

THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Three.

CHICAGO, FEBRUARY 1, 1919.

One Dollar a Year—Ten Cents a Copy.

JOHN ALLEN RICHARDSON THE VICTIM OF TRAGEDY

IS FOUND OVERCOME BY GAS.

Chicago Organist Dies a Week After Being Discovered Unconscious at St. Paul's—Loved by Those Who Knew Him.

Chicago musical circles received a shock at the close of the year when John Allen Richardson, organist and choirmaster of St. Paul's Episcopal Church, on Dorchester avenue, was found unconscious from gas asphyxiation on Sunday morning, Dec. 29, in a robing room of the church. Mr. Richardson died a week later at the Illinois Central hospital, without having regained consciousness. He took with him to the grave the mystery as to the cause of the tragedy. His friends are convinced that in the darkness of the room, after a late service, tired from his long preparation of elaborate Christmas music, Mr. Richardson turned on the gas without knowledge of the fact, the electric switch being next to the gas valve. The coroner's jury returned a verdict of suicide. Funeral services were held at St. Paul's Church. For the following sketch of Mr. Richardson's life The Diapason is indebted to his friend, Dr. Francis Hemington:

Mr. Richardson was born in Jefferson, Tex., Dec. 14, 1873. His boyhood and early manhood were spent in Texarkana, Tex. Although always giving evidence of a marked talent for music, he did not take up the career until he was 24 years of age, when he went to St. Louis and became a pupil of Alfred G. Robyn, with whom he studied piano, harmony and composition. It was in St. Louis that he became deeply interested in singing and church choral music, and he decided to become a specialist in choir training. He went to New York in 1895 and became a pupil of Max Spicker. He was now able to study the work of the choirs in the leading New York churches and formulate his own system.

His first appointment as organist and choirmaster was at the Episcopal church at Mount Vernon, N. Y., where he remained for one year. Mr. Richardson later held positions as organist and choirmaster at Minneapolis, Sheboygan, Wis., Grand Rapids, Mich., and Toledo, Ohio. The crowning feature of his life work was at St. Paul's Episcopal Church, Chicago, where he began his duties in 1907, which position he held to the day of his death. It was here that Mr. Richardson demonstrated his remarkable ability and his choir, both in tonal production and ensemble work, rapidly gained the highest reputation all over the country. Mr. Richardson's wonderful results in choir training were, without doubt, the product of original thinking. He was always a close observer of others' work, and during his travels in Europe he heard many of the famous choirs in the various cathedrals.

The soul of honor in his relations with everyone—unselfish in the highest degree—he was loved by all who knew him. When earnestness is too often not so much appreciated as it should be, Mr. Richardson dared to believe and confess that music is the great gift of God. He breathed the spirit of the poet who said:

"God sent His singers on earth,
With songs of sadness and of mirth;
That they might touch the hearts of men
And breathe them back to Heaven again."

The Hinners Organ Company has won a contract for an organ of two manuals for the Church of Our Lady of Help of Christians, North Le-Claire and Iowa streets, Chicago. The deal was made through the Chicago office, in charge of LaMotte Wells.

CARL FRIEDERICH PFATTEICHER.



Organist of Phillips Academy, Andover, Mass., Seated at Console of New Organ.

CARL FRIEDERICH PFATTEICHER, A. M., director of music at Phillips Academy, Andover, Mass., was born at Easton, Pa., in 1882. His first instruction in organ playing was received from Charles E. Knauss and Dr. J. Fred Wolfe, director of the famous Bethlehem-Bach Choir. After graduating from Lafayette College in 1903 and from the Lutheran Theological Seminary, Philadelphia, in 1906, he devoted two years to advanced study in theology and philosophy in Germany, and during this time studied organ with Phillip Wolfram at Heidelberg. He has since studied with Richard Zeckwer, Gustav Strube, Ernst Schmidt and Wallace Goodrich. In the fall of 1912, Mr. Pfatteicher was appointed director of music at Phillips Academy, in which position

he has adhered to high ideals in religious music and organ recitals. At the commencement recital last June his program was composed of the six Bach organ sonatas. Mr. Pfatteicher's recitals are steadily becoming more popular and through his efforts many fine concerts have been made possible at the academy.

Joseph Bonnet on the evening of Dec. 12 played the dedicatory recital in the Stone Chapel, Phillips Academy, Andover, Mass. The organ has recently been rebuilt and enlarged by the Kimball & Frazee Organ Company of Boston, according to the specification published in the August Diapason. The instrument now contains fifty speaking stops and cathedral chimes.

EDDY TO TEACH IN CHICAGO

Engaged for Summer Session at Chicago Musical College.

Clarence Eddy has been engaged by the Chicago Musical College to come to Chicago in the approaching summer and teach organ during the summer session of six weeks. This session will begin June 30 and close Aug. 9. The bringing of Mr. Eddy to his old home city to take up this work is expected to be of interest to a large number of young organists, as well as others who are old pupils of Mr. Eddy and who are within reach of Chicago, and his classes promise to be large. In announcing the closing of a contract with Mr. Eddy the Chicago Musical College says:

"It is the aim of our institution to provide the best instructors in every branch of music that are available and Mr. Eddy's coming here gives the church organists of the country an opportunity to study organ in the summer months, during their regular vacation periods."

Splendid Recital by Gallup.

A good-sized audience heard Emory Gallup on Sunday afternoon, Jan. 5, at St. Chrysostom's Church, Chicago, in an excellent recital of compositions of the modern French school. Especially enjoyable were the Pastorale in E major of Cesar Franck and the Romance and Finale of the Fourth Symphony of Vierne. The Vierne Finale was played with all the dash and fire called for and the pedaling of this extremely difficult number was a pleasure to those who were fortunate enough to be present. The entire program follows: Sixth Symphony, Widor; Improvisation-Caprice and Chorale in E major, Joseph Jongen; Pastorale in E major, Cesar Franck; Romance and Finale from the Fourth Symphony, Vierne.

Beman in New Factory.

Frank Beman & Son announce their removal to their new factory at 209-211 State street, Binghamton, N. Y., where, with all new and up-to-date equipment and with experienced men, they are prepared to do extensive organ work. They build pneumatic and electric church organs and the Symphonie self-playing organ. Beman & Son have been builders of organs since 1884.

NORTON ON HIS OLD BENCH.

Released from Navy, He Again Is Playing at St. James' Episcopal.

John W. Norton has returned to Chicago, having obtained his discharge from the navy, and on the first Sunday in February will resume his work as organist and choirmaster of St. James' Episcopal Church. Mr. Norton held this position for many years before his enlistment in the service of the nation. He was succeeded by his friend, Hugo Goodwin, formerly of the New England Congregational Church, who held the important post with great credit to himself. As soon as Mr. Goodwin heard of the impending return of Mr. Norton he handed his resignation to the vestry of St. James'.

FINISHING ATLANTA ORGAN.

Henry Pilcher's Sons Soon to Ship Four-Manual Organ for Capital.

Henry Pilcher's Sons of Louisville, Ky., are about to ship to the First Presbyterian Church of Atlanta, Ga., a four-manual organ, a description of which will appear in a future issue of The Diapason. The same firm is also completing a large three-manual organ for the Representative Methodist Church of Washington, D. C.

Bonnet at Lake Forest, Feb. 1.

Joseph Bonnet will make the last of his Chicago appearances on Saturday evening, Feb. 1, at the First Presbyterian Church of Lake Forest. The recital is under the auspices of the Lake Forest School of Music. Convenient trains for Lake Forest before the recital leave the Northwestern station at 6:02 and 6:50 p. m., and the returning train will reach the city at 11:15. Tickets may be obtained at the church or at the office of The Diapason. Mr. Bonnet's program will be as follows: First Sonata, in D minor, Guilman; Forerunners of Bach: "Recit de tierce en taille," N. de Grigny; and Prelude, Clerambault; Fantasia and Fugue in G minor, Bach; "In dulci Jubilo" (Christmas song); Chorale in A minor, Cesar Franck; "Ariel," Bonnet; "Romance sans Paroles," Bonnet; "Variations de Concert," Bonnet.

DISCUSSION AROUSED BY BOROWSKI'S PAPER

PROBLEMS OF ORGAN MUSIC

Absorbing Debate Follows Speech by Chicago Composer Before Music Teachers' National Association at St. Louis.

BY CARLETON H. BULLIS.

Of the meetings of the Music Teachers' National Association, held at St. Louis Dec. 30, 31 and Jan. 1, one session no doubt will be of direct interest to readers of The Diapason. This was the conference on organ and choral music, with J. Lawrence Erb of the University of Illinois acting as chairman in the absence of Dean P. C. Lutkin of Northwestern. The part of the discussion of concern to organists, composers and organ builders was a paper by Felix Borowski, critic and composer of Chicago, on "Modern Organ Composition"—a paper worth the study of all persons interested in the welfare of organ music. The discourse aroused such profound concern among the auditors that at the conclusion of the reading Mr. Borowski found himself immediately drawn into a discussion.

The speaker's indictment of the higher forms of organ music as being too much wedded to the ancient type of polyphony could not escape the sober attention of those present. In answering some of the questions put to him, Mr. Borowski substantially restated his contention by saying that modern musical demands had so far outgrown the typical "serious" organ style that the only hope for a rejuvenation rested in the adoption of a style having qualities essentially romantic, dramatic and poetic. The speaker cited Reger and his German contemporaries as an extreme example of persistent adherence to the older order of things.

A contributing cause for the stagnation of organ style, as Mr. Borowski pointed out, lies in the fact that too many compositions for the organ are from the pens of organists, routinized as they are in organ idiom. Could reputable composers other than organists be attracted to writing for the instrument, new charm and virility might be infused into organ music.

In this connection someone made a plea for a style of organ composition possessing more rhythmic precision and greater dynamic variety than is generally associated with true "organ style." Incidentally, the scorn of several members was directed toward the shallow, sentimental organ tune which some people think is becoming typical of organ music.

As might be expected, the matter of ill-prepared recitals came in for hearty condemnation, it being stated that the popularity of the organ as a solo instrument cannot be realized until organists live up to an artistic and finished style of performance. The lax, inartistic, rambling manner of playing allowable under ecclesiastical conditions in some places cannot be tolerated in a concert room if music lovers are to learn to think of the organ as a recital instrument. This would imply that many splendid church organists would better refrain from concertizing unless they have acquired a truly artistic concert style. Only by restraint of this nature will they contribute to the public support of those better qualified to represent the art of solo performance.

One speaker made an excellent contribution in his remarks apropos "movie" music. Hope was entertained for secularizing, and thereby popularizing, organ music through its utility in theaters. In spite of the deplorable condition of organ music in the average picture-house, there is nothing belittling in a good organist's accepting a position in a photo-play theater. Such a vocation, under for-

tunate conditions, will offer a field for much good effort, and is worthy of the respect of musicians and of the public. In this connection Mr. Borowski pointed out the artistic possibilities of composing good dramatic music suitable for synchronization with film-plays. Organ composers may well turn their attention to this phase of composition.

The matter of nuance and accent came up for consideration. The manner of producing, or at least of suggesting, accents on the organ as contrasted with that on other instruments was mentioned, it being contended that proper attention to rhythmic precision and to phrasing can largely overcome the limitations in regard to accentuation. One contributor questioned the adequacy of even this mode of accent, asserting that the organ will not be in a position to win popular interest as a representative musical instrument until it can produce its typical accents by variations in force, that the majestic dignity of evenly-sustained tones and of only gradual variations of power in itself will bar the way to the acceptance of the organ as a really artistic vehicle of expression. A more flexible mechanism, or at least a desire for a more flexible style of performance, may in time succeed in convincing the best composers and the general public that the organ is worthy of their support. The organ builders here came in for censure, especially those who are content with the electric swell of few stations and lagging response. Unless a sensitive and well-nigh instantaneous swell-shade device is furnished, we would be at a better advantage with the old mechanical movement, it was held.

In recalling the various aspects of the discussion, one cannot help but feel that the remarks were truly along the line of constructive criticism. What was said hit some problems squarely, perhaps bluntly, and either offered remedies or challenged further inquiry. It was only the pressure of time which prompted the chairman to call a halt to the instructive discussion, leaving those present eager for a continuation of the round-table at some future time.

[Mr. Borowski's paper in full is on page 6.]

Contracts to Haskell.

The Brandywine M. E. Church of Wilmington, Del., has awarded the contract for a two-manual organ of twenty-five voices (with provision for echo) to the Haskell Organ Company of Philadelphia. It will be electric action throughout, with a full complement of accessories. This firm is also installing a new echo organ in St. James' Church, Atlantic City, N. J., to contain six stops, also enlarging the main organ by the addition of seven stops and accessories.

Gatenby at New Post.

J. B. Gatenby, Mus. Bac., A. R. C. O., has been appointed organist and choir-master of Calvin Presbyterian Church, Pembroke, Ont. He has been at St. Giles' Presbyterian Church, Montreal, for six and one-half years, since his arrival in Canada, and some splendid work has been done there. He took up his duties at Pembroke Jan. 27.

Word from London is to the effect that W. Lynnwood Farnam has been very ill with influenza, but that he is on the road to complete recovery. His friends expect Mr. Farnam to return to New York before long, but definite plans are not known.

Calvin Brown, the Austin representative in Chicago, has returned from Uniontown, Pa., where he erected a large three-manual organ in the Asbury Methodist Church. The instrument will be opened with a recital by Charles Heinrich Feb. 2.

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**PHILADELPHIA NEWS
 OF ORGAN ACTIVITIES**

HISTORIC FANE REOPENED.

Works of D. D. Wood, 47 Years its Organist; of Miss McCollin and Present Organist, H. G. Thunder, Used at St. Stephen's.

BY DR. JOHN McE. WARD.

Philadelphia, Pa., Jan. 23.—The historic church of St. Stephen, of which David D. Wood, the blind organist, was the incumbent for forty-seven years, has been reopened after extensive alterations and improvements by Tiffany of New York. This sanctuary has always stood for an alliance between Christianity and the arts. Its walls are embellished with statuary, bas-reliefs and plaques of her notable dead (and they are numerous), all of them the handiwork of world-renowned sculptors. Its beautiful memorials, therefore, make it a shrine of the most refined and spiritual beauty. The exquisite music has always given it a distinguished position in Philadelphia.

A large and important place was given in the dedicatory services to the compositions of its own musicians. Two of the hymn tunes were composed by a former organist, Selden Miller; two of the anthems are by David D. Wood; the first anthem of the evening was a recent prize composition by a member of the congregation, Miss Frances G. McCollin; Henry G. Thunder, the present organist, was represented by an organ composition entitled "The House of God." The words of the processional were by Miss Louise B. Edwards, a member of the church.

The complete program rendered by the choir, with the assistance of members of the Fortnightly Club, numbering sixty-two voices, was: Prelude and Fugue, G minor, Bach; Processional, "Come, My Soul, Thou Must be Waking," Selden Miller; "Star-spangled Banner"; anthem, "The Lord Is King" (awarded Clemson medal by A. G. O., 1918), Frances G. McCollin; anthem, "God Is a Spirit," William S. Bennett; hymn, "Rise Crowned with Light," Russian National Hymn; anthem, "The Twilight Shadows Fall," D. D. Wood; anthem, "Fear Not, O Israel," Spicker; "Sanctus," Gounod; anthem, "There Shall Be No Night There," D. D. Wood; organ, "The House of God," H. G. Thunder; anthem, "Unfold, Ye Portals," Gounod; hymn, "Saviour, When Night," S. Miller; organ, "Grand Choeur," Guilmant.

The singing of carols by serenading choirs was generally observed this Christmas eve and early morning. This ancient custom has been observed year by year with increased interest. This season over eighty choirs in Philadelphia announced their route for the event. Each choir serenades the members of its church at their homes and also visits the hospitals and other institutions within its area.

A new "Thanksgiving" anthem by Ralph Kinder has been published by the Gray Company. It was inspired by the peace celebration of 1918 and is in the grandiose style, suitable for a large chorus, soprano or tenor solos, and will prove effective for large patriotic gatherings. It will be heard at Holy Trinity Church, at a "Thanksgiving Service for Peace," in the near future.

