

THE DIAPASON



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BIG CEREMONY MARKS MEMORIAL DEDICATION

MELROSE ORGAN IS OPENED.

Austin Instrument of 86 Stops Used for First Time With Will C. Macfarlane at Console—Governor Makes Address.

Dedication of the great municipal organ at Melrose, Mass., the latest of the notable city organs of the United States and a memorial to the soldiers and sailors of the world war, took place Nov. 13. Will C. Macfarlane, until recently municipal organist of Portland, Maine, presided at the four-manual console and is giving recitals on the organ regularly.

Among the guests at the dedication were the veterans of the G. A. R., Melrose soldiers and sailors of the late war, Governor Calvin Coolidge of Massachusetts, ex-Governor Bates, Mayor Charles A. Adams and the board of aldermen. John C. F. Slayton, donor of the organ, and of the building housing it, formally presented his gift to the city and it was accepted on the part of the mayor. Governor Coolidge then made an address.

Mr. Macfarlane played the following selections on the new instrument: Largo, Handel; Overture, "Tannhäuser," Wagner; "Evening Bells and Cradle Song," Macfarlane; "Will o' the Wisp," Nevin; Fugue in A minor, Bach; Storm Fantasia; March, "America the Beautiful," Macfarlane.

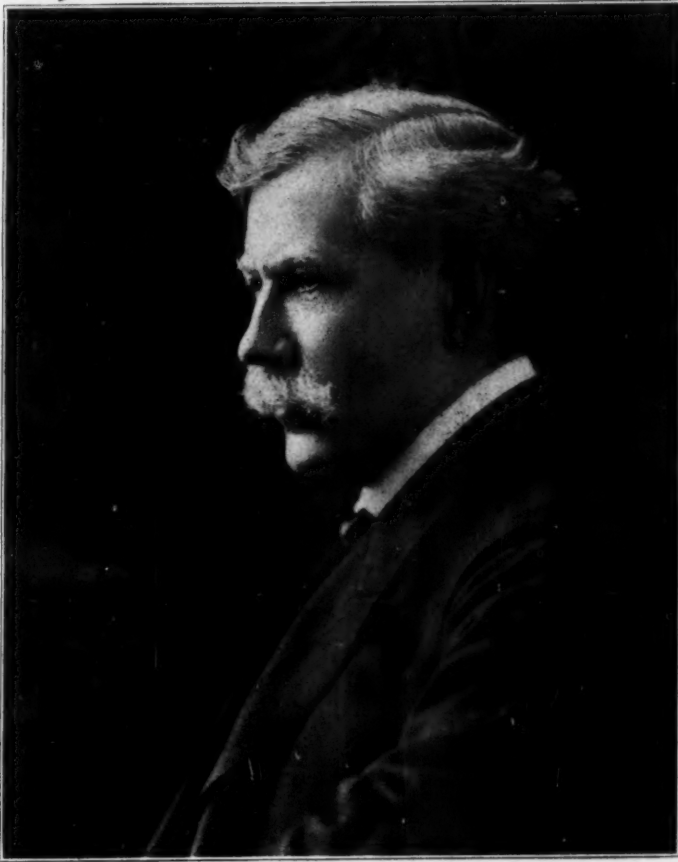
The Diapason for May, 1919, contained the specification of this organ, which has eighty-six speaking stops. The beautiful Soldiers' and Sailors' Memorial Building in Melrose contains the first large organ erected to the memory of America's sons who took part in the war. It is the gift of J. C. F. Slayton of Melrose, who, "recognizing the desirability of developing the musical sentiment of our community, and wishing to offer a memorial to those of our boys who have paid the last great price, and to all soldiers and sailors of Melrose, who during the world war have laid their all on the altar of human liberty," decided that an organ would serve as a fitting memorial.

The instrument was constructed by the Austin Organ Company of Hartford, Conn., whose contract provided that in its manufacture no expense was to be spared. The most experienced workmen were to be engaged. The best materials were to be used, and all the aids of modern science employed in the art of organ building were to be unsparingly drawn upon.

In place of the usual front display of pipes, the building's architectural motive of decoration is incorporated in the organ case, which was designed by Architect George F. Newton of Boston and constructed by Irving, Casson & Davenport of Boston. The organ forms the focal point of interest in an auditorium designed in severe classic architecture. The casket encasing the instrument is constructed of butternut, which takes a natural warm tone without losing its wood quality. This coloring has been generously enriched with gold.

McClellan Decorated by King.

King Albert of Belgium, through the Belgian legation at Washington, has decorated John J. McClellan, organist of the Salt Lake City Tabernacle, with the gold medal of the Order of Leopold II. Mayor Ferry, of Salt Lake City, made the presentation for the king, and the organist greatly appreciates the compliment. It will be remembered that Mr. McClellan, by direction of the first presidency of the Mormon church, gave a special recital for the king and queen recently.



[Chicago Organist and Man of Achievements.]

ORGAN BUILDERS' PLEA WINS

Organs Containing Players or Other Piano Parts Exempt from Tax.

