook Good.

The Kohler-Liebich Company of Chicago, which welcomed the era of peace by giving its products the timely name of "Liberty chimes," finds the outlook as 1919 opens most promising. J. B. Kohler, president of the company, who is well-known to all organ builders, said a few days ago in speaking of prospects: "Not being able to procure raw materials for some time, we nevertheless managed to satisfy our clients, and we are now again enabled to replenish our depleted stock. While we had to depend entirely on business termed nonessential, we have no reasons for complaint. On the contrary, considering conditions, business exceeded our expectations."

"Since Victory Day several large orders have been received, showing that times are on the mend and general optimism prevails. Several builders among our clients have informed us that their output has been normal in spite of conditions and we join them in greeting the advent of a New Year with confidence and the conviction that it will prove a prosperous one."

TWO TRIPS FOR COURBOIN

Plays at Minneapolis, Cincinnati and Grand Rapids, Mich.

Charles M. Courboin spent the day in Chicago, Dec. 11, on his way back from the northwest to Cincinnati. Mr. Courboin made a concert tour which took him as far as Minneapolis. He returned to his home at Syracuse, N. Y., for Christmas and in January will make another tour, one of the recitals on which will be at Carleton College, Northfield, Minn., which has a large Steere organ.

Mr. Courboin appeared before the Minnesota chapter of the A. G. O. in the Hennepin Avenue Methodist Church of Minneapolis on Dec. 10, playing a fine program on the large Austin organ. Dec. 12 he was in Cincinnati playing before the Southern Ohio chapter, as noted in the guild page of this issue. The following night he was heard at St. Mark's Pro-cathedral in Grand Rapids, Mich., under the auspices of the St. Cecilia Society.

Among Mr. Courboin's other January dates besides that at Northfield are recitals at Urbana, Ill., at the University of Illinois, and at Louisville.

Organ Builders to Meet.

A meeting of the Music Industries Chamber of Commerce and of its board of directors is called for Jan. 20 at 10:30 o'clock at the Congress Hotel, Chicago. The subjects to be considered include the financial report and problems of the chamber, action upon proposed amendments to the by-laws, ratification and election of new division members, the music show, and such other business as may properly come before the meeting. The boards of directors or executive committees of the various division members are invited to meet at the same time. This will bring the executive committee of the Organ Builders' Association to the meeting.

The first movement of Handel's Fourth Concerto, with cadenza by William Middleschulte, and Liszt's Fantasie on a Choral by Meyerbeer were played at an American Conservatory recital in Kimball Hall, Chicago, Dec. 7, by Miss Renzma Teninga, an artist pupil of Mr. Middleschulte.

THE DIAPASON.

Chicago, Ill., Jan. 1, 1919. No. 2. Vol. 10. Subscription rate, \$1 a year. 10c a copy. Entered as second-class matter March 1, 1914, at the postoffice at Chicago, Ill., under act of March 3, 1879. Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

WANTS IN ORGAN WORLD

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. O'LELL & CO., 107 W. Forty-second street, New York City.

FOR SALE—A MISCELLANEOUS LOT of organ material, consisting of pipes, post and manual keyboards, etc. Write for information, L. D. MORRIS ORGAN CO., 61 East Van Buren street, Chicago.

FOR SALE—SEVERAL HUNDRED new stop knobs, one and one-quarter inches in diameter; ebony, cocca-bola, rosewood, etc., engraved with names of stops most frequently used. Will be sold cheap. Address Stops, care of THE DIAPASON.

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

WANTED—PIPEMAKERS. ADDRESS GEORGE W. BAIDGER, Merrick, N. Y.

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

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

WANTED—GOOD METAL PIPE maker. Good pay. Steady employment. C. S. Haskell, Inc., 1520 Kater Street Philadelphia.

WANTED—FIRST-CLASS ZINC PIPE maker. Apply to HENRY PILCHER'S SONS, Louisville, Ky.

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

FOUR ORGANS IN TWO DAYS

Record of Kimball Company for Opening Chicago Instruments.

The W. W. Kimball Company opened four organs in two days in and about Chicago last week—one in the Melrose Park Theater and another in the Wilson Theater on Saturday, one in the Church of St. John Cantius on Sunday, and one in the Randolph Theater in the loop on Monday. The same week the Strand Theater, Clinton, Iowa, opened a big Kimball. The Jumbo Theater organ was shipped to Philadelphia and two orders came in by long-distance telephone for organs for Philadelphia and Geneva, N. Y., one of them to be shipped by express. A third order came by mail for a large three-manual instrument for Brooklyn.

A military memorial service was held at Trinity Episcopal Church Dec. 8 for Capt. Franklin Wood, Sergeant Warren H. Brust and Private John Wilson, who laid down their lives in the war. Sergeant Brust was a former choir boy of Trinity. Irving Hancock, the organist and choirmaster, played a fine program and conducted his choir in an impressive service. Selected members of the present choir, augmented by former members who were associated with Sergeant Brust during his time as soprano soloist, sang the service.

Harold Vincent Milligan, the New York organist and member of the staff of The Diapason, welcomed as a Christmas gift the arrival of a second son, who put in an appearance just in time to see his first Christmas tree. The young man's name is Robert Criswell and Mr. Milligan writes that he "has rather artistic looking hands, and I am afraid he will want to be a musician, but I will do all I can to make a plumber or a Wall street broker or something equally lucrative, out of him, so he can support me in my old age."

O. C. FRAME

Practical Organ Builder.

New work to order. Old actions rebuilt and modernized. Moving, installing and finishing. Satisfaction guaranteed at reasonable prices. Address O. C. Frame, 130 N. Michigan Ave., Pasadena, Cal. Phone Colorado 5742.

RALPH H. BRIGHAM

CONCERT and THEATRE ORGANIST

Recitals Instruction

Organist at Strand Theatre, New York City

Something New in Program-Making

By JOHN HERMANN LOUD, F. A. G. O.

It is the writer's purpose to bring to the attention of readers of The Diapason something new in the art of making organ recital programs. It is something which the writer has practiced since the beginning of his career as a concert organist, and the plan has had very good results, indeed.

I think we are all agreed that programs should be comprised of pieces contrasted in character; that is, no two pieces of the same character should come consecutively. I remember the advice given me by my organ teacher, the late Mr. Guilmant, to be sure that my pieces were well varied.

In my opinion, however, it is not enough that the numbers should be contrasted in character. They should, in addition, be related as to key. This scheme of key-relationship is very interesting in its working out and is well worth the experiment.

Some recitalists begin their programs with a Bach prelude and fugue, while others prefer a concert overture, sonata, or grand choeur. In the writer's opinion it makes little difference which comes first, but it is of great importance what follows and what is chosen for the third number on the program, etc.

Let us try making out a sample program. We will begin with the Concert Overture in C minor by Hollins. Our second number should be rather quiet in character and in some key related to C minor, G, E flat, or A flat major. With an average repertoire to choose from it should not be difficult to select an appropriate piece. Suppose we name the Cantabile in A flat from the Fourth Symphony, Widor, a very beautiful and appropriate selection.

For our third number we have our choice of many things, such as the swiftly moving scherzo, graceful minuet, etc., and a fine variety of keys to pick from (D flat, E flat, E major and F minor). The Scherzo in E, Gigout, is a fine choice. For number 4 Bach's Prelude and Fugue in A minor is just the thing.

Our program is half-done, and not a bad one by any means. Here it is:

1. Concert Overture in C minor, Hollins.
2. Cantabile (Fourth Symphony), Widor.
3. Scherzo in E, Gigout.
4. Prelude and Fugue in A minor, Bach.

Let us try another. Bach's Prelude and Fugue in D will be first. Our second number can be in B minor, G minor, G major or B flat major. Loret's Cantabile in B minor or Boely's Con Moto in G minor are both good. For number 3 a sonata of Rheinberger would fit in nicely and the Pastoral Sonata, Op. 88, is capital.

One of the best and most favorably received programs the writer has ever given was for the New England chapter, A. G. O., in 1905 or 1906, and it was constructed upon this principle of related keys. It was as follows:

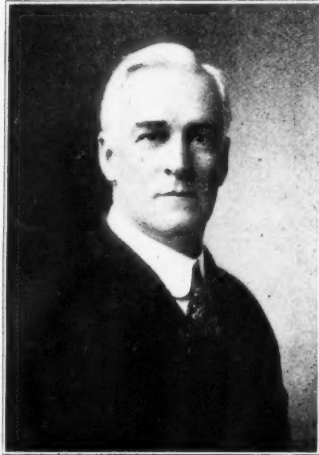
- Nineteenth Sonata, Rheinberger.
- "Lamentation," Guilmant.
- Fugue in B minor, Bach.
- "Grand Piece Symphonique," Franck.

Andante in D with variations and Allegro in B flat, Mendelssohn.

This recital consumed one hour and twenty-five minutes actual time and was not tedious, although it might have been had the pieces been arranged differently.

The last movement of the Rheinberger sonata is in G major; Guilmant's "Lamentation" is in D minor, ending in D major; Bach's B minor fugue follows nicely, and is followed in turn by the Franck composition in F sharp minor and major, and the

JOHN HERMANN LOUD.



JOHN HERMANN LOUD is one of Boston's ablest and best known organists and also one of its most capable men in every sense. Mr. Loud was born forty-five years ago at Weymouth, Mass., of musical parents. He studied organ at the New England Conservatory of Music in 1889 under Henry M. Dunham and harmony under Stephen A. Emery. From 1893 to 1895 he studied abroad—in Berlin, Paris and Oxford—taking organ and composition with Franz Grunke and Heinrich Urban, organ and harmony with Alexandre Guilmant and theory and choir training with J. Varley Roberts. From 1896 to 1900 Mr. Loud was organist and choir-master of the First Congregational Church of Springfield, Mass. Then for five years he was at the Harvard Church, Brookline. For ten succeeding years he held the same position at the First Baptist Church in Newton. Since 1915 he has been organist and choir-master of the Park Street Church of Boston. In 1897 Mr. Loud was made an associate of the Royal College of Music in London and in 1907 he became a fellow of the American Guild of Organists. He has given more than 350 organ recitals in the United States and Canada. Mr. Loud is state president of the National Association of Organists for Massachusetts and secretary of the New England Chapter of the A. G. O.

Mendelssohn numbers follow out the scheme beautifully.

The writer believes some organists will be glad to try this plan, and he can at least assure them that it has been successful in his case.

Quarles on Western Tour.

Professor James T. Quarles, the Cornell University organist, has been on a western recital trip that takes him to St. Joseph, Mo., Independence, Kan., and St. Louis, his old home. At St. Joseph Mr. Quarles gave the dedicatory recital on the Skinner organ just completed in the First Christian Church. His program for this occasion was: Concert Overture, C minor, Hollins; Gavotte, Martini; "Musette en Rondeau," Rameau; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Serenade, Rachmaninoff; "Allegro Giubilante," Federlein; Elevation, Rousseau; "Marche Heroique," Saint-Saens; "Evening Bells," Wheelton; Finale (Adagio Lamentoso) from "Symphony Pathetique," Tschaiakowsky; "March of the Wise Men," Malling; "Holy Night," Goller; "Hallelujah," ("Messiah"), Handel.

Dickinson Lectures on Organ.

Clarence Dickinson gave a lecture in the chapel of the Brick Church in New York on Wednesday evening, Dec. 4, on the "History of the Organ as an Instrument." The address was illustrated with lantern slides, and upon its conclusion the large audience adjourned to the church, where the different stops, the various tone colors of the organ, the string and the echo organs, the unusual dynamic control, and the possibilities of crescendo and diminuendo were illustrated in the short movements or sections of compositions which would most strikingly reveal the quality of each. It was a unique evening, illuminating and delightful.

Hawley's cantata, "The Christ Child," was given Dec. 22 at a fine musical service under the direction of Mrs. Bruce S. Kantor, organist of St. Andrew's Methodist Church in New York City.

New Music for the Organ

- BARTLETT, HOMER N.**
De Profundis, Op. 271 \$0.75
- CADMAN, CHARLES WAKEFIELD**
At Dawning (Arr. Clarence Eddy)30
- COERNE, LOUIS ADOLPHE**
Inner Vision50
- DEMAREST, CLIFFORD**
An Evening Meditation60
- DIGGLE, ROLAND**
In a Mission Garden (Reverie)60
- HENSELT, ADOLF**
Repos d'Amour50
(Trans. by Edwin Arthur Kraft)
- McCOLLIN, FRANCES**
Berceuse60
- STEVENSON, FREDERICK**
Vision Fugitive60
(Usual sheet music discount)

OLIVER DITSON COMPANY, BOSTON
CHAS. H. DITSON & CO. - - NEW YORK
Order of Your Local Dealer

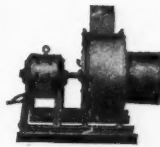
The Zephyr Electric Organ Blower

IS KNOWN ALL OVER THIS LAND

Churches have found that it is economy to use the Zephyr. Its quiet running makes it protinent. It is made entirely out of metal, and is not affected by heat, cold or dampness.

SEND FOR BOOK

The Zephyr Electric Organ Blower Co.
ORRVILLE, OHIO



Brooklyn, N. Y., 1798 Brooklyn Av.
Waltham, Mass., 61 Wellington St.
Omaha, Neb., 1218 Farnam St.
Pittsburgh, Pa., 7034 Kedron St.
New Ulm, Minn., Vogelpohl & Sons.

ESTABLISHED 1851

Gen. Kilgen & Son

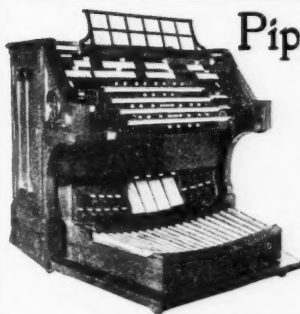
Pipe Organ Builders

ST. LOUIS, MO.

The House of Quality for Tone, Material and Workmanship.

Tubular-Pneumatic Electro-Pneumatic

Specialy Scaled and Voiced for Residence, Hall, Studio, Church or Cathedral.



Console of St. Louis Cathedral Organ

Verdi; Saravande, Handel; "Echo Bells," Brewer; "La Serenata," Braga; Cathedral Grand March, Ryder.

Albert F. McCarrell, Chicago—In presenting another of his "popular programs" at the Second Presbyterian Church Dec. 8, Mr. McCarrell played: Prelude and Fugue, E minor, Bach; Minuet in G, Beethoven; "Laud Deo," Dubois; "Beve Angelique," Rubinstein-Lemare; Largo, "New World" Symphony, Dvorak; Introduction and "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Midsummer Caprice, Johnston; "Sunset" (Pastoral Suite), Demarest; "Thanksgiving," Demarest.

T. Tertius Noble, New York City—Mr. Noble's audiences for his "hour of organ music" at St. Thomas Episcopal Church Sunday evening are constantly growing and are an indication of the appreciation of good organ playing and excellence in program-making among his clientele. Mr. Noble's latest programs have been as follows:

Overture, in C minor and major, Thomas Adams; Reverie, Noble; Finale, Noble; Dithyramb, Harwood; Romance and Allegretto (by request), Wolstenholme; Prelude, C. V. Stanford; "Homage to Mendelssohn" and Festival March, J. Baptiste Calkin; Meditation, Birstow; "God Save the King" (with variations), Samuel Sebastian Wesley.

Overture, "Athalia," Handel; "Petite Berceuse," Borowski; Passacaglia, in C minor, Bach; Prayer, Rubinstein; Prelude, Glines; "Une Larme," Moussorgsky; "Petite Berceuse," Sokolowsky; "Silhouettes," Rebiakow; Theme, with Variations in D flat, Noble; Evensong, East-Lope Martin; "Marche Triomphale," Lemmens.

Fantasia, in F minor ("The Clock"), Mozart; Largo, in G, Beethoven; Chorale Prelude, "Sleepers, Wake," Bach; Siciliano, in G minor, and Gavotte, in F major, Bach; Prelude, in C sharp minor, Rachmaninoff; "Morning" and "Death of Ase," Grieg; Berceuse, Jarneloff; Nuptial Prelude, Guilman.

Corinne Dargan Brooks, Paris, Texas—Mrs. Brooks gave the following recital program at the Central Presbyterian Church of Paris on the evening of Nov. 25: "Grand Choeur," Dubois; "Memories," St. Clair; "Astarte," Intermezzo, Mildenberg; "The White Swan Is Stealing," Cadman; "By the Waters of Minnetonka," Lieurance; "In India," Stoughton; Introduction to Act 3, "Lohengrin," Wagner; "On the Lake of Galilee," Barton; "The Nile" (from Egyptian Suite), "The Courts of Jamshyd" (from Persian Suite), and "The Garden of Iran" (from Persian Suite), Stoughton; Gavotte, "Mignon," Thomas; "Benedictus," Barton.

Francis Sanford DeWire, Youngstown, Ohio—Mr. DeWire gave a recital of Christmas carols at St. John's Episcopal Church on the evening of Dec. 22: Christmas Chorale, "Good News from Heaven the Angels Bring," Pachelbel; Christmas Song, "In Dulci Jubilo," Bach; Pastoral Symphony, from "Messiah," Handel; Christmas Carols from Lorraine, d'Aquin; Three Preludes on Christmas Carols of the Sixteenth Century, Boely; Offertory on Two Christmas Hymns, Guilman.

Winifred Price, Milwaukee, Wis.—Miss Price gave a recital as follows at Trinity Methodist Church the evening of Nov. 24: Adagio, Sullivan; "The White Swan Is Stealing," Guilman; Scherzo, Sonata 5, Guilman; Evensong, Easthope Martin; "At Twilight," Charles A. Stebbins; "The Swan," Stebbins; Midsummer Caprice, Edward F. Johnston; "The Lost Chord," Sullivan; Triumphal March, Sullivan.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer gave a thirty-minute recital at the Military Academy chapel, Dec. 8, assisted by May E. Proctor, mezzo-soprano, and Lenora Biddle Brown, violinist. Mr. Mayer played: March of the Magi, Dubois; "Christmas in Sicily," Fon; Prelude to "The King of Kings," Calkin; Buck; "Prayer of the Virgin," Massenet; "Carillon," Elgar.

Albert Riemenschneider, Berea, Ohio—Mr. Riemenschneider played an entire program of Pietro A. Yon's works at his vesper recital at Baldwin-Wallace College Oct. 4, the compositions offered being: Sonata in G, Humoresque, "Christmas in Sicily," Toccata, "Arpa Noturna," "Echo" and First Concert Study.

