

THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Four.

CHICAGO, MARCH 1, 1919.

One Dollar a Year—Ten Cents a Copy.

GEORGE J. WEICKHARDT, ORGAN BUILDER, DEAD

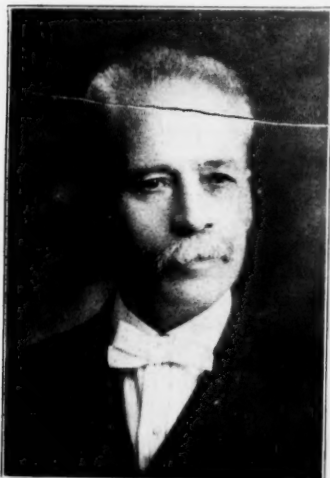
END COMES AT MILWAUKEE

Achieved Reputation by His Work in This Country Since 1893—Second Stroke of Apoplexy Is Fatal.

George J. Weickhardt, one of the most capable and most esteemed organ builders of the United States, died Feb. 15 at his home in Milwaukee after a long illness. The funeral was held Feb. 18. Although Mr. Weickhardt had been suffering from kidney trouble for several years, he continued actively at work until a few days before his death, and the final attack came while he was at the factory of the Wangerin-Weickhardt Company, of which he was vice president. In the summer of 1917 he had suffered a stroke of apoplexy, but this did not deter him from continuing supervision of the factory. On Feb. 10 he suffered another stroke and was taken home in a critical condition. He remained unconscious to the end.

Mr. Weickhardt was born in Bavaria Feb. 6, 1858. From the time he left school he became interested in organ building and acquired an expert theoretical and practical knowledge in some of the most prominent organ factories abroad. He came to America in 1893 and went directly to Salem, Ohio, where for some time he was associated with Philipp Wirsching in the building of organs. In 1895 he moved to Milwaukee and for seven years was established as an organ builder. His knowledge and skill soon won for him recognition, but his somewhat limited facilities prevented his branching out in a manner befitting his achievements.

In 1892 he was persuaded by Adolph A. Wangerin to become a member of the erstwhile Hann-Wangerin Company, and soon thereafter the firm changed its name to the Wangerin-Weickhardt Company. For the last sixteen years the Wangerin-Weickhardt Company has built what is now generally known as "the Weickhardt organ," and anyone who impartially

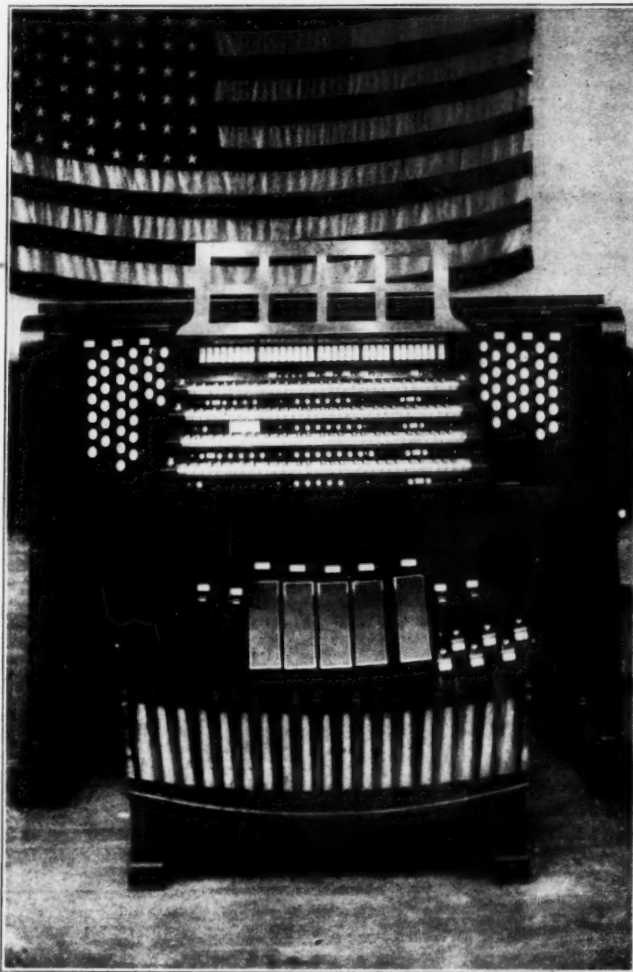


GEORGE J. WEICKHARDT.

judged the Weickhardt workmanship freely admitted that it always merited its reputation for rare excellence and artistic perfection. The success of the company was in a large measure the result of Mr. Weickhardt's talent and untiring efforts.

Mr. Weickhardt is survived by his widow and seven children—Eugene Weickhardt, the oldest son, a lieutenant in the United States navy; Joseph and Fred Weickhardt, on the staff of the Wangerin-Weickhardt Company, and four daughters.

KEYDESK OF ORGAN AT LAWRENCE COLLEGE.



In addition to his work in Chicago, Mason Slade is doing a great deal to promote the knowledge and appreciation of the organ in the state of Wisconsin. For the last four years he has been going to Appleton every week to teach and play at the conservatory of Lawrence College, where he has a flourishing class. Within the last two months the large four-manual Steere organ in the chapel at Lawrence has been completed and Mr. Slade has a splendid vehicle for the inculcation of organ music at its best in this piece of mechanism. A picture of the console of the organ, one of the largest in the Badger state, is herewith presented. The second Tuesday of every month Mr. Slade gives a recital on this organ, and the preceding day presents the same program in Trinity Church at Oshkosh, one of the most flourishing cities in Wisconsin, which now possesses the large organ that formerly stood in the Brick Presbyterian Church of New York and recently was supplanted by an immense Skinner instrument.

In his recital at Lawrence Conservatory Feb. 3 Mr. Slade was assisted by Amy Emerson Neill, violiniste, and Rudolph

MIDDELSCHULTE TAKEN ILL.

Is Recovering Slowly After Having Severe Attack.

W. Middelschulte, the Chicago organist, is recovering slowly from a severe illness with which he was stricken two weeks ago. He is still confined to his home, but is gaining as rapidly as could be expected, and after a period of anxiety over his condition Mrs. Middelschulte and his many friends are now assured that in a short time he will be out again.

Mr. Middelschulte suffered from the recurrence of a throat trouble from which he considered himself entirely cured many years ago. Mr. and Mrs. Middelschulte have been spending the winter in Evanston, at 330 Greenwood boulevard.

As a virtuoso performer on the organ and as a Bach student Mr. Middelschulte's reputation is interna-

Arrens, pianist, and the program was as follows: Concert Overture in C minor, Hollins; Allegretto (from a flute and piano sonata), Bach; "Will o' the Wisp," Gordon Balch Nevin; "Bygone Memories" and "After Standown," (from the "Tallahassee Suite"), Cyril Scott; Præliudium and Allegro, Pugnani-Kreislter (Miss Neill and Mr. Slade); Offertoire on Two Christmas Hymns, Guilman; Concert Fugue in G major, Krebs; Summer Idyl, Cecil Burleigh; "Orientale," Cesar Cui; Scherzo Tarantelle, Wieniawski (Miss Neill and Mr. Arrens); Berceuse; Fullinwider; Caprice, Guilman; Coronation March, Meyerbeer.

At Trinity Church, Oshkosh, Monday, March 10, and at the Lawrence College Chapel, Appleton, Tuesday, March 11, Mr. Slade will play: Grand Chorus in D major, Guilman; Allegretto, Wolstenholme; Fantasie and Fugue in D minor, Bach; Introduction to the Third Act of "Tannhäuser," Wagner-Dubois; Oriental Sketch, No. 3, Bird; Spring Song, Macfarlane; "Marche Funèbre et Chant Seraphique," Guilman; Toccata, Le Froid de Mereaux (1791); "Gavotte Moderne," Lemare; Grand Processional March ("Queen of Sheba"), Gounod-Eddy.

tional. But his fine qualities of character and the wide influence he has exerted for many years are appreciated best by his many former and present pupils, many of whom are scattered far and wide, passing along the understanding of the organ which he has instilled in them, and they will rejoice in the fact that he has passed the danger point in his illness.

George W. Grant, who has been stationed at the Puget Sound navy yard, where he was first musician, has been discharged from the navy and was in Chicago Feb. 5 on his way home to Lebanon, Pa. Mr. Grant will resume his post as organist of Trinity United Brethren Church, playing a new Austin organ.

The Oratorio Choir of Decatur, Ill., under the direction of D. M. Swarthout, appeared Feb. 29 in its fourth annual concert, presenting the Verdi "Requiem" as a great musical memorial service for the soldier-dead of Decatur and Macon County. In addition to the "Requiem" the choir sang Chadwick's cantata, "Land of our Hearts."

COLUMBUS ORGAN FOR GREAT CHURCH JUBILEE

METHODIST EVENT IN JUNE

Möller Instrument Will Be Suspended from Trusses in Colosseum, Except for Portion of Great—Designed by Cameron.