Herman Widmaier, organist of St. Matthew's Lutheran Church, is rejoicing over a new echo organ built in the gallery. It contains only fancy stops. The original instrument has been enlarged during the past summer by the addition of new reeds, strings and a large diapason, the work being under the care of the Haskell Company.

Dr. Thaddens Rich, concertmeister of the Philadelphia Orchestra, gave the first of a series of half-hour musical services to precede the regular evening church service at St. Paul's Episcopal Church, Overbrook. Dr. Rich played the Svendsen

Romance, the Prelude to "The Deuce" of Saint-Saëns, and the E flat Nocturne of Chopin, with Rollo Maitland, organist of the church, at the organ. In addition, Elsa Lyons Cook, the newly engaged soprano soloist of the church, sang the Bach-Gounod "Ave Maria," with Dr. Rich playing the violin obligato.

The music committee of St. Paul's, which has always been noted for its fine music, has arranged for some of the best musicians in the city to give these half-hour services, which are sure to attract many music lovers.

The American Organ Players' Club has announced its series of recitals for 1919, beginning Feb. 1 and continuing about ten weeks.

At the Tenth Presbyterian Church Horatio Parker's Christmas cantata, "The Holy Child," was presented in a meritorious manner by the choir composed of the following admirable soloists: Helen Buchanan, Gertrude H. Fernly, Marie Stone Langston, Kathryn Meisle, Catharine Scott, Philip Warren Cooke, Henry Hotz, Paul Volkman, with James R. Duane organist-director.

By-the-way—the newspapers state that Paderewski, the noted pianist, has become the head of the new national government of Poland. Wake up, fellow organists! There may be a chance for some of us yet.

Charles Viner Is Dead.

Charles Viner, founder of the firm of Viner & Sons, church organ builders of Buffalo, died in Santa Cruz, Cal., Jan. 5. He was born in England in 1839, and came to this country with his father in 1858. His father was an organist and a composer of some note. He settled at Westfield, Mass., and later married Martha H. Boyle. In 1888 he moved to Buffalo and started the firm of Viner & Son, organ builders. In 1909 he went to San Diego to install a large organ and remained in the west since then, making his home at Watsonville, Cal. Mr. Viner is survived by his widow and three children, Annie E., Mary E. and Charles B. Viner.

Installs Organ in West Indies.

Charles C. Kilgen, president of the well-known St. Louis firm of George Kilgen & Son, and vice-president of the Organ Builders' Association of America, departed in January for the British West Indies to install a Kilgen organ in the Catholic Church at St. Kitts.

"The Christian Year in Music," "A Special Musical Treat," was offered at the Church of the Holy Communion in St. Louis Sunday evening, Jan. 19, by the chorus choir under the direction of Ernest Prang Stamm, organist and choir director. It was a part of the observance of the fiftieth anniversary of the church.

WANTS IN ORGAN WORLD

ASSISTANT ORGANIST—ORGANIST who has played and directed in Chicago churches for the last seven years and who is familiar with four-manual organ, wishes position as assistant organist. Salary no object. Address Assistant, care of THE DIAPASON.

WANTED—TWENTY ORGAN BUILDERS. Address FA, care of THE DIAPASON.

FOR SALE—A MISCELLANEOUS LOT of organ material, consisting of pipes, pedal and manual keyboards, etc. Write for information, L. D. MORRIS ORGAN CO., 64 East Van Buren street, Chicago.

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

FOR SALE—TWO-MANUAL AND pedal Estey reed organ, in excellent condition. Price very reasonable. Address Box 216, N. S., Pittsburgh, Pa.

EXPERIENCED ORGANIST, MUS. Bac., now open for engagement. Boy trainer; best of references. Address C. P. CAN, care of THE DIAPASON.

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

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

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

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

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.

Fred Faassen, the Chicago organist, who has been in the navy and who while at the Great Lakes Training station was organist of the Tabernacle at Zion City, Ill., has been released from the service and after a rest at his old home in Pella, Iowa, will return to play at Zion City. He was on the U. S. Aeolus during a part of the war.

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Mating Music to the Films

BY MONTVILLE MORRIS HANSFORD.

[From the Boston Transcript.]
Motion picture music, which means the music heard in motion picture theaters, has come to be an astonishing factor in our musical development. Anyone who is at all interested in new ideas for old, the changing of existing art-forms and the unfolding of new, will probably be more interested in the progress of music as applied to the motion picture than in any of the other phases of change in our musical art, not even excepting the great impetus given to the patriotic music during these times.

It is well for musicians in general to keep an open mind in regard to the changing forms of the tonal art. Both structure and application are just now in a formative process. The term "application" means the use of music to express and enhance a very new art—a sound-expression for plays that have no speech except that furnished by harmonic accompaniment. Unfortunately, music for the pictures has seldom been taken seriously, and even the daily reviews of pictures give a frothy impression, as if the whole business were somewhat childish. But an amusement that furnishes moderate-priced entertainment for millions of good citizens will in time come to be thought of and spoken of with as much regard as that of the higher-priced drama.

It is difficult to believe in something that one does not understand, and very, very difficult to do a thing well that one does not love to do. Musicians, as a rule, have not come to love screen plays, and this new art has been made much fun of by artists of the so-called "highbrow" type, especially the use of music in the presentation of screen action. This seems to happen when any new art is introduced. When the Wrights were flying over a cornfield, three miles from Dayton, the inhabitants were too indifferent to board a trolley and go out to see them. If it were not for the waste of precious time, one could easily overlook such weak perception and forgive the ingrowing viewpoints held by this class.

True, there is some excuse for them when one considers what was done to music at the beginning of the motion picture business. But we are out of the fog and smoke of that time. The musical critic must remember that music is an age-old art, while the motion picture is scarcely twenty years old. It is quite natural, and therefore excusable, that the traditions of centuries will make fun of young whippersnappers that invade the field with the slap-bang that brought in the motion picture. But, of all artists, musicians seem more firmly entrenched in tradition, and more conservative. They have never shown any signs of imagination, even when lighted by the eruptions of some of our modernists.

The process of selecting music for the picture has one unfortunate feature: it comes after the picture is finished. Little, if any, attention is paid to the ultimate musical setting as the picture is being directed and photographed. The reason is that the scenes are taken at different points in the country, sometimes at the same time, and however much other methods are desired, the music at the present stage of picture development comes last.

Now we come to a point that pricks the tender spots in your highbrow's flesh. To get at what is meant, it is well to understand the general intention of what we call "program" music, which is usually the sort used in motion picture accompaniment. Broadly, it was first conceived by the composer as representing some definite picture; say a dashing surf, as in MacDowell's "Scotch Poem"; a death scene, as in Grieg's "Aase's Death," and so on. It seems reasonable to suppose that if either of these two composers could have seen a moving picture of dashing surf, as it is often shown in pictures of the scenic type, or a mournful burial scene, it would have been easy for either to write a piece of program music for just those scenes. Does it not seem so? But they had only a mental picture, entirely imaginary. Just the same they produced true pictures in music. Now, does it seem sacrilege to apply MacDowell's Poem to a scene representing surf dashing upon a rocky coast? This was done recently at the Rialto Theater, New York, and made one of the most beautiful effects ever seen in that theater. Yet this is a sore point with musicians of a certain type. They have been contending all along that the "movies" were dragging down music. Few of them will admit that such use of beautiful music is justified. From one standpoint, they may have a seeming right to object, although the writer does not in any way agree with them. But it is well to present the argument.

Not all pictures can be so happily fitted as the MacDowell scene just mentioned. Pictures are made without regard for the length of the ultimate musical settings, and the music must be adjusted to something already conceived and finished. A scene on the screen may run so many minutes, and the musical director picks out a composition that he deems excellent for a certain mood. With a few exceptions it is an ideal accompaniment. But the composer has marked his work with

certain expression marks and it was intended to be heard in so many minutes, having a tempo mark of exact indication, so that unimaginative players could scarcely go astray. The orchestra leader must fit this composition to the picture so that picture and music reach the finish at the same time. Here is where he takes liberties with the composer's original intentions. He practically readjusts the composition as to its length and many of its expression marks.

When one considers that sometimes as many as sixteen pictures each week are shown in projection rooms in New York alone, it will be seen that musical directors must dig into nearly every class and style of musical material for their programs.

It follows that this endless delving into such a vast wealth of musical literature has had a distinct educational value for the patrons of the high-class picture houses. The attention of the general reader has been called to this fact, in a more or less press-agent style, but it has never become definitely fixed in his mind.

The value of picture music, as heard in a fine house, is worthy of much more care and attention than has heretofore been accorded it. The regular patron of the houses where music is an important feature finds himself getting more and more versed in certain strains that he never heard before; he hears overture after overture; and after a time this music begins to take shape in his mind as being a work of Tchaikovsky, Beethoven or Grieg, until in a short time he finds himself well acquainted with many of the masterpieces of music. Even aside from the set overture, the setting of the film itself is made up of the very best that is in music, and the writer has seen at the Rialto, New York, excerpts from several of Tchaikovsky's symphonies, used a full week in one picture, beautifully played with the full instrumentation. Such continuous hearing of excellent music gives one a more friendly bearing toward it than the more formal attending of orchestral concerts. One usually thinks of hearing a symphony as being dressed up and going to a great hall, and also reading in the papers next morning that the work was very badly executed, so that one is scarcely able to tell whether the experience was enjoyable or not.

Quite another reason for impressing music upon the mind of the motion picture fan is this: At symphony concerts there is nothing but sound to attract the imagination, and there are many times when one forgets to listen. In the picture house beautiful scenes are brought out to complete the music and so the listener has a double incentive to keep alert. Surely the union of the beautiful in music and pictures gives keen pleasure.

The practical application of music to screen action has brought to light musical shortcomings heretofore hidden. It has seemingly shown up more bad musicians than any other medium. I have heard many fine organists say they could not possibly do the work required in a motion-picture theater. This seems astonishing, because of all players of instruments, we have the highest of the organists as broadly versed. And yet the explanation is quite simple. These persons are well-meaning players, but music to them has meant counterpoint and fugue too long; they have lived, as it were, an existence in a musical hothouse; their music has never been connected with life in the open. It is not because they have not fostered ideals of the most beautiful sort; but those ideals have been located in the upper air and far removed from earth.

With so many organists going into the work, the question of playing Bac for pictures has naturally come up. Reilly Maitland, organist at the Stanley Theater, Philadelphia, and one of the best picture players, writes me of his interesting experiments with Bach as a medium of screen interpretation. He says: "In the 'Pride of the Clan,' with Mary Pickford, I used practically the entire Toccata and Fugue in D minor for a storm at sea, and I have used the one in E minor, for rather agitated scenes. The Aria for the G string makes splendid 'movie' number, as does also the Bourree in B minor from the Second Violin Sonata, which I have arranged for the organ from Saint-Saens' piano arrangement. On another occasion I played the entire Fantasia and Fugue in G minor for a scenic of mountain ranges in Arizona." Mr. Maitland is a serious musician and he does not think Bach is disgraced by being applied to motion pictures. No music is so sacred to be used for the beauties of the screen. The finer the picture the better the music, for big pictures carry heavy musical scores.

Wendell O'Day, well known in Pacific Coast musical circles, who dedicated the Majestic Theater's Wurlitzer organ at Portland, Ore., on Oct. 6, died of a clot of blood on the brain Jan. 4 at Portland. Mr. O'Day was ill since June 1. He was 34 years of age and married Justita G. Holmes in San Francisco, Nov. 15, 1917. In addition to the appreciation in which he was held because of his musical talent, Mr. O'Day's personality earned for him widespread popularity. He was organist at the Rialto Theater, San Francisco, before going to Portland.

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- No. 13,373. Camilieri, L. **AMERICAN FLAG SONG** (Mixed Voices). (Text by Henry van Dyke, U. S. N.)..... .10
- No. 13,371. Coerne, Louis Adolphe. **THANK GOD FOR VICTORY** (Mixed Voices). (Text by Edward M. Chapman.) .12
- No. 13,372. Coerne, Louis Adolphe. **THANK GOD FOR VICTORY** (Women's Voices). (Text by Edward M. Chapman.) .12
- No. 13,294. Conant, Grace Wilbur. **AMERICA OUR MOTHERLAND** (Mixed Voices). (Text by G. W. C.)..... .12
- No. 13,375. Fisher, William Arms. **AMERICA TRIUMPHANT** (Schools). (Text by Elvira B. Smith.)..... .10
- No. 13,361. Fisher, William Arms. **HYMN OF PEACE AND GOOD WILL** (Mixed Voices). (Text by Edwin Markham.) .20
- No. 13,382. Manney, Charles Fonteyn. **SHOUT ALOUD IN TRIUMPH** (Mixed Voices). (Text by C. F. M.)..... .12
- No. 13,369. Manney, Charles Fonteyn. **SHOUT ALOUD IN TRIUMPH** (Schools). (Text by C. F. M.)..... .10
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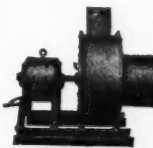
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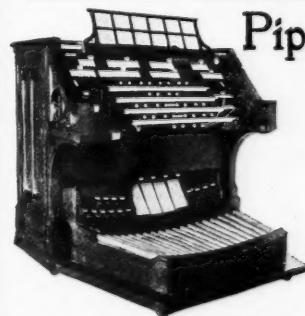
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It is planned by Miss Ross to give a similar recital the second Sunday afternoon of each month, many of the city's music lovers having expressed their interest in the proposed series of entertainments.

Edwin Arthur Kraft, Cleveland, Ohio—Mr. Kraft's recital at Trinity Cathedral Jan. 20 was marked by the following program: Sonata, Op. 65, No. 1, Mendelssohn; Gavotte, Federlein; Suite, "In Fa-ryland," Stoughton; Kevery; Dickinson; Marche Pittoresque; Kroeger; Toccata, Rogers; Berceuse, Gretchaninoff; Romanze and Allegretto, Wolstenholme; Liberty March, Fryslinger.

James R. Gillette, Macon, Ga.—At Christ Church, Macon, Dec. 25 and 29, Mr. Gillette played: "March of the Magi," Dubois; Pastoral Symphony, Handel; "Hallelujah Chorus," Handel; Offertory on two Christmas Hymns, Guilman; "The Quest," Gillette; Christmas Pastoral, Merkel; "Christmas," Dethier.

At the inaugural recital on the Miller organ in the First Presbyterian Church, Albany, Ga., Jan. 9, he played: Fantasy and Fugue in F minor, Gibson; "Evensong," Johnston; "Finlandia," Sibelius; Berceuse in A flat, Faulkes; Concerto, "My Name"; (c) "Nokody Knows the Trouble I See"; Military March, Schubert-Best.

In a series of recitals in the Methodist Episcopal Church at Fort Valley, Ga., on the new Steere organ, Mr. Gillette played: Jan. 20—Military March, Schubert-Best; Adagio from Sixth Symphony, Widor; "Messe de Mariage," Dubois; Andante, Battishill; Sonata No. 11 (first movement), Rheinberger; Barcarole, Offenbach; Prelude to "Shanewis," Cadman; "To a Wild Rose," MacDowell; Epitaphic, Miller.

Jan. 27—International Fantasy, Rogers; Humoreske, Dvorak; Scherzo, Becker; "Evensong," Johnston; Toccata and Fugue in B minor, Bach; Pastorale, Vretblad; Adagio from Fifth Sonata, Guilman; Gavotte in B flat, Handel; Andantino, Lemare; Magnificat, Claussmann.

At Wesleyan College, Macon, Ga., Jan. 21, Mr. Gillette's program was as follows: Fantasy and Fugue in F minor, S. Archer; Gibson; "Evensong," Johnston; "Finlandia," Sibelius; Berceuse, Faulkes; "Meditation Serieuse," Bartlett; Prelude to "Shanewis," Cadman; Concerto Caprice, Turner; "The Lost," hord; Sullivan; three negro spirituals arranged by Mr. Gillette; Military March, Schubert.