G. Hermann Beck, St. Louis, Mo.—Mr. Beck played the following Sunday evening programs at Emmaus Lutheran Church in December:

Dec. 1—Epi-logue, J. R. Gillette; Arabesque, Karganoff; "Song of the Seraphim," R. Becker; "Solace," Sibley Pease.

Dec. 8—Festival March, R. Becker; "Twilight Devotion," Sibley Pease; Offertoire in E flat, E. M. Read; Prayer and Response, Rockwell.

Dec. 15—Sonata 5 (First Movement), Guilman; "In Venice," Sellars; Reverie, H. Blair; "Vesperal," Diggle.

Dec. 22—Festival March, E. M. Read; Andante Pastoral, Galbraith; Offertoire, C. B. Forbes; Prayer (Gothic Suite), Boellmann.

Dec. 25—Christmas Offertory, Barrett; "Gesu Bambino," Yon; "O Night of Nights, O Star of Stars," N. Wells; Christmas Pastorale (Silent Night), Harker.

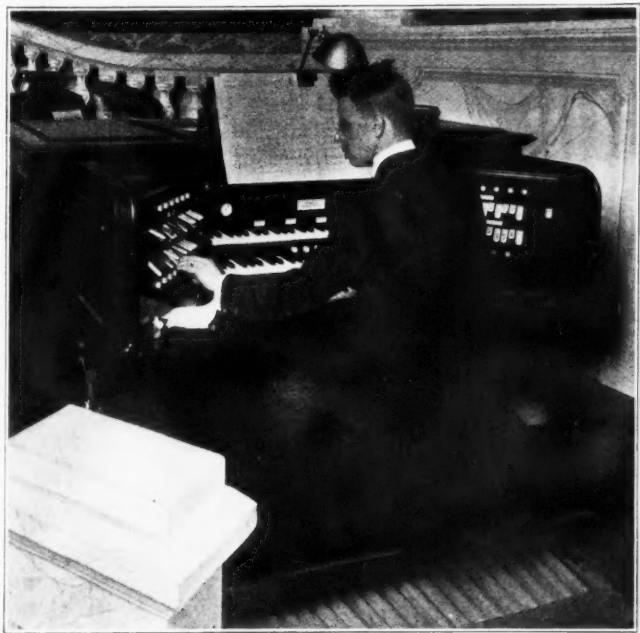
Arthur C. Becker, Chicago—During the month of December Mr. Becker played the following numbers at St. Vincent's Church, Chicago: Sonata No. 1, Harwood; Prelude and Fugue in E minor, Bach; Adoration, Gaul; "Hosanna," Dubois; Cantabile and Grand Chorus from Sixth Sonata, Guilman; On Christmas Day Mr. Becker played as a preservice recital: "The Shepherds," Malling; Christmas Pastorale, Ruebling; Noel d'Aquin.

Melvin Biggs Goodwin, Philadelphia—The organist of the Westside Presbyterian Church, Germantown, gave a recital on the new two-manual Estey organ

LOUIS R. FLINT AT NEW POST

St. Louis Organist Now Plays at the New Fox Liberty Theater.

Louis R. Flint, the St. Louis organist, has resigned at the Grand Central Theater to take up his duties at the new William Fox Liberty Theater. Here he has a large, complete three-manual electric Möller organ of forty-five stops, chimes, harp, bells, etc. His



LOUIS R. FLINT.

work requires him to play at times with a twenty-four piece orchestra, and also alone during feature pictures, and at each show a solo in spot light. Mr. Flint has a chance to use all classes of music, from severe to the light popular compositions. It is one of the finest theaters in the west, running one show in the afternoon and one in the evening.

Mr. Flint played a dedicatory recital on a Wicks organ at Newman, Ill., Dec. 13, and is engaged to open an organ at Bicknell, Ind., in a few weeks.

in the First Baptist Church of Vineland, N. J., Dec. 4. Mr. Goodwin was assisted by J. Milton Deacon, tenor, of Philadelphia. The program included: "Marche Militaire," Gounod; Introduction and Minuet from Gothic Suite, Boellmann; Reverie, E. H. Lemare; "In Springtime," Kinder; "Finlandia," Sibelius; "Morning" and "Ase's Death" (Peer Gynt Suite), Grieg; "Will of the Wisp," G. B. Nevin; "Chanson du Soir," R. L. Becker; Communion in G, Battiste; Overture to "William Tell," Rossini.

Henry F. Anderson, F. A. G. O., Cleveland, Ohio—Mr. Anderson, subdean of the Northern Ohio chapter, A. G. O., gave a program of organ music at the evening service in Emmanuel Church Dec. 1, at which a special feature was "The Wind and the Grass," a composition of Harvey B. Gaul of Pittsburgh, which has been inscribed to Mr. Anderson. It was a brief but most tasteful program and included the following: Triumphal March, Alfred Hollins; "Aspiration," Arnold Dolmetsch; "The Wind and the Grass," Harvey B. Gaul; A Fantasy, C. Edgar Ford; Serenade Op. 3, Serge Rachmaninoff; Elegie, Tschaiakowsky; Harvest Thanksgiving March, Calkin.

Clarence Eddy, Oakland, Cal.—Among Mr. Eddy's brief evening recital programs at the First Presbyterian Church have been these:

Dec. 1—"Vesperal," d'Evry; Pastoral (new), Katherine K. Davis; "Gloria in Excelsis," Harrison; "Fountain Reverie," Percy E. Fletcher; Elegy (new), Charles H. Lloyd.

Dec. 8—"Benedictus," Reger; Cradle Song, F. E. Bache; three new pieces for the organ by Pietro A. Yon—1, "Hope," (Dedicated to Clarence Eddy); 2, "Echo" (Double Canon in unison); 3, "Italian Rhapsody."

Ernest O'Dell, Whitby, Ont.—At an organ and vocal recital in All Saints' Church Dec. 18 Mr. O'Dell's numbers were: Overture for Organ, Driffield; Andantino in D flat, Lemare; "Christmas March," Gade; Variations on "Adeste Fideles," Melville; "Chanson de Joie," Hailing; Fugue in G major (a la zigue), Bach.

Miss Ethel Lynn Ross, Springfield, Ill.—Miss Ross gave a Christmas recital at the First Presbyterian Church Dec. 22 in the afternoon, playing as follows: Rhapsodie on Christmas Themes, Eugene Gigout; "The Holy Virgin" ("The An-

nunciation," "Mary Seeks Elizabeth and Praises God," "The Holy Night"), Otto Malling; Variations on an Ancient Christmas Carol, Gaston Dehler; Christmas Pastorale ("Messiah"), Handel; "The Caravan of the Magi," J. H. Maunder; "Christmas in Sicily," Pietro Alessandro Yon; "Hallelujah Chorus" ("Messiah"), Handel.

G. Howard Freed, Lansdale, Pa.—Mr. Freed gave this program Nov. 27 at Trinity Lutheran Church for the benefit of the Red Cross: Concert Overture in B minor, Rogers; "Christmas in Sicily," Yon; "Lamentation," Guilman; "Amica

Stella Naufrancis," Renzi; Duo for piano and organ—Introduction et Allegro, Godard; Concert Study, Yon; "Within a Chinese Garden," Stoughton; "Finlandia," Sibelius; "Gesu Bambino," Yon.

YON-
Organ
Virtuoso



St. Patrick's
Church

Adams and Desplains Sts.
CHICAGO

Tuesday Evening
JAN. 7



Cards of Admission (\$1)
to be had of

LYON & HEALY
Wabash and Jackson

Compositions for the Organ
By EVERETT E. TRUETTE

SUITE IN G MINOR, Op. 29, Complete	\$1.50
Separately:—	
Allegro Symphonique	\$1.00
Intermezzo50
Grand Choeur75
Meditation30
Fugue75

This Suite has already been played in church and concert by over fifty organists in various parts of the country.

ENDORSEMENTS: "Solid workmanship is the distinguishing feature of these musical essays, which are dignified in manner and somewhat reserved in sentiment as befits music for the organ."—Musical Courier.

"This work will find favor with organists, for it is worthy music, written with a thorough understanding of organ effects."—New Music Review.

"Dignity and melody are combined in the first movement. The Intermezzo is a beautiful adagio movement and the ending is most effective. The stately Grand Choeur is followed by a Meditation, closing with a brilliant Fugue."—The Diapason.

FIVE COMPOSITIONS FOR THE CHURCH SERVICE, Op. 31.	
Choral Prelude on the "Old Hundredth"	\$0.60
Hymnus50
Prayer (Offertory on two familiar hymn tunes)50
Vesper Hymn50
Processional March60

THE ORGANIST'S FIRST ETUDE ALBUM (24 Selected Etudes) \$0.90
(Schmidt's Educational Series No. 33)

TWENTY PRELUDES AND POSTLUDES (A Sequel to "The Organist's First Etude Album")

BACH PEDAL ETUDES. 34 Etudes for the pedals alone, founded on motives and phrases selected from the pedal part of the organ compositions of J. S. Bach.....

The Arthur P. Schmidt Co.

120 Boylston St., BOSTON, MASS.

8 West 40th St., NEW YORK

Andrew D. White and His Love of Music

By PROFESSOR JAMES T. QUARLES
(Organist of Cornell University)

In the death of Andrew D. White, Nov. 4, America lost one of her most distinguished citizens. As the first president of Cornell University he gave that institution those ideals which have ever made it distinctive among American universities. As historian and writer on historical subjects he achieved an eminence for sheer scholarly ability and keenness and accuracy of judgment which made him as well known among thinking people of Europe as America. As minister to Russia and ambassador to Germany, he achieved a distinction which marked an epoch in the history of American diplomacy. He was a true publicist, grounded in the philosophies out of which the laws of nations are constructed.

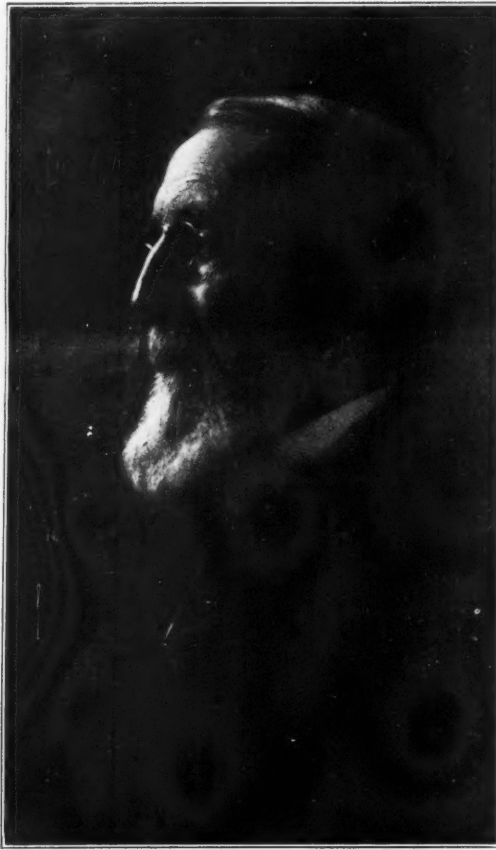
With all these multifarious activities he found time to remain all his life a true lover of the beautiful in whatever garb it is to be found. He delighted to surround himself with beautiful and unique works of art. His love of architecture—and he was a great connoisseur—was second only to his great love of noble and inspiring music. All his life he never missed an opportunity to hear good music well presented. His was a refined and eclectic taste. He greatly preferred organ and choral music to all other. It seemed to stimulate his deeply religious nature much the same as fine architecture did. His absorbing interest in Gothic architecture and in ecclesiastical music doubtless sprang from the same spirit. He was reared in a church possessing a beautiful liturgy and all his life he took deep interest in all forms of liturgical worship. His lifelong friend, Professor T. F. Crane, tells of his enjoyment of the Mozarabic Ritual at the Cathedral of Toledo, and relates how much gratified he was at hearing the splendid "Miserere" of Eslavá performed on Good Friday in the Cathedral of Seville. His autobiography is full of anecdotes revealing his love of the best of church music and his zeal in seeking it out wherever he happened to be. He relates how as a boy 10 years old he was impressed by the service heard in the then newly erected Trinity Church in New York City. He says: "The idea uppermost in my mind was that here was a building which was to last for hundreds of years and that the figures in the storied windows above the altar would look down upon new generations of worshippers centuries after I, with all those living, should have passed away. My feeling for religious music was then, as since, very deep, and the organ of Trinity gave satisfaction to this feeling, the tremulous ground-tone of the great pedal diapasons thrilling me through and through."

This same susceptibility to impressive services remained with him all his life. In another place he gives his impressions of music in Russia, while minister at St. Petersburg in 1892-1894. "Most beautiful of all was the music at another of these Easter ceremonies, when the choristers, robed in white, came forth from the sanctuary and sang hymns by the side of the empty sepulcher under the dome.

"The singing by the choirs in Russia is, in many respects, more beautiful than similar music in any other part of the world, save that of the cathedral choir of Berlin at its best. I have heard the Sistine, Pauline and Lateran choirs at Rome; and they are certainly far inferior to these Russian singers. No instrumental music is allowed, and no voices of women. The choristers are men and boys. There are several fine choirs in St. Petersburg, but three are famous—that of the emperor at the Winter Palace Chapel, that of the archbishop at the Cathedral of St. Isaac, and that of the Nevski Monastery. Occasionally there were concerts when all were combined, and nothing in its way could be more nearly perfect."

He refers to the music in the Ber-

DR. ANDREW DICKSON WHITE.
(Former President of Cornell University and Lover of the Organ.)



lin Cathedral as follows:

"As to my life on the continent in general, German Protestantism seemed to me simple and dignified; but its main influence upon me was exercised through its music, the 'Gloria in Excelsis' of the morning service at the Berlin Cathedral being the most beautiful music by a choir I had ever heard—far superior, indeed, to the finest choirs of the Sistine or Pauline chapel at Rome; and a still deeper impression was made upon me by the congregational singing.

"The most impressive Roman Catholic ceremonies which I saw in Europe were in Germany, and they were impressive because simple and reverent; those most so being at Würzburg and Fulda, where, in the great churches, large bodies of the peasantry joined simply and naturally in the singing of the mass and at the vespers."

The following quotation from the diary of his visit to Oxford, England, in 1885 is also of interest: "The evening service at King's College was most beautiful; nothing could be more perfect than the antiphonal rendering of the Psalms by the two choirs and the great organ. More and more I am impressed by the educational value of such things."

This conviction of the "educational value of such things" seems to give an interesting clew to his attitude toward music and the other arts. While president of Cornell University and afterward as member of the board of trustees, his influence was always exerted in their behalf. The organ recital of to-day, the two beautiful four-manual organs, the impressive musical service in Sage Chapel, the chimes and their music—all of these things are monuments of his influence and inspiration. He on several occasions purchased music at his own expense which he thought should be heard at the university. He was so inspired with a performance of Cherubini's great Requiem in C minor, which he heard somewhere in Europe, that he secured complete orchestra score and parts and sufficient copies of the vocal score that it might be given at Sage Chapel. Portions of this impressive work, built up as it is to such noble grandeur from the simplest of materials, were performed at his funeral by his own special request.

Down to the very last, even when his failing strength prevented his attending other functions, he was accustomed to take his regular place at the organ recitals and at the chapel services. Whenever he had guests from away, he always wanted them to hear the big organ which was given to the university and installed in Bailey Hall in honor of his eightieth birthday. The present writer enjoyed and was privileged for over five years to gratify his refined and appreciative taste on these occasions. They were intimate and informal and revealed the soul of the man. At other times, in his own home, he would gladly leave other guests to talk organs and organ music with those interested. He was well informed on matters of organ construction and delighted to hear of recent progress in organ-building and of notable new organs played by the writer. His own pet hobby with regard to this matter was that the diapasons were the crowning glory of an organ, and that the thirty-two-foot pedal was an absolutely necessary foundation.

He cared little for the modern so-called "orchestral" method of playing. He was impatient of light, trivial tid-bits. His special favorites among composers were Beethoven, Handel, Mendelssohn and some of the Bach works that he knew and understood. I remember well his enthusiasm after hearing the third Mendelssohn Organ Sonata. He came, his face beaming with exaltation, and insisted that it should be played at the dedication of the new organ in Bailey Hall. He was very fond of Sibelius' "Finlandia," and I am sure that his own Russian experiences and his historical insight revealed to him the passionate longing for freedom and liberty which the composer sought to convey.

He certainly was a great source of stimulation to the organists of Cornell. His never-failing enthusiasm for the organ and its music made him indeed helpful. He is missed, but his spirit still lives and will ever be an inspiration to Cornell and Cornelliens. Would that men in important and influential positions everywhere would take his life as a model! A great future for music in America would then be assured and we should be indeed a musical nation—loving the best that music has to offer.



"IN SPRINGTIME," by Lucien G. Chaffin.
"PASTORALE," by Katherine K. Davis.

Published by Boston Music Company. The promised post-war activity among the music publishers does not seem to have materialized as yet—at least not in those departments devoted to supplying the organ list. Only two organ compositions come to the reviewer's desk this month, both from the Boston Music Company. They are, however, quite worth bringing out, regardless of war conditions. Katherine Davis essays the rather hackneyed pastoral form with complete success, and avoids the commonplace by the vitality of her themes, and the adroitness with which she handles them. A piquant and stimulating touch of acidity is added to the harmonic flavor by an occasional discreet use of dissonance. Mr. Chaffin's "In Springtime" is a merry little piece appropriate to that season when composers' thoughts lightly turn to larks and meadow-brooks. Mr. Chaffin's birds warble in melodious syncopation, not to say rag-time, and the soft-voiced flutes are exploited with untiring skill.

"SING, O HEAVENS," by Gottfried Federlein; published by Boston Music Company.

"O LET THE NATIONS BE GLAD" by Ralph Kinder; published by the H. W. Gray Company.

"THOU WILT KEEP HIM," by Irving Gingrich; published by National Music Company.

"AMERICA THE BEAUTIFUL," by R. Nathaniel Dett; published by J. Fischer & Bro.

Ralph Kinder's "O Let the Nations Be Glad and Rejoice" was written for the peace celebration of 1918, and is an example of how rapidly publishers can move when the inspiration seizes them. As to the rapidity with which composers move, that is another matter. In this case there is no indication of haste in Mr. Kinder's composition, which is a very creditable piece of work under any circumstances, and may well take its place in the repertoire of Thanksgiving anthems, long after the immediate occasion for its composition has become a matter of history. It follows the not unfamiliar form of such compositions, containing a tenor or soprano solo by way of contrast in the middle section, the closing episode being ushered in with a fugal exposition, to the words "Thanks be to God, which giveth us the victory." Federlein's "Sing, O Heavens" contains two dramatically effective solos for baritone and two choral passages, the first a beautiful andante, "They shall not hunger nor thirst," and the second a vigorous "Sing, O Heavens." The music is unusually interesting and exhibits considerable individuality.