In June, 1919, there is to be held in Columbus, Ohio, a centenary celebration by the Methodist Episcopal church, commemorating the one-hundredth anniversary of the founding of the board of missions of that church. The principal sessions are to be held in the Colosseum, on the state fair grounds, a concrete and steel structure 200 feet wide by about 500 feet long, the roof carried on trusses of one span, and with seating accommodations for about 14,000 people.

The committee in charge of this celebration commissioned Caleb W. Cameron of New York to prepare specifications and plans for an organ to be installed there, it being stipulated that the instrument must in no way obstruct the view from any of the seats, which rise, tier on tier, on all four sides of the amphitheater. The problem has been solved by constructing chambers at the east end, hung, and rigidly braced, from the trusses, at a level well above the line of sight, in which the various sections of the organ are located, save for a portion of the great, which, with its independent pedal, is placed on the stage at the opposite end of the building. This section is enclosed.

The wind pressures are ten, fifteen and twenty-inch, furnished by three independent blowing plants of an aggregate of seventeen horsepower, Kinetic.

The work is well under way at the factory of M. P. Möller, and it is to be ready by June 15, 1919.

We note a 32-foot bombarde, a 16-foot contra viole, a bourdon, a quintaton and a tuba. The contract was prepared and closed by Mr. Cameron personally.

The specification is as follows:
STAGE ORGAN (ENCLOSED), 10-INCH WIND.

1. Open Diapason, 8 ft., 73 pipes.
2. Gross Flute, 8 ft., 73 pipes.
3. Gamba, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 61 pipes.
5. Melodia, 8 ft., 61 pipes.
6. Celeste, 8 ft., 49 pipes.
7. Octave, 4 ft., 61 notes (from No. 1).
8. Flute, 4 ft., 61 notes (from No. 2).
9. Gamba, 4 ft., 61 notes (from No. 3).
10. Tuba, 8 ft., 61 pipes.
11. Harp, 49 notes.

PEDAL.

12. Bourdon, 16 ft.
13. Flute, 8 ft.

GREAT (OPEN SECTION), 10-INCH WIND.

14. Open Diapason, 16 ft., 73 pipes.
15. Open Diapason, No. 1, 8 ft., 73 pipes.
16. Gross Flöte, 8 ft., 73 pipes.
17. Geigen Principal, 8 ft., 61 notes (from No. 14).
18. Flute, 4 ft., 61 notes (from No. 15).
19. Bourdon, 16 ft., 73 pipes.
20. Open Diapason No. 2, 8 ft., 73 pipes.
21. Doppel Flute, 8 ft., 73 pipes.
22. Gamba, 8 ft., 73 pipes.
23. Clarabella, 8 ft., 73 pipes.
24. Flute Celeste, 8 ft., 61 pipes (from Tenor C).
25. Gedeckt, 8 ft., 61 notes (19).
26. Octave, 4 ft., 61 notes (20).
27. Flute d'Amour, 4 ft., 61 notes (21).
28. Harmonic Flute, 4 ft., 61 pipes.
29. Harmonic Piccolo, 2 ft., 61 pipes (28).
30. Mixture (12th, 15th, 17th, 3 rks.), 61 pipes, 12th (29-24).
31. Trumpet, 16 ft., 49 pipes, 12th (32), Tenor C.
32. Trumpet, 8 ft., 61 pipes.
33. Tuba Profunda, 16 ft., 85 notes (Solo).
34. Harmonic Tuba, 8 ft., 85 notes (Solo).
35. Clarion, 4 ft., 85 notes (Solo).
36. Contra Viole, 16 ft., 85 pipes.
37. Viola, 8 ft., 73 notes (36).
38. Gedeckt, 16 ft., 85 pipes.
39. Diapason Phonor, 8 ft., 73 pipes.
40. Open Diapason, 8 ft., 73 pipes.
41. Sallcional, 8 ft., 73 pipes.
42. Viole Celeste, 8 ft., 61 pipes.
43. Viole d'Orchestre, 8 ft., 73 pipes.
44. Viole d'Gamba, 8 ft., 73 pipes.
45. Flute Traverse, 8 ft., 73 pipes.
46. Spitz Flute, 8 ft., 73 pipes.
47. Octave, 4 ft., 61 notes (40).
48. Wald Flute, 4 ft., 73 pipes.
49. Sallet, 4 ft., 61 notes (41).
50. Flute, 4 ft., 61 notes (45).

**PHILADELPHIA NEWS
OF ORGAN ACTIVITIES**

RECITAL SERIES ARE OPENED

Organ Players' Club Event at Church of the New Jerusalem Recalls Birth of Organization in This Church in 1890.

BY DR. JOHN M'E. WARD
Philadelphia, Pa., Feb. 20.—Now that the fuel administration has attended to its own funeral, with floral accompaniment, and the church trustees have relented regarding the coal pile, we organists are enabled to practice in heated churches and organ recitals have resumed their normal sway. The following series are now in full operation:

A series of four recitals at Holy Trinity by Ralph Kinder, with assisting soloists.

A series of three at the New Jerusalem Church by Frederick Maxson and Philip Goepf.

The series of the A. O. P. C. in various churches and halls of the city from Feb. 1 until Easter—three a week.

The foregoing are exclusive of the many recitals given on Sundays preceding the evening services, usually of half-hour duration, printed programs being distributed. Various instrumentalists from the ranks of the Philadelphia Orchestra find lucrative engagements as assisting soloists at these recitals, and vocal solos are numerously represented also.

The first recital of the twenty-ninth series of the A. O. P. C. was noteworthy and reminiscent in several aspects. 1. In June, 1890, the A. O. P. C. was born in New Jerusalem Church, where the first recital was played. 2. This church had just installed an elaborate and artistic Roosevelt organ which the trustees generously turned over to the club for a period of twelve consecutive years. All the recitals during this time were on this instrument. Later the other churches got busy installing new and modern organs which the club also used. 3. The first recital, 1919 series, was played in this same church by Frederick Maxson, one of the original members of the club, who has served in many of its important offices and is still chairman of the examining committee, and who has always been active in furthering its object to foster the taste for good organ music.

It did, indeed, recall former times to some of us, to sit in this auditorium and think of the old days when we tramped there Saturday after Saturday, at 4 p. m., scores in hand, and followed the great master works as they were performed by the various scholarly musicians of that day, Bach, Rheinberger, Guilmant and Widor, and a host of other classics, were played by D. D. Wood, Oscar Knipe, Minton Pyne, Frederick Maxson, Lewis Forman, et al., in a manner which, while it excited the envy of us all, also stimulated us to "do likewise," and the result is the esteem which the A. O. P. C. enjoys from its friends and co-organists all over the world. Was it worth while? Emphatically, yes.

Compositions by Russian masters of music were enjoyed by a large audience of music lovers in the Episcopal Church of St. Luke and the Epiphany. Both church and chapel were crowded by men and women desirous of hearing this novel musical service. Five short anthems were the leading features. They included Rachmaninoff's "Hymn to the Trinity," Arensky's "Praise Ye the Lord," Arkhangel'sky's "The Day of Judgment," Shvedof's "We Have No Other Guide" and Gretchaninoff's "Praise the Lord, O My Soul." The service was preceded by an instrumental prelude consisting of four numbers by Russian composers, beginning at 3:30 o'clock. Harry Alexander Matthews is the organist and director.

The first edition of "In a Mission Garden," by Dr. Roland Dingle of Los Angeles, has appeared from the Ditson firm. It is dedicated to "John McE. Ward and the members of the

A. O. P. C." It is a charming reverie, well worth investigation.

There was inspiring music at the commencement exercises of the West Philadelphia High School for Girls, held on the evening of Feb. 1, at their building, Forty-seventh and Walnut streets. Virginia Henderson of the Philadelphia Musical Academy, and a member of the A. O. P. C., had charge of the music at the school and directed.

A very large gathering greeted Reginald L. McAll, who, having recently returned from the French front, gave a lecture on the "Poilu and His Music" in the concert room of the Musical Art Club. This event was the second lecture given by the A. O. P. C. this season. Mr. McAll discoursed for two hours in a most interesting and entertaining manner, illustrating the French songs at the piano. The lecture was illustrated with one hundred lantern slides taken on the spot by the speaker. It was interesting to hear the parting words of M. Widor to Mr. McAll, spoken in the music room of his residence in Paris and at the console of his organ. Said he: "France is deeply grateful to America for what she has done. It will never be forgotten." Noble words these, from an organist of the old world to an organist of the new. Mr. McAll was entertained at dinner by the directors of the club.