Sutherland Dwight Smith, Pittsburgh—Mr. Smith, organist of the First Presbyterian Church, gave a recital before an audience of 600 to open the organ in the First Lutheran Church of Columbus, Ohio, Jan. 21. The program: "Epithalamie," MacMaster; "Vision Fugitive," Stevenson; Berceuse, Godard; Wedding Music, Buck; "Chant d'Amour," Gillette; "Cantzone Amorosa," Nevin; "Rom d'Amour," Westerhout; "Marche Religieuse," Guilman; Minuetto, Schubert; "Gesu Bambino," Yon; Andante (Symphony Pathetique), Tchaikowsky; "Vesper Belles," Spinney; "Hallelujah Chorus," Handel.

Roland Diggle, Los Angeles, Cal.—At St. John's Church the following selections have been played during the past month: "Autumn Song," Stoughton; "Sonata Britannica," Stanford; "In Springtime," Chaffin; Cantilene, Becker; "Eventide," Harker; Chorale, Prellner; Bach; "De Profundis," Bartlett; Cantilene, Jongen; "Valerie," Federlein; Sonata in the Style of Handel, Wolstenholme.

PUTS WELLSVILLE ON MAP

Organist Goes to Open Organ, Stars and Is Active in Many Lines.

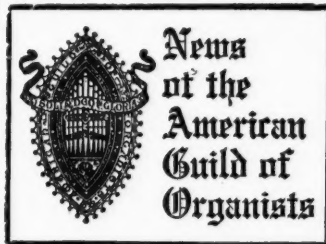
Clarence F. Read, formerly a pupil of Wallace Goodrich at the New England Conservatory, Boston, has for the last four years been placing Wellsville, N. Y., on the musical map. Mr. Read originally went to Wellsville to play at the dedication of the new Christian Temple, and has been organist and choirmaster at the Temple ever since that time. He also organized the Choral Music Society, of which he is the conductor; is director of the Liberty Chorus and the Cecilia Chorus, and also directs the male choir of the Immaculate Conception Church, in addition to his work as teacher of piano, organ and harmony. A series of organ recitals is being given on alternate Sunday nights, which began Nov. 10 and is to continue through the winter and spring. The numbers presented recently are:

Nov. 10—Prelude in C sharp minor, Rachmaninoff; Andante Cantabile, Tchaikowsky; Berceuse, Ilijnsky; "Chant sans Paroles," Tchaikowsky.

Nov. 24—Cantilene, Maily; "Ave Maria," Arcadelt; Fantasie, Callaerts; "Marche Pontificale," Lemmens.

Dec. 8—Chorale-Introduction, Menuet and "Priere a Notre Dame" ("Suite Gothique"), Boellmann; Andante Religioso, Leybach; Serenade, Pierre; Toccata, Boellmann.

Dec. 24—"Bethlehem," Malling; Pastoral, Wareing; Adoration, Borowski; "The Holy Night," Buck; "Hallelujah Chorus," Handel.



News of the American Guild of Organists

New England Chapter.

There were two services and one recital under the auspices of the New England chapter in January. Each event was well-attended and was also an artistic success, thus continuing the promise as forecast in the previous recitals and services.

The annual dinner of the chapter took place Monday evening, Jan. 27, at the Hotel Westminster, and a full report of what transpired on that occasion will be given next month.

The programs of the three chapter events are here appended:

Francis W. Snow, Church of the Advent, Jan. 6; Canzona, Andrea Gabrieli; "Good News From Heaven the Angels Bring," Johann Pachelbel; Gavotta, Padre Martini; Prelude and Fugue in B minor, Bach; Chorale Prelude, "How Brightly Shines the Morning Star," Karg-Elert; "Passage" and "Elfes," Bonnet; Andante Tranquillo in F, Stanford; Fantaisie in A, Cesar Franck; Third Symphony, Louis Vierne.

Sixty-ninth Public Service, South Congregational Church, Boston, Jan. 13; Organ Prelude, "Otho Visconti," Frederic Grant Gleason; Meditation (Suite in G minor), Everett E. Truette (Charles D. Irwin); Anthem, "Blessed Be Thou," H. S. Matthews; Anthem, Choral Fantasy on Old Christmas Carols, Von Hoist; Anthem, "The Lord is My Shepherd," Schubert; Organ, "Chant Celeste," J. S. Matthews (Mrs. Antoinette Hall-Whytock, Providence, R. I.); Anthem, "150th Psalm," Cesar Franck; Organ Postlude, Cantilene from "Symphony Romain" and Finale from Eighth Symphony, Widor (Francis W. Snow).

Mount Vernon Congregational Church, Boston, Jan. 20; Organ Prelude, Herbert C. Peabody; Anthem, "Magnificent," H. T. Huffmaster; Anthem, "Grieve Not the Holy Spirit of God," T. Tertius Noble; Offertory, Nocturne, George A. Burdett, A. G. O. (George A. Burdett); Anthem, "I Waited for the Lord," from "Hymn of Praise," Mendelssohn; Congregational Hymn, "America the Beautiful"; Benediction With Three-fold Amen, J. Naylor; Postlude, Toccata, Arthur Foote (H. R. Austin).

JOHN HERMANN LOUD, Sec'y.

Indiana Chapter.

Van Denman Thompson, A. A. G. O., newly-elected dean, has been organist of DePauw University and head of the organ and theory departments of the school of music since 1911. He has a large Casavant organ, installed in 1915, for his teaching and recitals. He has composed considerably for both organ and piano, his organ compositions being published by John Church, the Willis Music Company, and the H. W. Gray.

Mrs. Kennedy, the sub-dean, is a member of the faculty of the Metropolitan School of Music of Indianapolis, and is one of the best known musicians of the city.

The secretary, Mrs. Olin Bell, is a Muncie organist and formerly served as secretary of the Kansas chapter of the A. G. O. She is now rejoicing in a new organ, a three-manual, which has just been finished.

The new chapter promises to be an active one. The organists of the state are interested and are giving it hearty support. While there are only twenty-five members at this writing, a large increase is expected as soon as organization is completed. The first guild service was held at Greencastle Jan. 26, under the direction of Dean Thompson.

Illinois.

The principal chapter event in January is a dinner Thursday evening, Jan. 30, at Jacob's, on Prairie avenue, in honor of Joseph Bonnet, who is in Chicago for several days. Details of this event will appear in the next issue, as the Diapason goes to press before the dinner.

West Tennessee Chapter.

There was a large and enthusiastic meeting of the chapter on Thursday morning, Jan. 9, in the guild room at Memphis. The dean, J. Paul Stalls, presided. The feature of the morning was the interesting address by Edmund Wiley on the "Vision Brightening," bringing to the mak-

ers of music and dreamers of dreams" the renewed assurance of the wonderful uplift that has come to the profession in the possibilities of American music now and in the future.

Ernest D. Leach has been appointed to give the address at the next meeting, Feb. 13.

RESUMES TASKS AT RUTGERS

Howard D. McKinney Again Giving Recitals and Doing Other Work.

Howard D. McKinney has resumed his Sunday afternoon recitals at Rutgers College, New Brunswick, N. J., having returned from Camp Merritt, N. J., where he had been since last spring in Y. M. C. A. work at the base hospital. He was assigned with Mark Andrews there, and reports an enjoyable and happy time.

The work at Rutgers is opening up hopefully. In addition to his college work, Mr. McKinney has been appointed director of music at the New Jersey Woman's College, recently founded, and in its first year, and has been placed in charge of the music for union services at New Brunswick. The Episcopalians, Presbyterians and the Dutch Reformed have united for the evening service on Sundays, with a splendid chorus made up from the choirs of the different churches.

Mr. McKinney has also been writing songs and within the past six months some of the songs have been accepted and sung by Miss Mabel Garrison, Miss Cora Remington, Miss Olive Nevin, Mrs. Alice Moncrieff and others.

Mr. McKinney's latest programs include the following:

Jan. 5—Prelude, Rheinberger; Menuet and "Priere a Notre Dame" (From "Suite Gothique"), Boellmann; Serenade, Rachmaninoff; Andantino in G minor, Franck; "Marche Pontificale," Lemmens.

Jan. 12—Solemn Prelude, Noble; Arcadian Idyll (Serenade, Musette, "Solitude"), Lemare; "Marche Funebre," Chopin; Melody in C, Silas; Festival March, Faulkes.

COURBOIN PLAYS IN CHICAGO

Heard by Protective League and at Ravenswood Church.

Charles M. Courboin visited Chicago early in January and played at the closing meeting of the American Protective League in Medinah Temple the evening of Jan. 9. The following night he appeared at the Ravenswood Presbyterian Church, which has a Casavant organ. Mr. Courboin has endeared himself to the people of this church by his playing on several occasions since they installed their new instrument, and in addition to his audience from the church he was heard by a number of organists, who made the trip to the far north side. Mr. Courboin's program was as follows: Allegro from the Sonata Cromatica, Yon; "Christmas in Sicily," Yon; Andante from First Sonata, Maily; Minuet (arranged by C. M. Courboin), Moszkowski; Allegro from Sixth Symphony (dedicated to C. M. C.), Widor; "Suite Gothique," Boellmann; Scherzo Cantabile, Lefebure-Wely; "Little Praeludium," Jarnefelt; Finale from Fifth Symphony, Beethoven.

Jan. 14 Mr. Courboin played at the West End Baptist Church in Oswego, N. Y., and Jan. 21 he gave a recital before the Tuesday Musicale at Canandaigua. Both of these recitals were attended by large crowds and Mr. Courboin was enthusiastically received.

Mr. Courboin will give a recital in the College Hill Presbyterian Church of Cincinnati the latter part of February.

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Modern Organ Composition

Plea for a Departure from Traditional Style, in Order to Draw New Friends to the Instrument.

By FELIX BOROWSKI

(Paper read before the Music Teachers' National Association at St. Louis by noted composer.)

The object of this paper on Organ Composition is not at all to instruct the members of this association in the technique of the art—which would be altogether impertinent—but to make a plea for a departure from what may be called the traditional style and thereby draw new friends to the instrument and to its literature, particularly from the ranks of composers who are possessed of progressive ideas.

Almost certainly it must have been, and must be, a matter of regret to an organist who is enthusiastic in regard to that complex piece of mechanism which all of us are accustomed to call "the king of instruments," that so few of the great modern composers have contributed to its literature. In determining what constitutes "modern" music we may eliminate at once Bach and Handel, who closed the old order and did not begin the new. It would be right, undoubtedly, to date the modern impulse from Joseph Haydn. Haydn moved with astonishing rapidity along the path of artistic progress. He perceived instinctively what were the needs of the people of his own day and those of the people who were to come after him. He had not tilled the orchestral field or that of chamber music a decade before it had become apparent to the world that the methods of his predecessors had vanished forever. What did so great a benefactor of instrumental art do for the organ? Nothing. He composed music for a number of unimportant instruments—the barytone, the lyra da braccio, the harmonica, the lute, even some pieces for the musical clock, but the organ he left severely alone.

Keeping pace with Haydn along the path of progress, even outrunning him, was Mozart. There were but few forms of musical art that he did not illuminate with the magic light of genius. What Mozart did for the opera, for the quartet and other forms of chamber music, for the symphony, for the concerto has been gratefully acknowledged by every writer of a treatise on musical history. What did Mozart do for the organ? Again nothing.

It may be objected, perhaps, that the catalogue of the master's works shows the existence of seventeen sonatas for the instrument, but these compositions are not sonatas at all in the modern sense; they are merely pieces—short pieces—for organ, two violins and a bass, and Mozart thought so little of the organist in most of them that he did not even take the trouble to fill in his music, but provided him with nothing more than a figured bass.

What did Beethoven accomplish for the enrichment of the literature of the organ? Once more, nothing, with the exception of a rather anaemic fugue written when he was 13 years of age. And Schubert? Nothing. And Weber? Nothing.

The composers whose names have been mentioned represent, to be sure, the cream of the world's genius. But so far as organ music was concerned, even the creative talents in the second rank did not think it worth while to bring music for the organ to the level upon which that for other instruments had been raised. Hummel, at one time considered superior to Beethoven, wrote nothing for the instrument; Pleyel nothing. There is no organ music by Dussek, none by Steibelt, and Spohr, whose range of expression in the instrumental and vocal field was very wide, also left the organ out of his creative accomplishments.

Whether or not Felix Mendelssohn-Bartholdy stands in the front rank of the immortals among the masters of music is not a subject for discussion in this paper; at least he was a personage of great distinction in the his-

tory of art and he should be endeared to lovers of the organ and its literature as having been almost the sole representative of the masters who took the instrument seriously. His six sonatas for organ undoubtedly are a landmark in that literature, if only because they brought forward a new idea or two in the technique of organ composition. Since it is impossible to please everyone, Mendelssohn probably was not at all surprised when he was told by the conservative element among the organists that his sonatas were, as the Germans would say, "klaviermässig"; that the essential technique of organ performance was lacking in them. It is not necessary to go further in a statistical investigation of what has been accomplished for the organ by the great composers of music. Mendelssohn was the first and the last of them. It is more to the point to find out why the association between genius and the organ collapsed after the death of Bach and Handel. And this investigation will have the more point because it has a bearing upon my plea for a reconsideration of the style necessary for a re-awakening of interest in the instrument.

Two things in my opinion contributed to the neglect of the organ by the great men whose inspiration should have added to the glory of its literature. One was the insistence on the part of most people that the organ was indissolubly wedded to the church and that the qualities of art that might be fitting enough in a symphony never should be permitted in the music of an instrument which belonged to the house of prayer. The other cause for the avoidance of the organ by the great masters was the polyphonic tradition, which, it was generally believed, was a prime essential of its art.

Now in putting in a plea for a non-ecclesiastical treatment of the organ one stands in grave danger of being accused of attempting to undermine religion itself. No such purpose is to be discovered in this paper. There can be no question of the nobility of the music of the church or of the suitability of the organ to its development. Nor is it to be said that the literature never has been secularized. It has, but not by the composers who were best fitted to undertake that secularization.

In endeavoring to advance the suggestion that the organ should be made a vehicle for the expression of emotional and dramatic feeling and that the aloofness and restraint which belong to it in much ecclesiastical music are not fundamental attributes of the instrument, it will make ground a little more solid to remind you that the instrument did not associate itself with the church until a considerable period of time after its general employment as what may be called a domestic instrument. Instrumental art, indeed, was regarded with abhorrence by the early Christians because of its vicious associations with the decadence of ancient Rome. In putting forward the organ as a candidate for the honors that have been won by the symphony, the quartet and other forms of chamber music—the sonata of piano and violin literature—a return simply will be made to first principles.

This will involve a consideration of the other of the two impediments that gave pause to the great masters when they turned their thoughts in the direction of instrumental art. The polyphonic style arrived at its apotheosis in the music of Bach and Handel. Modernity in music practically began when Handel was laid to his everlasting rest in Westminster Abbey in 1759. As the originators of the newer order—Haydn, Mozart and others—were guided by that instinct for the right and the enduring thing which is

part of genius, it was clearly perceived that the style of art which had been cultivated for centuries—the polyphonic style—and which had reached a climax with Bach, now was worn out. Only the small fry among composers continued to beat their heads against the polyphonic wall; to endeavor to beat Bach at his own game. Haydn, Mozart, Beethoven, Schubert and the rest were content to hold the conviction that none of them could make anything out of the fugue or the other contrapuntal forms that had not been made already by their predecessors, so they proceeded bravely along entirely new paths. The earlier eighteenth century masters had made use of all the instruments and some of the forms that the modernists proposed to use; the latter brought into their service the violins, violas, violoncellos, basses, the wind instruments that had been a constituent of the scores of Bach and Handel and their contemporaries, and while not much was done in the matter of improving the construction of those instruments, a good deal was done in improving the technique of the men who performed on them and in giving the instruments new ideas. And not only that; new instruments were brought into the artistic field—instruments such, for instance, as the clarinet.

But for all the reforming, and all the planning that was going on; with all the opening up of new paths; with all the unfolding of poetry and romanticism in music, the organ was left severely alone, a relic of the old dynasty of art. Apparently the masters of modernity had too much reverence for that dynasty to seek to sweep its last remaining stronghold into the stream of new ideas. So the second-rate composers went on with their fugues and their toccatas and it became firmly fixed in the minds of men that it would be, as it were, indecent to bring the organ into touch with human emotions.