Nathaniel Dett, who is in charge of the music at the famous Hampton Institute in Virginia, has made a good setting of the ever-popular poem, "America the Beautiful."

Gingrich's "Thou Wilt Keep Him in Perfect Peace" is an easy anthem for soprano and tenor solos, quartet and chorus.

Death of Louis H. Eaton.

Louis H. Eaton, former organist of Trinity Church at San Francisco and also its choral director, one of the leading musicians of California, and, more recently, organist at Stanford University, as well as professor of music at that institution, died in Palo Alto, Nov. 15. He had been suffering for some time from heart trouble, which developed into Bright's disease. The funeral took place at Memorial Chapel, Stanford University. Clarence Eddy, an intimate personal friend of the decedent, was present. The services were conducted by the Rev. Dr. Gardner, dean of Stanford University, and the musical service was presided over by Warren D. Allen, dean of the College of the Pacific, who acted as organist, and the Stanford University choir. Mr. Eaton leaves a widow, Mrs. Emma L. Eaton, a daughter, Miss Dorothy Eaton, and a son, Louis R. Eaton.

When Lansdale, Pa., celebrated peace day it had the help of its ingenious organist, G. Howard Freed. In telling about it the Lansdale Republican says: "For some time Professor G. Howard Freed has considered the siren whistle on the engine room of the Abraham Cox plant capable of producing music when under the proper control. He went to the plant and tried it at 7 o'clock in the morning, but found that a stronger rope was necessary and promised to try it again after the rope had been placed. Between 1 and 2 o'clock the residents of Lansdale were astounded to hear those popular songs 'Over There,' 'Keep the Home Fires Burning,' 'America,' as well as the Doxology being played on the Cox whistle. Professor Freed repeated his very able rendition at 3 p. m. These unusual musical accomplishments were considered one of the features of the day's festivities."

**N. A. O. CONVENTION
WON FOR PITTSBURGH**

MEETING THERE IN AUGUST.

**Western Day Expected To Be One
Feature of the Annual Meeting
of National Association
for 1919.**

The executive committee of the National Association of Organists is holding monthly meetings at national headquarters, 1 West Forty-eighth street, New York, for the purpose of perfecting plans for next summer's convention, which is to be held in Pittsburgh about Aug. 1. These meetings will be kept up during the winter and President Schlieder is bending every effort to formulate a program that will embrace all questions pertinent to the life and work of the organist, be it in church, concert or theater.

It is understood that a strong western contingent will attend the convention, and there will probably be a Western Day, devoted exclusively to the activities of organists from the middle and far west.

BONNET OVATION IN BOSTON.

Appearance with Orchestra a Triumph—Organist Coming West.

Joseph Bonnet received an ovation seldom accorded an artist at his appearance as soloist with the Boston Symphony Orchestra, Dec. 13 and 14, in Symphony Hall. Mr. Bonnet won a triumph for himself and many recalls from the large audience, which included nearly every organist of the city. Three recitals followed this engagement in Boston as well as a tour in New England.

After another New York recital in Aeolian Hall, Jan. 2 Mr. Bonnet will leave for his trans-continental tour opening in Buffalo, Jan. 5. The engagement with the Chicago Symphony Orchestra will occur Jan. 24 and 25, at Orchestra Hall, and Jan. 27, in Milwaukee.

Nearly every date for the middle

west is already booked before starting for the coast.

W. Lawrence Cook in Training.

W. Lawrence Cook is now in the officers' training school at Camp Taylor, Ky., with the Fifty-seventh Training Battery. He has resigned his position as organist of the Lawrenceville School to enter the military service. Upon completion of the training course Mr. Cook plans to resume his musical activities.

Jores Supervisor of Organists.

Ernest F. Jores, who has held the position of general musical director with the William Fox circuit of theaters since last February, because of too strenuous duties has relinquished this post and accepted that of assistant general musical director, which carries with it the office of supervising organist, in which capacity he will be known after the first of the year.

Christmas week was one of the gayest of the Chicago Opera. Among other high spots, it brought Mme. Galli-Curci forward in three performances and introduced the new French tenor, Charles Fontaine. Dec. 30 Carolina Lazzari repeats the delightful performance of Delliha in "Samson and Delliha." John G. Sullivan will again be heard as Samson. New Year's Eve, Mme. Galli-Curci makes her farewell appearance in Chicago this season. For this event she will be heard in a revival of "Dinorah." She will be assisted by Carolina Lazzari. New Year's night, "La Gioconda" will be the holiday bill and appearing in it will be Rosa Raisa, who gives a notable performance of the title role, Cyrena Van Gordon and Lazzari. Mary Garden will make her first appearance of the season Jan. 3 in one of her former successes, Fevrier's "Monna Vanna." At the Saturday matinee, Gounod's "Faust" will be presented with Yvonne Gall in the role of Marguerite, and Charles Fontaine, the new tenor from the Paris Opera, in the title part for the first time here. Others in the cast will be Marcel Journet as Mephistopheles, Auguste Botilliez as Valentine, Irene Pavloska as Siebel and Louise Berat as Martha. "Cavalleria Rusticana" and "Pagliacci" will be the attraction at the popular price performance Saturday evening. Dora Gibson, who is a famous singer from Covent Garden, will make her first Chicago appearance in opera in the role of Santuzza.

"EVEN-SONG"

Mixed Quartet (or chorus) with Sop. Obligato

by

Charles Wakefield Cadman

An anthem of rare beauty textually and unusual excellence musically—a quality to be expected in any work by this eminent composer. Within the ability of any choir.

Price 10 Cents

The above is only one of hundreds to be found in our Octavo list.

We suggest a few titles from our list of

EASTER ANTHEMS

No.	Grade	Title	Author	Solo Price
26	E	Consider the Lilies	Topliff-Meredith	S .10
107	MtoD	Jerusalem (P. S.)	Parker-Shepherd	SATB .12
116	M	Hosanna (P. S.)	Granier-Shepherd	A(AS) .12
153	D	Calvary	Rodney-Shepherd	BSAT .12
158	M	Awake! Glad Soul	Peace	SB(S Ob) .12
200	M	And Behold there was a great Earthquake	Simper	E .10
229	MtoD	Rejoice and Sing	Jordan-de Vore	S(SA) .10
283	MtoD	If a Man Die	Lerman	SB .12
295	M	Awake, Thou that sleepest	Maker	S(U)B(U) .10
344	MtoD	Christ the Lord is Risen Today	Pierce	Ch .12
529	M	Hail the Day that Sees Him Rise	Hosmer	SA .12
530	M	Easter Morning	Sheldon	S .12

Order by Number

**Here are a few of our
EASTER CANTATAS**

- 1 **Easter Joy** **J. W. Lerman** 3 **The Conqueror** **Irenee Berge**
A charming composite cantata comprising choice favorite themes from the works of VERDI, GOUNOD, MAS-CAGNI, RODNEY, RUBINSTEIN, MEYERBEER and OFFENBACH. Arranged in **easy style** and **medium compass**, making it available for any volunteer choir. 50 cts. postpaid.
- 2 **The Crucifixion** **John Stainer**
Our edition is new and the low price should attract Choir Masters desiring this beautiful work. 50 cts. postpaid.
- 4 **Crucifixion and Ascension** **Fred W. Peace**
For tenor and bass soli and chorus. We commend this work for its fine choruses and its adaptability for the average church choir. 50 cts. postpaid.

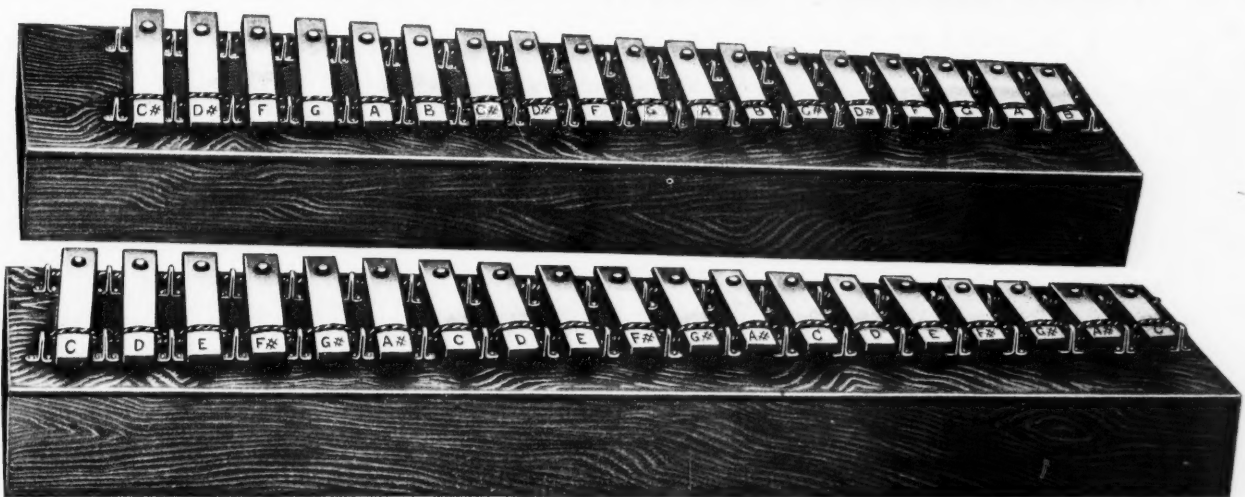
Returnable examination copies of any Octavos or Cantatas sent on request

DISCOUNTS—On all Octavo Anthems and Choir Cantatas, 10 per cent discount is allowed, but when cash accompanies the order an extra 5 per cent may be deducted.

TULLAR-MEREDITH CO.

259 West 36th Street, NEW YORK, N. Y.

THE LIBERTY CHIME PRODUCTS



LIBERTY CELESTE No. 37-C

One of the Liberty Chime Products

The Celeste here shown is constructed of specially ground Bell Metal Bars which are fastened onto Sounding Bases with the aid of silken cords, leaving the bars free to vibrate.

The Bars are mounted alternately on two Sounding Bases as illustrated.

For Quality of Tone and Compactness the Liberty Celestes are superior.

Manufactured only by

THE KOHLER-LIEBICH CO., Inc., 3553-55 Lincoln Ave., Chicago, Ill.

Catalogue sent on request

Facts and Fallacies of the Tuning-Fork

By GEORGE ASHDOWN AUDSLEY, LL. D.

Tenth Article

It has been shown that, according to the teaching of Professor Tyndall, the propagation of sound is purely a mechanical matter—*motion*, nothing but *motion*. We have Mr. Sedley Taylor eloquent on the same idea. This writer in his "Sound and Music," remarks:

"In every case accessible to common observation, where sound passes from one point of space to another, it necessarily traverses *matter* either in a solid, liquid, or gaseous form. We may hence conjecture that the presence of a material medium of some kind is indispensable to the transmission of sound. Having ascertained that a material medium in every case acts as a carrier of sound, we have next to examine in what manner it performs this function. The roughest observations suffice to put us on the right track in this inquiry, by pointing to a connection between *sound* and *motion*. The passage, through the air, of sounds of very great intensity is accompanied by effects which prove the atmosphere to be in a state of violent commotion. The explosion of a powder magazine is capable of shattering the windows of houses at several miles' distance. Sounds of moderate loudness—such as the rattle of carriage wheels, the stamping of feet, the clapping of hands—are produced by movements of solid bodies which cannot take place without setting up a very perceptible agitation of the air. In the case of weaker sounds, the accompanying *air-motion* cannot, it is true, be ordinarily thus recognized; but, even here, a little attention will usually detect a certain amount of movement on the part of the sound-producing apparatus which is probably capable of being communicated to the surrounding air. These considerations raise a presumption that sound is invariably associated with agitation of the conveying medium—that it is impossible to produce sound without at the time setting the medium in motion. If this should prove to be the case, there could be ground for the further conjecture that motion of a material medium constitutes the mechanical impulse which, falling on the ear, excites within it the sensation we call sound." (The italics are our own.)

We hope the reader will understand all that Mr. Sedley Taylor desires to convey in this masterly piece of cautious writing. He is to be congratulated on his consummate caution, which is a lesson to all acousticians who are given to dogmatic assertions regarding a force they seem to have no knowledge of. Did we not feel somewhat assured to the contrary, we should, from the passage just quoted, imagine him not to be quite certain of the truth of the theory he teaches. It will be recognized that such expressions as: "We may hence conjecture," "probably capable of," "raise a presumption that," and "if this should prove to be the case, there would be ground for the further conjecture that," are not in the usual dogmatic style of the unquestioning and enthusiastic wave-theorists.

From the passage quoted it seems evident, however, that Mr. Taylor dare not dispute the teaching of Professor Tyndall that sound is propagated alone by the *mechanical motion of the medium through which it passes*. It will be seen that the fundamental principles of the popular science of acoustics have made no advance since quaint William Tansur, "Musico-Theorico," wrote in 1829. This worthy says: "All sound is made by motion, and that motion is the verberation, or modulation, of air. Sound is produced by a body striking against the air, and is grave or acute, in proportion to the force with which the air is struck, and the magnitude of the body that strikes against it. All sound is supported, and carried distant, by the medium or air, which is called the sphere of activity, the element of sound, so far as the medium passes, so far passes the motion with it, and when the motion ceases, then must the sound cease also. All sounds move in a trembling or vibrating motion." Here we have *motion* in the propagation of sound, nothing but *motion*; and Tyndall and Helmholtz

have made no advance beyond the teaching of Tansur, the Musico-Theorico of 1829.

We have now to return to the tuning fork in one of its most remarkable and instructive demonstrations of sound-force. Neither the apparatus employed along with the fork, nor the experiment performed with them, has ever appeared in a text-book on acoustics, so far as our knowledge extends, and we can well understand the omission of a demonstration so fatal to the teaching of the wave-theory.

The apparatus is shown in the accompanying illustration, Fig. 6, and may be thus described:

It consists of four canister-shaped vessels of aluminum, closed save at the small projecting necks. These are resonators, accurately tuned to c', of 512 vibrations per second. The resona-

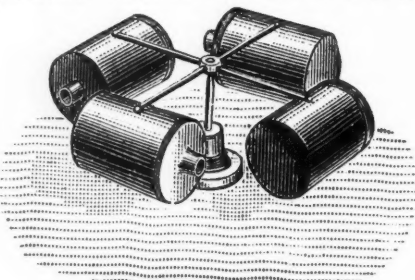


Fig. 6.

tors are attached to the ends of four cross arms, also of aluminum, provided at the central crossing with a small boss or cup, which rests freely upon a sharp steel point, attached to the top of a pillar-stand, as indicated in Fig. 6. By this arrangement, the suspended resonators are perfectly balanced, and revolve on the steel point with the greatest ease. The rest of the apparatus consists of a tuning-fork of 512 vibrations per second, mounted on a resonant case of wood, of the usual form. The experiment is performed in the following simple manner: The resonators, adjusted on the steel point, are placed on a table and brought to rest, then the open end of the fork's resonant case is brought opposite and near to the stationary resonators, and while the case is held firmly in position the fork is bowed. Immediately sound is produced the resonators begin to revolve, and while the bowing is continued become faster and faster until their motion becomes very rapid. The force generated by the fork attacks the open ends of the resonators, creating a sympathetic vibration in the air within them and causing a reaction of forces which has never been satisfactorily explained. The resonators revolve in this one direction only, and if set revolving in the opposite direction, as if pushed on their flat closed ends, the sound-force will first stop them, and then send them round in the proper direction. Sound produced by other means than the fork, provided it is exactly the same pitch, will set the apparatus in motion. At the close of a lecture we delivered some years ago, before the Clef Club of New York, a gentleman came forward and desired to test the apparatus with the human voice. Pitching his voice exactly to the pitch of the fork, and singing loudly and at a safe distance from the apparatus, the resonators immediately responded and revolved rapidly. This was a new and most instructive experience.

Having formed our own opinion regarding the operation of sound-force in this notable experimental demonstration, we naturally sought information and, if possible, confirmation respecting the conclusion we had arrived at. On December 2, 1889, while still resident in England, we sent to Dr. A. Wilford Hall, Ph. D., LL. D., founder of the Philosophy of Substantialism, a full description of the apparatus and its action under the sound produced by the tuning-fork. Our communication and his views ap-

pear in Vol. VII, pp. 25-26, of "The Microcosm," New York, 1890. From these pages we quote, verbatim, Dr. Hall's remarks:

"We are under many obligations to Dr. Audsley for sending us the drawing and explanation of this unique and invaluable piece of acoustical apparatus.

"He is unquestionably right in his surmise that its behavior can only be accounted for on the view that sound is a substantial force, and that air-waves, supposed to be sent off from the tuning-fork, have nothing whatever to do with this movement.

"We go further and assert that the action of this wheel is the most complete overturn of the wave-theory of sound that could be imagined, while it is an equal and unlooked-for demonstration in favor of the Substantial Theory. Let us now proceed to prove the truth of this assertion.

"The fact that the wheel turns at all is positive proof that its motion is not due to the dashing of air-waves against it from the tuning-fork, because these waves, if any such are sent off, being mere mechanical impacts, as the wave-theory teaches, must no more tend to move the resonators in the one direction than in the other, thereby equalizing and counteracting the tendency to move. That the claimed air-waves sent off from a vibrating body are purely mechanical impulses, striking any other object with the same force as they will strike a stretched cord, is proved by the fact that Tyndall, Helmholtz, and all acoustical writers refer to these same air-waves as sent off from a

turn the wheel of resonators as much in one direction as the other.

"Indeed, if any difference can be imagined to exist, such mechanical impacts should tend to rotate the wheel in the opposite direction [to that in which it invariably moves], since the flat ends of the resonators form better abutments against which such waves may impinge and give up their energy than the partially pointed ends with the necks. Is not this clear?"