The high water mark of artistic excellence was reached by the boy choirs participating in the forty-sixth service given by the Pennsylvania chapter of the A. G. O. at St. Mark's P. E. Church, Tuesday, Feb. 11. The choirs concerned were those from St. Mark's, St. Clement's and St. Peter's Churches, under the competent direction of Lewis A. Wadlow and Henry S. Fry. "A Requiem," the words written by Dr. Calvin B. Knerr, was set to music by Lewis A. Wadlow and sung in memory of Frederick Thomas Avery Jones, who at the beginning of the war left his post as organist and choirmaster of St. Mark's to aid the cause of the allies, and made the supreme sacrifice on the French battlefield. This composition, so rich in poetic content, deserves an early repetition. The program was enjoyed by a capacity audience and reflects unstinted credit on all concerned: "Organ Prelude, Festival Prelude and "Bonne Nuit," Stanley T. Reiff; "The Lord Is King" (Clemson Prize, 1918), Frances McCollin; "A Requiem," Lewis A. Wadlow; "In Excelsis Deo," Henry S. Fry; "From Mighty Kings," Handel; Concert Overture, Rollo F. Maitland; "Te Deum," Warwick Jordan; "Marche Pontificale," Widor.

ORGAN FOR CITY OF MELROSE

Citizen Offers Massachusetts Municipality an Instrument.

The city government of Melrose, Mass., has been asked by John C. F. Slayton, a citizen of that place, to accept on behalf of the community the gift of an organ. It is proposed to place the instrument in the Soldiers' and Sailors' Memorial Building, for the erection of which Mr. Slayton was also primarily responsible.

The offer is made in recognition of the "desirability of developing the musical sentiment of our community," and the donor also proposes that the organ shall be in commemoration of the valor of the men from Melrose who served on the battlefields in France, or upon the high seas, during the great war.

In addition to building the organ, Mr. Slayton offers to provide a fund of \$10,000, the income from which would be administered by the advisory committee of the memorial building, and which would be devoted to the maintenance of the instrument and also be made available "for the purpose of promoting public musical education in this community in connection with the instrument."

An interesting announcement from Philadelphia is that by Mrs. B. Adelmann of the marriage of her daughter Bertha to Louis Luberoff. The wedding took place Feb. 16. Mr. and Mrs. Luberoff will be at home after March 1 in Philadelphia, where Mr. Luberoff is the representative of M. P. Möller.

CANTATAS

SONG OF VICTORY

A Cantata for Mixed or Women's Voices. Price, 50 cents, postpaid.
By Louis Adolphe Coerne.

Orchestra score and parts may be rented of the publishers. Within practical limits of brevity and conciseness the composer has produced a work which expresses tellingly the spirit of thanksgiving and triumph in victory, its causes and its ideals. A practiced hand is evident in the choral writing with its nice feeling for the movement of parts and its well massed climaxes; and to the solo voice—a mezzo soprano or baritone—are allotted two grateful airs, expressively lyric in style. Altogether a work which, while well considered to meet the requirements of the average choir or chorus in point of difficulty, deserves by its dignity and musical merit an enthusiastic reception among the most proficient societies.

The opening chorus, **THANK GOD FOR VICTORY**, is published separately as follows:

No. 13,371. For mixed voices .12
No. 13,372. For women's voices .12

The first solo, **SING, FOR THE DAWN HAS BROKEN**, is also published separately in three keys as follows:
High voice, in F .60 Medium voice, in Eb .60 Low voice, in C .60

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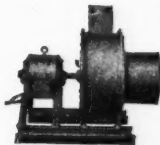
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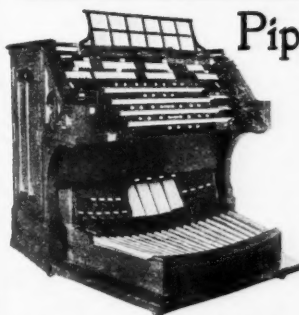
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Console of St. Louis Cathedral Organ

England and the Organ

By DR. CHARLES H. MILLS

Director, School of Music, University of Wisconsin

England's position in the history of music is a very peculiar one, as it is only within the last twenty-five years or so that historians have attempted to deal with the question in anything like a scientific manner. It is not generally known that in the eighth century the first singing schools in Germany were founded by an English monk, Winfred, and later the whole educational system in Charlemagne's empire was in charge of an ecclesiast, Flaccus Aemil, an English monk who, by the way, is one of the earliest authorities on the eight church modes. One can give many reasons for the neglect of historians to treat of English music, which is so largely concerned with the church and the organ, the chief reason being its geographical situation and the despoiling of the monasteries and destruction of manuscripts by the Tudors, as well as the enormous loss sustained in the great fire of London in 1666, when so many metropolitan churches, with their records, were burned.

When we consider our subject, we are surprised at the number of gaps or blank spaces, as at times we find periods where the English reached a flourishing state musically and produced people the equal of those in any country; then there are two centuries when they were almost non-existent musically, with the exception of a few organists and church composers, viz.: from the middle of the seventeenth to the middle of the nineteenth century, although even in this period, had it not been for them, Handel might have been a forgotten opera composer, and Mendelssohn might not have written his organ sonatas.

This story of England's contribution is inseparably connected with the church and its general history. Therefore, we must briefly sketch this. The Church of England makes a strong claim to being a distinct church; that is, it was never really a part of the Roman church of its own volition. It claims there was a foundation in England before Augustine landed on its shores. As an instance of this, the Church of St. Peter in Cornhill is said to have been founded by Lucius, the first Christian king, about 179 A. D., and it is said that he created an arch-bishopric of London which continued to be the metropolitan for 400 years when St. Augustine moved the arch-episcopal chair to Canterbury. The contention cannot be proved, but it gives color to the statement that there was a church prior to the sixth century. Again, in the fourth century, at a conference in Arles, it is generally conceded that there were English bishops present.

Later one of the great complaints after the Norman conquests was made by the Saxon priests that William took away their rights by appointing Normans, and the said William and his successors in turn flattered the pope. We then see Henry and Becket, which was nothing more than a struggle between crown and church. John was willing to do anything to gain his own ends. Soon after came Wyclif and the Lollards, foreshadowing the Reformation. Then we get the troublous times of the Reformation, when the liturgy was altered to the service of the Church of England. This is no sooner settled than we have the Puritans and later the Methodists and their various sects. This all happened in a small country, England—a land not much larger than the state of Illinois. Remember Ireland and Scotland are not counted in, as from the organ standpoint they are practically negligible.

It would take too long to enumerate these great events, but at the back of them all was the working out of a civilization, a freedom of thought and speech, and a culture which has influenced the whole world. It has been necessary to give you this hasty sketch, as it forms the background of its musical development, and shows

why England has had successful periods musically, followed by lapses in musical progress.

I am going to divide the paper into two sections and in each treat separately of both phases, the organ and the music. The first section will be from its introduction to the destruction of the organs in Puritan times; the second from the re-introduction to the present day.

The history of the organ begins with Ctesibius (about 200 B. C.), who invented the hydraulos in Alexandria. After experiments by various people it became very popular, particularly with the Romans.

At first it was prohibited in churches, and there is some doubt as to the date of its authorization for use in the service. We read that Pope Vitalian introduced it in the seventh century to assist congregational singing, but a Spanish bishop says it was in common use in Spain by 450 A. D. The first reference we have to its use by the Anglo-Saxons is in the writings of a monk, Aldhelm, who died 709 A. D. He says that in England the front pipes were ornamented.

We can reason from this, that organs had been in use for some time prior to this date, for it takes people some time to get to the ornamental stage, as before they do this they must be fairly familiar with their primitive article. By the ninth century the pipes in English organs were made of copper or brass.

There is an interesting illustration in a M. S. Psalter preserved in the library of Trinity College, Cambridge, which dates from this period. We see two players scolding the four blowers who are supplying the wind by means of long handles attached to the bellows. This is claimed to be the first instance of bellows blown by hand. I count ten pipes in this organ and preparation for eleven more. In the tenth century, St. Dunstan (925-988), a relative of King Athelstan, Abbot of Glastonbury and later Archbishop of Canterbury, either made or caused to be made, two organs with pipes of brass for the Abbeys of Glastonbury and Malmesbury. This man was very gifted, especially in music. There is a kyrie of his still in use. We have another record of this century, of an organ presented to the convent of Ramsey, which says Count Elvin devoted thirty pounds to make the copper pipes of the organ. If this is the Ramsey I know, it is in the Isle of Man, between England and Ireland, and shows that the organs were not confined to one area, but spread throughout the various monasteries of the country.

The most famous of all is the organ in Winchester Cathedral, the old capital of England. This instrument was built at the order of Bishop Elphege and described by the monk Wulston. The description in Latin is very quaint, and is well worth quoting. Translated, it is as follows:

"Such organs as you have built are seen nowhere, fabricated on a double ground. Twice six bellows above are ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, laboring with their arms, covered with perspiration, each inciting his companions to drive the wind up with all his strength, that the full-bodied box may speak with its four hundred pipes, which the hand of the organist governs. Some when closed he opens, others when open he closes, as the individual nature of the varied sound requires. Two brethren (religious) of concordant spirit sit at the instrument, and each manages his own alphabet. There each has ten (pipes) in their due order. Some are conducted hither, others thither, each preserving the

*This is from Hopkins' Rimbault.

proper point (or situation) for his own note. They strike the seven differences of joyous sounds, adding the music of the lyric semi-tone. Like thunder the iron tones batter the ear, so that it may receive no sound but that alone. To such an amount does it reverberate, echoing in every direction, that every one stops with his hand his gaping ears, being in no wise able to draw near and bear the sound, which so many combinations produce. The music is heard throughout the town, and the flying fame thereof is gone out over the whole country."