This attitude to the organ has prevailed for so long and it is so deeply-rooted that the average music-lover will gasp if it is suggested to him that the instrument is not particularly well suited for its polyphonic role. A fugue generally is a muddy affair on the organ. The great fugal works of Bach are majestic, even awe-inspiring, not because they are fugues, but because the genius of a great man has entered into them. Contrapuntal art of that kind is, to be sure, indispensable in the education of students who seek to become good musicians, but the sooner it is avoided by the newer school of organ composers the better it will be for their art and for our ears.

Having abolished all the polyphonic impedimenta that for so long had cluttered up the path of progress, it will be necessary to deepen the emotional value of organ art. In discussing organ-music lately with Mr. Eric DeLamarer, one of our most progressive organists and composers in Chicago, that musician put his finger unerringly on the weakness of the secular branch of that music. Its composers, he said, have missed the emotional possibilities by confusing them with those that are merely sentimental. There can be no doubt that he is right. Turn over in your minds the average Andante in E, the Pastorale in F, the prelude on some hymn-tune, the Offertory in A minor, the Postlude in A flat, the fantasia on something or other—what can be done with music of that kind? Is it not strange, too, that organ pieces which pretend to imitate storms or naval engagements still survive in recitals? Imagine a piano recital with Mr. Paderewski performing A. F. C. Kollman's "Grand Instrumental Piece, The Shipwreck!"

It will be a happy period for organ music, I think, too, when it is generally agreed that the instrument is not a more or less humble imitator of the orchestra. There is scarcely more than a merely rudimentary resemblance between the 8-foot reed stop called in the organ "oboe," the clarinet, the cor anglais, the trumpet and the orchestral instruments after which they are named. The organ cannot hope to beat the orchestra on the latter's own ground because it possesses

nothing in its scheme of color that approximates to the string tone that is the foundation of the orchestra. It will be one of the first symptoms of the renaissance when organists and organ composers agree that it is absurd to imitate orchestral effects and the organ is a complete and a wonderful, a highly-colored and an illimitably resourceful instrument self-contained.

A modern handling of those resources should cultivate other forms than those which generally have been in use. What for want of a better name may be called "chamber music" would be well suited to the organ and to the expression of large ideas. There is, to be sure, a small literature of music for organ and stringed instruments and an even smaller one for organ and wind instruments, but the works that constitute it are either sugary sentimentalities or they are arrangements of compositions written for other instruments.

With the development of organ chamber music there will come, perhaps, a development of that combination of the orchestra and organ of which most composers have been so terrified. Is it not absurd that when an organist is engaged as a soloist for an orchestral concert Guilmant's first symphony should come to his mind as the beginning and the end of that particular branch of the literature?

The provision of a really modernized literature, of new ideas, the throwing overboard of dull and complex contrapuntal exercises, the exploitation of new combinations with the organ should make recitals given by organists at once a fascination and a joy. There will be real art in them; but there will be money in them, too. The ordinary recital with what is known as "a silver collection" presented by a straggling gathering seated in a church is greatly to be deplored. To be sure, the music which sometimes is offered is not worth even the little dribble in dimes that is given to it; but an artist who gives great playing of compositions that are fine and full of power and charm should be put on the plane upon which stand the masters of the piano-playing art. If one contributes \$2 for a seat at a piano recital, one should be equally content to pay that sum for one at which organ music is to be heard.

For all the technical skill that is exacted by modern piano music also is exacted by modern music for the organ, and the organist must bring to his work other qualities which the pianist does not need at all. Yet in the last analysis the future of organ music is in the hands of the organists. It must be they who first will inspire composers to their tasks and they who will make their music a joy to listening ears.

Cleveland Organist Dead.

A funeral mass for Francis P. Kilfoyle, who died Dec. 30 of influenza, was held in St. Thomas Aquinas Church, Cleveland, where he had been organist for four years. Mr. Kilfoyle had been active as a musician in Cleveland churches for many years. At the age of 16 years he was organist at St. Malachi's and later he was organist at St. Patrick's Church for eighteen years. Mr. Kilfoyle was born in Cleveland in 1877. At the outbreak of the war, besides being organist at St. Thomas Aquinas, he was a member of the Plain Dealer staff. Mr. Kilfoyle is survived by his widow, three children and two brothers—Thomas, auditor of the Cleveland Railway Company, and Joseph C., organist at St. Rose's Church.

For a \$25,000 Organ for Pueblo.

The Liberty Chorus of Pueblo, Colo., hopes to purchase a \$25,000 organ for the auditorium of the new city hall. Concerts are being planned to raise funds with which to make the first payment on the instrument. The organization has arranged with Joseph Bonnet to give a concert in Pueblo. Wardner Williams, chairman of the Liberty Chorus, wishes all Pueblo musicians and patrons of music to enroll with the society as members and take an active interest in making this project a success.

BRICK CHURCH DEDICATION

Clarence Dickinson Plays New Symphony as Feature at Opening.

Clarence Dickinson gave the dedicatory recital on his new Skinner organ in the Brick Presbyterian Church of New York on the evening of Jan. 16. The church was packed, people sitting on the gallery steps, standing at the rear and occupying every inch of room. The organ was under perfect control and Mr. Dickinson proved in perfect control of the instrument, although the finishing touches had not been put on it until a few days before the recital. "The Storm King" Symphony, written for the dedication of the organ by Mr. Dickinson, was one of the great features of the evening.

This symphony, in five movements, two of which, the canon and the finale, were not played, reflects impressions made on the writer by the varying moods of the stately mountain which stands guard over the Highlands of the Hudson. The first movement—allegro maestoso—suggests the stern and stormy aspect of the rocky heights with moments of calm beauty and serenity. The intermezzo reflects a summer day with now and then a scurrying gust of wind in the hills breaking the calm; with elusive suggestions of distance; with here and there a touch of the plaintiveness, of the happy, peaceful melancholy with which the heart of man is touched by the beauty of a summer twilight. The scherzo brings to mind the hobgoblins that are supposed to disport themselves there at night, with elfish glee; there they also play at bowls even as they did long ago with Rip van Winkle in the neighboring mountains, and the noise of their wild games is often heard in rolling, reverberating thunder. One among them is a mighty monster; his giant footsteps are heard through the heavy pedal bombarde.

Mr. Dickinson's choir sang his own "The Shepherd's Story," a capella, in nine parts, "The Soul at Heaven's Gate," dating from the fifteenth century, and "List to the Lark," written

for the organ dedication. Mr. Dickinson's other organ numbers were: Fantasia in G minor, J. Sebastian Bach; "Ronde des Princesses," Igor Strawinsky; Toccatina ("L'Organo Primitivo"), Pietro A. Yon; "Chant de Bonheur," Edwin H. Lemare; "Angelus" (by request), Jules Massenet; Fantasia, Camille Saint-Saens; "Lament," Francois Couperin; Berceuse (by request), Dickinson; Norwegian Rhapsody, Christian Sinding.

ORGAN CHAMBER A SUCCESS.

Austin in Montgomery, Ala., Entirely Under Expression.

Orla D. Allen and Morton B. Welch have installed in the Strand Theater of Montgomery, Ala., one of the largest theater organs in the entire south—an Austin of twenty-six speaking stops, three manuals, and ten-inch wind pressure. The entire instrument is under expression. The organ chamber, placed above and behind the screen, is considered a wonderful success. The organ is not visible, the tone entering the auditorium through the ceiling of the theater.

The Selma, Ala., Academy of Music is to have a large two-manual only slightly smaller than this, in a similar chamber, and the builders hope for equally successful results, as tests with a muted violin have already been made, and show up equally well, although the organ will be over thirty feet above the floor of the theater.

Biggs Returning to U. S.

An interesting letter from Richard Keys Biggs, the New York organist, says he was at the time of writing about to leave Brest, France, where he has been first musician in the band of the U. S. S. Carola, and to return to the United States after a visit to Paris, where he hoped to meet Widor, Saint-Saens and others. Mr. Biggs promises to lock himself up with the new organ he left behind at St. Luke's Church in Brooklyn. Mr. Biggs returns with Mrs. Biggs, whom he met and married while in the service of Uncle Sam.

De Koven's WEDDING MARCH

Dec. 28, 1918.
Dear Sir:
You will be glad to know that already the De Koven Wedding March is being requested at many of the big weddings. I have used it a number of times and it is proving more and more satisfactory in that it is dignified and American.
Yours,
(Signed) Roland Diggle.

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BONNET TRIUMPHS

IN NEW YORK AND BOSTON

At Aeolian Hall, New York, in Recital and as Soloist with the Boston Symphony Orchestra in Symphony Hall, Boston

What the Critics Said:

Philip Hale in the Boston Herald:

"A virtuoso of the first rank and an accomplished musician, he has awakened interest in the organ and in its ancient and modern literature."

The Boston Evening Record:

"The real triumph of the afternoon went to Messrs. Gullmant and Bonnet. We mention the late M. Gullmant, for his work, as much as the excellent performance of it, won the audience."

Boston Evening Transcript:

"For the first time within the longest memory, a visiting organist was the 'assisting artist' of the day, no other, indeed, than Joseph Bonnet, most noted in Europe and in America of all his Parisian generation. Mr. Bonnet's resource was inexhaustible, his surety unshakable, his ease the mantle that hid his pains. Furthermore this organ part of Gullmant's studious fashioning revealed him as the musician alert to rhythm, sensitive to color, at once precise and plastic, designing, accomplishing not for himself but for his instrument and for a symphony, for steadily Mr. Bonnet took thought of the orchestra as partner with him. Glorifying his instrument, glorifying his piece, he shone the more for himself."

The Boston Post:

"It is rarely indeed that an organist not a regular member of an orchestra, but a traveling virtuoso and composer, is invited to officiate at a symphony concert. The organ is seldom thought of as a solo instrument. Mr. Bonnet is indeed a past master of his instrument, and in every respect a great musician. The concerto itself is conspicuous for its solid workmanship, the mastery of form, and the very effective and harmonious instrumentation."

"But with a less effective opportunity to display his mastery, Mr. Bonnet would have made a lasting impression on his audience."

The Christian Science Monitor:

"The smoothness and perfect rhythm of the organist's pedaling called forth a gasp of astonished admiration from the organists in the audience."

The Boston Globe:

"Mr. Bonnet revealed the true distinction of his art. Yesterday he again played as a master in his consummate skill with pedals and manuals, in his judicious and illuminating registration, in the breadth and repose of his style, his virtuosity in bravura, his taste and characteristic sense of proportion, and no less than these, in the invention and admirable development found in his own cadenza and the brilliance with which he played it."

Boston Advertiser and American:

"The Finale is the really artistic part of the symphony. Here one finds all the difficulty of an advanced organ toccata, and yet the orchestral development is by no means slighted. There is good, logical figure treatment, clean through to the Coda with most brilliant organ work for both manuals and pedals, and M. Joseph Bonnet was very effective in this most difficult movement. His own cadenza added to the display work of the symphony, and was not only well played, but was a good piece of musical construction. It had some difficult and rapid pedalling. All through the work Gullmant's skill and tact in working up to a climax was in evidence. If there was occasionally a touch of French confectionery there was also a fine exhibition of Gallic tact, grace and skill in working up climaxes, which made the work a triumph for the composer, for M. Bonnet, for M. Rabaud, and for our great orchestra, which has proved recently that it is not going backwards under the new regime, great as its preceding conductors have been. M. Bonnet was recalled at the end with great applause. Instead of rushing for coat-room and trolleys, almost the entire audience remained to show their appreciation of the great work and the great organist who had interpreted it."

New York Sun:

"Of M. Bonnet's playing nothing new can be said. His mastery of the stops, pedals and manuals again astonished, as was admiration excited by his fine rhythm and phrasing and his nobility of style. His delivery of the Liszt work aroused especial interest and he was warmly applauded throughout his program."

H. E. Krehbiel in the New York Tribune:

"When the vicissitudes of war sent M. Joseph Bonnet to our shores, they sent an artist who was at once recognized as a master in his field and who has not outlived his welcome. Nor is he likely to. His manipulation of the mechanism of the instrument was masterly, his registration so deftly achieved that the labor never fell under observation. The quick response of the pipes to his fingers even when he utilized the full resources of the crescendo pedal, was remarkable. A fine and discriminating audience which did not resemble audiences ordinarily assembled in the room at all, heard the music with obvious pleasure."

Reginald de Koven in the New York Herald:

"The organ under the hands of a master like the celebrated French organist, Joseph Bonnet, one of the first masters on his instrument in the world today, who gave an organ recital at Aeolian Hall last night, it becomes a means of emotional expression so potent and so varied as to lend what Mr. Gilbert called 'artistic verisimilitude' to music of any stripe, shade or complexion. Yet the original literature is so abundant that one need not go outside of it to arrange a program which would illustrate the widest range of musical thought, or be competent to afford artistic gratification and interest to almost any type of music lover or habitual concert goer. The audience was both receptive and appreciative."

New York Evening Mail:

"Such organ playing should always find an enthusiastic American audience."

New York Evening Post:

"Bonnet is not only an artist and virtuoso, but a scholar and profound musician of the highest attainments. Since the memorable visit of Gullmant nothing has been heard here to compare with the work Bonnet is doing. His coming to America at this time is most opportune and already is exerting an influence that is far reaching."

New York Times:

"He made a deep impression and disclosed high technical powers through a dignified and artistic treatment of an instrument that is too often misused."

Mr. Bonnet's Trans-Continental Tour includes three appearances as Soloist with the Chicago Symphony Orchestra

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Facts and Fallacies of the Tuning-Fork

By GEORGE ASHDOWN AUDSLEY, LL. D.

Eleventh Article

Of all the articles we have ventured to submit to the readers of this journal, we realize that this—the concluding one—will be the most perplexing one to write. The difficulty is to know where to begin to end. The tuning fork plays an important rôle in so many questions and experimental demonstrations, that have not been touched upon in the preceding articles, that we shall have to lay down our pen with a feeling of regret in having failed to do more than touch the fringe of our subject.

Of the many wonderful phenomena of Sound Force, we have done little more than comment on its mysterious generation, and the wonders of sympathetic vibration and responsive action, upon which so many of the beautiful demonstrations of its active presence depend. Almost of equal interest to the phenomenon of Sympathetic Vibration is that of Resonance. On this latter we cannot enlarge in the very limited space at our disposal; but we cannot resist showing how cleverly it has been brought forward, in conjunction with the tuning-fork, in support of the wave-theory of sound. We shall select as our subject, one of Professor Tyndall's notable lecture-table experiments, about as convincing as his great tin-tube, book and candle experiment proved.

In the short dissertation on Resonance, in his work "Sound," he thus introduces the subject. Taking a fork which he states vibrates 256 times a second, and which he says produces a "sonorous wave" of 4 feet 4 inches in length, he proceeds: "It is detached from its case, so that when struck against a pad you hardly hear it. When held over this glass jar, A B, Fig. 7*, 18 inches deep, you still fail to hear the sound of the fork. Preserving the fork in its position, I pour water with the least possible noise into the jar. The column of air under the fork shortens, the sound augments in intensity, and when the water has reached a certain level it bursts forth with extraordinary power. A greater quantity of water causes the sound to sink and become finally inaudible, as at first. By pouring the water carefully out a point is reached where the reinforcement of the sound again occurs. Experimenting thus, we learn that there is one particular length of



Fig. 7.

the column of air, which, when the fork is placed above it, produces a maximum augmentation of the sound. This reinforcement of the sound is named resonance.

After stating, in the usual wave-theory fashion, in what manner the tuning-fork of 256 double vibrations creates a "sonorous wave" of 4 feet 4 inches long, the Professor, returning to his jar experiment, continues: "Our next question is, what is the length of the column of air which resounds to this fork? By measurement with a two-foot rule

it is found to be 13 inches. But the length of the wave emitted by the fork is 52 inches; hence the length of the column of air which resounds to the fork is equal to one-fourth of the length of the sound-wave produced by the fork." (The italics are the Professor's.)