"If this wheel were really caused to rotate by the force of the air-waves driven against it, then manifestly any powerful tuning-fork, whatever its vibrational number, would produce on the wheel the same effect as would the c' fork, since there is no vibration involved in this circular movement of the wheel calling for corresponding vibrational impacts or synchronous re-inforcements to get up the movement as claimed in the production of sympathetic vibrations. Remember that Dr. Audsley states that no other fork except the c' will move the wheel, and this is of course true even were the most powerful organ-tone ever produced employed with its supposed air-waves a thousand times stronger than those of the c' fork, unless of a unison tone. Hence the demonstration is conclusive that mechanical air-waves, such as the wave-theory claims, are in no wise concerned in this movement."

"Let it be distinctly remembered that these substantial but immaterial pulses of sound-force do not act at all on material bodies, however light and easily moved, unless their vibrational tension puts them in synchronous sympathy with that of the sounding instrument. Hence, unless there were something connected with the four arms of this wheel having a tension in sympathetic synchronism with the substantial sound-pulses emitted by the c' fork, it is manifest that such pulses would produce no effect on the wheel one way or the other.

"But here is the fact that unlocks the whole mystery. The air-column or chamber in each of these resonators is in exact sympathy with the c' fork and has the same vibrational number, but as these air-columns can only be reached in full power by the sympathetic force at the ends having the open necks, hence the substantial sound-pulses from the fork and its resonant case, acting exclusively against that end of these air-chambers must necessarily drive the resonators in the direction in which they invariably move.

(To be concluded.)

Frank Van Dusen played a short recital of French compositions preceding Dr. R. A. White's lecture on "France" at the People's Liberal Church, Chicago, on Sunday evening, Dec. 8.

DE KOVEN'S WEDDING MARCH

REGINALD de KOVEN, Op. 405

Allegro risoluto

Manuels

Pedal

add reeds to Sw. Tempo di marcia deciso

off Gt. to Ped.

add Gt. to Ped.

B. M. Co. 6119 c

Copyright, 1918, by The Boston Music Co.

Postpaid price 40 cents

THE BOSTON MUSIC CO.

517 Congress Street
Portland, Me.

26 West Street, Boston

424 Main Street
Springfield, Mass.

**PHILADELPHIA NEWS
OF ORGAN ACTIVITIES**

RECITAL BY YON IS UNUSUAL

**Organ Players' Club Hears Lecture
by Dr. Audsley and Reginald L.
McAll Will Address It
in January.**

BY DR. JOHN McE. WARD.
Philadelphia, Pa., Dec. 23.—Now and then one listens to an organ recital the playing of which stands out in bold relief—a thing different from the usual. Such a recital was played at the West Walnut Street Presbyterian Church on Nov. 18 by Pietro A. Yon of New York. The occasion was the formal opening of the new four-manual Möller organ, which was played and displayed in a manner most unusual. Mr. Yon is a "live wire" with a message, and knows how to impart it; he invests the instrument with a vitality as a part of himself, and the result is a display of virtuosity seldom heard outside the large cities and by players of the first rank.

The program opened with the Second Sonata by Pagella, little known in this country but quite worth while. Played as he plays it, it bears repetition and will improve on further acquaintance. Several of his own clever compositions appeared on the program, which was listened to with rapt attention throughout by a large audience. Many members of the American Organ Players' Club were present to hear, for the first time, Mr. Yon's "American Rhapsody," which he has dedicated to the club. It is in "free" style, treated rather differently from recent effusions containing "American" airs, and was favorably commented on by the club members who greeted the composer after the recital proper. Mr. Yon, by request, played several extra numbers after the general audience had departed; this gracious act was much appreciated by his fellow members of the club.

At a recent meeting of the directors of the A. O. P. C., held at the residence of the president, it was decided, on account of the fuel conditions, to omit all recitals up to January, and substitute lectures for the members.

The first event was an illustrated lecture on "What Is Musical Sound?" by George Ashdown Audsley, LL. D., the noted authority on organ construction, acoustics, etc., and author of several well known works on these subjects, held in Presser Music Hall on Dec. 9. A large and representative audience greeted the lecturer, who was introduced by the president of the club. For two hours the speaker discoursed on his subject, illustrating the various points with acoustical and musical apparatus used especially for the purpose by Paris artificers. Many of the club members participated in the demonstrations and were greatly edified thereby. The experiments refuting the "wave theory" of sound were exhaustive and convincing, as was also the demonstration of the "power" of musical sound to rotate a series of aluminum cups balanced upon a needle point. Lively discussions followed the lecture, proving that the facts elucidated had deeply impressed the minds of the hearers.

This is the seventh time Mr. Audsley has lectured before musical societies on these scientific subjects.

The second lecture of the course will be heard in January. Reginald L. McAll, who has spent the last year in France with the Y. M. C. A., will be the speaker. The writer spent three days (and especially nights) in Portland, Maine, last summer, with "Reggie," who is well known to organists of Philadelphia and New York, and can testify to the wonderful experiences and exploits of this volunteer who went to France to carry music to the weary life of the Poilu. The talk will be elaborately illustrated with pictures taken on the spot by the speaker.

The position of organist and choir-

master at the Church of the Saviour has been awarded to Albert T. Maynard, lately of Ridgefield, Conn., and formerly of Wales. He succeeds Wasili Leps, conductor of the Philadelphia Operatic Society.

At the First Baptist Church, Seventeenth street above Walnut, selections from Handel's "Messiah" were sung by an augmented choir under direction of Frederick Maxson, Dec. 15.

The new Haskell organ in the West Collingswood, N. J., Presbyterian Church was formally opened on Friday, Dec. 20, with a recital played by John McE. Ward of Philadelphia. It contains two manuals, twenty-eight stops, electric action and detached console.

The Haskell firm finished a new two-manual organ in Shiloh Baptist Church, Wilmington, Del., Dec. 21. A recital was played by John McE. Ward on the 23d with the assistance of Miss Wilanna Bruner, soprano.

ORGANIST OCCUPIES PULPIT.

Walter J. Clemson of Boston Makes Appeal for Hymn Singing.

By invitation of the Bishop of Massachusetts, Walter J. Clemson, late dean of the New England Chapter, American Guild of Organists, and a leader of camp and community singing, occupied the pulpit of Trinity Church, Boston, on the evening of Dec. 1 and addressed a congregation of 900 on singing. After an earnest exhortation, hymns were sung with and without the organ and choir, emphasis being laid on a strong accent in each tune.

This effort to increase the value of congregational singing appeared to be highly successful, and it is hoped that the diocese will respond to the call in sacred music as communities have responded in camp songs.

Chadwick Establishes Business.

Charles F. Chadwick has begun business auspiciously as an organ expert in Springfield, Mass., where he is well known to organists through his long connection with the J. W. Steere & Son Organ Company. Mr. Chadwick will devote himself to tuning, rebuilding and repair work of various kinds. He was with the Steere company more than twelve years. He moved to Springfield in 1904. Two years later he became western manager of the Hutchings-Votey Company with headquarters in Chicago. In 1908 he returned to the Springfield company. In 1912 he was elected president of the company, a position he held until January, 1916, after which he was vice president. He was also factory superintendent for a time.

J. E. W. Lord, who went to Whitman College, Walla Walla, Wash., in the fall, has returned to his old home at Meridian, Miss., and has taken his former place, being invited to return upon the resignation of his successor.

A large organ for the Forum at Wichita, Kan., is one of the leading suggestions for a memorial to the fallen soldiers of the late war in that thriving western city.

Robert J. Jackson

Music Instrument Service Co.

Tuning, Repairing and Regulating Work done on Pipe Organs and Photo Players.

**Organ Blowers
"The Zephyr"**

We cater to Churches and Theatres that desire good, honest and reliable mechanics to work on their instruments.

**Office and Showroom in Kansas City, Mo.
P. O. Box 307**

Correspondence Solicited.

Organ Factories, needing a maintenance man in this district write us.

FREDERIC ROGERS,

Mus. Doc.

Dean, Kansas Chapter, A. G. O.

CONCERT ORGANIST

Director Municipal Music

HUTCHINSON - KANSAS

DEAGAN

**PIPE ORGAN PERCUSSION INSTRUMENTS
ALWAYS SATISFY**

Write for Prices on

- Cathedral Chimes
- Glockenspiel
- Celestes
- Reveille Tubes
- Xylophones
- Marimbas
- Marimba-Xylophones
- Cathedral Chime Electric Actions
- Xylophone Electric Actions
- Tubular Tower Chimes
- Organ Relays, etc., etc.

J. C. DEAGAN MUSICAL BELLS, Inc.

**Deagan Building 4211 Ravenswood Ave.
CHICAGO, ILLINOIS**

Modernizing Old Organs Our Specialty

HASKELL A Name Symbolical
of Merit

PIPE Work of the BEST material scaled
and voiced for your building

ORGANS Not stock in any part, but designed
and built to meet existing conditions

1520 Kater Street PHILADELPHIA

Our Organs Are Our Best Salesmen

**WICKS PIPE ORGAN
COMPANY**

Highland, Illinois

PIONEER BUILDERS OF

**PERFECT DIRECT
ELECTRIC PIPE ORGANS**

Descriptive matter and estimates cheerfully furnished on request

THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

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

Subscription rate, \$1.00 a year, in advance. Single copies, 10 cents. Rate to Great Britain, 5 shillings a year. Advertising rates on application.

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

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

CHICAGO, JANUARY 1, 1919.

WHERE DOES SWEET MUSIC GO?

[Sonnet written on hearing Clarence Dickinson's "Reverie" at Oberlin College.]
Where does sweet music go, when mortal ears

No longer hear its soul-refreshing notes? Out from our silent midst to wider spheres

On undulating ether-wings it floats To worlds within our world; and mayhap, too,

The flowers feel its passage through the air, Some violet is yet more deeply blue,

Some rose more fragrant for its being there. Four forth, oh organ, then, thy fullest sound,

That all the universe may grandly ring, Myriad jewels form within the ground,

The stars be shaken and the angels sing; And thou, oh musing organist, wake from thy swound,

And see what praise the glinting sunbeams bring.

JANE CORBETT.

FOR THE YEAR 1919.

A happy and prosperous year is the wish of The Diapason to all its readers. And we feel confident that it will be an excellent year for all of us—a period of many readjustments, but of immense promise in every field, and especially in that of music. A necessity in war, as it has amply proved itself, music is just as much a necessity and a pastime of peace, and everyone who has an interest in the advancement of the organ may rest assured that within the next few months a great demand for new organs will assert itself and that organists may expect to receive the rewards that are their part for performing ably on both the new and the old instruments.

As a prelude to other improvements in the service it endeavors to render its readers The Diapason is able to announce two noteworthy additions to its staff. The best writers and authorities on the organ have long contributed to these columns. In addition to them we have had the assistance of men who have written regularly and most interestingly, such as Mr. Milligan and Mr. Burroughs. We now add to them two others—Dr. Harold W. Thompson of Albany, N. Y., who in the December issue began a most illuminating department on "The Quartet Choir," and Dr. John McE. Ward of Philadelphia, who will contribute each month a news letter from the city of brotherly love. Philadelphia is a "good organ town." It has many fine instruments and just as fine organists. It boasts the largest organ yet constructed and the contract has been let for a still larger. Dr. Ward, as president of the American Organ Players' Club, a Philadelphia organization whose fame is by no means local, represents all that is best in Philadelphia organ circles, and is known to organists everywhere. He has often written for The Diapason.

Dr. Thompson was valedictorian of the centennial class of 1912 at Hamilton College, and holds the degrees of A. M. and Ph. D. from Harvard. Since 1915 he has been organist of the First Presbyterian Church of Albany, founded in 1763 and numbering on its roll such names as Hamilton and Jay

in Revolutionary days and a large number of the state's prominent men at present, including Governor Whitman, the secretary of state, the president of the University of the State of New York, and many judges, commissioners, etc. He is an assistant professor at the State College, where he has charge of the work in Oral English and directs the chamber music concerts. He was director of singing for the S. A. T. C. last fall. Dr. Thompson has had a varied experience with all sorts of choirs.

Albany has always had an unusual number of prominent organists and choir-masters. Among those now living are the composers T. Frederick Candlyn, Abram W. Lansing, Leandre Dumouchel and George E. Oliver; among the choir-masters who are well known in other cities are Alfred Hallam, Dr. Frank Sill Rogers and Dr. Thompson. The editor of the music column in the Albany Journal quoted from Dr. Thompson's first article at length.

Dr. Thompson's column is one that should prove of great value, and comments on the topics that he takes up will be welcomed and promptly referred to him.

PLAYING GERMAN MUSIC

Charles M. Courboin illuminated the sanctuary of The Diapason with his ever cheerful and inspiring presence on Dec. 11. Mr. Courboin speaks and thinks with the same repose that characterizes his playing, and his attitude is always that of generosity toward others, be they organists or otherwise. But Mr. Courboin had met with experiences that led him to suggest that The Diapason speak out on the folly of barring German classical music from organ programs. We are glad to pay our respects to those whom Mr. Courboin and others meet occasionally in their travels who are shocked when Wagner is played and do not know that he was a champion of democracy and the foe of the Prussian system. These half-educated critics range all the way from the western clergyman who rose in his righteous wrath and forbade a recital organist's playing his Bach number, because the late Mr. Bach was a German, to the latest vintage of editors of one class and another who have to write to fill their columns and seem almost to die in the effort.

Mr. Courboin is a Belgian, whose father and sisters have been refugees for the last four years, and are only now about to return to their home, the scene of Prussian militaristic rapine and destruction. Mr. Courboin has about as much use for the ex-*kaiser* and what he represented as have the angels in heaven. He plays compositions by Americans, by Frenchmen, by Englishmen, by Belgians and by Germans, and we hope he will present a Zulu Kaffir symphony as soon as it appears, if it has proper merit. As a faraway exchange points out, would we refuse to read Homer or Aeschylus if we should have war against Greece?

Music should be considered international—or, better still, super-national—something given us from heaven, inspired by the Supreme Being. If it is American, as much that is good is, so much the better; if it is German, take it, and the more we can take from Germany, in indemnity or musical material, the better satisfied we should be.

The tribute paid a great musician at the funeral of Sir Hubert Parry is described in the Musical Times of London. A vast congregation attended the interment in St. Paul's Cathedral on Oct. 16. The king was represented by Harry Verney, Queen Alexandra by Earl Howe and the Prince of Wales by the Hon. Sir Sidney Greville. It was appropriate that organ music should play a prominent part at the burial of one who was such an ardent disciple of Bach, and who himself during the last few years of his life had enriched the repertory of the instrument with fine works based on hymn-tunes. Before the service Sir Walter Parratt played Bach's Prelude on "Jesu, My Trust," and Parry's Prelude on "Martyrdom" ("As Pants the Hart"). Immediately before the blessing, the congregation

standing, Major Walford Davies played the composer's rugged Fantasia on Croft's "136th" ("Ye Boundless Realms of Joy"). The service was followed by three more of Parry's organ works—the Elegy in A flat and Fantasia on "St. Anne," played by H. G. Ley, and the Prelude on "Jesu, Redeptor Omnium," played by Ivor Atkins. One more organ item claims mention—an improvisation by Major Walford Davies, who linked together six little themes written for the occasion by himself, Dr. Alan Gray and Dr. Alcock, and Messrs. Frank Bridge, Ivor Atkins and H. G. Ley.

WHEN GUILMANT GAVE NOELS

Paris Christmas Subject of Article in Etude by W. C. Carl.

"Christmas Eve in Paris" is the title of an article in the Etude by Dr. William C. Carl, organist of the First Presbyterian Church, New York City, who has spent much time in Paris and has been decorated by the French government. He says among other things:

Christmas Eve in Paris for centuries past has been a magic word. When the night arrived the boulevards were filled with gaily decorated booths extending from the Place de la Republique to the Church of La Madeleine. Happy children in great numbers would find what would please them best at the Yuletide season, and wander from one booth to the next buying the tempting articles. All Paris mingled with the throngs in the brilliantly lighted thoroughfares until the time for the midnight mass. Then the churches would be crowded with worshippers, offering their tribute to the Babe of Bethlehem.

The organ played as preludes some of the old Noels, many of which were arranged by Guilmant when he played at La Trinite, and there, in the organ gallery, the great master, surrounded by his pupils and friends, would play as if inspired, for Guilmant loved these old carols, and played them with rare charm. First he would choose his Fantasia on two Christmas hymns, then in succession his Noels: "Noel Langueval," "Noel Ecossais" and "Noel Saboly." Next the choir would sing one from Brittany, then one from Normandy, and again one from Alsace, so dear to all French hearts. It did not take many minutes for the people to catch the Christmas spirit, for everyone would sing. Who in France does not know these charming Noels? No one who has attended can forget these services, for the people sing with rare enthusiasm and from the heart, producing a wonderful effect.

"Le Petit Jesus," "Le Messager des Anges," "Le Sonmeil de l'enfant Jesus," "Les rois Mages," "Le bel anse du ciel"—these, and many more, would be sung until the midnight hour approached and mass began. At its conclusion the organ would be heard in another Noel as the people would slowly leave the church to join the happy crowds in the boulevards—for was it not Christmas and a feast of great joy? Surely the French understand and appreciate the spirit of Christmas.

OFFERS \$100 FOR CANTATA.

Manuscript Music Society Seeks Work on Subject of Peace.

Announcement is made by the Manuscript Music Society of Philadelphia that it offers a prize of \$100 for a cantata on the subject of peace, open to all American composers. The cantata shall not exceed forty nor be less than twenty minutes in length, and shall be for solo voices and chorus. It may be submitted with piano score, but the successful composer should be prepared to furnish the orchestral score and parts.

Compositions must be submitted anonymously, but shall bear a distinguishing mark or motto, a copy of which, with the composer's name and address, is to be enclosed in a separate sealed envelope. The society reserves the right to withhold the award if none of the compositions submitted is deemed of sufficient merit.

Manuscripts should be sent to the secretary, Samuel J. Riegel, 763 North Twentieth street, Philadelphia, and must be in hand June 15, 1919.

CITY IN WHICH YOUTH WINS

Kankakee Famous for Its Young and Capable Organists.

Kankakee, Ill., is noteworthy for its abundance of young organists, all of whom are holding responsible positions in various churches.

Miss Edith Potter Smith, a pupil of Palmer Christian, Eric De Lamar and Harrison M. Wild, was appointed organist of St. Paul's Episcopal Church when only 17 years old, and

at 18 years was giving regular recitals under Mr. Christian's direction.

Robert Mateer, pupil of Mr. Christian, Mr. De Lamar and Herbert E. Hyde, and 18 years old, recently was appointed organist of the First Presbyterian Church.

Miss Helen Hawk, 18 years old, is the present organist of the First Methodist Church.