There are several points of real interest in this description. From the fact that there was an organist, and two assistants, each managing his own alphabet, there must have been three organs. As the bellows are arranged in 2-6 above and 14 below, this would mean a great organ below and a choir and echo above. If so, it is the first organ to be built on modern lines. The alphabet was the sliders with the names of the notes on them. The range of forty notes is very interesting and capable of several solutions. I think the most likely is that the great organ had the complete range of the old Greek series A to A, which included a B flat to B natural. This is sixteen notes. The other two manuals would have twelve notes each, covering the most-used range of the voice. Each slider had ten pipes to it, which was the reason for the volume of sound. The seventy blowers seem to cause trouble, as some think it is a slip for seven, but if it took four men to blow ten pipes in the Cambridge organ, before mentioned, it is not an impossibility to imagine 400 pipes might require seventy blowers.

(To be continued.)

Some Notes on Organ Progress

By C. S. LOSH

We are accustomed to think that much of our progress in organ construction is of very recent date and that it has been extraordinarily rapid in late years. If we really consider the matter we begin to wonder that recent progress has been so slow. The application of electric action and the rotary blower have so opened up the possibilities of the instrument and swept away such a mass of obstructive mechanical limitations that an even more radical development of the organ should seemingly have resulted.

The fact is, however, that the literature and traditions of the organ had been so circumscribed by the mechanical limitations of the old type of organ, and such pedantic and narrow minded notions were cultivated, even by some of the best players, that progress was very much delayed. Much of this is due to the really narrow musical culture possessed by influential players, and their unwillingness to adapt their technique to changing conditions. In this country until comparatively recently the organist has been held in small esteem among musicians generally, and in Europe the instrument has been held closely to use in rigidly prescribed liturgical church services.

There are brilliant exceptions, of course, to this generalization. The art of the great Bach was expressed not alone in masterpieces written for the organ as it then existed, but in immortal compositions for solo and ensemble instruments of the orchestra. Moreover, he not only established new forms for composition, but brought about extensive changes in the construction of the organ and of all keyboard instruments. Heaven send us another Bach!

Is it conceivable that a great genius like Bach would have written his great pedal solos for any other reason than that on the pedal keyboard alone in that day could be controlled the great valves for the pipes of massive tone? If he were writing for the organs of today he would unquestionably write such passages for manual rather than pedal. Bach was a musician—not a "stuntster." The best modern organs have manual stops

which fully match the heavier pedal stops. When a pedal organ is encountered which has stops exceeding the manual registers in weight and bigness it may be set down as a "hangover" from the miserable old days when the finger muscles alone were available to open the manual pipe valves and the consequent scale and pressure of the manual pipes was very limited.

Let it not be imagined that the builders of the present day were first to imitate the orchestral instruments. The very names of all the old organ stops show whence the ancient builders drew their inspiration. Who the genius was that first observed the wrinkles in the puckered lips of the flutist and began nicking organ pipes is lost in the mists of antiquity, but it is certain that Cavaille-Coll first produced the middle register of flute quality by his harmonique flutes which actually reproduce the physical condition of the flute when used in that register.

In the marvelous collection of ancient musical instruments in the Metropolitan Museum in New York may be found the prototype of almost every organ stop you ever heard of—excluding, of course, the purely fanciful conceits of such builders as seek by strange names a reputation for originality and exclusiveness. It is hard to realize that the draft bridge or frein came into use more than forty years ago and that celeste stops had appeared even before that.

But most of all we take off our hats to the memory of the men who hundreds of years ago first developed the harmonic-corroborating stops commonly classed as mixtures. No modern development of the organ shows a quality of gray matter superior to that which prior to any scientific or technical explanation of the phenomena of tone color discovered and applied the principle of reinforced upper-partials and changed the organ from an instrument of dull, weak tones to a brilliant, powerful and glorious mass of tone.

The writer has worked in recent years in the feeling that the organ of the future will utilize to a far greater extent the mixture or harmonic-corroborating principle in the development of tone color. We believe it is entirely possible that at no distant date an instrument of moderate size must consist entirely of flute pipes, which will appear not only at the normal eight-foot pitch and octaves, but variously at the twelfth, seventeenth, nineteenth, etc., and thereby reproduce the tone quality of all the diapasons, strings and reeds. Much of this is possible today, and with the development of instruments of precision for identifying and recording the exact tone color of any given tone and its constituent harmonics, all argument about it will disappear.

We have found especially useful and beautiful a mixture consisting of other flute stops of the organ and have overcome the difficulty of the difference in pitch of the seventeenth in the true scale and the tempered scale by utilizing for that interval the pipes of the *unda maris* or flute celeste. When tuned dead in tune in the mixture at the seventeenth note in the diatonic scale they will produce at the eight-foot pitch a correct flat waving celeste. (Patent applied for!) Thus the celeste becomes an appreciable factor in the full organ in addition to its ordinary or solo use.

It is obvious that hereby the greatest remaining limitations of the organ will be swept away—its bulk and great cost—and we see the organ of the future entering the studio and home and many other places where it has seldom hitherto been found.

Becker to Give Recital March 20.

Arthur C. Becker, the talented young organist of St. Vincent's Catholic Church, Chicago, will give his first Chicago recital at the church on the evening of March 20. Miss Martha Stelzl, soprano, will assist Mr. Becker.

Ira L. Moser has been mustered out of the army and has resumed his old position as head voicer of Henry Pilcher's Sons of Louisville.

MAY PORTER IN CHARGE OF BIG SPECIAL SERVICE

AID OF MANY IS ENLISTED

First Sunday of the Month Made Notable at St. Paul's Presbyterian Church in Philadelphia—Congregation Joins In.

A special patriotic service of prayer and praise has been held the first Sunday evening in each month at St. Paul's Presbyterian Church, Philadelphia, with the idea in mind of especially remembering "the boys" on land and sea. May Porter, organist



MISS MAY PORTER.

and director of music at St. Paul's, with the hearty co-operation and enthusiasm of Dr. Dwight Witherspoon Wylie, pastor of the church, has made the musical part of these services a source of vital interest to the commu-

nity and a model for imitation in the successful welding together of choir and congregational singing. There has been special music by the solo quartet; all organizations of the church have been called upon to take a particular part, including the St. Paul unit of the Red Cross (175 women in uniform), the St. Paul choristers (fifty men), the choral club of the Business Women's Christian League (seventy-five women), Troop No. 30, Boy Scouts of America (eighty-five in uniform).

The regular service is preceded by three-quarters of an hour of congregational singing led by a "guest conductor," and from the ranks of Philadelphia's well-known community song leaders St. Paul's has had the inspiration and leadership of Frank Embick, Will Cugley, Burton T. Scales, director of music at Girard College, and the glee clubs of the University of Pennsylvania.

On Sunday, Feb. 2, Albert N. Hoxie, director of music at the League Island Navy Yard, conducted. A congregation of nearly 1,600 taxed the capacity of the church long before the service began, the overflow finding seats in the chapel adjoining. The presence of 150 marines just returned from overseas added a peculiar interest and pride to the occasion.

The choir numbers used at these services have included: "The Recessional," De Koven; "For All Who Watch," Dickinson; "America's Crusaders," Manney; "When the Boys Come Home," Speaks; "Light After Darkness," Handel-Dressler; "A Song of Liberty," Beach; "King Out, Sweet Bells of Peace," Roma; "Hushed and Still," Nageli; "God of Our Fathers," Rossini-Smedley; "What of the Night," Thompson; "For the Passing Souls We Pray," Burroughs.

May Porter is a member of the American Organ Players' Club, the American Guild of Organists and the N. A. O., and received the degree of bachelor of music from the University of Pennsylvania.

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Bonnet Reveals His Art

As Soloist with the Chicago Symphony Orchestra (Three Appearances) and in Recital

WHAT THE CRITICS SAID:

Frederick Donaghey in the Chicago Tribune.

Obedience, eager and alert, takes her place on the console when Joseph Bonnet takes his on the organ bench; and the liaison they effect and maintain is a compact which compels delight. They got together yesterday at the Orchestra Hall organ, and results were as usual. He played with the orchestra in one of Handel's concertos, the tenth, and he made his part of it sound as, I suspect, that rapt believer in basic melody meant that it should sound.

A second contribution by the gifted Frenchman was in the post-intermission, when he played Bach's chorale prelude called "Out of Deep Need," and two pieces of his own make. These were of casual importance save as added items in his list of conveyances. But the Bach was Bach, and, like the Handel, was put into stimulating revival by Bonnet, for whom all the emotions perform when he is in action. The reinforcing trombones of which Bach was so fond were blown with skill and sense by three of the able brass men from the ranks.