Supposing the prong of the fork, held over the jar, to vibrate between points *a* and *b*,* the Professor proceeds to explain how the 52-inch wave-length is made up. He informs us that: "In the time required by the prong to move from *a* to *b*, the condensation it produces runs down to the bottom of the jar [to the surface of the water in Fig. 7], is there reflected, and, as the distance to the bottom and back is 26 inches, the reflected wave will reach the fork at the moment when it is on the point of returning from *b* to *a*. The rarefaction of the wave is produced by the retreat of the prong from *b* to *a*. The rarefaction will also run to the bottom of the jar and back, overtaking the prong as it reaches the limit, *a*, of its excursion. It is plain from this analysis that the vibrations of the fork are perfectly synchronous with the vibrations of the aerial column; and in virtue of this synchronism the motion accumulates in the jar, spreads abroad in the room, and produces this vast augmentation of the sound."

This was a very pretty experiment, displaying the phenomenon of Resonance, but it was performed chiefly with the view of establishing the theory of sound-waves; and it doubtless proved very convincing to the Professor's audience which crowded the lecture theater of the Royal Institution. But did it support that theory? What would the worthy Professor have said, and what would the audience have thought, had we stepped on the platform with a basket of twenty glass jars, and then placed them in a row on the table, saying, ladies and gentlemen, you see these twenty glass jars, every one of which—wide and short, narrow and long, wide-mouthed and narrow-mouthed, cylindrical and conical—yields the maximum resonance to the fork of 256 vibrations per second, yet not a single one of them presents an internal column of air 13 inches in length or any equal division of that dimension? Again, what would the audience have thought had we pointed to the Professor's tall, bell-mouthed jar, with the necessary amount of water in it, and said, ladies and gentlemen, that jar has been ingeniously formed and proportioned so as to support the wave-theory of sound, which every one of our twenty jars condemns? Had the jar, shown in the illustration, been less or more in diameter, had its mouth been straight or bending inwards instead of flaring, as indicated; or had it been conical instead of cylindrical, its maximum resonance would in no instance have called for a column of air, or a depth from the vibrating prong, of 13 inches or any equal division of that depth. This has been fully proved by actual experiment.

Now this phenomenon of Resonance, both in connection with aerial and solid bodies, is one of very great interest, and especially so with reference to musical instruments, including the organ. Alluding to the subject as set forth in the treatises on the wave-theory, Dr. Hall correctly says: "Among the numerous fallacious phases of that theory, of which the text-books on the subject are full, not one is so supremely and self-evidently false and absurd or so easily exposed as is the teaching of that theory on this subject of Resonance, while no phase of sound-phenomena more beautifully illustrates and harmonizes with the principles of the Substantial Philosophy." On this subject we cannot go further here. Some future time we may be tempted to take up our pen on the subject, in connection with sound-production by musical instruments, including organ-pipes.

*These letters appear in another illustration, and simply mark the to-and-fro motions of the fork's prong held over the jar.

One cannot examine the many treatises on the wave theory of sound without being struck with the elaborate apparatus therein illustrated and commented on, in which one or more tuning-forks appear, and seem to play important rôles. They are not introduced, as might be expected, on account of their sound-producing properties, but merely on account of their value as perfect vibrating elements. It is their perfect pendular and regular vibrations that produce the optical effects desired. Reflections of rays of light from small mirrors attached to the vibrating prongs, transferred to a screen by other moving mirrors or reflectors, are among the effects aimed at by such ingenious pieces of apparatus. Everything, however, is merely mechanical, sound having no part in such demonstrations, however much it may be dragged in by the wave-theorist. In short, so far as the wave-theory is concerned, everything connected with the sound-producing properties of the tuning-fork is external and purely mechanical—motion, nothing but motion. When two consonant forks are employed in combination, the figures thrown upon the screen are necessarily regular in form, but when dissonant forks are used, distorted or irregular figures are the result. These, it must be borne in mind, are merely due to simple mechanical motions: tuning-forks are not necessary for the production of the figures on the screen, to which the wave-theorist points with so much pride. If the small reflecting mirrors are attached to bars of wood, set in pendular vibration by mechanical action, the same optical effects are produced: sound has nothing to do with them. A bar of wood, representing the prong of a tuning-fork, made to vibrate 256 times a second, and beat the air with much larger swings than any tuning-fork is capable of, fails to produce the sound-waves that wave-theorists attribute to the almost infinitesimal vibrations of the tuning-fork. Stop the bar of wood, which has failed to produce, by its 256 vibrations, a musical sound corresponding to that of vibrating fork, and tap it lightly in any manner and it will produce an audible sound. Will any sane person assert the pendular vibrations set up by such gentle tapping are capable of sending off sound-waves of condensation and rarefaction sufficient to "shake the drum of a distant ear"? It is high time, we venture to think, for the student of natural science to place the popular text-books on acoustics on a far-off shelf of his library, and do a little original thinking, calling a little common sense to his aid. He will probably never know what sound really is in Nature's workshop; but he will soon discover what it is not.

The End.

Yon's New Mass Performed.

Pietro A. Yon, organist and choir-master of St. Francis Xavier's Church, New York, performed on Christmas Day his new mass, "Attende Domine," for four mixed voices and solos. This composition is a real inspiration of Catholic church music, being worked out on two main themes, one Gregorian and the other original by Mr. Yon, according to the Musical Courier. Throughout the mass Mr. Yon shows great ability in handling counterpoint and a marvelous facility in melodic invention. Many beautiful organ solos were rendered by Mr. Yon at midnight mass, at the 11 a. m. mass, and at vespers in the evening.

Pledges Great Dallas Memorial.

Prolonged applause and cheering marked the dinner of the Dallas Male Chorus of Dallas, Texas, Jan. 6, when President Charles H. Verschoyle made public announcement of the fact that the chorus had pledged itself to place an organ costing not less than \$50,000 in the proposed downtown auditorium, if such an auditorium shall be built, to commemorate the sacrifice made by men of Dallas county who gave their lives in the war for humanity. Mayor Joe E. Lawther declared his personal belief that the proposed memorial ought to take the form of a great downtown auditorium that would be of service to humanity. The dinner was attended by sixty members of the chorus and about twenty guests and visitors.

Leandre Du Mouchel

By HAROLD W. THOMPSON, Ph. D.

"We are both very old, M'sieu, but when the old organ goes the old organist will go, too."

It was a proper answer for my tactless question. And now the old organist is gone, and the old organ has played the requiem mass for the old organist. Albany has lost its most picturesque character; a great church has lost a devoted servant and loving son. About noon on Jan. 10 Leandre Du Mouchel fell asleep after nearly forty-seven years of artistic accomplishment as organist and master of choristers at the Cathedral of the Immaculate Conception. He had played the Requiem of four bishops and innumerable parishioners, and at last his own Fourth Mass was sung over the tired old body.

It was a character of singular distinction and piety, not unlike that of César Franck. He had Franck's simplicity of heart and his exalted devotion to his music and his church. Even in appearance he was always a Frenchman—a Frenchman of the old days of tight-waisted frock coats and round, bushy and long hair. He was not far removed from the gallant Royalist grandfather who escaped from Rouen during the Reign of Terror. His mother was French-Canadian, too—a Fourier of Lyons. It was a gentle face, but proud and well-born.

In his composition, too, so far as I know it was French. "There are two essentials," he said to me, "melody and correct form. Some of you young men seem to me like orators with fine sentiments to express, but without the rudiments of grammar or rhetoric. And the organs, too! You soft hats and long hairs so constructed that women can play them. Bah! You think me an old chatterbox, but I believe that the harder the action the more inspiration there is in mastering the instrument."

In improvisation he had the florid gift of his master, Batiste, and in choral composition his style was unlike that of his repertoire of masses was huge—I believe he used about two hundred, and their range was from Bach's B minor to Gounod's St. Cecilia. I never heard him mention any composer since Gounod except Widor, whose symphonies he admired in a temperate way.

It is the man's character that will live. There in his crowded room he sat with his old French piano and an equally ancient Steinway, both of which, he assured you, were very fine instruments. On his desk was a bottle of wine that one of his girl pupils had given him, perhaps twenty years ago. He had never opened the bottle—he did not care much for wine; but it was very fine wine, he was sure. "Was it not kind of her to remember the old music-master?" he would ask with a wistful, deprecating smile. They found the wine, unopened, when he was gone.

He seemed always a little afraid that you would laugh at him. The newspapers had been so inquisitive when his brother Alphonse, the Ogdensburg organist, had died, leaving him a modest little fortune. What did he want with money? Day after day he went to a sympathetic friend in a music store, discussing the disposal of that money. The church in his Canadian village should have two fine altars and an organ. And then what? It was a great bother to an old man who had so many services to play. And the newspapers said that women wanted to marry him!

Next to his horror of money was his dislike for profanity. He confided in me that he had gone to New England once, but people swore so terribly there that he had to come home! At another time he had been shocked at the language of an organ builder. When the organ was finally set up, a friend of Mr. Du Mouchel said to the builder: "You have forgotten one stop, sir—the swearing stop." It was the old man's favorite story.

He knew, I think, that the end was coming. Last winter he fell and fractured his arm, but he continued to play his services with one hand. This autumn it was evident that he was failing, but he kept up gallantly and doggedly, hoping that God would let him play one more "Messe de Noel." But the old body was not so strong as the spirit, and he finally submitted to being sent to St. Peter's Hospital.

It happened that influenza sent me to St. Peter's Hospital at the same time, and I heard much of the old man from the nurses. On the day before Christmas I was sitting in my bath robe, hoping for a visitor. There was a shuffling sound at the door, and a slight, bent figure appeared. The face was sad with the pathos of weary age. For a moment I scarcely recognized the old organist; then I rose to greet him. He bowed and started to go.

"Pardon," he said. "I did not know that a priest was here."

"Only an organist in a bath robe," I assured him.

He smiled as old men do—wisfully. "I cannot see much—any—more," he said.

He talked incoherently of Christmas and of his niece and of the pain in his heart. Finally, as he rose to go, his mind seemed to clear.

"A blessed Christmas," he said. "You will play again soon. I think I shall not. But always in my mind I hear melodies—old songs I have not heard for many, many years. 'Sur le pont d'Avignon'—eh? You know it? Springtime in Provence, long ago. Old men become sentimental, eh? And I hear new melodies, too, that I never heard before, very beautiful. You believe it? Always melodies. God is kind. Always melodies."

*Reproduced from illustration given in "Sound."

YON'S RECITAL IN CHICAGO

Visit and Performance Leave a Splendid Impression.

Pietro A. Yon, preceded by his reputation, made his initial visit to Chicago Jan. 7, and when the time came to make comparisons between the reputation and the man himself, the latter was awarded the greater honors by the majority of those who heard him. Mr. Yon's visit brought such satisfaction that it is generally predicted that he will gravitate westward soon again.

The recital was given at St. Patrick's Catholic Church, under the management of the organist of that church, Dr. J. Lewis Browne, and there was a fair-sized audience, but it was not nearly as large as it should have been, considering that it was the virtuoso's first concert in the city and that wide publicity had been given the event. But the organists were well represented, and as the program was one which would appeal especially to them, and in no way the usual kind of offering at an organ recital, those who went to the west side felt amply repaid. Mr. Yon was the center of an admiring throng after the recital in the rectory of St. Patrick's.

In addition to introducing himself to Chicago, Mr. Yon introduced Angelelli and Pagella. These countrymen of his also made a deep impression for their organistic work as composers. Bach appeared in this modern company and was played with a dash and a perfection of rhythm that aroused the admiration of every Bach student. The rest of the program was of Mr. Yon's own works—works that are among the most distinguished produced for the organ in the United States today. They ranged from the dignified Sonata Prima and the brilliant Sonata Cromatica No. 2 and

Second Concert Study to the popular and always beautiful "Gesu Bambino," and as an extra number his humorous imitation of the ancient organ. As for Angelelli, Mr. Yon has the greatest admiration for the organ compositions of this Italian pianist and orchestral conductor and the beauties of the variations played bore him out in his opinion. The composition was written especially for Mr. Yon and the ten movements proved how interesting even variations can be. Pagella's First Sonata was a work of force and dignity. It made a fine opening number. Mr. Yon's works were better known than he, but his performance, with his remarkable technique, almost never heard on the organ, illustrated what heights can be reached with the instrument.

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THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, FEBRUARY 1, 1919.

EDUCATING THE PEOPLE

Music that fails to draw an audience is almost as futile as the sermon that is preached to empty pews or the paper that is well-edited, but has no circulation. Each may give satisfaction to its producer, but it is hedged by insurmountable limitations otherwise. Conversely, then, the music that reaches an audience is successful. The organ music in the moving picture theater does that. The church organist who plays a prelude, often before his congregation has arrived, or while it is being seated, and a postlude to cover the clatter of hoofs of departing worshippers, has not nearly the clientele of the man who accompanies screen dramas to everchanging audiences that are large and cosmopolitan. The only question, then, is whether the music that makes this general appeal is worth while. Much of it surely is: a great deal that is worthless will be eliminated as soon as certain theater managers see a constantly brightening light; but the reform depends very largely on the men who play the organ. When the serious organist invades the theatrical field in larger numbers and considers his work not merely as one way of making a living, the advance will come rapidly.

Excellent points are made and much light is thrown on this big subject in an article by Montville Morris Hansford, editor of the *Console*, an expert in moving picture music and an all-around musician. This article is reproduced in large part on another page of this issue of *The Diapason*. One of the most interesting points Mr. Hansford makes is that the theater patron is becoming more and more versed in certain strains that he never heard before and that gradually he is learning an appreciation of the masters. Such education certainly is worth while. The present generation no doubt constitutes the pioneers in moving picture theater music, and it will continue for some time to meet discouragement in poor organs, unappreciative managers, the scorn of the church organist, hard work, etc., but there will be a day when the accompaniment of the film and the inculcation of musical taste in the populace through careful selection of "movie" programs will be recognized as the art that it really is.

A NOTABLE RECITAL

March 6 is the date set for a notable concert in New York, at Aeolian Hall, when Charles M. Courboin will play a program consisting entirely of the works of Pietro A. Yon. The program will include several compositions still in manuscript, we are informed, in addition to some of those which since they have been published have won favor with organists everywhere. It is most interesting and encouraging to find one noted organist thus devoting an entire evening to rendition of the creations of another concert organist, and the event will be one that will go down in

American organ history. Further details no doubt will be found next month in the news columns of *The Diapason*.

Boxes for this event have already been sold to Mme. Galli-Curci, Mr. Gatti-Casazza, Mr. Martinelli, and many other of Mr. Yon's friends.

Leandre du Mouchel, for forty-seven years organist at the Cathedral of the Immaculate Conception at Albany, N. Y., and known in musical circles throughout the eastern part of the United States, died Jan. 10. He was more than 80 years old and the composer of several masses. A fine sketch of this quaint and lovable character, from the pen of his friend, Dr. Harold W. Thompson, appears in this issue.

Charles Alva Lane, senior member of the organ building firm of Hillgreen, Lane & Co., of Alliance, Ohio, whose reputation as a writer on philosophical subjects has made him known to all who delve into this subject, is the author of an article on "Wheeler's Hundredth-Century Philosophy," which appeared in the *Monist* for October, 1918, and has been reprinted in pamphlet form.

C. W. CAMERON JOINS MÖLLER

Will Make Headquarters in Chicago—Designer of Many Organs.

Arrangements have been concluded within the last few days by which Caleb W. Cameron of New York joins the organization of M. P. Möller of Hagerstown, Md.

Mr. Cameron is well known as an organist, having been at various times at St. Paul's, Hoboken, N. J., St. John's, Passaic, N. J., and latterly at St. John the Evangelist, New York City, and has made a thorough study of construction work. He has designed and supervised the installation of a number of large organs in the East.

Mr. Cameron was the first to advocate an organ as part of the equipment of high schools, and has designed and superintended, for the board of education of the City of New York, about nine organs installed in various high schools in that city. The committee in charge of the centenary celebration of the Methodist Episcopal Church engaged his services to design the organ which is to be erected in the Colosseum at Columbus, Ohio, for use this June at that great convention.

Mr. Cameron is to make his headquarters in Chicago, and we note this as indicative of the progressiveness of Mr. Möller.

Opened by Sidney C. Durst.