Merritt Brown, 17 years old, and pupil of Miss Smith, is her assistant at St. Paul's.

Warren Willman, pupil of Mr. Mateer, and only 15 years old, is the new assistant at the First Baptist Church.

There are also plenty of older organists, but the younger ones are endeavoring to do their part to make Kankakee a city which knows and appreciates good organ music.

RECITALS BY ARMY OFFICER.

Captain W. T. Taber, Playing at Battle Creek, Mich., Church.

Captain W. T. Taber of the quartermaster's corps of the United States army simply cannot keep his hands off the organ. When he was at Atlanta some years ago he became one of the best-known organists of that city. Then he played at Governor's Island and other places where he was stationed. Not many months ago he was giving recitals in the Philippines. Now he plays programs at the First Baptist Church of Battle Creek, Mich., while he is at Camp Custer. Among Captain Taber's offerings on Sunday afternoons have been these:

Nov. 24—"Marche Militaire," Gounod; Prelude, "The Deluge," Saint-Saens; Gavotte from "Mignon," Thomas; Nocturne, Mendelssohn; Overture, "Stradella," Flotow; "Cantilene Pastorale," Wolstenholme; Romanza, Horatio Parker; "Moments Musicaux," Schubert; Grand Offertoire, "St. Cecile," Batiste.

Dec. 1.—Grand March, B minor, Schubert; Romanza, "La Reine de France," Haydn; Overture, "William Tell," Rossini; Berceuse, from "Jocelyn," Godard; Fantasia, A minor, Lemmens; Largo, from "Xerxes," Handel; Nuptial March, W. T. Best.

Dec. 8.—March, from "Queen of Sheba," Gounod; Gavotte, Dupont; Improvisation, Jadassohn; Overture, "Masaniello," Auber; "The Question" and "The Answer," Wolstenholme; "In Springtime," Hollins; Fantasia on Themes from "Carmen," Bizet-Taber.

Herbert Hyde with Orchestra.

Herbert E. Hyde, organist of the Chicago Symphony Orchestra, distinguished himself at the popular concert on Dec. 26 with a brilliant rendition of the Allegro de Concert by Felix Borowski, with the orchestra. Mr. Borowski, whose works as an organ composer make the American organist deeply indebted to him, directed, and the performance of the scintillating piece evoked a recall, in response to which Mr. Hyde played Bonnet's "Variations de Concert."

Harold Tower, organist of the Cathedral of St. Mark at Grand Rapids, Mich., called at the office of The Diapason early in December, when making a short visit to Chicago. Mr. Tower is making excellent progress at Grand Rapids and his church is one of the largest in the state. Before going to Grand Rapids Mr. Tower was at Minneapolis. His recitals are always a feature of Grand Rapids musical life. The programs of the October series this year were published recently in The Diapason.

Carl J. S. Weiss, the Chicago organist and son of Carl Weiss of St. Paul's Church, is a member of Sousa's band on the Antigonon, one of the transports plying between France and the United States.

Greeting, 1919, To The Diapason.

"Years may come, and years may go,
Old friends give place to new;
But The Diapason stands faithful still,
and so
We wish it success another year
thru."

Yours sincerely,
Ernest H. Sheppard.

**ORGANISTS TAKE PART
IN ST. LOUIS MEETING**

M. T. N. A. HOLDS SESSION

**Felix Borowski to Present Paper on
"Organ Composition and Organ
Playing"—Prominent Men
Present.**

The annual meeting of the Music Teachers' National Association, held at St. Louis Dec. 30 and 31, and Jan. 1, is of special interest to organists because of the program and because of the number of organists active in the organization. Charles N. Boyd, the president of the association, is a well-known Pittsburgh organist. Ernest R. Kroeger, the St. Louis musician who is acting vice president, also is a prominent organist and composer for the organ. William Benbow, Buffalo organist, is the secretary. J. Lawrence Erb of Urbana, Ill., is on the executive committee and George C. Gow of Vassar College is one of the counselors.

Dec. 30 there is a conference on American music in which Dean Charles S. Skilton of the University of Kansas will speak on "Realism in Indian Music." The standing committee on this subject is headed by Francis L. York of Detroit and another organist member is Dr. P. C. Lutkin of Northwestern University.

George Enzinger, the St. Louis organist, is president of the Associated Musicians of St. Louis, which will hold a reception in honor of the visiting teachers. At the piano conference Dec. 31, Ernest R. Kroeger will preside. At the conference on standardization Jan. 1, Professor Hamilton C. Macdougall of Wellesley College will present a paper and M. L. Swarthout of Milliken University and Dean Skilton of Kansas also will be heard.

That afternoon there will be a very interesting conference on organ and choral music, the standing committee on which consists of Dean Lutkin, chairman; and Messrs. Macdougall, Gow and Boyd. Felix Borowski, the Chicago organ composer, will present a paper on "Organ Composition and Organ Playing." Herbert E. Hyde of Chicago will read a paper on "Musical Art Societies and A Capella Singing."

Composed for Jubilee Service.

In honor of the seventy-fifth anniversary of St. Paul's Church in Chicago, which was celebrated Dec. 1, the Rev. Ernst Rahn, pastor of St. Nicolai Church, composed a set of four melodious variations on the chorale "Harre Meine Seele," and the piece was played by Carl Weiss, the long-time organist of this prominent parish. The composition made a fine impression.

FILKINS SUCCEEDS F. L. YORK

**Becomes Organist of First Central
Methodist Church, Detroit.**

Guy C. Filkins, organist of the Preston Methodist Church at Detroit, has been appointed organist of the First Central Methodist Church of that city, succeeding Francis L. York, the well-known musician, who has long held that post. The organ in this church is one of the largest in the central states and was built a few years ago by the Ernest M. Skinner Company. The Central Mirror of the church contains the following statement concerning the change:

"Again the music committee has found its choice meet with general approval. The selection of Guy C. Filkins as organist to follow Professor York, whose long years of faith-



GUY C. FILKINS.

ful and devoted services have endeared him to Central folks, brings to Central one of the most able organists of the city. Though a young man, his playing has been characterized by many musical critics as brilliant. His part in the Thanksgiving service last Thursday was appreciated by everyone.

"Mr Filkins is a graduate of the Detroit Conservatory of Music, and has taken postgraduate work in New York. For the past eight and one-half years he has played at the Preston Methodist Church.

"It was with regret that the Official Board at its last meeting accepted the resignation of Professor York, who has in Central a host of warm friends. They appreciate most highly the able and whole-souled devotion with which Professor York has served the church. He has had a very real part in building Central into the worshipful church that she now is."

Cheapest and Dearest

Every successful concern can and does to a large extent select its customers. For years we have chosen as our clientele the discriminating and particular purchaser; those seeking quality of tone and long years of service, especially.

We do not seek the trade of those who estimate an instrument by its price. Those who have their intelligence so ill developed as to expect superior service from an instrument selected entirely because its price is the dearest, are in exactly the same class of indiscriminating persons who buy their instruments from the cheapest bidder because he is the cheapest. We prefer most of all to deal with persons familiar with the best organs, abreast of the times and whose minds are open in the direction of progress. Our price may be the dearest of a group of bidders, or the cheapest, but that should not be a determining factor with the purchaser.

M. P. Möller, Main Office and Factory:
HAGERSTOWN, MD.

C. S. Losh, Steinway Hall, N. Y.

The U. S. Government has ordered the conservation of Tin. Organ builders can comply with this order, without reducing the mechanical, artistic or tonal qualities of their instrument, and at the same time **SHOW THEIR PATRIOTISM** by using

**HOYT'S TWO-PLY
ORGAN PIPE METAL**

*"The Metal That Has
Made Good"*

Samples and Prices on Request

HOYT METAL COMPANY

111 BROADWAY
NEW YORK, N. Y.

300 N. BROADWAY
ST. LOUIS, MO.

**Electric Controlled Tubular Chimes
GIVING ANY DEGREE OF TONE DESIRED**

Tubular Chimes, Harp Effects, Orchestra Bells
Xylophones, Electric Bells, Etc. for Pipe Organs

R. H. Mayland's Son

54 Willoughby St.,

BROOKLYN, N. Y.

Established 1866

SEND FOR CATALOGUE

THE ORGAN OF THE TWENTIETH CENTURY

A MANUAL ON THE CONSTRUCTION AND ARTISTIC
AND SCIENTIFIC TONAL ADJUSTMENT OF ORGANS.

BY GEORGE ASHDOWN AUDSLEY, LL.D.

AUTHOR OF "THE ART OF ORGAN BUILDING," ETC.

SUBSCRIBER'S SPECIAL EDITION — \$3.50

(Price to be Advanced to \$5.00 on Publication)

Prospectus sent on application. Address the Author,
148 Newark Avenue, Bloomfield, N. J.

DODD, MEAD AND CO., Publishers, NEW YORK

The Quartet Choir

Victory and Peace

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditson, (F) Fischer, (G) Gray (Novel), (S) Schirmer, (ST) Schmidt.

Thus, saving the presence of the bolshevik, the war comes to an end. It has given us one choral work of the first rank in Elgar's "Spirit of England" and three or four big anthems such as Candler's "O God of Armies," which may survive the twilight of this day. These, however, are not for the quartet choir. For that abused instrument of praise it seems to me that nothing finer has been written during the war than two simple settings of collects—Gaul's "O Lord God of Hosts" (S) and Dickinson's "A Prayer in Time of War" (G). I mention them because you find there truly ecclesiastical words set to worshipful music. Perhaps some one will take the hint, though I am not silly enough to suppose that Messrs. Gaul and Dickinson are innovators in this particular style.

But we are for peace, having paid a noble price. I have divided my selections rather illogically and sometimes, no doubt, inaccurately into anthems of victory, anthems of peace, memorial anthems, male quartet anthems, solos and cantatas.

At the suggestion of a prominent Chicago organist, I have drawn a pencil through several titles that seem too obvious. Regarding my selections of last month he was kind enough to say that my taste was excellent but that he was acquainted with most of the works which I named. The candid question comes to mind how he could vouch for my taste if he were not acquainted with my selections. However, I respect his judgment so much that I have tried to follow his advice, probably at the expense of including several new anthems that have little intrinsic merit. Necessarily I name some things which I have not put to the test of actual performance.

ANTHEMS OF VICTORY.

- Jubilate in D, Noble; S, (G)
- Te Deum in E, Rogers; SATB, (D)
- Te Deum in G, Matthews, SAT, (S)
- Venite in B flat, Rogers; ST, (D)
- "Our Native Land," Gaul-Grieg, (S)
- "Praise Ye the Lord," Rogers; BS, (D)
- "God is Our Hope and Strength," West, (ST)
- "God is Our Refuge," Macfarlane; B, (S)
- "The Lord is King," Marston; ST, (ST)
- "Lift up Your Heads," Rogers; ST, (S)
- "O Lord God, to Whom Vengeance Belongeth," Nevin; BT, (D)
- "God Hath Appointed a Day," Shelley; S, (S)
- "O Lord, How Excellent," Scott; A or B, (ST)
- "And in That Day," Woodman; T, (S)
- "When the Lord Turned Again," Foster; T, (S)
- "For His is the Sea," Mendelssohn; T, (S)
- "I Will Set His Dominion in the Sea," Parker, (G)
- "O Praise the Lord of Heaven," Arensky, (G)

The Noble Jubilate is not easy, but the other three canticles are well within the ability of almost any quartet. The last five anthems require a well-trained quartet of rather heavy tone. The Macfarlane number uses Luther's "A Stronghold Sure" with skill. The numbers by Nevin and Scott are very easy. The others are well suited to a quartet of moderate ability.

ANTHEMS OF PEACE.

- "O God of Love, O King of Peace," West, (G)
- "Give Peace, O God, Again," Shelley; A, (S)
- "Give Peace in Our Time," Fisher; STB, (D)
- "The Peace of Thy Children," Scott, (S)
- "He Maketh Peace," Fisher; SB, (D)
- "Fierce Was the Wild Billow," Noble, Quartet arr. (S)
- "God's Peace," Grieg; S or T, (S)
- "Peace Which Passeth Understanding," Lester; SA, (G)
- "The Day of Freedom," Allen; ST, (S)
- "Truly My Soul Waiteth," Briggs; AS, (ST)

The first three anthems are prayers for peace. The last two are very easy, and all are comparatively simple except the Noble anthem, which requires a bit of work.

MEMORIAL ANTHEMS.

- "Wrapped in Dreams," Harling-Grieg, (G)
- "Souls of the Righteous," Noble, Quartet arr. (S)
- "From All Thy Saints in Warfare," Matthews, (S)
- "I Saw the Lord," Harris; S, (G)
- "Light in Darkness," Cyril Jenkins; ST, (G)

"And I Saw Another Angel," Stanford; TB, (G, S)

The Grieg number is an adaptation, of course, and many choirmasters will dislike it for that reason. All the other numbers have decided merit and would require work on the part of a quartet used to "gum."

MALE QUARTET ANTHEMS.

- "How Sleep the Brave," Fisher, (D)
 - "Soldier, Rest," Fisher, (D)
 - "Requiescat," Rhys-Herbert, (F)
 - "Whoso Dwelleth," Martin; T, (S)
 - "The Americans Come," Foster, (F)
- The Foster number is certainly not ecclesiastical; its use will depend upon the occasion. The Fisher numbers seem to me models of what a male quartet should be, in both words and music.

SOLOS.

- "Lo, Thy Sons Are Come," Coombs; T, In "The Ancient Days," (S)
- "Land of Hope and Glory," Elgar; 3 keys, (Boosey)
- "The Earth is the Lord's," Lynes; 3 keys, (ST)
- "Rejoice Ye," Matthews; S, In "The City of God," (S)
- "He Maketh Wars to Cease," Scott; 2 keys, (Flammer)
- "O Come Hither," Buck; T, (D)
- "Great Peace Have They," Rogers; medium, (S)
- "How Beautiful Upon the Mountains," Harker; 2 keys, (S)
- "They Shall Return," Worth; medium, (G)
- "The Red Cross Spirit Speaks," Parker; 2 keys, (G)
- "Wait Thou Still," Franck; A, (ST)
- "God Created Man to Be Immortal," Rogers; B, In "The New Life," (D)

The Coombs solo is most appropriate for the home-coming of our soldiers. The last solo and the one by Lynes answer the problem of the low bass.

CANTATAS AND LONG ANTHEMS.

- "Song of Thanksgiving," Maunder; SATB, (G)
- "The Life Everlasting," Matthews; S or T, A, Bar, (S)



DR. HAROLD W. THOMPSON.

- "Festal Song," Turner; STB, (Boston Music Co.)
- "The Peace of Jerusalem," Trowbridge; SATB, (D)
- "Come, Let Us Sing," Mendelssohn; T, 2S, (D, G, S)
- "Out of Darkness," Gounod; TB, (DG)
- "For the Fallen," Elgar; S or T, (G)
- "Hymn of Peace and Good Will," Fisher; SATB, (D)
- "Lord of All Majesty," Kinder; Bar, (F)
- "Recessional," Matthews; T, (S)
- "I Was Glad," Candlyn; B, (G)

Only the first four can be sung by a quartet; I have added the other numbers for the many choirmasters who will be able to reinforce their quartets. The Maunder cantata has thus far been an overwhelming favorite, though it is really a harvest cantata. There is one chorus in the fine Matthews cantata that will probably fire your quartet; it is very long. I have given the cantata twice, however, and like it very much. It was given recently at the West End Collegiate Church in New York. The next two cantatas can be managed by a quartet limited in ability to the simpler things. The next three numbers are for a spall chorus; they can be sung after a fashion by a double quartet. The same may be said of the last four numbers, which are anthems of twelve to twenty-eight pages. The Fisher number has fine words by Markham; it works up to a splendid climax. The Kinder anthem is big and sonorous and has interesting rhythms. The Matthews number is really a short cantata, well written. The Candlyn anthem has a fine middle section on the words, "O Pray for the Peace of Jerusalem," with a very suave baritone solo. Perhaps the knowledge that its talented composer has seen service with the gallant 303d in France may add to the appreciation of an audience.

All these anthems seem to me a promising indication of the merit of our American composers.

POSSIBILITIES OF QUARTET.

Pasadena, Cal., Dec. 8, 1918.—Dear Mr. Editor: I have been much interested in reading the snappy quartet choir article by Mr. Harold W. Thompson (December issue, page 6). There is no question

that the author has pricked a mighty serious spot. And, while I have always been a thorough believer and participant in a finely trained chorus choir (illumed by a scrumptious mixed solo quartet), it is absurd to suppose that a good quartet choir can ever be ousted from its enormous and inevitable field of splendid usefulness.

The trouble lies herein: That quartet music, strictly as such, has from its poverty-stricken inception run an unfortunately-built course. The greater church composers, especially those of the English school, have looked upon it with quite natural disfavor, with the result that there has been usage of all sorts of heterogeneous "waddle"—pretty-pretty, inane, secular arrangements; attempted reductions of larger scale works; yes, "gummy," too, "down to the most insipid drivel."

The sadness, the infinite sadness, of it all is that there is not an atom of real necessity for the use of such material. I have not seen Mr. Gaul's anathema, but I am very sure that there is just as great a chorus choir following of the well, unrighteous and unmusical element, as can be found among the army of the four-cylinder bodies. Also, I am more sure still that if Mr. Gaul will inure one Sunday to his capable assistant and consent to hear what Mr. Henry Hall Dunklee of the New York West End Collegiate Church finds worthy of

use by his famous quartet—and the result thereof—he will confess that at least the nucleus of "The Great Day of the Quartet" is already here.

On the other hand, I cannot see that the volunteer choir is necessarily a "magic, humorous thing." If you will read what Mr. Joseph Bennett (the most famous musical critic of England, who was commissioned by the Musical Times and the Daily Telegraph to report on the standard of church music in the United States) had to say about the "Volunteer Choir" of St. John's Cathedral, Denver, you will, I am sure, gladly admit that is "going some."

Very sincerely yours,
FREDERICK STEVENSON.

A program by organ pupils of Frank Van Dusen at his studio in the American Conservatory, Kimball Hall, included: Gothic Suite, Boellmann (Miss Hanna Johnson); Grand Chorus, Dubois (Miss Radie Brittain); "Liesbeslied" Harker (Miss Paula Janton); Offertory, Batiste (Miss Susan Bell); March of the Magi, Dubois (Miss Doris Andrews); Andantino, Lemare (Miss Ruth Bishop); Second Sonata, Mendelssohn (Miss Emily Roberts).