Herman Davies in the Chicago American.

The soloist, Joseph Bonnet, is one of the greatest organists in the world. Nothing more remarkable than his organ playing can be remembered in connection with this instrument. Surely no one can obtain such an astounding delicacy and purity of touch and tone in the simpler melodic phrases, nor can there be finer, clearer technical display.

Rapid or intricate passages for the organ rarely have the transparent, detailed, clean cut finish obtained on other instruments. Yet Bonnet makes the organ as obvious as the alphabet.

For the purely virtuosic performance of his pedal cadenza in his own composition, I have no words. Such pedal manipulation is musically acrobatic. Bonnet's legs and feet are more agile than a score of other organists' arms and hands.

Withal, Bonnet makes the organ an in-

teresting solo instrument even to the layman.

His own compositions reveal the musician that "doubles" the virtuoso.

I remember with keenest appreciation the cleverness of the fugue in Mr. Bonnet's "Rhapsodie Catalane."

He obtained the ringing enthusiastic applause which a thoroughly aroused Friday afternoon audience knows how to give with unerring discrimination.

Henriette Weber in the Chicago Herald and Examiner.

Joseph Bonnet, one of the few great masters of the organ, was the soloist at the Symphony Orchestra concert yesterday afternoon, and scored an unequivocal success with the audience.

His most distinguished achievement was a superb reading of one of the Handel concertos, in which dignity, clarity and a dazzling technical display vied with each other as five factors of his performance. A group of short solos, including two compositions of his own, closed the program.

Edward C. Moore in the Chicago Daily Journal.

As an executant Bonnet is the superior of anyone making public appearances here in this generation. It is an inspiration to hear a melody stand out under his fingers. This, as organists will tell you, is chiefly a matter of touch, and a rather difficult art to acquire. He has the art, and the further gift, apparently almost second nature, of producing everything in ideally clean cut fashion. These two traits alone are enough to make him a big figure.

Maurice Rosenfeld in the Chicago Daily News.

Besides Mr. Weidig, however, another conspicuous personage in the musical world of our times made his appearance as soloist and composer in Joseph Bonnet, the distinguished French organist. He introduced himself with the concerto No. 10 for organ by Handel, which had orchestral accompaniment, and later he

brought forth the chorale prelude "Out of Deep Need," with trombone reinforcement, by Bach, and two original compositions of his own, "Ariel" and "Rhapsody Catalane," the latter with an elaborate pedal cadenza. In all of these works M. Bonnet proved himself a master, playing the organ of the hall with more individuality and more like a solo instrument than I can remember ever having heard it before. All the many mechanical devices, the registrations and stops for tone color, and all the impedimenta which other organists find difficult to eliminate from their performances, which usually halt the playing of which are made obvious by them, M. Bonnet apparently adjusted before he began to play, and throughout his pieces this evident mechanical part, aside from his actual management of the different manuals and pedals, never obtruded upon his audience.

Still there was unusual smoothness, rapidity and clarity in the rendition of his finger technic and his pedaling was equally facile. From the musical standpoint also it was playing of the highest type of artistry.

He was called forth many times during the afternoon, and divided the honors with Mr. Weidig.

It was a very interesting concert, which will be repeated this evening, with Mr. Weidig as conductor and M. Bonnet as soloist.

Karleton Hackett in the Chicago Evening Post.

The soloist of the afternoon was Mr. Joseph Bonnet, the distinguished French organist, and he gave a delightful performance of the Handel concerto in D minor for organ and orchestra. As a rule the organ is rather an awkward animal in a symphony concert, but Mr. Bonnet showed that it can be so skillfully managed that it fits into the orchestral scheme with perfect proportion. There was nothing clumsy in his manner of handling the ponderous instrument, and with fine taste he adjusted everything so that there was a most grateful interplay

between the organ and the orchestra. It was Handel in one of his lighter moods, and the music was graceful. Mr. Bonnet chose the combinations of tone colors which gave the distinctive quality of the organ yet blended with the tone of the orchestra so that it all sounded lovely.

The most difficult thing that a conductor has to do is furnish the accompaniments for soloists in their concert. Mr. Weidig gave to Mr. Bonnet a sympathetic accompaniment which permitted to the solo artists complete interpretative liberty yet kept all in balance.

The audience gave Mr. Bonnet a most cordial reception after his playing of the concerto.

Ella Smith in the Milwaukee Journal.

The Chicago Orchestra at its concert Monday night at the Pabst Theater had the assistance of the famous French organist, Joseph Bonnet. The Eastern cities have been enthusiastic over the skill of Mr. Bonnet, and we learned why. He has all the technical equipment, both with hands and feet, that any player on that difficult instrument can need, and his musicianship stands out with delightful emphasis. Everything that he plays is clean cut, definitely enunciated, as not all organ music is. The phrases are always understandable and the musical idea clear to the most casual listener. His playing of the Handel concerto with the orchestra was one of the finest things we have had at these concerts. He was recalled many times and finally gave an encore.

Chicago Daily News.

Organists like Joseph Bonnet, if there be others, may yet make the organ popular as a concert instrument. At any rate the audience at Kimball Hall last evening was willing to stay there as long as the player would accommodate them, and it was not until, in answer to a third recall, he played the "Marseillaise," that they recognized the signal for the end and departed.

5000 heard Bonnet in Ann Arbor, 2500 in Grand Rapids, Mich. Chicago Recital to a completely sold-out-house. Tour booked solid to California. Pacific Coast during March.

Southern Tour (via Texas) begins March 25th. EASTERN STATES (April). MIDDLE WEST (May).

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The Story of a Great Organ

Chicago Organist Describes Historic Instrument Built by Walcker & Sons and Placed in Boston Music Hall in the '60s; Now Modernized in Its Own Home at Methuen, Mass.

By EMORY L. GALLUP

"The greatest organ in America!" Such was, I believe, the statement made by W. Lynnwood Farnam, after having played this really superb instrument.

After the completion of the Boston Music Hall, a commission having been formed to supervise the erection of an instrument greater than anything then built in the United States, the contract was given, after exhaustive investigation of the instruments of the foremost builders of Europe, to Walcker & Sons, Ludwigsburg, Germany, and erection was begun in 1857. The organ was to have cost \$60,000, but like many articles (even in our day) eventually reached the total of \$80,000.

Soon after construction was well under way, this country was plunged into the Civil War, and word was sent not to hurry the work, as conditions, both financial and otherwise, would not permit of its completion. Finally, however, in 1861 (after the commission had visited the completed instrument as erected in the factory and proclaimed it "the finest ever built"), it was sent to the United States, amid the grave fears of the Bostonians as to its safe arrival. The ship, however, did arrive without mishap and contained the following cargo, as reported by a Boston daily (certainly not the Transcript): "Arrived in port, steamer [name not preserved] with 200 barrels of beer, one organ and 100 gallons of dry gin."

The organ was set up in the newly-built hall and before the formal dedication (which occurred on Monday evening, Nov. 2, 1863) was privately heard by those whose gifts had made possible its erection, and many of the leading musicians of Boston and the vicinity. The evening of the dedication the audience "broke into a storm of applause" as the great American flag, veiling the instrument, was lifted.

The program of dedication was as follows:

PART ONE.

1. Ode recited by Miss Charlotte Cushman.
2. Opening of the organ by Herr Friedrich Walcker.
3. a. Grand Toccata in F.....Bach
b. Trio Sonata in E flat for two manuals and pedal.....Bach

John K. Palne, organist of the West Church, Boston, and professor of music at Harvard University.

4. Grand Fugue in G minor.....Bach

PART TWO.

1. Grand Double Chorus. "He Led Them Through the Deep," and Chorus. "But the Waters Overwhelmed Their Enemies." (From "Israel in Egypt").....Handel
2. Grand Sonata in A. No. 2, Mendelssohn
- B. J. Lang, organist of the Old South Church and of the Handel and Haydn Society.
3. a. "Lamentation in Parascève".....Palestrina
b. Kyrie and Sanctus from a Mass.....Palestrina
c. Movement from Anthem, "O Give Thanks".....Purcell
- Dr. S. P. Tuckerman, organist of St. Paul's Church
4. Offertoire in G.....Lefebure-Wely
- John H. Wilcox, organist of the Church of the Immaculate Conception, Boston.
5. "Hallelujah, Chorus" from "The Messiah".....Handel
- George W. Morgan.

In a comparatively few years the music hall was found to be "cold, draughty and generally unsafe," and against great opposition on the part of the organ commission (even to the extent of bringing the matter before the court of the commonwealth, so I am told) the hall was torn down, and the organ sold for \$15,000 to a gentleman who stored it in a shed in the rear of the old New England Conservatory building. During this occupation of many years (within the city limits of Boston) the organ was very badly damaged, many of the pipes injured and the

action ruined. It was finally placed on auction (the aforesaid gentleman having passed beyond "this world of sin and woe") and Mr. Edward R. Searles, a wealthy lover of organs and organ music, purchased it for the sum of \$1,500.