Sidney C. Durst, F. A. G. O., of Cincinnati, gave the opening recital on the organ built by Hillgreen, Lane & Co., of Alliance, Ohio, in the Presbyterian Church of Paris, Ky. Mr. Durst played as follows: "Lamentation," Guilman; "In Paradisum," Dubois; Concerto in F flat (first movement), Camidge; Fountain Reverie, Fletcher; "Sonata Eroica" (second movement), Stanford; Toccata and Fugue in D minor, Bach; Andante Cantabile (from String Quartet), Tschaiakowsky; Communion, Urteaga; "Salida" (Postlude), Urteaga; "Swing Low, Sweet Chariot," Diton; Humoresque (The Primitive Organ), Yon; "Minuetto alla Antico," Yon; "Echo," Yon; Improvisation; Toccata (from Fifth Organ Symphony), Widor. The first two numbers were played in memory of Dr. Frank Fithian.

John W. Heaton, the Chicago organ man, underwent an operation for a tumor in Henrotin Hospital Jan. 27 and is still in a serious condition. Mr. Heaton has been known to organists for many years and probably has been active in Chicago longer than any other man at present in the city in his work. He is respected for his ability and his sterling character. The many friends of "Jack" Heaton are hoping that by the time another issue of *The Diapason* is printed he will be out again.

OVATION FOR BONNET HERE.

Appearance with Orchestra Raises Appreciation of Organ.

Joseph Bonnet's appearance with the Chicago Symphony Orchestra evoked a great ovation for the French organist at both performances—Jan. 24 and 25—and served to open the eyes of those who attend concerts to the possibilities of the organ, of which they are too seldom reminded. Mr. Bonnet's playing of the Handel Tenth Concerto with the orchestra was splendidly done and made that work most interesting. The Bach chorale prelude, "Out of Deep Need Cry I to Thee," with three trumpets assisting, was one of those performances which make Bach a living, interesting thing even to the layman, because the performance was distinguished by ease, in addition to precision, and technical difficulties were wiped out, as they are for Mr. Bonnet. The other numbers were Mr. Bonnet's Rhapsodie Catalane and "Ariel," which are always heard with pleasure in his recitals.

Mr. Bonnet has been playing to many western audiences. At Ann Arbor, Mich., he was engaged for another recital this month. At Rockford, where he played last year, he gave a second recital to a jammed house in the large Second Congregational Church, Jan. 21.

Of Mr. Bonnet's recital in Kimball Hall, Chicago, Jan. 29, *The Diapason* will make note in its next issue.

PERFECTS A SMALL ORGAN.

Casavant Factory Puts Out New Instrument—Good for Studios.

Casavant Brothers' factory at St. Hyacinthe, Quebec, represented by Prosper Philie in Chicago, has perfected a small organ which it expects to become very popular wherever organs of small size are desired. It is designed especially for organists' studios, small churches and chapels, music rooms in homes, and similar places. The organ comes in two designs, one being of one manual and the other of two manuals, and it is made to sell at a moderate price, although the workmanship and the material used, and the care bestowed upon the voicing are the same as on the famous large instruments from the Casavant factory. The two-manual organ has three full stops in each manual and one in the pedal. The action is pneumatic, with an electric blower. There are a number of accessories, including eight couplers. The height of these organs is only ten feet.

Connecticut Organists Unite.

Organists of churches in Hartford and New Haven, Conn., and vicinity met at the Berkeley Divinity School Jan. 2 to consider the formation of a "Church Music Society," which might, by means of conferences and in other ways, further the interests of church music in the diocese of Connecticut. It was decided to send an invitation to organists, choir-masters and other interested persons in Connecticut, asking them to join in the formation of such a society. It was also decided to accept the invitation of Dean Ladd to hold the first meeting of the society at Berkeley Divinity School, Middletown, Feb. 1. At that time the society will be fully organized and officers elected, and the first conference on church music will be held. The bishop of the diocese has given his cordial approval to these plans. An interesting program for the conference has been arranged. Dr. Percy Dearmer, one of the editors of the English Hymnal, now lecturer at the Berkeley Divinity School; Dr. Horatio Parker, dean of the Yale School of Music, and Dean Wallace Goodrich, of the New England Conservatory of Music, have agreed to speak. Dr. Tertius Noble, organist of St. Thomas' Church, New York, will play.

Clarence Eddy's evening recital at the First Presbyterian Church of Oakland, Cal., Jan. 5, was a novel one. He played a number of the old and new year church tunes, besides Fryssinger's "Liberty March." The hymns he played included: "Ring Out, Wild Bells," "Father, Let Me Dedicate All This Year to Thee," "O Little Town of Bethlehem" and "Hark, Hark, O My Soul."



By HAROLD V. MILLIGAN.

WEDDING MARCH, by Reginald de Koven; published by the Boston Music Company.

Many patriotic souls have been overcome with horror when they realized that the tried, true and trusted Mendelssohn and Wagner wedding marches were productions of the loathed Hun. Those familiar strains, which have accompanied so many thousands of optimistic adventurers to and from the hymeneal altar, forthwith became anathema; but the quest for a suitable wedding march not made in Germany has not up to date been a very successful one. The prolific Mr. de Koven felt inspired to do his patriotic bit, and the result is his Opus 405. It is a perfectly good wedding march and there is no reason why it should not supplant that of the late lamented Mr. Mendelssohn—except that several generations of familiarity and associations will probably outweigh any patriotic considerations, and "Midsummer Night's Dream" will probably resume its accustomed place in the festive ceremony through sheer force of acquired momentum.

"LIBERTY MARCH," by J. Frank Fryssinger; published by Theodore Presser, Philadelphia.

Mr. Fryssinger has cleverly fashioned a march from three familiar and suggestive themes—"The Red, White and Blue," ("Columbia, the Gem of the Ocean"), "Onward, Christian Soldiers" and the principal theme of Garrett's well-known anthem, "Prepare Ye the Way of the Lord." It is an ingenious piece of work, the first two themes appearing simultaneously in the middle part, and "Onward, Christian Soldiers," providing the full organ climax with pedal counterpoint.

"IN A MISSION GARDEN," by Roland Diggle; published by the Oliver Ditson Company.

A simple but very attractive piece, of a contemplative character. The composer has stuck to his text in an admirable manner and gets the most out of his thematic material, without wandering far afield on the one hand or becoming monotonous on the other. It is a composition conceived and written for the organ and not for any other instrument; the effects produced are idiomatic and legitimate. It is one of the best of Mr. Diggle's organ pieces.

"ANDANTE APPASSIONATO," by Enrique Soro, transcribed for organ by Edward Shippen Barnes.

To continue speaking of the organ idiom, we may say that in this piece it is conspicuously lacking. The composition is obviously piano music, and writing it out in three staves does not make it organ music. To be sure, it can be played on the organ, and doubtless will be, but there does not appear to be any urgent reason why it should be, and several why it should not, among which we may mention the principal theme in octaves in the right hand (making a good legato phrase practically impossible on many organs, particularly tracker actions) and the rhythmic accompaniment in the left hand, which will count for nothing on most organs, because of the voicing of the lower part of the scale.

ANTHEMS RECEIVED.

"I Will Arise," by W. G. Owsst, published by G. Schirmer. Easy chorus anthem without solos.

"Come, Ye Children," by Gottfried Federlein; published by Boston Music Company. Unaccompanied anthem without solos.

"Rehoid, I Create New Heavens," by Cuthbert Harris; the Arthur P. Schmidt Company. Full anthem with bass and soprano solos.

"God Is Not Unrighteous," by Stanley T. Reiff. Easy anthem for alto solo and chorus.

"O Lord, How Excellent," by J. L. Galbraith. Praise anthem with quite extended soprano solo.

"Christ Is Risen," by J. Edgar Birch. Easter anthem with soprano solo.

The last three are from the presses of the Arthur P. Schmidt Company.

Alexander S. Gibson Long Ill.

Friends of Alexander S. Gibson, the organist of South Norwalk, Conn., will regret to hear of his long-continued illness. Mr. Gibson has been confined to his home for just a year with an illness that began as the result of an attack of grip. At times he has undergone temporary improvement, but it has not proved permanent. Mr. Gibson is organist and director of the First Congregational Church of South Norwalk. His church and organ were destroyed by fire Nov. 9, 1917, and rebuilding is still in the dim distance. The chapel is used instead of the church and a piano in place of the organ is played by a substitute.

Samuel Casavant, member of the noted firm of Canadian organ builders, was a Chicago visitor late in January and attended the orchestra concert Jan. 25 to hear Bonnet play. Mr. Casavant was a very welcome caller at the office of *The Diapason*.

EDITS SONGS OF FIRST AMERICAN COMPOSER

NEW WORK BY H. V. MILLIGAN

Organist Makes Interesting Compilation of Earliest Compositions in This Country, by Francis Hopkinson.

An interesting new publication from the presses of the Arthur P. Schmidt Company is "The First American Composer," six songs by Francis Hopkinson (1737-1791), edited and augmented by Harold V. Milligan.

In December, 1788, Francis Hopkinson of Philadelphia sent to his friend George Washington at Mount Vernon a volume containing eight original compositions. At the conclusion of the quaint and courtly letter of dedication which accompanied the music, he said:

"However small the reputation may be that I shall derive from this work, I cannot, I believe, be refused the credit of being the first native of the United States who has produced a musical composition. If the attempt should not be too severely treated, others may be encouraged to venture on the path yet untrodden in America, and the arts in succession will take root and flourish amongst us."

Because of the severe winter weather, the book was nearly two months on the way, and did not reach Mount Vernon before Feb. 5. With characteristic punctuality, General Washington notified his friend immediately of his acceptance of the gift.

"My dear sir," he wrote, "if you had any doubts as to the reception your work would meet or had the smallest reason to think you would need any assistance to defend it, you have not acted with your usual good judgment in the choice of a coadjutor. For should the tide of prejudice not flow in favor of it (and so various are the tastes, opinions and whims of men that even the sanction of divinity does not insure universal concurrence), what alas, can I do to support it? I can neither sing one of the songs nor raise a single note on any instrument to convince the unbelieving. But I have, however, one argument which will prevail with persons of true taste (at least in America). I can tell them it is the production of Mr. Hopkinson.

"With the compliments of Mrs. Washington added to mine for you and yours, I am, dear sir, your most obedient and very humble servant,
GEORGE WASHINGTON."

Francis Hopkinson was one of the notable men of that time. A signer of the Declaration of Independence, a member of the convention of 1787 which drew up the constitution of the

United States; first judge of the Admiralty Court in Pennsylvania, author of political pamphlets and satirical poems which were spread broadcast throughout the country and which exercised a powerful influence in molding public opinion, intimate friend of George Washington, Benjamin Franklin and Thomas Jefferson, he yet found time not only to compose music, but to organize concerts in his native city, to play upon both the organ and the harpsichord, and to invent and perfect a new method of quilling the harpsichord—which last achievement might have brought him additional fame and fortune but for the fact that the harpsichord was superseded a few years later by a new instrument known as the "pianoforte."

Hopkinson's first song, "My Days Have Been So Wondrous Free," was written in 1759, but was never published. This song is the first composition ever written in America by an American. The exact date of the composition of the other songs in the volume is uncertain. None of them was written out in complete form by the composer, and they have never before been put into modern harmony and notation. Besides supplying a suitable accompaniment it has been found necessary to alter the outline of the melodies at several points, as many of the phrases were distinctly unvoiced and the range of notes frequently was too great for any but phenomenal voices. In amplifying and rearranging the compositions, Mr. Milligan has kept within the bounds of that simplicity which is characteristic of the original version.

SALEM BUILDERS IN COURT

Clarence Wirsching and Eugene Binder Sue Leonard Peloubet.

Clarence E. Wirsching and Eugene M. Binder, partners, doing business as Wirsching & Co., manufacturers of organs at Salem, Ohio, have begun an action in the common pleas court against the Wirsching-Peloubet company and Leonard Peloubet, in which fraudulent actions under an agreement between the plaintiffs and defendants is charged, according to reports from Salem.

It is claimed by the plaintiffs that Leonard Peloubet agreed with them to organize a corporation with a capital stock of \$25,000 with bona fide collectible securities of \$12,500. Peloubet, they assert, represented that he had taken stock to the amount of \$6,250, and that various men of responsibility had subscribed largely and were stockholders and would be identified with the business. The plaintiffs assert that they executed and delivered the capital stock of the Wirsching-Peloubet Co. They say they have found that the subscriptions reported to the plaintiffs were never secured.

M. P. MÖLLER

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The Quartet Choir

Lent, 1919

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditson, (F) Fischer, (G) Gray, (Novello), (S) Schirmer, (St.) Schmidt.

When my Lenten organ recitals were announced last year an excellent woman inquired half-seriously: "What have Presbyterians to do with Lent?" Nothing, of course, unless we happen to have the spirit of penitence, humility and faith. It seems to be a fact that the so-called non-liturgical churches are coming more and more to an observance of times and seasons. I have read that there was one who kept the Feast of the Passover with His disciples. We are answering the wicked wit of Professor Dowden, who said that the only liturgy developed by the evangelical churches was the somewhat obscure ceremony of praying into a silk hat. It is my own happiness to serve under a clergyman who makes all seasons beautiful with fit worship.

At this particular season organists and choirmasters will find very useful the College Hymnal of President Stryker, published by the Biglow & Main Company. It contains all the finest chorales of Bach, Nicolai, and the rest, set to such noble words as "Lo, where that Spotless Lamb." It has also such chants as Blow's "He Is Despised" and Gould's "From the Recesses of a Lowly Spirit." Dr. Stryker is not only a careful student of hymnology; he is a notable opponent of sentimentality, and his taste is inerrant. There are possibly half a dozen American hymn-writers whose words have literary merit; in that list I should name without hesitation Whittier, Holmes, Bishop Brooks and Dr. Stryker.

Anthems.

There are several anthems suitable for Lent which are in the library of almost every choirmaster: "Coul-drey's 'Come Unto Me,'" Garrett's "In Humble Faith," Goss' "O Saviour of the World," Himmel's "Incline Thine Ear," Roberts' "Seek Ye the Lord," Shelley's "The King of Love," Stainer's "Grieve Not" and "God So Loved," Sullivan's "Turn Thy Face," and Wesley's "Lead Me, Lord." Then there are such duets as Faure's "Crucifix" and such solos as Gounod's "O Divine Redeemer." Below will be found a list of other anthems not so well known.

P. E. Bach, "Have Mercy Upon Us." (S)

Baldwin, "A Broken Heart for Sacrifice." S. (Boston Music Co.)

Hartlett, "Cast Thy Burden." B. or A. (S)

Berwald, "Hear My Prayer." Bar. (G)

Berwald, "O Thou, the Eternal Son." S. (D)

Brackett, "We Would See Jesus." S and Bar. (D)

Briggs, "Nearer, My God, A." (St)

Dickinson, "A Penitential Prayer." (G)

Franck, "O Lord, Be Merciful." S. (S)

Harker, "I Will Arise." S. (S)

Harris, "O Love That Wilt Not." S. (St)

Hosmer, "He Was Despised." SAT. (D)

Huhn, "O Holy Saviour." ST. (St)

Maillard, "Nearer, My God, A." (G)

Noble, "Come, O Thou Traveller." Quartet Arr. (S)

Noble, "Go to Dark Gethsemane." (G)

Peace, "Thou Wilt Keep Him." (St)

Reiff, "Ye Shall Find Rest." S. (St)

Rogers, "Lord, for Thy Tender Mercies' Sake." S. (S)

Sealy, "O Love that Wilt Not." T. (G)

Shelley, "The Spirit in Our Hearts." S.A.B. (S)

Spence, "Like as the Hart." S. (St.)

Stebbins, "O Master, Let Me Walk." A.B. (D)

Stebbins, "O Love, That Wilt Not." ST. (S)

Stevenson, "I Sought the Lord." A. (D)

West, "I Will Give You Rest." (St)

Woyrsch, "Christ Jesus in the Garden." (G)

These anthems range in difficulty from those of Briggs and Huhn to those by Franck and Noble. The first of the Noble anthems should be sung unaccompanied; the second will need accompaniment in the case of a quartet. The attractive Dickinson number is based on a melody of the fifteenth century. Most of the favorite Stevenson anthems are solo. Berwald's "Hear My Prayer" really needs a chorus for the jubilant close, but it is worth trying with a heavy quartet. The dramatic last page of the Sealy anthem calls for a good soprano with a brilliant top register.