Kinetic Blowers

A Kinetic Organ Blower is as much to the organ as the organ is to the church.

It is easily applied to any organ by any mechanic.

Send organ specification for quotation.

KINETIC ENGINEERING CO.

- 6037 Baltimore Avenue - - PHILADELPHIA
- Room 828, 41 Park Row - - NEW YORK
- 1444 Monadnock Block - - CHICAGO
- Room 11, 12 Pearl Street - - BOSTON

For Church, Home, Camp or Community Singing

OUR GOD, OUR COUNTRY and OUR FLAG
Edward Machugh

"Will take its place among the great patriotic songs."
—John McCormack.

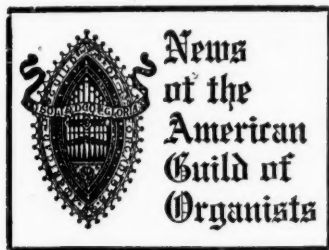
- Chorus Arrangements**
- Mixed Voices - - - - .10
 - Men's " - - - - .10
 - Women's " - - - - .10
- Song**
- High, Ab, Medium, Bb, Low, C

AMERICA THE BEAUTIFUL

Music by George B. Nevin
"A Composition for those who love OUR COUNTRY."
—Diapason.

- Mixed Voices - - - - .10
- Men's " - - - - .10
- Women's " - - - - .10

WHITE-SMITH MUSIC PUBLISHING COMPANY
BOSTON NEW YORK CHICAGO



News of the American Guild of Organists

Indiana Chapter.

The Indiana chapter was brought into being at a meeting held at De Pauw University, Greencastle, on Dec. 16. The chapter starts with twenty-five members. The officers elected are:

- Dean—Van Denman Thompson, A. A. G. O., Greencastle.
- Sub-Dean—Mrs. Carrie Hyatt Kennedy, Indianapolis.
- Secretary—Mrs. Ida Burr Bell, Muncie.
- Treasurer—Mrs. Myra Gordon, Logansport.
- Librarian—Dean Armstrong, Terre Haute.
- Registrar—Mrs. Edna Otis, Greencastle.

Dean McCutcheon of the music school presided over the meeting until the election of officers, when it was turned over to Dean Thompson.

The members enjoyed a recital by Dean Thompson, and in the evening the chapter were guests of the music school at a delightful banquet. This gives promise of being a real live chapter.

Dean Thompson's program included: "Suite Gothique," Boellmann; "Chanson de Pressoir," Georges Jacob; Gavotte from "Mignon," Thomas; "Arbutus," V. D. Thompson; Concert Study, Yon.

Southern Ohio.

The activities of the Southern Ohio Chapter were late in beginning this season owing to the influenza ban, imposed early in October by the Cincinnati board of health. However, the postponed first event took place Nov. 18 at Sidney C. Durst's studio. It was a lecture recital on Spanish organ music by the dean, apropos his article in the August American Organist on the subject. Mr. Durst played the following program by way of illustration: "Diferencias," Cabezon; Prelude and Fugue, Elias; Postludio, Manzanares; "Plegaria and Communion," Torres; Andante and Final, Beobide; Preludio, Turina; Interludio, Arabaolaza; Interludio, Guiridi; Ofertorio, Sinfónico Serracant; "Comunión, Plegaria and Salida," Urteaga.

The next event was a recital by K. O. Staps, A. R. A. M., at St. Paul's Cathedral. A splendid performance of the following program was given: Concert Overture in C minor, Hollins; "The Swan," Stebbins; "Elles," Bonnet; Nocturne in A, Dethier; Pavane, Johnston; Dithyramb, Harwood; Spring Song, Hollins; "Sursum Corda," Elgar; Allegro, Adagio and Intermezzo from the Sixth Symphony, Widor; "In Paradisum," Dubois; "Caprice Heroique," Bonnet. Mr. Staps' work in the Dithyramb and in the first movement of the Widor was especially fine.

Charles M. Courboin of Syracuse was with us on Dec. 12, and at the Church of the Covenant gave us the following program: Passacaglia in C minor, Bach; Two Preludes, Saint-Saens; Allegretto, De Boeck; Andante, Mailly; "Christus Resurrexit," Ravanello; Chorale, No. 3, Franck; "Dreams," from Seventh Sonata, Guillemant; Pastorale, Widor; "Marche Heroique," Saint-Saens - Guillemant. Mr. Courboin's recital was a sheer joy and left nothing to be wished for. He is an artist to his finger tips and a gentleman to boot, and the whole chapter is enthusiastic over him.

Missouri Chapter.

Ernest R. Kroeger, A. G. O., pianist, organist and composer, gave a recital under the auspices of the Missouri Chapter at the Church of the Messiah in St. Louis, Dec. 1, playing this program: Sonata in D minor, No. 1 (Grave, Allegro; Pastorale;

Toccata), Guillemant; Melody in A flat, J. A. West; Canon in B minor, (arranged by Guillemant), Schumann; Nocturne in C minor, A. Foerster; "Scene Orientale" in C, No. 6, E. R. Kroeger; Grand Chorus, A. Renaud; Allegretto from Seventh Symphony, (arranged by Batiste), Beethoven; Elevation, Rousseau; "Fanfare d'Orgue," Shelley.

New England Chapter.

Three organ recitals and one service have been held under the auspices of the chapter since my last writing, and all were attended by splendid audiences, proving that the chapter was never in a healthier condition than it is at present. Each affair was an artistic success of a high order, as well as a financial success.

The second social meeting took place Monday evening, Dec. 16, at the Harvard Musical Association rooms, Boston, and was especially noteworthy because of the fact that Joseph Bonnet, the distinguished French organist and composer, was the guest of honor; and also because Ernest M. Skinner gave an illustrated talk on "Modern Developments in Organ Pipes and Their Position in the Art of Organ Building," which was most interesting and instructive. This social was a "red letter" occasion in the history of the chapter and the attendance broke all records, there being eighty-five present. The dean, Mr. Truette, spoke felicitously at the beginning and introduced Mr. Bonnet, who responded delightfully. At the close of the meeting the secretary played "The Marseillaise." Refreshments and a social time were then enjoyed by all.

The program of a recital by John Hermann Loud, F. A. G. O., at the Park Street Church, Boston, Nov. 25, was as follows: Prelude Heroic, Faulkes; Andante Religioso, Parker; First Sonata in F, Lemare (entire); "Benedictus," Reger; Cantilena in B flat and Allegro in F, Guillemant; Scherzo in D minor, Federlein; Andante Sostenuto (dedicated to Mr. Loud), Donner (manuscript); Toccata in G minor, H. Alexander Matthews.

The program of a recital by Albert W. Snow at Emanuel Church, Boston, Dec. 2, was: Sonata Eroica, Stanford (Allegro moderato, "Rheims," Adagio molto, Tempo di Marcia Solenne, Allegro moderato, "Verdun"); Andante (Sonata 4), Bach; "Chant de May," Jongen; Scherzino, Parker; Prelude Pastoral, Faller; Andante (Suite 2), Edward Shippen Barnes; Toccata, Barié; "Poème Tehéque," Bonnet.

At a service in the Central Congregational Church, Boston, Raymond C. Robinson, F. A. G. O., organist and choirmaster, the order was: Prelude, Pastorale, Haag (George S. Dunham, organist and choirmaster of Porter Congregational Church, Brockton); Anthem, "Cantate Domino," Mrs. H. H. A. Beach; Offertory, Andante in D, Hollins (Mrs. Florence Rich King, A. A. G. O., organist and choirmaster Second Congregational Church, Dorchester); Anthem, "As Torrents in Summer," Elgar; Postlude, Festival Song, West (Frederick N. Shackley, organist and choirmaster St. John's Episcopal Church, Jamaica Plain).

A recital was played by Edwin E. Wilde, A. A. G. O., at St. Stephen's Church, Providence, R. I., Dec. 18, with the following program: Concerto in F ("The Cuckoo and The Nightingale"), Handel; Solemn Prelude, Noble; Pastorale (Symphony 2), Widor; "Caprice Orientale," Lemafe; Toccata and Fugue in D minor, Bach; "Finlandia," Sibelius; Nocturne, Bonnet; Improvisation—Caprice, Jongen; Rhapsody, Rossetter G. Cole.

JOHN HERMANN LOUD, Sec'y.

Illinois Chapter.

Chicago organists had one of the best attended meetings in their history on the evening of Dec. 2. It was the first dinner of the season, the influenza epidemic having caused the delay, and it made up in interest and merit for the time lost. In addition to having the announced composers' night, the chapter had the privilege of listening to Charles Koechlin, composer and critic, and a member of the

official mission of French scholars sent to the United States and just then visiting Chicago. M. Koechlin lectured on "Traditional French Music," giving illustrations on the piano, and made his subject exceedingly attractive.

The other features of the evening were the singing of three of Herbert E. Hyde's songs by Mrs. Marie Sidenius Zandt, with the composer at the piano, and the rendition of Dr. Walter Keller's Canon by his son, Robert Stewart Keller, on the piano. Mr. Keller's work is really brilliant, and his son showed his pianistic ability to the admiration of the assembled organists. Mr. Hyde confirmed the opinion of his ability as a composer. One of the pieces, a "Bird Song," was a pronounced artistic success.

A service was held on the afternoon of Dec. 15 at the Second Presbyterian Church. Miss Florence Hodge of Christ Reformed Episcopal Church played Noble's Solemn Prelude and Bonnet's "Caprice Heroique." Dr. Walter Keller of St. Bartholomew's Church played two movements from Herbert Wrightson's sonata and S. E. Gruenstein of the Lake Forest Presbyterian Church played Lemmens' "Sonata Pascale." A. F. McCarrell's fine quartet gave Woodman's "Song in the Night" and Mrs. Holzman and Mrs. Slade sang "Ah Remember," by Verdi. Mr. McCarrell may well pride himself on the possession of one of the best and most satisfactory organs in Chicago—one which has far more than the average of pure organ tone and adequate power to fill the splendid edifice. Albert Cotsworth made an address on the purposes of the guild.

Texas Chapter.

Miss Georgie Elizabeth Dowell gave a recital at the East Dallas Presbyterian Church Dec. 8, presenting this program: Prelude, from Mari-

onette Suite, Stone; "In Memoriam," "Will o' the Wisp," Nevin; "From the South," Gillette; Gavotte, from "Mignon," Thomas; Scherzo Pastorale, Federlein; Prelude, from Christmas Pastorale, Manney.

West Tennessee.

The West Tennessee chapter met in the guild room on Thursday morning, Dec. 12, with J. Paul Stalls, dean, presiding. Mrs. E. A. Angier, chairman of the membership committee, reported the application of Miss Marguerite Jackson. Miss Rachel Johnson was welcomed as a new member.

John B. Norton gave an interesting talk on academic and tri-state examinations.

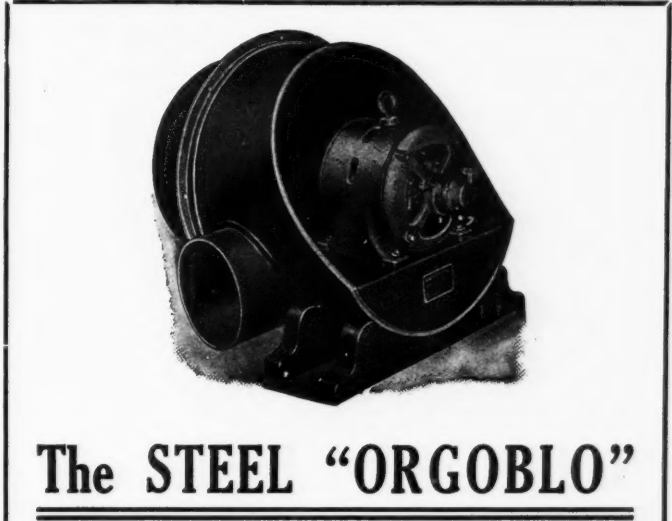
There will be an address at each meeting on subjects of interest to the chapter, Edmund Wiley being appointed for the next meeting, Jan. 9.

Charles M. COURBOIN
Municipal Organist, Springfield, Mass.
Organist, First Baptist Church, Syracuse, N. Y.
Management: Syracuse Musical Bureau
Lock Box 443, Syracuse, N. Y.

EDWIN STANLEY SEDER, F. A. G. O.
Church and Concert Organist
CHICAGO
Address care of The Diapason

Edwin Lyles Taylor
F. A. G. O.
Pupil of Rafael Joseffy
Orchestral Organist Strand Theatre
Address: 1421 S. 14th St. Birmingham, Ala.

ALBERT RIEMENSCHNEIDER
Concert Organist
DIRECTOR OF MUSIC, BALDWIN-WALLACE COLLEGE, BEREA, OHIO
DIRECTOR and ORGANIST, Euclid Avenue Baptist Church, Cleveland, Ohio



The STEEL "ORGOBLO"

is in a class by itself in that it is the only metal constructed, highly efficient, silent turbine organ blower on the market. Made by a concern of over twenty years' experience in the organ blowing specialty. Over 9,000 Orgoblos sold in the United States alone. Operating instruments from the smallest reed organ to the largest high pressure pipe organ in the world.

Send for New "Console" Catalogue No. 10

THE SPENCER TURBINE COMPANY
HARTFORD, CONN.
(ORGAN POWER DEPT.)

With the Moving Picture Organist

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

By WESLEY RAY BURROUGHS

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

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

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

Chinese Music (Second Article).

China has a fascination for Americans which is not confined to "chop suey" and joss sticks, or the fact that Chinese magicians on the vaudeville stage have marvelous ability at sleight-of-hand performances, and are wonderfully mystifying and entertaining. Ever since DeWolf Hopper first appeared in "Wang" (1890-92) the subject of China as a basis for a comic opera has been popular. Witness "A Chinese Honeymoon" (1903), "San Toy" (1901), "Chin Chin" (1915) and now "Chu Chin Chow" (1918), as well as the popularity of songs, such as "Hong Kong" and "From Here to Shanghai."

The production of two films and the issuing of a variety of music suitable for Chinese scenes leads us to catalogue these additions now, as the suggestions, we believe, will prove acceptable to theater players. "The Forbidden City," a Select film, with Norma Talmadge in the dual role of San San and Toy, is an important feature, the outdoor scenes for which were taken at Bernardville, N. H., in a Chinese garden which is claimed to be the only one of its kind in this country. The second film, "For the Freedom of the East," a Goldwyn feature, with Lady Tsen Mei, the screen's first and only Chinese star, is a story having to do with the ousting of the Germans from Siberia. A setting for the first is given following the list of music, and if an opportunity occurs for us to view the second we will give that later. Still another feature, "The City of Dim Faces," with Sessue Hayakawa, is a Paramount production.

The past year has seen many clever characteristic compositions in the Chinese style. They include:

"IN A CHINESE TEA-ROOM," by Langey. This is No. 2 of "Three Oriental Sketches" in Schirmer's Miscellany. The quaint exotic flavor of this charming number is established immediately by a theme which consists of four sixteenth notes, two eighths and one quarter, thus giving the most suggestive Chinese rhythm imaginable. Marked *andante con grazia* in three-four measure, the first eighteen measures are in D major. Parts of the theme in syncopation are followed by a passage for the organ alone. A second theme in a semi-staccato style, alternating with sustained major passages, then occurs, and the first returns to close an exceptionally valuable Chinese number full of oriental mysticism and charm. On the very last measure is a recollection of the theme *scito voce* in the bass.

"A CHINESE EPISODE," by Bendix. Opening with a mystic Chinese theme in E minor for bassoon (on the organ orchestral oboe), this composition continues with solos for oboe and clarinet. The bassoon and strings then have eight measures in unison of a striking episode. Following this the flute and clarinet have a charming duet in minor thirds. A descending unison introduces the major portion of the piece, which is typically Chinese, the right hand playing repeated chords and the left giving out a second theme marked "il basso marcato." The passages of thirds return, followed by the first bassoon melody, this time fortissimo to close the piece. This number is published by Ditson.

Both of the foregoing numbers, in addition to being excellent for Chinese features, are especially suited to scenes such as the Burton Holmes Travelogues of China.

CHINESE OVERTURE, "TURANDOT," by Weber (Ditson). A comprehensive edition of this overture, with all necessary orchestral markings through-

out, that will serve as a guide to the organist in transcribing it for theater use. In doing so follow the "cued" melody in the treble staff, e. g., oboe and bassoon and Chinese drums (for this last use tom-tom, kettle drum, and cymbal).

John A. Carpenter has written a song cycle of Four Chinese Tone-Poems which are issued by Schirmer, who also has a set of Five Poems of Ancient China (see list). The following list is a chronicle of this class of music for the last year and one half:

SONGS.

"Watercolors" (Four Chinese Tone Poems). Carpenter (Schirmer). (1) "O. S. Screen." (2) "Highwaymen." (3) "Odalisque." (4) "To a Young Gentleman."

Five Poems of Ancient China. Charles T. Griffes (Schirmer). (1) "So-Fel Gathering Flowers." (2) "Landscapes." (3) "The Old Temple Among the Mountains." (4) "Tears." (5) "A Feast of the Lanterns."

PIANO ACCOMPANIMENTS.

"In a Pagoda." Bratton (Witmark).
"Chinese Lanterns Waltz." Jaxone (Cundy-Bettoney).
"Manchurian Intermezzo." Gruenwald (Cundy-Bettoney).
"Chinese Patrol." Fliege (Ascher).
"Kai-Fung-Foo." Hoyt.
"Wang." selection, Morse.
"Chinese Highbinder Patrol." Puerner (C. Fischer).
"The First Born" (Chan Toy). Johnson (C. Fischer).
"Chinese Picnic." St. George.
"Hop Sing Polka." Tracy (Ditson).
"Otaki and Tsai-Tsai" (Stern).
"Chung Loo." Moret (Remick).
Selection, "Chin Chin." Caryl (Chappell).
"Oolong-Li" (Chinese Honeymoon interpretation) (Song). Howe & Miller (Witmark).
"Woo-dell" (Chinese Intermezzo). Williams (Carlson).
"Mc Melican Man." Weidt (Jacobs).
"Joss Sticks." Peters (Witmark).
Selection, "Chu Chin Chow." Norton (Stern).
Selection, "The Mandarin" (Fischer).
"Hop Lee" (from "The Tenderfoot"). Heartz (Witmark).
"Chin Chin, Chinaman" (from "Geisha"). Jones.
"Ching Ling Foo." Katzenstein.
"Dance of the Chinese Dolls." Borch.
PIANO SOLOS.
"Ching Ling" (Chinese Doll). Sternberg (Presser).
"Chung Loo." Moret (Remick).