He then had the Methuen Organ Company of Methuen, Mass., his home town, rebuild it, and erected on a prominent corner in the village of Methuen, a very beautiful hall in which to house it. This hall he himself designed and it cost considerably over one quarter million dollars.

The instrument was completely rebuilt, the choir and solo divisions placed in expression chambers, a new electric console erected, similar in style to the old one (which, by the way, has been retained for sentimental reasons) even to the old script lettering and straight pedal keyboard. The original case of solid black walnut simply cannot be adequately described. It measures from floor to the top of the towers (four in number) sixty feet, each of the towers supported on the crouching figure of a giant some twelve feet in height, above these figures rising, in full view, the 32-foot open diapason pipes of pure tin, fortunately not decorated. In various places are carved (as I remember) busts of Bach, Handel, Haydn, Beethoven, Schubert, Mozart and Mendelssohn.

The effect, as one enters the hall, is magnificent. Against its white walls, with paintings and tapestries artistically arranged, with here and there a touch of gold, stands the stately instrument, occupying the entire end of the building, unlimited in its resources, magnificent in its power, a perpetual monument to those who conceived and built it.

Of its ninety speaking registers, not one is borrowed or extended, there are but two super-octave couplers and these are not affected by the crescendo or sforzando pedals. One remarkable feature of the instrument is that the diapasons are of pure tin and all the reeds of brass, bell-mouthed.

Before proceeding to the specifications I wish to acknowledge my indebtedness to both Mr. Ingraham, who is in full charge of the care of the instrument, and Mr. W. Scott Goldthwaite of Boston, who very kindly obtained for me much of the information contained in this article.

Appended are the specifications: GREAT ORGAN.

- Principal, 16 ft.
- Tibia Major, 16 ft.
- Viola Major, 16 ft.
- Bassoon (free reed), 16 ft.
- Ophicleide (free reed), 8 ft.
- Principal, 8 ft.
- Floete (double-mouthed) 8 ft.
- Gemshorn, 8 ft.
- Viola da Gamba, 8 ft.
- Gedeckt, 8 ft.
- Trombone, 8 ft.
- Trumpet, 8 ft.
- Octave, 8 ft.
- Fugara, 8 ft.
- Hohlfloete, 4 ft.
- Flute d'Amour, 4 ft.
- Clarion, 4 ft.
- Waldfloete, 2 ft.
- Quint, 5 1/2 ft.
- Terz, 3 1/2 ft.
- Terz Discant, 13.5 ft.
- Cornet, 5 rks.
- Mixture, 6 rks.
- Scharff, 4 rks.

SWELL ORGAN.

- Bourdon, 16 ft.
- Principal, 8 ft.
- Floete, 4 ft.
- Salicional, 8 ft.
- Dolce, 8 ft.
- Quintaton, 8 ft.
- Gedeckt (double-mouthed), 8 ft.
- Trombone Bass, 8 ft.
- Trombone Discant, 8 ft.
- Bassoon Bass, 8 ft.
- Oboe, 8 ft.
- Principal, 4 ft.
- Traversfloete, 4 ft.
- Cornettino (flute pipes of trumpet tone), 4 ft.
- Quintfloete, 5 1/2 ft.
- Nasard, 2 1/2 ft.
- Octave, 2 ft.

[Continued on next page.]

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STORY OF A GREAT ORGAN

[Continued from preceding page.]

Mixture, 5 rks.

CHOIR ORGAN.

Gedeckt, 16 ft.
Principal Flute, 8 ft.
Spitzfloete, 8 ft.
Bifara of two ranks (one an octave below the other and stopped, the other being open), 8 and 4 ft.
Dolce, 4 ft.
Flauto, 2 ft.
Gedeckt, 8 ft.
Clarín Bass, 4 ft.
Clarín Discant, 4 ft.
Viola, 8 ft.
Physharmonica, 8 ft.
Hohlfloete, 4 ft.
Principal Flute, 4 ft.
Sesquialtera, 2 rks.
Superoctave, 2 ft.

SOLO ORGAN.

Bourdon, 16 ft.
Gamben Principal, 8 ft.
Aeoline, 8 ft.
Concert, 8 ft.
Corno di Bassetto, 8 ft.
Vox Humana, 8 ft.
Gemshorn, 4 ft.
Bifara (2 ranks), 4 ft and 2 ft.
Vox Angelica, 4 ft.
Quint, 2 2/3 ft.
Piccolo, 2 ft.
Tremulant (used with Vox Humana only).

PEDAL ORGAN.

Principal Bass (Diapason), 32 ft.
Grand Bourdon (a mixture of five ranks), 32 ft.
Contra Bombardon, 32 ft.
Octave Bass, 16 ft.
Sub-Bass, 16 ft.
Trombone, 16 ft.
Contra Violone, 16 ft.
Octave Bass, 8 ft.
Hohlfloete, 8 ft.
Violoncello, 8 ft.
Trumpet, 8 ft.
Corno di Basso, 4 ft.
Cornettino, 2 ft.
*Viola, 8 ft.
*Flute, 8 ft.
*Flute, 4 ft.
*Bassoon, 16 ft.
*Waldfloete, 2 ft.

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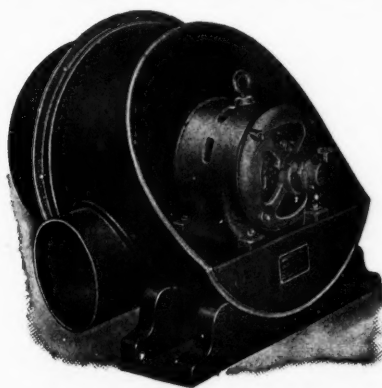
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By HAROLD V. MILLIGAN.

PASTEL,
"HOMMAGE A BONNET."

By Walter Edward Howe; published by G. Schirmer, New York.

BERCEUSE IN F, by Clarence Albert Tufts; published by Musicians' Publishing Company, Los Angeles.

"TO PATIENCE."

"VIOLETS."

By Van Denman Thompson; published by Willis Music Company, Cincinnati.

"REVERIE," by Debussy; transcribed by Palmer Christian; published by Boston Music Company.

Organists are fond of telling each other (through the columns of their all-too-numerous magazines and in the solemn conclaves of their annual conventions) that the organ is "the king of instruments," but more often than not their actions belie their words. The organ may, indeed, be the king, but it is habitually played like the deuce; nor is it fed upon royal food. Can you blame the reviewer of organ music if he occasionally suffers from a fit of musical indigestion? A steady diet of lemon meringue and ice cream will take the edge off any palate.

Are the publishers giving the public what it wants, or are the composers giving the publishers what they want, or both? We are not knocking anybody; some of the airy trifles are adroitly written and captivatingly pretty or soporifically sweet. We don't object to them; in fact, we sometimes almost like them; but the musical fare which is spread before us month by month seems to be almost entirely composed of dessert. Will someone kindly send us a little roast beef well done?

Walter Edward Howe's "Pastel" is a very pastely little French piece, of a scherzo-like quality, as light as thistle-down and as delicate as the wing of a dragon-fly. His "Hommage a Bonnet" is quite frankly the sincerest form of flattering the French organist's popular "Romance sans Paroles."

Clarence Albert Tufts' "Berceuse in F" is a Berceuse in F. If you like Berceuses in F, you will like it.

We wouldn't say a word against "Violets" and "To Patience" for anything in the world. They are as graceful and pretty as their names imply.

The essentially pianistic nature of the Debussyan "Reverie" makes its proper interpretation on the organ very difficult, if not actually impossible. A liberal use of the damper pedal lies at the very heart of the impres-

sionism of Debussy and his disciples and this blurring of color is accountable for much of the characteristic outline of his music. This is an effect which cannot be produced upon the organ, although sometimes careless players seem to be approaching it, especially when aided and abetted by bad acoustics. Without it such a piece as "Reverie" sounds painfully anaemic and at times almost unintelligible. Mr. Christian has done as well with the transcription as could be done, but why attempt the impossible?

"SONG OF VICTORY," by Louis Adolphe Coerne; published by Oliver Ditson Company, Boston.

This is a cantata in five numbers, three choruses and two solos for mezzo soprano or baritone. It is published in two forms, one an arrangement for mixed voices and the other for women's voices. Both words and music are the outgrowth of the present hour, and the cantata will be found useful for occasions of festivity and celebrations of victory. The first chorus, "The High Refrain," "Thank God for Victory," is also published separately.

"SPANISH SACRED MOTETS," edited by Kurt Schindler; published by Oliver Ditson Company.

There are six numbers in the series, four of them by Thomas Ludovicus Victoria and two by Christophorus Morales, both of whom lived during the Sixteenth century. They are noble specimens of the religious music of that epoch, and as such will interest directors of choral societies, as well as choirmasters. The two composers are worthy to take rank with Palestrina, di Lassus and their better-known Italian contemporaries. There is no finer test of unaccompanied singing than the proper presentation of these masterpieces. The numbers in the present series are provided with an English text by Winfred Douglas, as well as with the original Latin words.