There are some fine anthems which call for one extra solo voice as indicated:

Franck, "Welcome, Dear Redeemer." B. (S)

Matthews, "He Hath Swallowed Up Death." A. (S)

Matthews, "O Saviour of the World." S. (S)

Parker, "In Heavenly Love." S. (G)

Parker, "Far From the World." S. or T. (G)

Stevenson, "Yea, Though I Walk." A. (D)

Tours, "O Saving Victim." S. (G, S)

The beautiful Matthews numbers, originally appearing in cantatas, are now to be had separately. It will be observed that I have not mentioned many communion anthems; I am planning a separate article on music for communion services.

SOLOS.

The following list of solos does not pretend to be complete. Most of the numbers are fairly new. I feel sure that there are innumerable omissions:

Andrews, "Come, Ye Disconsolate." medium. (S)

Andrews, "Lead, Kindly Light." high (G)

Bach, Twenty Sacred Solos for Lent and Easter. (G)

Buck, "O Saviour of the World." 2 keys. (S)

Bullard, "There Is One Way." low. (D)

Dvorak, "God Is My Shepherd," alto. In "Biblical Songs." (Simrock)

Federlein, "The City Beautiful." high. (G)

Gaul, "The Homeland." high or medium. (G)

Geibel, "O Jesus, Thou Art Standing." medium and low. (D)

Harker, "God Shall Wipe Away All Tears." 2 keys. (S)

Huerter, "Just As I Am." 3 keys. (Boston Music Co.)

MacDermid, "The 91st Psalm." 2 keys. (MacDermid.)

Matthews, "How Long, O Lord." low. (S)

Newton, "As Pants the Hart." medium. (G)

Nevin, "Here I See Thee." medium and low. (D)

Noble, "The Shepherd." medium. (S)

Reimann-Dickinson, "The Soul at Heaven's Gate." medium. (G)

Rogers, "Out of the Depths." low. (S)

Rogers, "Render Your Hearts." high or medium. (S)

Rogers, "They That Sow in Tears." medium. (S)

Scott, "Come, Ye Blessed." 2 keys. (S)

Scott, "Repent Ye." 2 keys. (S)

Shelley, "The Christ." 2 keys. (S)

Speaks, "The Lord Is My Light." 3 keys. (S)

Stevenson, "Incline Your Ear." low. (D)

Ward, "What? Could Ye Not Watch?" low. (G)

Ward, "Let Not Your Heart be Troubled." high. (G)

Woodman, "Out of the Deep." low. (S)

The Reimann-Dickinson number is written for three voices, but a single voice of medium range can manage it all; it is in folk-song style. MacDermid's very fine solo is best when sung by a dramatic soprano. The simple beauty of the Geibel selection never fails to please when sung by a good low bass. The "Biblical Songs" of Dvorak should be in the repertoire of all alto soloists; they are excellent for an assisting artist at an organ recital.

It is always a problem how much music about Paradise to admit into your Lenten service lists. An interesting article might be written on "The Heaven of the Composers, or Hell, Where Is Thy Sting?" For all that, Mr. Gaul's "The Homeland" is one of the best solos I know for a light soprano voice, and Mr. Federlein's "The City Beautiful," in spite of its title, is admirable for a high, bright voice. As is usual with that talented composer, Mr. Stevenson's solo calls for dramatic force.

CANTATAS.

Mauder's "Penitence, Pardon, and Peace" (G) is easily the best of Lenten cantatas suitable for a quartet. The solos are written for soprano and baritone, but you can redistribute to give each member of the quartet some solo work. If you can find an extra tenor, there is an easy and effective motet by Coombs called "The Sorrows of Death" (S); it is only sixteen pages long. With a double quartet you can do H. A. Matthews' "The Conversion" (S). It has solos for soprano, baritone and tenor. A quartet number, "Blind and Alone," shows the composer's mastery of the idiom of the quartet. The whole work is excellent. For double quartet there are such well-known old works as Stainer's "The Daughter of Jairus," Mendelssohn's "Forty-Second Psalm," and Gounod's "Gallia"—all to be had in various editions. With a double quartet you can do most of Mendelssohn's "Saint Paul," that neglected and noble work which Mr. Wry does so beautifully with a small chorus at the New Old South Church of Boston. I have given selections from the work, including always the Stephen episode, with a quartet.

No mention has been made of music about the Passion, and of course several cantatas usually sung on Good Friday are also suitable for Lent. My next article will give suggestions for Good Friday and Easter.

(Communications to Dr. Thompson may be addressed in care of The Diapason or 560 Myrtle avenue, Albany, N. Y.)

Owing to the increase in the size of the volume by 100 pages and because of the enormous increases in cost of publication, Dr. George A. Audsley has been compelled to raise the price of his forthcoming work, "The Organ of the Twentieth Century." To subscribers before Feb. 1 the rate will be \$4.50. Upon publication, which is to be in March, the price will be \$6.

NEW BUILDING FOR ESTEY

Fine New Quarters for Organ Company in New York City.

The Estey Organ Company has leased for a term of years the four-story and basement building at 11 West Forty-ninth street, New York, in a most exclusive section, and will move the local headquarters to the new address about March 1. The building, which has a frontage of fifty feet on Forty-ninth street, just off Fifth avenue, occupies a lot 125 feet deep with an extension to the basement and first floor running the full length of the lot.

The Estey Company, which now maintains offices and showrooms at 25 West Forty-fifth street, has arranged for extensive alterations in the interior of the new building, which will include the installation of an elaborate demonstration studio for Estey organs.

J. W. Crook is the New York Estey manager.

Gordon Balch Nevin

has contributed something of real worth and exceptional interest to the organist's repertoire in his arrangements of two of the numbers from the Magnolia Suite by

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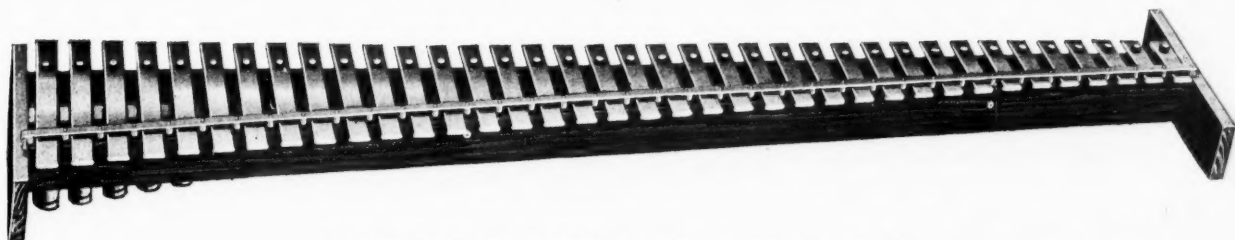
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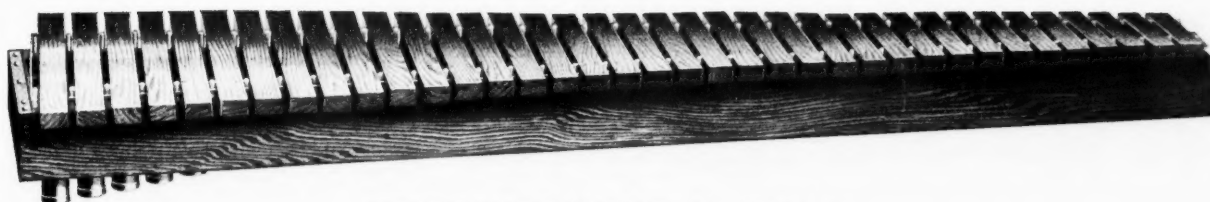
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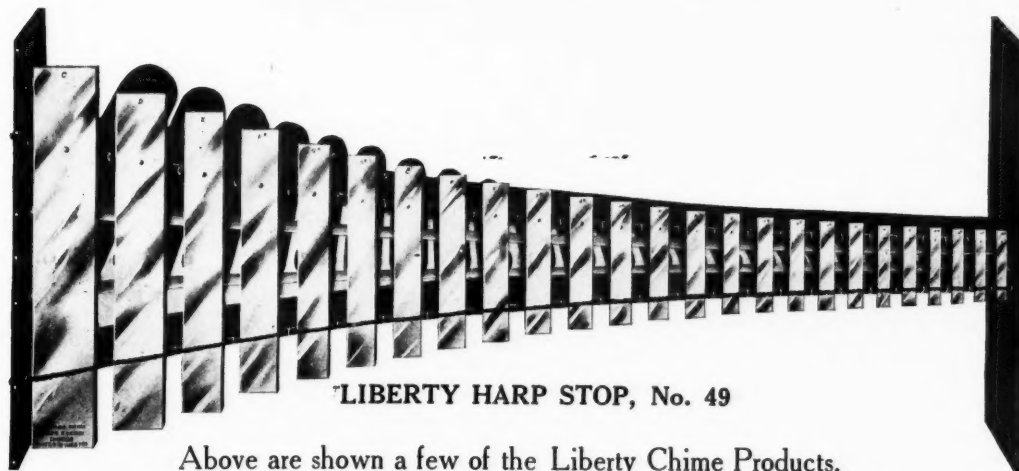
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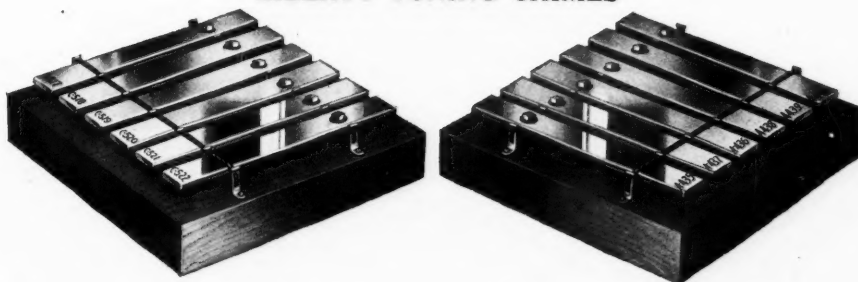


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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 31 Edmund place, Detroit, Mich., or care of The Diapason, Chicago. Queries received by the 15th of the month will be answered in the succeeding issue.]

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

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

Rural Music.

Who of us of middle age but can remember the dear old boyhood days when we wandered lazily down on the old farm, past the fragrant apple orchards, through the clover-scented fields, the cornfields with golden pumpkins here and there, past the rows of bee hives, the cows in their pastures and pigs and chickens, to the old pump where we slaked our thirst with a big tin cup of sparkling spring water, then to wander afar into the meadow, carpeted with daisies, and with its rippling brook winding in and out for many miles, bringing to our minds the lines from the old song: "Give, Said the Little Stream: 'I'm small I know, but wherever I go The grass grows greener still.'"

These reflections remind us, also, of the good old childhood days when we looked forward with pleasure to the long winter evenings, with a cheerful log fire, the popping of corn, the big pan of apples and the pitcher of sweet cider brought cool and sparkling from the cellar, and many times the climax to such an evening was the gathering around the cabinet organ and singing of "Love's Old Sweet Song" and the old gospel hymns.

Then the long looked for event of the harvest season—the "huskin' bee" and barn dance, when Uncle Josh (By Heck), Uncle Reuben and Silas (Wal I Swan), the boys and girls, and even Aunts Samantha and Mirandy (Sakes Alive) were there to boost the merrymaking. And again to go upon the good old-fashioned sleigh ride with the bobs filled with straw.

The scenes thus described are commonly called "rube" scenes in the theater parlance, and they create a typical country atmosphere which is decidedly characteristic. They are of two classes—either a lively barn dance, or pastoral and quiet in character.

"Harvest Home" (O. S.) by Spinney is a realistic description of the gathering in of the harvest interrupted by a hymn from the little church in the distance. "Uncle Hiram's Intermezzo" and "Pigs Is Pigs" (Remick) are two excellent piano solos, the first cleverly introducing "Reuben" and "Turkey in the Straw." "Kerry Mills Barn Dance" is a rollicking jig.

The great mass of material is to be found in the piano accompaniments. "Reuben Foxtrot" by Claypoole is one of the best, with original and yet typical rural rhythms. "Sleepy Hollow" by Allen is a quiet, melodious number. "In the Cabbage Patch" by Logan. "The Broken Stile" by Silberberg. "The Straw Ride" by Aldrich and three numbers by Trinkhaus—"Romance of the Roses," "Nodding Tulip" and "Miss Antique"—are refreshing and quiet numbers, while "Under the Harvest Moon" and "By the Light of the Silvery Moon," both by Ball, are useful in harvest scenes. "By Heck" by Henry (Feist) is another rural dance.

Three suites of a higher grade are Coates', "From the Country Side," Fletcher's "Rural Suite" and "Rural Scenes" by A. E. Matt. All are pub-

lished by Hawkes. Of a different style is Bendix's "Country Suite" and the selection "My Old Town" by Klein. "Grandfather's Clock" by Castle (Jacobs) and "Big Ben" by Allen are descriptive numbers.

A setting for the film "The Old Homestead" (Frank Losee), from the famous play of the same name, was given in The Diapason for March, 1916. Last season "Rebecca of Sunnybrook Farm" was produced by Artercraft, with Mary Pickford playing Rebecca, and this was the most successful film comedy in many months. In "De Luxe Annie" (Norma Talmadge) there is time to use two rural numbers—"Howdy" and "Reuben Foxtrot." The latest film of this class is "String Beans," a setting for which is given this month. The list:

Organ Solos.

"Harvest Home," Spinney.
"Creola Whistling" (Sketches of the City), Nevin (Summy).

Piano Solos.

"By Heck," Henry.
"Uncle Josh's Barn Dance," Paull.
"Pigs Is Pigs," Campbell (Remick).
"Uncle Hiram's Intermezzo," Grabbe (Remick).
"Chicken Chowder," Gublin.
"Kerry Mills Barn Dance," Mills.
"Howdy" (Sam Fox).
"Rondo Villageoise," Dennee (Schmidt).
"Chicken Reel," Old Air.
From "Woodland Sketches," MacDowell: (1) "To a Wild Rose"; (2) "At An Old Trysting-Place"; (7) "From Uncle Remus"; (8) "A Deserted Farm."
"Hey, Rube," Alford (Remick).

Piano Accompaniments.

Suite, "From the Country Side," Coates (Hawkes): (1) "In the Meadows"; (2) "Among the Poppies"; (3) "At the Fair."
Suite, "Woodland Pictures," Fletcher (Hawkes): (1) "In the Hayfields"; (2) "An Old World Garden"; (3) "The Bean Feast."
"Rural Scenes," A. E. Matt (Hawkes).
"A Canadian Festival," Fletcher (Hawkes).
Selection, "My Best Girl," Crawford.
Selection, "My Home Town Girl," Hirsch.
Selection, "My Old Town," Klein.
"Auntie Skinner's Chicken Dinner," Morse.
"In the Cabbage Patch," Logan.
"The Straw Ride," Aldrich.
"Poor Relations," Bendix.
"The Broken Stile," Silberberg.
"In Meadowland," Bendix.
"By the Old Wishing Well," Sherman.
"Bachelor Buttons," Wittstein.
"Sakes Alive," Howard.
"Uncle Dudley," Kellogg.
"Uncle Josh in Town," Whitney.
"Frog Puddles," Whitney.
"Back to the Old Folks at Home," Brown.

"The Donkey Laugh," Whitney.
"Gloomy Gus," Brown.
"Laughing Ben," Lorsch.
"Lambkin Lark," Silberberg.
"Old Daddy Peg Leg," Whitney.
"On a Good Old Time Straw Ride," Christie.
"Old Friends," Stromberg.
"Way Down East," Wheeler.
"Glide Eccentric," Witmark.
"Possum Hollow," Hopkins.
"Galloping Jasper," Trinkhaus.
"Mosquitoes' Parade," Whitney.
"Mouse and the Clock," Whitney.
"Sweet Dreams of Home," Enselmann.
"A Game of Tag," Trinkhaus.
"The Busy Bee," Bendix.
"Laughing Eyes," Silberberg.
"Lucky Duck," Whitney.
"Moonbeams," Oliver.
"Charm d'Amour," Kendall.
"Romance of the Rose," Trinkhaus.
"The Nodding Tulip," Trinkhaus.
"Night Song," Stults.
"Under the Elms," Herbert.
"Boo Hoo" (Barn Dance), Hoschna.
"Dr. Dinkle Trinker," Hoschna.
"Cat's Quadrille," Tale of a Bumble Bee" and "Look in the Book and See," all from "King Dodo," Luders.