MUSICAL SETTING FOR THE CHINESE DRAMA "THE FORBIDDEN CITY." Select Film. Norma Talmadge, star.

Reel 1—T. Wong Li, deposed mandarin. "Chung Loo" (P. or Acc.) by Moret, until (2) D: San San kneels. "Within a Chinese Garden" (O. S.) by Stoughton, until (3) D: Cheng and Wong together. "In a Chinese Tea Garden" (Acc.) by Langey to end of reel.
Reel 2—(4) "In a Lotus Field" (P.) by Bratton until (5) D: Worden leaves San San. Waiting motive from Madame Butterfly (Acc.) by Puccini until (6) Daughter, remember. Lady picking Mulberries (Acc.) by Kelly until (7) At Shanghai. "In a Pagoda" (Acc.) by Bratton to end of reel.
Reel 3—T: The Forbidden City. (8) "Chinese Wedding Procession" (Acc.) by Hosmer until (9) Rise, my smiling sunshine. Selection, "Madame Butterfly" (Acc.) by Puccini (at T: My tiny toy, crescendo to ♯) until (10) The moving finger writes. "Dramatic Recitative" (Acc.) by Levy until (11) Yuan Loo. "Sumurun" (Acc.) by Hollaender until (12) Whilst the palace sleeps. "Mysterious" changing to (13) "Agitato," as Yuan Loo struggles with guard, to end of reel.
Reel 4—T. The American embassy at Pekin. (14) "Caressing Butterfly" (Acc.) by Barthelmy until (15) Spring came. "Spring Thoughts" (F.) by Solzer until (16) There is a barrier. "Love Song" (Acc.) by Bartlett until end of reel.
Reel 5—T: My father was American. (17) "Chanson Pastoral" (O. S.) by Lun until (18) The tragedy of yesterday. "Melodie" (Acc.) by Friml (pp at T. On the borderland) until (19) D: Toy in Chinese costume (Vision). Repeat "Within a Chinese Garden" until (20) Dawn. Waiting motive from "Madame Butterfly" to the end.

Note: If a popular number is desired at Cue 5, "Poor Butterfly," by Hubbell, may be substituted.

NEW PHOTO-PLAY MUSIC.

Published by Arthur P. Schmidt, Boston, Mass.

ORGAN SOLOS.

"Twilight." Friml.
"Intermezzo." Major.
"Twilight" is a piano transcription, and has a sustained melody in G, and for a secondary theme a similar movement in B flat with a thumb obligato on a lower manual. A fine number for neutral and quiet scenes, as is also Major's Intermezzo in E, which has a slightly dramatic middle section.
"Nuptial Song." Friml. A useful piece for wedding scenes. A liberal use of the harp or chrysologit is suggested. (See California Suite).

PIANO SOLOS.

Suite: "California." Friml. (1) "An Old Monastery." (2) "Mountain Cascade." (3) "Orange Blossoms" (Nuptial Song). (4) "Festival of Roses." (5) "Roubideaux Vista." (6) "From Spanish Days." A suite that will appeal directly to theater players because of the variety of movements and their useful character. "An Old Monastery" is a quiet *moderato* in F with a liberal use of the mordent.

Just before the final theme is a sixteen-measure chorale. In transcribing for organ, we suggest a single note melody on a soft solo stop. The second part is a rippling "Mountain Cascade" in E flat, while "Orange Blossoms" is a nuptial song in G with harp accompaniment. "Festival of Roses" is a tempo di valse and possibly less suited to organ transcription than any of the others. Two numbers in Spanish rhythm close the work, "Roubideaux Vista" being a melodic *marcato* in G, and of such a character as to indicate its use on neutral and quiet scenes, while "From Spanish Days" is a brilliant waltz in B minor.
"Larie Suite." Bohm. (1) Prologue. (2) "Fairies' Song." (3) "Love's Strain." (4) Venetian Barcarolle. (5) "Song of the Spinning Maiden." (6) "A Song of Fancy."

A series of short movements the titles of which indicate their use. Numbers 2, 3, 4 and 6 are the best for photo-play work.

"Esprit du Soir." Dense. This is aptly named "Charm of the Night." The serenade is full of piquancy and highly original. The second part works up alla dramatica.

"Blossom Time." Weiser.
"Queen of the May." Hatch.
"Gavotte in A." Westerhout.
"Butterfly Waltz." Friml.

"Blossom Time" and Westerhout's number are two solos in favorite rhythm, the latter being full of pleasing staccato effects. "Queen of the May" is a short two-four movement in D, and Friml's work is an original waltz in G.
"Silver Moonlight." Heins. The subtitle "Serenade" expresses the character of this *andante grazioso*. It is filled with harmonious and satisfying passages.

"Serenade Triste." Tarenghi. A plaintive slow melody in F minor with repeated notes in the theme. A middle section in B flat with the melody in the baritone register (*alla capriccioso*) brightens the work and gives added impressiveness to the return of the first theme.

"Tantatilla." Lack. An allegro con spirito in D flat.

Published by G. Schirmer, New York: "Two Sketches" (Galaxy 82) by Frommel. (1) Serenade. (2) Romance. The Serenade is a pleasing allegretto in D and the Romance is an expressive theme in E which is worked up to a magnificent grandioso and then diminishes tranquilly to the close. A splendid dramatic number.

"Two Sketches" (Galaxy 83) by Frommel. (1) "A Curious Story" (2) "An Old Love Story."

The "Curious Story" has a peculiar rhythmic theme, while the second number is an Idyl in A. A lovely cello solo is later given with an arpeggiated embellishment and finally the clarinet and cello have the melody against rich harmonies in the accompaniment in tremolo chords.

"A Russian Rural Scene" (Galaxy 121), Friml. This work opens with a broad *andante religioso* in A. One is immediately impressed with the scene of the Angelus. This movement closes with a half cadence, and is followed by a harmonic minor theme leading into a brilliant Russian dance in the major tone, and closing with the dance theme in the minor mode *alla animato*.

"Eastern Romance" (Galaxy 124), Rimsky-Korsakov.

"Serenade." Arensky.
The first number is a weird melody in F sharp minor, full of unusual intervals. Oboe and viol have the solos. Arensky's Serenade is in the usual minuet style.

"Cosatchouk" (Miscellany 35), Dragomirsky. This is a brilliant fantasy on a cossack dance.
Serenade, Rubinstein. This flowing melody has a fine clarinet theme in G minor, and later for cello in E flat. Contrary to custom, it ends in G major.
"Indian Wail" (Galaxy 123), Dvorak. An oboe solo in G minor with repeated notes in the theme. The strings then take it up, playing a long trill, from the piano has a secondary theme in B flat. After a G major section with a restless accompaniment on E and D the first returns. A very useful number. In transposing for organ use oboe, viol, harp and clarinet.

Meditation, Glazounov. The Meditation is an *andante sostenuto* in D with the theme full of syncopations.
Canzonetta (Galaxy 122), Hollaender. A delightful allegretto scherzando for strings in D major, marked *legisimo grazioso*. A short section in F flat comes next, after which there is a gradual modulation back to the first key. A fine general number.

"Brahmsiana" (Galaxy 125), Brahms. This is an arrangement of many well-known writings of Brahms. Opening with the Agitato from his First Rhapsody, the *Andante* from his Sonata (Op. 5) follows. Next comes "To the Moon" and "Berceuse" and the Presto with "Kondo alla Zingarese." A radical change to the song "Love Lasts for Aye" offers a refreshing atmosphere and the selection closes with the Adagio (F major) from the Violin Concerto and the Allegretto from Serenade, Op. 16 in B flat. Excellent variety and Otto Langey's skillful arrangement make this

a valuable number for the movie player.
"A Frivolous Patrol" (Galaxy 126), Goulier. A caprice in D with an introduction of trumpets and horns followed by the main theme for strings and clarinet. A brilliant B minor movement is interspersed and the first theme returns. A beautiful Lento in G for strings and an opportunity to use harp comes on page 6. Classified as hunting and pastoral music.

"A Fanciful Vision" (Galaxy 127), Rubinstein. A D minor adagio in two-four is the first melody, while in the second one can almost picture a solemn oriental march or a religious procession.
"Three Songs from Eiland" (Galaxy 21), Flietitz. (1) "Silent Woe." (2) "Secret Greetings." (3) "Anathema." This is an orchestral arrangement of three well-known song cycles. All three are good and No. 3 is especially fine for dramatic scenes.

Canzonetta (Galaxy 31), d'Ambrosio. This familiar work is well suited to almost any neutral scene, as well as being adaptable to local Italian pictures.

CORRESPONDENCE.

I. H. Jacksonville, Ill. This correspondent asks the following questions: (1) Is it possible to be a satisfactory organist without performance from memory or improvisation? (2) Should I join the musicians' union? (3) Give an instance of how an overture can be used in its entirety and keep in harmony with the film. (4) What is your preference for comedies?

Answer: (1) An organist might succeed in playing only published pieces, but we doubt if a successful theater organist can get along without improvisation. The study of harmony would help in this; in fact it is absolutely essential. (2) Yes. (3) Wherever there is a long agitato, such as a battle scene, a long chase or any excitement or struggle that continues, say, for ten minutes or the greater part of a reel, an overture can be used in its entirety. Sometimes the introduction should be omitted. (4) Comedies are of two kinds—"polite," such as Sidney Drew, and "slap-stick," such as Mack Sennet and Charlie Chaplin. On the former we use selections from the popular comic operas, "Going Up," Follies of 1918, etc., and on the latter popular songs, one step and two-steps, and follow the action of the comedy in detail.

Russell Carter, supervisor of music in the public schools of Amsterdam, N. Y., and organist and choirmaster of St. Ann's Church, has been appointed director of the Community Chorus of Albany, N. Y. The former conductor, Alfred Hallam, who is widely known as the musical director of the Chautauqua Institute, has taken up work in Boston and vicinity.

Hinners Organ Co.

The Hinners Organ of today is the artistic result of 39 years' successful experience.

Superb tone—Reliable Action—Convenient Appliances.

Electric blowers installed for all makes of organs.

Correspondence solicited.

LA MOTTE WELLS

Chicago Representative
3260 Fulton Street Phone Kedzie 3606
Factories and Main Office
PEKIN, ILLINOIS, U. S. A.

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

ALBERT J. STROHM
St. Paul's-by-the-Lake, Rogers Park, Chicago
Organ Instruction—Boy Voice Training
6443 BOSWORTH AVENUE

THE HOUSE OF PILCHER
ESTABLISHED 1820
ESSE QUAM VIDERI
LOUISVILLE, KY.
HENRY PILCHER'S SONS
PIPE ORGANS
LOUISVILLE, KY.
SUPERIOR IN VOICING, ACTION and DESIGN.
Correspondence Solicited.

**ECHO WITH TWO-MANUAL
ORGANS AS A FEATURE**

FIRM BUILDS TWO EXAMPLES

Reuter-Schwarz Company Constructing One for Scottish Rite Temple at Lawrence, Kan.—Revises Another Scheme.

In addition to a number of other organs under construction at its plant, the Reuter-Schwarz Organ Company of Trenton, Ill., is building two of two manuals and echo, which illustrate the possibilities of a medium-size instrument with the beauties of an echo division. One of these organs is for the Scottish Rite Temple of Lawrence, Kan., and the other is for the First Methodist Church of Vincennes, Ind.

The Vincennes organ is being built according to a new specification, the committee having decided after the contract was let to add the echo, provision for which was ordered made in the original contract.

The Lawrence scheme of stops is as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
 2. *Doppel Flute, 8 ft., 73 pipes.
 3. *Dulciana, 8 ft., 73 pipes.
 4. *Cello, 8 ft., 73 pipes.
 5. *Salicional, 8 ft., 73 pipes.
 6. *Flute Harmonic, 4 ft., 73 pipes.
 7. *Tuba, 8 ft., 73 pipes.
- *To be placed in swell box.
- SWELL ORGAN.**
8. Bourdon, 16 ft., 73 pipes.
 9. Open Diapason, 8 ft., 73 pipes.
 10. Stopped Diapason, 8 ft., 73 pipes.
 11. Viole d'Orchestre, 8 ft., 73 pipes.
 12. Viole Celeste, 8 ft., 61 pipes.
 13. Acoline, 8 ft., 73 pipes.
 14. Flute d'Amour, 4 ft., 73 pipes.
 15. Oboe Bassoon, 8 ft., 73 pipes.
 16. Clarinet, 8 ft., 73 pipes.
 17. Tremolo.

ECHO ORGAN.

(To be played from either Great or Swell Manual.)

18. Vox Humana, 8 ft., 73 pipes.
19. Echo Salicional, 8 ft., 73 pipes.
20. Echo Flute, 8 ft., 73 pipes.
21. Cathedral Chimes (set of 20 chimes).
22. Harp, 37 notes.
23. Echo Tremolo.

PEDAL ORGAN.

24. Double Open Diapason, 16 ft., 32 pipes.
25. Bourdon, 16 ft., 32 pipes.
26. Lieblich Gedeckt, 16 ft., 32 pipes.
27. Violoncello, 8 ft., 32 pipes.

The revised specification for the Vincennes church is as follows:

GREAT ORGAN.

1. *Bourdon, 16 ft., 73 pipes.
 2. Open Diapason, 8 ft., 73 pipes.
 3. *Violoncello, 8 ft., 73 pipes.
 4. *Carabelllo, 8 ft., 73 pipes.
 5. *Dulciana, 8 ft., 73 pipes.
 6. *Flute Harmonic, 4 ft., 73 pipes.
 7. *Clarinet, 8 ft., 73 pipes.
 8. *French Horn, 8 ft., 73 pipes.
- *To be placed in swell box.

SWELL ORGAN.

9. Open Diapason, 8 ft., 73 pipes.
 10. Stopped Diapason, 8 ft., 73 pipes.
 11. Viole d'Orchestre, 8 ft., 73 pipes.
 12. Viole Celeste, 8 ft., 61 pipes.
 13. Echo Salicional, 8 ft., 73 pipes.
 14. Violina, 4 ft., 73 pipes.
 15. Flute d'Amour, 4 ft., 73 pipes.
 16. Oboe, 8 ft., 73 pipes.
 17. Vox Humana, 8 ft., 73 pipes.
- (Separate expression box and tremulant.)

18. Tremulant.

ECHO ORGAN.

(To be played from either Great or Swell manual.)

19. Echo Gamba, 8 ft., 73 pipes.
20. Echo Dulciana, 8 ft., 73 pipes.
21. Echo Flute, 4 ft., 73 pipes.
22. Vox Humana, 8 ft., 73 pipes.
23. Cathedral Chimes (set of twenty chimes).
24. Echo Tremulant.

PEDAL ORGAN.

25. Double Open Diapason, 16 ft., 32 pipes.
26. Bourdon (large scale), 16 ft., 32 pipes.
27. Flute Dolce, 8 ft., 32 pipes.
28. Violoncello, 8 ft., 32 pipes.

The Reuter-Schwarz Company in December installed a two-manual in the First Presbyterian Church, Baxter Springs, Kan., and an organ for the First M. E. Church, Lindsborg, Kan., will be ready for shipment in the very near future. Another contract is for a two-manual for Grace Methodist Church at Winfield, Kan.

"The Messiah" was sung by a strong chorus under the direction of Dudley L. Smith, organist and director of the Pilgrim Congregational Church of Oak Park, on the evening of Dec. 22. The audience filled the edifice. Mr. Smith has built up in the years of his incumbency in this large church a fine galaxy of voices which in tone quality and loyalty to its director and its task is second to none in the city.

New Organ Compositions

- March SlavSt. C. (85-86)
Tschaikowsky-Nevin
- Novelette in F major..St. C. 27
Schumann-West
- Nocturne in G minor..St. C. 88
Chopin-West
- Chorale-FantasiaSt. C. 92
J. E. West
- Slumber SongSt. C. 94
J. G. Seely
- MenuettoSt. C. 100
Haydn-Kraft
- Indian IdyllSt. C. 101
H. A. Miller
- Variations in the Olden
StyleSt. C. 102
O. Mansfield
- OrienteleSt. C. 106
Cui-Banks
- Wind and the Grass...St. C. 107
Harvey Gaul
- CantileneSt. C. 108
Boradin-Kraft

Price 50c Each

The H. W. Gray Co.
NEW YORK

Sole agents for Novello Co., Ltd.

**ORGAN TUNING,
REBUILDING AND
REPAIRING**

We will not undertake a contract unless we can guarantee results. Our best recommendation is our willingness to refer you to our past patrons, every one of whom is enthusiastic in their praise of our work.

**Organ Blowers---
"THE ORGOBLO"**

The superiority of our blowing plant and our reputation for the best work are indisputably demonstrated in every installation we make. We carry blowers in all sizes both for reed and pipe organs.

JAMES TOPP
410-64 E. Van Buren Street, Chicago
Phone Harrison 1340

**The Bennett
Organ Co.**

ROCK ISLAND, ILL.

Builders of the highest grade
Pipe Organs

for
**CHURCHES
CONCERT HALLS
AND RESIDENCES**

With or without our selfplaying
solo attachment

STUDENTS PREPARED FOR THE
Church Service and Recital Work

at the

GUILMANT ORGAN SCHOOL

Over 150 now holding prominent positions

Send for Catalog

DR. WILLIAM C. CARL, Director

44 West 12th St., New York



HERBERT E. HYDE

Concert Organist

St. Peter's Episcopal Church
and
American Conservatory
Chicago, Ill.

KRAFT

For
**RECITALS
and
LESSONS**

TRINITY CATHEDRAL, CLEVELAND, O.

TELLERS-KENT ORGAN CO.
ERIE, PENNA.

Incorporated Established 1906

Builders of

**Electric and
Pneumatic
Pipe Organs**

for Churches, Halls, Residences & Theaters

CORRESPONDENCE SOLICITED

Denison Brothers

DEEP RIVER, CONN.

Ivory or Celluloid Organ Stop
Knobs and Keys. Tilting and
Plain Tablets. Pistons and Stops

Established in 1877

J. FRANK FRYINGER

Concert Organist

Augustana College and
Theological Seminary

ROCK ISLAND - ILLINOIS

Bert E. Williams, A. A. G. O.

ORGAN ARCHITECT

Organist—Scottish Rite Masonic Bodies,
Columbus, Ohio

Organist—Stillman Theatre,
Cleveland, Ohio

JUDSON W. MATHER,

Mus. Bac., A. A. G. O.