ANTHEMS.

"Behold, I Create New Heavens," by Cuthbert Harris, A. P. Schmidt Co., bass and soprano solos.

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"Yes, the Redeemer Rose," by Orlando Mansfield, A. P. Schmidt Co. Easter anthem with soprano solo.

"Christ Is Risen," by J. Edgar Bieh, A. P. Schmidt Co. Easter anthem with soprano solo.

"Crossing the Bar," by Alfred Wooler, Boston Music Co. Unaccompanied anthem in four voices.

"Weary of Earth," "I Will Praise Thee," by Louis Adolphe Coerne, G. Schirmer.

"Blessed are the Undeified," by Henry Hadley, G. Schirmer. For four-part chorus, with bass and alto solos.

"In the End of the Sabbath," by Oley Speaks, G. Schirmer. An arrangement for four-part chorus and alto solo of a popular Easter song.

"Magnificat and Nunc Dimittis in G," by Christopher O'Hare, G. Schirmer.

"Be Ye Glad," by Paul Ambrose, A. P. Schmidt Co. Easter solo, published in high and low keys.

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BONNET SUCCESS IN CHICAGO

Kimball Hall Filled to Overflowing with Enthusiastic Audience.

When an organ recital fills a concert hall to the point where people have to be turned away, where the performer receives one recall after another while the audience refuses to leave at the close of the program, and where the critics of the daily press actually are present and their enthusiasm is genuinely aroused, we may safely call it a "successful" organ recital. Such was that by Joseph Bonnet in Kimball Hall Jan. 28. Mr. Bonnet had the most appreciative and demonstrative audience heard at such a recital in Chicago within the memory of the oldest organists. For one thing, he did not labor under the blight of an inhibition against applause which has placed a damper on the manifestations of appreciation of so many performances of concert organists in churches.

Mr. Bonnet's faultless and inspiring performance with the Chicago Symphony Orchestra had a great deal to do with the demand for seats at the recital. All the organists were present, it seemed, and the music lovers in general did not stay away, as they so often do. The playing of Liszt's *Fantasia and Fugue on the chorale "Ad Nos ad Salutarem Undam"* was one of those masterly things which we seldom hear because it is not done except by the really great organists. And Mr. Bonnet played it with a spirit which revealed his love for the work and with never a phrase that indicated that it was a difficult performance. The effect on his audience was equally that of continued interest despite the length of the work. A graceful compliment to a Chicago composer was paid in playing Borowski's "*Meditation Elegie*." The well-known Widor *Toccat*a received a most brilliant rendition. Mr. Bonnet responded generously to the demand for encores and played among other things his "*Romance sans Paroles*" and the *Martini Gavotte*. The complete program included: *Prelude*,

Henry Purcell; "*In Dulci Jubilo*" (Christmas Song), Bach; *Prelude and Fugue in D major*, Bach; "*Meditation Elegie*," Borowski; *Fantasia and Fugue on "Ad Nos ad Salutarem Undam*," Liszt; "*Poeme du Soir*" ("*Angelus at Sunset*"), Bonnet; "*Elfes*," Bonnet; *Toccat*a, Widor.

The transcontinental tour of Mr. Bonnet has proved that an organ virtuoso can command the same attention and audiences that assemble to hear the leading pianists, violinists and vocalists of the world. Mr. Bonnet's present tour is booked to Denver, Salt Lake City and California, and during his trip across the country he has played to capacity houses, with return engagements demanded in nearly every instance. In Ann Arbor 5,000 heard his program and at Grand Rapids 2,500.

Mr. Bonnet will remain in California three weeks, filling many engagements, and then open his southern tour in El Paso, Tex., March 25, proceeding to New Orleans and the north. In response to insistent demands from the middle west, the larger part of May will be devoted to return engagements in that section and in cities where time did not permit of his reaching on the way to the coast. He will devote April to Canada and a tour of the eastern states.

Mr. Bonnet will leave for Paris at the close of the tour.

Bonnet on New Detroit Organ.

The large four-manual divided organ of eighty-four speaking stops which Casavant Brothers of St. Hyacinthe, Quebec, have just installed in the First Congregational Church of Detroit, and the complete specification of which was published in *The Diapason* for Nov. 1, 1918, was played in a recital by Joseph Bonnet on the evening of Feb. 6. Mr. Bonnet and the new organ constituted a combination which drew the majority of the music lovers of Detroit and vicinity to the church, and the organists were largely represented.

THREE-MANUAL TO THEATER.

Austin Company Receives Order from the Euclid at Cleveland.

The Austin Organ Company has been awarded a contract to build a three-manual organ for the Euclid Theater, Cleveland. The Mall Company owns this theater, and three other picture houses. An Austin organ is installed in each of them. The Woodward Masonic Temple also has awarded to the Austin Organ Company a contract to build a two-manual organ. Elisha Fowler, Boston representative, negotiated these contracts.

The Euclid Theater specification is as follows:

- GREAT ORGAN.
 - Diapason Phonor, 8 ft.
 - *Gross Flute, 8 ft.
 - *Violoncello, 8 ft.
 - *String Celeste, 8 ft.
 - *Harmonic Tuba, 8 ft.
 - *Gedeckt Flute, 4 ft.
 - Chimes (from Swell), 25 notes.
- (*Enclosed in Choir Box.)
- SWELL ORGAN.
 - Bouillon, 16 ft.
 - Violin Diapason, 8 ft.
 - Gedeckt, 8 ft.
 - Viole d'Orchestre, 8 ft.
 - Viole Celeste, 8 ft.
 - Harmonic Flute, 4 ft.
 - Horn, 8 ft.
 - Orchestral Oboe, 8 ft.
 - Vox Humana (Special chest and tremulant), 8 ft.
 - Chimes, 20 notes.
- CHOIR ORGAN.
 - *Gross Flute, 8 ft.
 - *Violoncello, 8 ft.
 - *String Celeste, 8 ft.
 - *Gedeckt Flute, 4 ft.
 - Clarinet, 8 ft.
 - Celestial Harp.
- (*Interchangeable with Great.)
- PEDAL ORGAN (Augmented).
 - Open Diapason, 16 ft.
 - Violine, 16 ft.
 - Gedeckt (from Swell), 16 ft.
 - Octave, 8 ft.

ESTEY WORK ON THE COAST.

Residence Organ to Be Placed in Its Los Angeles Studio.

The Estey Organ Company, represented in the Los Angeles territory by C. W. McQuigg, soon will have its Los Angeles studio equipped with a

fine residence organ. The studio is at 633 South Hill street. The organ, intended for display, will be equipped with the latest devices in the solo playing art of organ building, using the Estey rolls.

The Estey company has just finished an organ in the Loring Theater, Riverside, Cal., of twenty stops, with chimes and glockenspiel. The company is building an organ for the Baptist Church at Hollywood, Cal., and is about to begin erecting an organ in the home of Major Peshine of Santa Barbara. A contract for the organ for the Methodist Church of Anaheim was awarded to the Estey company some time ago and it will be installed in the near future when the church is completed. The organ is a gift from Mr. and Mrs. Charles Eggabroad and Mr. and Mrs. William Wagner, members of the church.

William Ripley Dorr Returns.

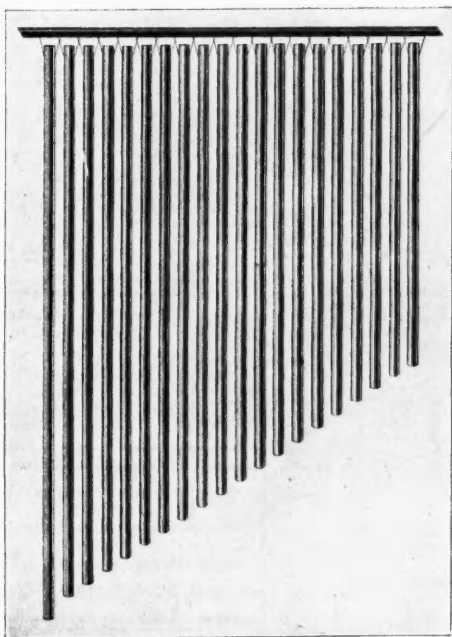
William Ripley Dorr, the Chicago organist, who came to this city several years ago from Minneapolis, has been discharged from the navy and has resumed his work with the Aeolian Company, and has been appointed organist and choirmaster of Emmanuel Episcopal Church at La-Grange. He is devoting his time to making a fine choir of men and boys. Mr. Dorr has been conductor of a naval band under Lieutenant Sousa for the last few months. He was in charge of the Sixth Regiment band at the Great Lakes naval station until January, when he was released from active duty. The engagement of Miss Dorothy Countryman of St. Paul to Mr. Dorr is announced, and the wedding is to take place in June.