Suite, "Country Scenes," Bendix: (1) "In Meadowland"; (2) "Silly Billy"; (3) "Woodland Inn"; (4) "The Old Well"; (5) "A Lucky Duck."
"At Sunrise," Bratton.
"Hyacinth," Hatch.
"In Poppylund," Friedemann.
"Little Fawn," Rosenbaum.
"Perplexity," McClellan.
"Spring Thoughts," Salzer.
"Sweet Remembrance," Norden.
"Tete a Tete," Wheatley.

Suite, "The Land of the Birds," Klein: (1) Eagle; (2) Robins; (3) Nightingale; (4) Canaries; (5) Swallows.
"The Seizing Party," Silberberg.
Floral Suite, Bendix: (1) "Daisies"; (2) "Lilies"; (3) "Pansies"; (4) "Roses."
"Cosey Corner," Bratton.
"The Rooster Strut," Crawford.
"Watermelon Frolic," O'Hare.
"The Wise Fisherman," Hawley.
"A Tangled Skein," Levy.
"Ye Olde Mill," Adams (Fox).
"Spookville Chimes," Morse.
"The County Fair," Armand.
"Uncle Rufe's Jubilee," Rollinson.
"Old Oaken Bucket" (Fantasia) Rollinson (Ditson).
"Hickory Bill" (Schottische), Lakeman.
"Just A Little Gossin," Rollinson.
"Reuben Foxtrot," Claypoole (Stern).
"The Old Town Pump," Tilzer.
"Sleepy Hollow," Allen (Jacobs).
"Grandfather's Clock," Castle (Jacobs).
"Big Ben," Allen.
"Paul Linck's Barn Dance," Lincke.
"Old Home Down on the Farm," Harlow (Ditson).
"Old Time at the Zoo" (Barn Dance) Manckton (Chappell).

Selection, "Simple Simon," Sloane (Witmark).
"Farmer Bungtown," Luscomb (Jacobs).
"Happy Hayseed," Rolfe (Jacobs).
"The Old Refrain," Kreisler (Love's Old Sweet Song).
"The Hermit," Gruenwald (Ditson).
"The Herd Girl's Dream," Labitsky.
"The Hermit's Bell," Maillart.
"A Summer Night in the Catskill Mountains," Mouqui (Ditson).
"Harvest Home," Tobani.
"Spilling the Beans" (Fox-trot) (Chappell).
"A Night with the Bogies," Langey (Ditson).
"Weary Raggles," (Hobo Dance) Bendix (Ditson).
"The Clang of the Forge," Rodney.
"A New Year's Party," Tobani.
"The Lizard and the Frog," Morse.
"Stack of Fun" (Barn Dance), Rolfe.
"A Country Dance," Brown.
"Pokey Pete," Logan.
"Lazy Luke," Philpot.
"Sissy Giggles," Howe.
"Spuds," O'Connor.
"Simpering Susan," Grey.
"The Enchanted Dale," Cobb.
"Bashful Bumpkin," Rolfe.
"Chicken Pickins," Rolfe.
"Three Black Crows," Hildreth.
"Hey Mister Joshua" (Schottische), Keith.

"Middy Jane," Rolfe.
"Tilly," Williams.
"Down Home Rag," (Fischer).
"Hezekiah" (One-step).
"At the Old Town Pump," Alford.
"Frog Puddles," Whitney.
"Uncle Josh in Town," Whitney.
"Uncle Dudley," Kellogg.
"Way Down East," Wheeler.
Two Sketches, "A Curious Story," and "An Old Love Story," Frommel.
"Rose's Honeymoon," Bratton.
"Rebecca of Sunnybrook Farm," "Under the Harvest Moon," Ball.
"By the Light of the Silvery Moon," Ball.
"There Once Was An Owl," (from Babette), Herbert.
"The Quilting Party" ("I Was Seeing Nellie Home").
"The Plow Boy," Lake.
"When Love is Young," Schroeder.
"In the Candle Light," Brown.
"Because You Were an Old Sweetheart of Mine," Robinson.
"On a Good Old-Time Sleighride" (Remick).
"School Days," Edwards.
"School Comrades," Engemann.
"Reuben, Reuben, I've Been Thinking," "Old Oaken Bucket."
"When You and I Were Young, Maggie."

"Turkey in the Straw."
"In the Good Old Summertime."
"Says I to Myself, Says I."
"Down at the Huskin' Bee," Mohr.
"Down on Jasper's Farm," Moran.
"Wal I Swan," Burt.
"Way Down Yonder in the Cornfield," Old Air.
"Bring Me a Letter From My Old Home Town," Anderson (Witmark).

MUSICAL SETTING FOR THE RURAL DRAMA, "STRING BEANS," Ince Film. Charles Ray, star.

Reel 1—(1) "Uncle Hiram's Intermezzo" (P) by Grabbe, and Love theme, "Charme d'Amour," by Kendall, until (2) Toby Waikins, "Pigs Is Pigs" (P) by Campbell until (3) Father enters room. "Dramatic Tension" (Acc.) by Andino until (4) Ye lazy whelp, "Agitato" by Langey until (5) Ye ungrateful pup, improvise until (6) The little old town, "In the Cabbage Patch" (Acc.) by Logan to end of reel.
Reel 2—T: Anxious to prove. (7) "In Meadowland" (Acc.) by Bendix until (8) Jean Morris, "Charme d'Amour" (Acc.) by Kendall (twice) and (9) "Laughing Eyes" (Acc.) by Silberberg until (10) A recurrence of rheumatism, "Nocturne" (Acc.) by Kryznanowski to end of reel.
Reel 3—T: Train's in. (Denot scenes) (11) "At Sunrise" (Acc.) by Bratton until (12) D: Toby rehearses (people assemble for meeting), "Howdy" (song) by Josh (Fox) until (13) Feller citizens, Silence until (14) I have lived, "Bashful Bumpkin" (Acc.) by Rolfe to end of reel.
Reel 4—Continue above until (15) D: Toby dashes from platform, "Caressing Butterflies" (Acc.) by Barthelmy and (16) "Love's Willfulness" (Acc.) by Barthelmy to end of reel.
Reel 5—T: Fearing to excite. (17) "Love Song" (Acc.) by Bartlett until (18) As night makes, "Mysterioso" (Acc.) by Berg until (19) D: Toby phones, "Furioso" (Acc.) by Langey (struggle) until (20) D: Editor Bartrum enters with sword, "Fads and Fancies" (Acc.) by Gruenwald until (21) D: Toby and Jean alone. Repeat "Charme d'Amour" to the end.

ANSWERS TO CORRESPONDENTS.

D. A. P., Columbia, S. C.—We advise a purchase of the carefully selected new music which we give in our reviews in this column.
Mrs. C. A. K., Indianapolis, Ind.—The article on "The House of Pilcher" was published in the June, 1918, Diapason.

OPENING AT LEBANON, PA.

New Austin Organ Played by George W. Grant of the Navy.

The new Austin organ in Trinity U. B. Church, Lebanon, Pa., was used for the first time Sunday, Jan. 5. In the evening the cantata "Bethlehem" was given by the choir with organ and orchestra, George W. Grant being at the keyboard. On Monday a recital was given and Mr. Grant showed the possibilities of the instrument to perfection. Mr. Grant at present is in the United States navy, and his furlough at this time was opportune. The program included: "Star-Spangled Banner"; "Lohengrin" (introduction to Act 3), Wagner; "Le Secret," Gauthier; Coronation March, Meyerbeer (violin, cello and organ); "Funeral March of a Marionette," Gounod; "Tragedy of a Tin Soldier," Nevin; "Angels' Serenade," Braga (violin, cello and organ); "To a Wild Rose," MacDowell; "The Tale of a Soldier Boy," Aiello; Musette, Maily; Marche Militaire in E flat, Gounod.

The organ was erected by F. R. Smith of Marietta, Ohio. It is a two-manual with five stops in the great, nine in the swell and three in the pedal, and has every modern mechanical device used by the Austin Company. The action is electro-pneumatic and the console is detached and movable.

Thomas A. Penner Dead.

Thomas A. Penner, organist for eighteen years at the Church of St. Francis Xavier, Brooklynn, died on Dec. 15, after a brief illness. Mr. Penner was widely known in musical circles in Brooklynn, and was the first organist at the Church of St. Francis Xavier, which has always been noted for the high quality of its music. He composed several hymns which were sung at the churches where he acted as musical director, and took a deep interest in the revival of Gregorian music.

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MISS EFFIE MURDOCK DEAD

Well-Known Chicago Organist the Victim of Gas at Her Home.

Miss Effie E. Murdock, well-known for many years as a Chicago organist, was found dead in a gas-filled bathroom of her home at 6122 Woodlawn avenue on Dec. 28. The verdict of the coroner's jury was that she had taken her own life. Miss Murdock had been deeply affected by the death of her mother, and her friends believe that brooding over this caused her act. She had been the center of a happy party the preceding evening. A new piano which she had just bought was a center of interest.

Miss Murdock was the daughter of the late Ransom P. and Louise Hoag Murdock and was born at Paxton, Ill., where she was buried. She came to Chicago when she was 16 years old. She was organist for a year in the Centennial Baptist Church and left there to become organist and choir director in the Sixth Presbyterian Church. She remained in this position for twenty-five years. During a leave of absence Miss Murdock studied in Paris with Guilman. The last five years she was organist at the People's Church in Englewood and the Woodlawn Presbyterian Church for short periods. She gave up active work because of ill health. For several years she was teacher of organ and piano in the Chicago Musical College and later in the American Conservatory of Music.

Canton Organ Played by Artists.

The large organ built by Hillgreen, Lane & Co. for St. Peter's Church at Canton, Ohio, is being put to good use under the auspices of the Rev. A. B. Stuber, who arranged a concert by Joseph Bonnet Jan. 8 and another to be given by Pietro A. Von on Feb. 5. The organ, described in The Diapason at the time it was completed, is receiving the warm praise of the artists who are playing on it. The program of Mr. Bonnet was as follows: First Sonata, Guilman; "Recit de tierce en taille," N. de Grigny; Prelude, Clerambault; Prelude and Fugue in D major, Bach; "In dulci Jubilo" (Christmas song), Bach; "Ariel" (after a reading of Shakespeare), Bonnet; "Angelus du Soir," Bonnet; "Rhapsodie Catalane" (with pedal cadenza), Bonnet; "Poems d'Automne" ("Song of the Chrysanthemums"; "Matin Provençal"; "Poeme du Soir"), Bonnet; Finale, Vierne.

Sellers Touring South America.

Under the direction of the British Patriotic Society, Gatty Sellers, the English organist-composer, has been touring South America, giving recitals in the principal cities for the Red Cross funds. For a period of four months Mr. Sellers gives the receipts from the recitals to this cause. He is the first organist of international repute to tour South America. At Buenos Aires he gave nine recitals, St. John's Pro-Cathedral being filled to overflowing and numbers turned away. At Valparaiso nearly 3,500 Chilean dollars were taken in two nights. It is interesting to note that all the organs with one exception have been European built. The exception is at the large Anglo-American Church in Montevideo, Uruguay, where there is a fine new Moller instrument from the United States.

Charles H. Baker at New Church.

After serving Trinity Lutheran Church of Hazleton, Pa., as organist and choirmaster for the period of three years, Charles H. Baker has resigned to accept a similar position with Emanuel Lutheran Church, Pottstown. His organ is a three-manual Haskell.

Ernest H. Sheppard, the organist and composer, who has been playing in the First Baptist Church of Okmulgee, Okla., has accepted the position of organist and choirmaster of Christ Episcopal Church, at Quincy, Mass. Here he has a fine boy choir and a broad field for his activities. Christ Church is the oldest parish in Massachusetts.

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WORK OF B. SCHAEFER & SONS

Many Organs Completed Despite War—Latest Is at Carnegie, Pa.

B. Schaefer & Sons of Schleisingerville, Wis., have just completed the installation of a two-manual organ of fifteen speaking stops in St. Luke's Church, Carnegie, Pa. The organ has electro-pneumatic action and is built in two parts, on each side of a large window.

The Schaefer Company reports a fairly good year, although greatly handicapped by war prices and the boys being called into the army. It completed the following organs during 1918:

Electro-pneumatic of fourteen speaking stops for St. Joseph's Church, Cresco, Iowa.

Electro-pneumatic of nineteen speaking stops for the assembly hall, St. Joseph's Convent, Milwaukee.

Tubular-pneumatic of seven speaking stops for St. Augustine's Church, Halbur, Iowa.

Tubular-pneumatic of eleven speaking stops for St. Mary's Church, Melvina, Wis.

Electro-pneumatic of fifteen speaking stops for St. Luke's Church, Carnegie, Pa.

An electro-pneumatic organ of ten speaking stops is under construction for St. Paul's Catholic Church, Sauk Center, Minn.

The senior member of the firm, John F. Schaefer, well known organ builder, died last February, leaving the business to his twin brothers, Theodore and Joseph, and his son, Alois. Bernard Schaefer, the father of the boys and the founder of the firm, who suffered a stroke of paralysis five years ago, is still living but not able to take an active part in the business.

From the old tracker action organs of years ago this firm has worked up to electro-pneumatic organs, making all organs electro-pneumatic except small instruments where current is not available.

HUGO GRIMM HAS RETURNED

Leaves Military Service and Resumes Cincinnati Positions.

Sergeant Carl Hugo Grimm has completed his term of military service and returned to Cincinnati, where he intends to renew his musical activities. Mr. Grimm's two organ positions at the Reading Road Temple and the Mount Auburn Baptist Church, were awaiting him on his return.

Mr. Grimm has been a member of the musical profession of Cincinnati for years, and is eminently successful as pianist, organist, composer,

conductor and teacher. Among his compositions, noted for their high artistic merit and skillful workmanship, are several cantatas (sacred) and numerous choruses for men's voices, women's voices and mixed chorus; many sacred and secular songs, and works for organ, violin and piano, etc., all published by the John Church Company.

Work of Loretta De Lone.

A special program of Christmas music was presented by Loretta De Lone at the midnight service in St. Mary's Church, Omaha, as well as at the noonday mass on Christmas day. A half hour of organ, harp and vocal numbers preceded the midnight service. Miss De Lone presided at the organ, assisted by Mrs. Hoffman and Clinton Miller as soloists. An arrangement of "Adeste Fideles" for harp and organ was played by Miss De Lone on the harp, accompanied by Miss Small.

James R. Gillette of Macon, Ga., the well-known young American composer for the organ, has a very attractive piece called "Meditation" in the January Etude. It is an interesting treatment of the familiar hymn tune to the words "Come, Ye Disciples."

S. Frederick Smith, formerly organist and choirmaster of Grace Church, Plainfield, N. J., has resigned his position as organist of the First Baptist Church of Montclair, in favor of his predecessor, who was in the service of the country, but has returned to his musical profession.



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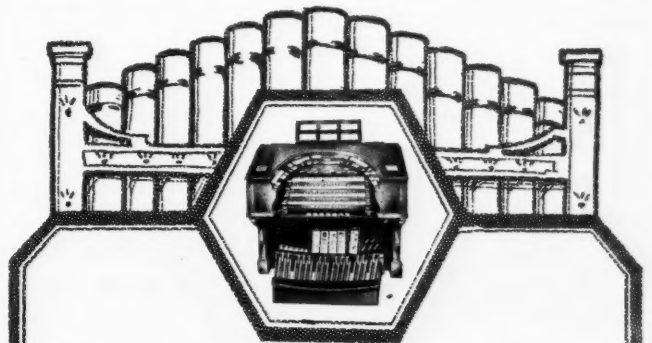
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