Organist and Choirmaster, Plymouth
Church, Seattle. Recitals, Instruction.
5527 15th Ave. N. E., Seattle, Wash.

GEORGE HENRY DAY

F.
A.
G.
O.

CONCERT ORGANIST

ST. JOHN'S CHURCH
Wilmington, Del.

The Schaefer Organ

Schaefer organs are noted for their tonal qualities and general durability.

Tubular and electro pneumatic action.

B. Schaefer & Sons Co.
Schleisingerville, Wis.
Established 1875

J. W. HEATON
Church Organ Tuner

1859 HOWE STREET

Phone Lincoln 1100 CHICAGO

ARTHUR DAVIS, F.R.C.O., F.A.G.O.

CONCERT ORGANIST

Organist and Master of the Choristers
Christ Church Cathedral

St. Louis, Mo.
Organ Recitals and Instruction
Special correspondence course for A. G. O.
Examinations. Address,
Christ Church Cathedral, St. Louis, Mo.



GOWNS for Organist,
Choir, Pulpit and Bench.
Official A. G. O. Gowns
and Badges. Intercollegiate
Bureau of Academic
Costume.

COTRELL & LEONARD, Albany, N. Y.

Edmund Sereno Ender

Organist and Professor of Music

CARLETON COLLEGE

Northfield, Minn.

CHARLES E. CLEMENS,
Mus. Doc. (Hon. W. R. U.)
Professor of Music, Western
Reserve University. Organist
Euclid Ave. Presbyterian Church
and Florence Harkness Memorial
Chapel, Cleveland, Ohio.
Organ Recitals. Instruction.
4617 Prospect avenue, Cleveland.

**YON RECITAL AS SEEN
BY CHARLES M. COURBOIN
SYRACUSE CHURCH PACKED**

Understanding of Orchestra Manifested in Playing, and Annoying Mannerisms Are Entirely Absent.

BY CHARLES M. COURBOIN.

Pietro A. Yon played in the Mizpah Auditorium, First Baptist Church, Syracuse, N. Y., Dec. 17, before an audience which packed the church to overflowing, there being over two thousand people present. The occasion proved to be one of the most enjoyable recitals of the season. Pietro Yon is unquestionably one of the few great masters of the organ. Besides being a finished organist he is a thorough musician. He is an orchestral conductor of note and his understanding of the orchestra is very much in evidence in his organ playing. He is absolutely without mannerisms and the listener may sit at ease, undisturbed by the annoying movements so unnecessary and so distracting, yet so often seen in organists.

He played Sonata No. 2 of Pagella, a young Italian priest, as his first number. It was played artistically and sympathetically. In other words, he played what he felt. It was enthusiastically received and as an encore he played his comical little "Divertimenti," illustrating the little portable organ of the twelfth century. He was inspired to write this composition by the little organ in the Metropolitan Museum of New York. It was realistic and the audience enjoyed it so much it had to be repeated. One organist, the dean of the Central New York chapter, under whose auspices the recital was held—Gerald F. Stewart of Watertown—remarked there was only one thing lacking to make it absolutely realistic and that was to let the wind out of the organ at the end of the piece.

A "Christmas Rhapsody" by Gigout, composed mainly of French carols and bagpipe effects, followed. Of course, one thing which the writer appreciated very much was the first performance in Syracuse of Yon's "Elan du Coeur," another of his divertimenti, which is dedicated to the writer, and it is certain that one could not help but feel the overflowing friendliness of the composer for the one to whom the number was inscribed. It is very chromatic and most interesting.

A little "Echo" in canon form played between two organs was very effective. As an encore Mr. Yon played

his "Christmas in Sicily," which is so well known and always so well received. After an intermission he played the Prelude and Fugue in A minor of Bach with wonderful precision and clarity and in rather fast tempo. It was a wonderful interpretation for many organists. His Sonata in E major followed and he finished his program with a record-breaking performance of his "Concert Study," which was received with a thunder of applause, and the number had to be repeated.

Mr. Yon is an organist of superlative ability and finish, and a real artist. The majestic Casavant organ of 100 stops stood up, as usual, wonderfully during the strenuous performance and Mr. Yon said it was the finest concert organ he had ever played in this country.

The recital was given under the direction of the recital commission of the First Baptist Church and was the third in this year's series of community recitals arranged by the commission, to which the public is invited without admission charge, while an offering is taken to cover the expenses. The commission is to be congratulated upon its success in crowding the auditorium for this recital and it would be a blessing to many cities and to the organist's profession if such an organization existed in every church which possesses a concert organ.

It has indeed been a joy for the writer to have Mr. Yon with him, not only because he is a wonderful artist, but also because he is so valued and loyal a friend.

RUSSIAN CHURCH MUSIC

Edited by
N. LINDSAY NORDEN
Published in



This series comprises to date 65 choral compositions selected from amongst the best obtainable, and most of which are here for the very first time brought within reach of American Choirs.

Organists and choral conductors interested in a *capella* work should not fail to acquaint themselves with this entire set which we offer to send for approval.

Address

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



P. A. YON

**World-Famous
Organist**

Formerly Assistant Organist
Vatican and Royal Church,
ROME

Open for Recitals

Press Notices, Etc., Upon
Request

Manager, ALFRED LAUPER
853 Carnegie Hall
NEW YORK

AWARDED



Supreme Award
of Merit

**American Steel & Wire
Company**

Chicago New York Cleveland Pittsburgh Denver
Maker of

**Perfected and Crown
Piano Wire**

Wire for the Pipe Organ as Follows:

- Flat Wire.
- Round Wire in various tempers.
- Springs.
- Wire Rope.
- Reinforcement for concrete swell boxes.
- Electrical wires, rubber covered; Magnet wire, silk insulated; Pipe Organ wire, paraffined, cotton covered; Console cables, multi-conductors

Highest Standard of Acoustic Excellence

Send for American Piano Wire and Pipe Organ News; sent free for the asking.

NEARLY 90 YEARS OF UNINTERRUPTED SUCCESS

Hook & Hastings Co.

Church Organs
of
Highest Excellence and Distinction
Most Approved Methods

Main Office and Works: Kendal Green, Mass.
Branches: Boston, New York, Philadelphia, Chicago, Dallas.

WE ATTRIBUTE THE PROGRESS WE ARE MAKING TO THE INSTRUMENT WE ARE BUILDING

Specifications, designs and estimates of the Reuter-Schwarz Electro-Pneumatic Pipe Organs, cheerfully submitted by request.

THE REUTER-SCHWARZ ORGAN CO.
TRENTON, ILL.

Builders of Highest Grade Electro-Pneumatic Pipe Organs

L. D. Morris Organ Company

CHICAGO, ILL.

If it is SATISFACTORY SERVICE you want we can furnish it. See us about the regular care of your organ or any special work required.

Our electric fan blowers are all steel, with shafts properly supported, having direct connected dynamos without belts. The quietest and most efficient blower on the market.

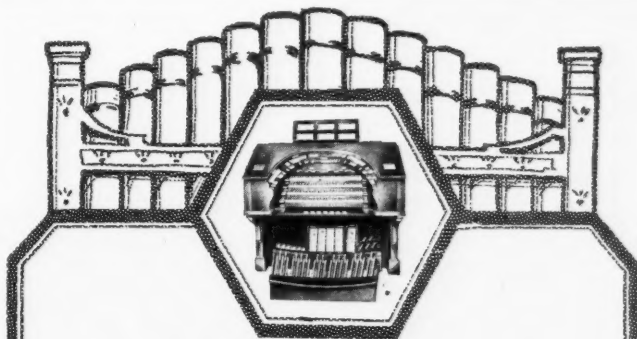
Telephone Harrison 3051 64 E. Van Buren St.

CLARENCE EDDY

ORGAN RECITALS AND DEDICATIONS
Address 2021 California Street SAN FRANCISCO, CAL.

Clarence - Albert
Tufts | Concert
Theatre
and Church
Organist
317½ South Beaudry Avenue, Los Angeles, California

CHARLES GALLOWAY : CONCERT ORGANIST
Organist and Musical Director St. Peter's Episcopal Church (St. Louis). Organist Washington University
Official Organist Louisiana Purchase Exposition (1904)
INSTRUCTION - ORGAN - THEORY
My method of instruction is patterned after that given by ALEXANDRE GUILMANT, my preceptor for about five years. special attention given to and exceptional advantages for the study of *Hymn-tune playing, choir and solo accompanying*. For organ practice pupils have access to an electrically propelled two-manual organ.
Address, CHARLES GALLOWAY, 3459 Halliday Ave., St. Louis, Mo.



*The Most Progressive Organists
of today are rapidly becoming ac-
quainted with the fact—*

that a most profitable field is open
for them after they have mastered—

The WURLITZER Hope-Jones Unit Orchestra

Write for further information
and a copy of the Booklet—

'The Evolution of the Organ'

The Rudolph Wurlitzer Company

13-119 W. 40th St., New York City 117-121 E. 4th St., Cincinnati, O. 985 Market St., San Francisco, Cal. 615 S. Wabash Ave., Chicago, Ill.

ESTABLISHED IN 1846

ESTEY ORGAN COMPANY

PIPE ORGAN BUILDERS

Specifications, Plans, Drawings, Designs, etc., gladly furnished
upon application

FACTORIES: BRATTLEBORO, VT.

American Guild of Organists

Examinations for Associateship and Fellowship

For Information Address

Chairman of Examination Committee

WARREN R. HEDDEN, Mus. Bac., F. A. G. O.

170 West 75th Street

NEW YORK, N. Y.

IRVING C. HANCOCK

ORGANIST AND CHOIRMASTER

TRINITY EPISCOPAL CHURCH, CHICAGO

Address—4721 Ingleside Avenue

Builders of Church, Chapel and
Concert Organs Direct Tracker, Tracker Pneumatic
or Tubular Pneumatic Actions
TREU PIPE ORGAN CO.
ORGANS REBUILT
Blair Ave. and Mullanphy St., ST. LOUIS, MO.

Organ Compositions

by

William Faulkes

MARCH in Bb - - - - .75
PASTORALE in F - - - - .75
GRAND CHOEUR in Ab - - .75

Faulkes, as you know, is one of the favorite composers for the organ. These three numbers are fully up to the average of his writings.

CLAYTON F. SUMMY CO.
Publishers
64 East Van Buren Street
CHICAGO, ILL.

Felix F. Schoenstein & Sons

Pipe Organ Experts

Est. 1877

Let us erect your organs in the far West.

2306 Bryant Street
San Francisco, Cal.

ORGAN & PIANO SERVICE CO.

Asbury Park, N. J.

Tuning

Repairing — Rebuilding
Electric Organ Blowers
Cathedral Chimes

For many years in charge of the enlargement and maintenance of the Hope-Jones Organ, Auditorium, Ocean Grove, N. J.

OVER TWENTY YEARS EXPERIENCE

Edwin B. Hedges

Manufacturer

Organ Pipes

Highest Grade of
REED and FLUE PIPES
ARTISTIC EXCELLENCE
in VOICING

Westfield, Mass.

Jerome B. Meyer & Sons

Manufacturers of

ORGAN PIPES

QUALITY AND SERVICE
SATISFACTION GUARANTEED
PIPES SCIENTIFICALLY MADE
ARTISTICALLY VOICED

Front Pipes Decorated or Bronzed
125 Austin Street, Milwaukee, Wis.

EMORY LELAND GALLUP

Concert Organist

St. Chrysostem's Episcopal Church
CHICAGO

WILLIAM LINDEN

Theatre and Church Organ
Tuning and Repairing
Maintenance of Pipe Organs

Phone Diversey 2654
1637 Vine Street, CHICAGO

Boy Voice Training

Special Course
for Organists

G. EDWARD STUBBS
121 West 91st St., New York City

LOUIS R. FLINT

Organist

ST. LOUIS, MO.

Recitals Instruction

First Congregational Church
Wm. Fox LIBERTY Theatre.

CARL MCKINLEY

Organist and Director of Music
THE CENTER CHURCH,
HARTFORD, CONN.

Recitals Instruction
Address—87 Atwood Street.

AUG. A. KLANN

Manufacturer of All Kinds of

Magnets for Organs

Special Magnets for Unit Organ
BASIC, VIRGINIA

ARPARD E. FAZAKAS

DESIGNER AND BUILDER OF
CHURCH ORGANS

156 FIFTH AVENUE, N. Y.
FACTORY: ORANGE, N. J.

ARTHUR C. BECKER

CONCERT ORGANIST

Instruction in Organ, Piano, Theory
Organist and Choirmaster ST. Vincent's
Church
Instructor of Music De Paul University
Residence Studio, 2316 Sheffield Avenue,
Chicago

ESTABLISHED IN 1879



PIPE ORGAN BUILDERS

SOUTH HAVEN, MICH.

MAIN FACTORY AT ST. HYACINTHE, P. Q.

Builders of the Organs in **St. Paul's Anglican Church, Toronto**; St. George's Church, Montreal; Metropolitan Methodist Church, Victoria, B. C.; First Baptist Church, Syracuse, N. Y.; Grand Opera House, Boston, Mass.; St. James' M. E. Church, Chicago, Illinois, and over 700 others.

Address all communications to the firm.

ORGANS vary rather more in quality than do automobiles or pianos.

No one claims that a \$600 automobile is equal to a \$6,000 machine. This is as it should be. The organ builder who proclaims a \$6,000 quality for a \$3,000 price is applying arguments that would be ridiculed in any other business on earth except the business of buying a church organ.

The price reflects the quality.

The Ernest M. Skinner Company
 Church Organs
 Boston, Mass.

THE HALL ORGAN COMPANY

BUILDERS OF

PIPE ORGANS

FOR

Churches, Halls, Residences
 and Theatres.

OFFICE AND FACTORY:

WEST HAVEN, CONN.

Branches in Washington, Atlanta, Pittsburgh
 Minneapolis and Chicago.

Hillgreen, Lane & Co.

Cincinnati, October 12th, 1918.

Hillgreen, Lane & Co.,
 Alliance, Ohio.

Dear Sirs:—I feel that I must tell you how greatly I am pleased with the organ you have just finished in the Presbyterian Church of Paris, Kentucky. As is so often the case, the space provided by the architect was inadequate, and your ingenuity in utilizing the waste places in the loft has proven a brilliant success. The building of organs in chambers is greatly superior to the old swell box method, both musically and in accessibility; and here the large openings and heavy shades have produced superb results. The character of the voicing and action is all that could be wished for.

Sincerely yours,
 SIDNEY C. DURST, F. A. G. O.,
 Dean Southern Ohio Chapter, A. G. O.

ALLIANCE, OHIO

Geo. W. Badger
 Organ Pipes

Special Equipment
 for
 Heavy Pressure Work
 MERRICK, N. Y.

OSCAR KIENSLY
 Pipe Organ Builder
 and Tuner

Tuning, Repairing and Regulating
 Alteration and Rebuilding

OVER THIRTY YEARS' BEST OF
 EXPERIENCE REFERENCES
 2007 Bingham Street, Near Armitage Avenue
 CHICAGO, ILL.

Stock List of Samuel Pierce Organ Pipe Co. Reading, Mass.

		Scale.
8 ft. Open Diapason	CC-17	40
8 ft. Open Diapason	CC-17	44
8 ft. Open Diapason	F°-44	42
8 ft. Open Diapason	F°-44	43
8 ft. Open Diapason	F°-44	44
8 ft. Open Diapason	F°-44	45
8 ft. Violin Diapason	CC-61	48
8 ft. Geigen Principal	CC-61	50
8 ft. Dulciana	CC-61	55-56
8 ft. Aeoline	CC-61	58
8 ft. Celeste	CC-61	60
8 ft. Special	CC-61	57
Used for Viol D'Orchestre,		60
Salicional, Celeste & Oboe		62
Gamba.		64
8 ft. Quintadena	CC-61	Reg. Lower 12 zinc.
4 ft. Octave	CC-61	58 Lower 5 zinc.
4 ft. Har. Flute	CC-61	Reg.
4 ft. Gemshorn	CC-61	Reg. Lower 5 zinc.
2 ft. Fifteenth	CC-61	70
2 ft. Piccolo	CC-61	70

Can ship immediately, invoiced. Other Stops not listed made and shipped promptly.

The Year 1919

marks the sixtieth anniversary of the founding of the Odell business. The history of the Odell family is practically contemporaneous with the history of the American Organ Building Industry and reveals some of the characteristic changes in methods that have brought modern organ building to its present high level of efficiency in invention and artistic beauty. During this development the Odell organization, always under the immediate and personal direction of one of three generations of Odells, has survived the shocks of three great wars of our nation, because of our unswerving devotion to the highest and best in organ building, regardless of how this devotion might affect price, size, or quantity of output. This record of business, unequalled we believe, in the organ industry today, speaks more eloquently for the merit of our product than any exhaustive treatise that we or anyone could devise.

J. H. & C. S. Odell & Co.
407-409 West 42nd Street
New York City

Established
1859

Established 1860

*Pipe Organs of Superior Quality
Electro and Tubular Pneumatic Action*

Contracts on Hand Now:

Three for Brooklyn Churches

Five for Philadelphia

Reuben Midmer & Son, Inc.

375 Fulton Street, Brooklyn, N. Y.
1129 Chestnut Street, Philadelphia, Penna.

Works: Merrick, N. Y.

STEERE ORGANS

(Quality and Service)

Most church committees decide the organ question with little or no knowledge of the facts; the personality of the salesman goes a long ways.

An educational institution, or an individual investigates thoroly before investing their money.

Yale University
Cornell University
Lawrenceville School for Boys
Wellesley College

and many others have judged Steere work to be superior, both tonally and mechanically, and have given Steere work their unqualified endorsement.

This is a very valuable asset to you, if you are contemplating an organ of any size, or for any purpose.

THE J. W. STEERE & SON ORGAN CO.

Springfield, Massachusetts.

Established 1867.

Weickhardt
Organs

Wangerin-Weickhardt Co.

112-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

Austin Organs

A great moving picture enterprise in Kansas City has decided on a monumental pipe organ of great resources—an organ that would be notable in any enclosure. The Austin organ was selected.

Through the war curtailment this factory maintained steady building operations, due to its high reputation for quality and permanency.

The coming of peace will see many organ projects released.

Austin organs cannot be matched when all construction features are summed up, and cannot be exceeded in tonal charm and blend.

Austin Organ Company

171 Woodland Street

Hartford, Conn.