Hanchett at Former Post.

Edward A. Hanchett, well-known to Dallas and Texas as an organist and musician of more than ordinary talent and ability, has returned to his former post at the Second Presbyterian Church of Dallas.

Miss Dorothy Clarice Hempstead, formerly of New Orleans, has accepted the position of organist of the Marion Theater at Clarksdale, Miss.

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FARNAM AT CAMP IN WALES.

Interesting Letter Received—Has Recovered from Influenza.

An interesting letter from W. Lynnwood Farnam, who until his enlistment in the Canadian army was organist of the Fifth Avenue Presbyterian Church of New York and previously was organist of Emanuel Church in Boston says that The Diapason is the only American paper he has received since he went overseas. He writes from Kimmel Park Camp, Rhyl, North Wales, as follows:

"In September the Seventy-ninth Battery, Canadian Field Artillery, in which I enlisted, was changed into a tank battalion, and early in October we were shipped to England for a winter of training. I was one of many on board the troopship to come down with influenza and on arrival in England was sent to a hospital. After spending seven weeks getting over the illness I was sent here and now have a sergeant's position in an orderly room. Shortly after the date of the signing of the armistice the Second Tank Battalion was sent home to Canada, but the hospital cases of the same are to stay in camp here for some time yet.

"Kimmel Park Camp is three miles from St. Asaph (where is the smallest cathedral in the British Isles—a considerable building nevertheless, and containing a four-manual Hill organ of forty-one speaking stops) and four miles from Rhyl, the popular watering place. Right by the camp is a very beautiful edifice built of white stone and marble—Boddlewyddan Church. It was erected by one lady in 1860 and is a particular gem of architecture, well set off by the trees, fields and hills surrounding it. Although the congregation is very small, there is an almost palatial vicarage attached and services are held in both Welsh and English. The church is lighted by oil lamps. The choir sit in the west tower gallery, where is also placed the sweet old-fashioned Walcker 1861 organ, whose specification is as follows: One manual, fifty-six notes, pedals, two octaves, pulling down manual keys, and eight stops—bourdon bass, 16 foot, twelve pipes; open diapason, stopped diapason, dulciana, principal, flute, twelfth, fifteenth; no swell-box."

ALLEN AT STANFORD POST

Appointed to Succeed the Late Louis H. Eaton at University.

Warren D. Allen, dean of the Conservatory of Music, College of the Pacific, has been appointed university organist at Stanford University, to succeed the late Louis H. Eaton. Mr. Allen is giving some excellent recitals at the Stanford Memorial Church. On Jan. 19 his program consisted entirely of the works of Belgian composers, from Peter Cornet, one of the great organists of the seventeenth century, to Jacques Lemmens. The following Sunday was devoted to Cesar Franck. Among the recent programs are these:

Jan. 12.—Prelude in B minor, Bach; Nocturne from "Midsummer Night's Dream," Mendelssohn; Prelude to "Lohengrin," Wagner; "Alleluia," Dubois.

Jan. 19.—"Ad te Clamamus" ("We Cry to Thee"); "O Clemens" ("O Be Merciful"); "Pro Fine" (written about 1600), Cornet; "Pacques Fleuries," Maily; "Adoration," Callaerts; Fanfare and Finale, Lemmens.

Jan. 26.—Compositions by Cesar Franck; Prelude, Fugue and Variation; "Grand Piece Symphonique"; "La Brabanconne."

ACTIVITIES AT LANCASTER

Organists' Association Has Recital and Paper at Meeting.

At the last meeting of the Organists' Association of Lancaster, Pa., Miss Mentzer and Charles E. Wisner and Richard M. Stockton played the following short recital: Prelude and Fugue in E minor, Kinder; "Minueto Antico e Musetta," Yon; "Petite Litanie de Jesu" (MS.), Grovlez; "Tempo de Minuet," Foote; Sonata No. 2, Mendelssohn. George B. Rodgers read a paper on "The Organ in France." Henry S. Fry of Philadelphia gave a recital at the First Presbyterian Church Feb. 18 under the auspices of the association.

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American Organ Music

By DR. ROLAND DIGGLE

Once again we have to thank Samuel A. Baldwin for the book of organ recital programs which he has given at the College of the City of New York during the past season. Surely there is no other place in the world where so remarkable a series is maintained. However, it is not of that that I wish to speak. I do wish to point out that of 100 original organ compositions on the season's programs sixty-nine are by American composers. This is a splendid showing, the more so when we realize that unless a piece is really worth while it does not appear on Mr. Baldwin's programs.

As a matter of fact nearly all these pieces are fine examples of modern organ music and should be in the library of every organist quite aside from the fact that they are American compositions. Again, at least half of them are within the reach of the average organist and can be made effective on a small organ. I do not for a moment wish to give the impression that they are masterpieces. At the same time, none of them deserves the unkind criticism and condemnation that American compositions seem to be getting of late from a few of our "high brow" organ professors, for, taken all in all, the organ music published in America during the last few years far surpasses anything that has been published abroad.

It is, indeed, hard to understand the position of these gentlemen who are so quick to cast slurs on what they call America's "Evensong" type of music. We will admit that a small per cent of the organ music published is of this type, but I maintain that there is a distinct place for it, just as there is a place for the ballad on the song recital program. If the people enjoy this sort of music, why should they be denied that enjoyment simply because the recitalist himself does not like the piece?

Aside from that class of music, at least 80 per cent of the organ music published does not belong in that class, and you will find on looking over the recital programs published in the different papers that it is from this 80 per cent that the majority of the organists draw. It must be discouraging to organists whose limitations of technique enable them to play compositions of medium difficulty, or whose organs will allow only of smaller works, to have these same works so harshly condemned. Personally I prefer hearing even one of the "Evensong" type well played to a bigger work badly played. Again, I prefer to hear an American work to one of Karg-Elert, whose name, I am sorry to say, still appears on the programs of some of our recitalists, even when from last accounts he was an officer in the German army.

An historical recital is splendid for a visiting organist, just as a Shakespearean play is always welcome, but to have either week after week, excuse me! A book by Joseph Conrad is always a treat, but that does not prevent one enjoying a good short story. The same surely applies to organ music. We can enjoy our Bach, Franck, Widor, etc., but we should be broad minded enough to appreciate the many excellent smaller works that in a way correspond to the short story. The trouble is that a man so saturates himself with a certain kind of music that he

can neither appreciate nor even tolerate any other kind, although his audiences may be anxious to hear these other works. Here is one of the reasons for the lack of interest in organ recitals. And here is the big reason for the large audiences that come to hear Mr. Baldwin week after week. There is not the slightest doubt that the public wishes to hear these things. They are, perhaps unconsciously, interested in the American composer. Thank goodness, they are! He deserves their support and the kindly interest of the organists all over the country. On the whole he has done a splendid work, and quite aside from patriotism, he is worthy to take his place beside his fellow composers from abroad.

It is impossible to give a complete list of the numbers played by Mr. Baldwin, but the following are especially suitable for church use where only a small organ and limited technique is available: Serenade, Mark Andrews; "Benedictus" and "On the Lake of Galilee," I. Barton; Serenade, L. G. Chaffin; Canzona and Reverie, C. Dickinson; Idyll, J. R. Gillette; Serenade, Macfarlane; "The Fountain" and "Epithalamium," H. A. Matthews; "The Swan" and "Oh, the Lifting Springtime," C. A. Stebbins; Air, Demarest; "Dreams" and Nocturne, R. S. Stoughton; "Gesù Bambino," P. A. Yon.

Contracts for Wicks Company.

Within the last few weeks the Wicks Organ Company of Highland, Ill., has won two Chicago contracts. One of these is for an organ in the Mandell Methodist Church on the west side. The other is for the First Swedish Methodist Church on Highland avenue, in the Rogers Park district. These instruments will have the Wicks direct electric action and will be of two manuals. Both churches are now under construction. The Mandell M. E. organ is to be ready for dedication on Easter Sunday.

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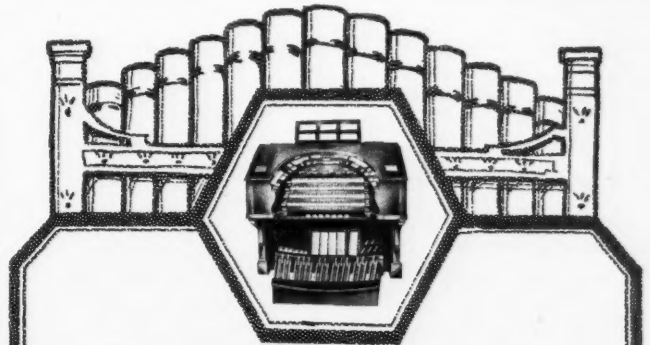
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8 ft. Stopped Diapason.	CC-61	2 15/16x3 9/16	No. 2
8 ft. Melodia	CC-61	2 $\frac{3}{8}$ x2 $\frac{7}{8}$ Use No. 1 Std. Bass	
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