George W. Pound, general counsel of the Music Industries Chamber of Commerce, of which the Organ Builders' Association of America is a member, has won a victory for the builders of organs containing self-players, pianos and other parts of pianos, by which the effort to tax them as pianos is defeated. Under date of Nov. 24 Mr. Pound writes:

My Dear Mr. Gruenstein: You will be delighted to hear the good news I have for you and all organ folks. For some time there has been a strong disposition throughout the country upon the part of certain internal revenue inspectors to hold that pipe organs and, in fact, all large instruments such as unit orchestras, organ players, etc., were subject to tax upon the entire selling price of the player instrument if they had any piano element in them, the department endeavoring to hold that they were in fact a form of piano-player.

Inasmuch as all rules made by the department are retroactive and would therefore go back for purposes of taxation under this contention to Oct. 3, 1917, you can realize the tremendous financial menace.

I arranged for a hearing and went direct from Boston, where I spoke last week, to Washington, and upon Thursday of last week, at which time I had an appointment. I was granted a hearing and presented our arguments in this behalf. I am very glad to inform you that I won completely upon this proposition and the department held with me that the pipe organ and similarly-built instruments are entirely exempt from taxation. I was glad indeed to get this ruling because owing to the magnitude of the sale price of these instruments it would have been a very serious blow to the industry.

Death of Mrs. John Hyatt Brewer.

Dr. John Hyatt Brewer, organist of the Lafayette Avenue Presbyterian Church of Brooklyn, N. Y., has the sympathy of all fellow organists over the loss of his wife. Mrs. Brewer died Oct. 10, after a long illness. She was not a professional musician, but was a deep inspiration and aid to her husband in his work. She was known for a life of great unselfishness. The funeral was held at Randolph, Vermont, Mrs. Brewer's birthplace.

NEW CANTATA BY C. H. GRIMM.

Cincinnati Organist Brings Out Work Since Army Discharge.

C. Hugo Grimm has composed a new cantata which received its first production Nov. 9 under his direction at the Mount Auburn Baptist Church of Cincinnati, of which he is the organist and director. This cantata, entitled "The Lord Our Standard," is divided into three parts—"The Summons," "The Sacrifice" and "The Triumph." It is one of the first compositions from the pen of Mr. Grimm since his discharge from the army. While in the service he was a sergeant at Camp Sherman, in Ohio. In addition to it he has written several songs and piano pieces, and a cantata for women's voices, string orchestra, two clarinets and harp, and he is completing another cantata for solo voices, chorus and full orchestra. "The Lord Our Standard" is published by the Willis Company of Cincinnati.

BLOWER SERVICE FOR N. Y.

Zephyr Sales Company Under Management of C. M. Brown.

The Zephyr Organ Blower Sales Company has been formed in New York City to act as eastern agent for the Zephyr blowers, manufactured at Orrville, Ohio, and although the new concern has been in existence less than two months, it has found the field excellent. An office has been established at 309 Broadway under the management of Charles M. Brown, for many years with the Kinetic Engineering Company in New York, and previous to that with the Organ Power Company in the same district. Mr. Brown's entire time and attention will be devoted to the Zephyr interests in New York and vicinity and to the maintenance of service for organ blowers for builders and churches in the same territory. A stock of blowers will be maintained in New York that the demands of patrons may be met immediately.

KIMBALL FOUR-MANUAL OPENED AT BIG THEATER

IN PALACE AT PHILADELPHIA

One of the Features Is a Complete Two-Manual and Pedal Echo Organ—Piano and Percussions Under Expression.

The Kimball orchestral organ in the beautiful Palace Theater, Market street, between Eleventh and Twelfth streets, Philadelphia, has been completed and opened during the last month. The instrument has four manuals, and the unusual feature of an echo organ of two manuals and pedal—a feature very much worth while. Although a very powerful instrument, its tones are mellow and the aim has been rather symphony orchestra and even chamber music effects than any great degree of power.

The main organ is in two concrete chambers finished inside with Keene's cement, these chambers being directly back of the screen, the relay room adjoining, over the right exit. The echo organ is divided, behind beautiful curved grilles in the ornamental balcony which flanks the operator's booth. The whole idea of the house and its furnishings is such as one would expect from the man responsible for the internationally known Arcadia Theater, Alexander R. Boyd, working closely with the Stanley interests, and from the architect, Paul Henon, who was the designer also of the Arcadia.

The console of this organ is of the unit orchestra type as designed by Robert Hope-Jones in conjunction with Messrs. Elliot and Carruthers in the old Hope-Jones Organ Company. It was built under the direction of the surviving members of the trio and Mr. Hagstrom, general superintendent of the Chicago factory. The curve of the stopkeys is of such radius as to bring every key into convenient reach of either hand without cramping the player or rendering necessary the use of a short top manual. The keys are all inclined and the keyboards hinged for convenient access to contacts. The pedals are of the A. G. O. pattern, concave and radiating, and combinations are all operated by double touch pistons and toe pistons, adjustable at the console, moving the registers. The balanced expression pedals and crescendo have correct position indicators in clear view and are of a very comfortable pattern and permanently squeakless, all swells coupling to one master pedal at will.

The percussions and the piano are enclosed for full expression in addition to having loud and soft and damper controls. The piano has a mandolin-banjo attachment. The swell shades are operated on the individual principle to facilitate their use for accent as well as crescendo.

The specification follows:

PEDAL ORGAN.

Acoustic Bass (Resultant), 32 ft.
Diaphonic Diapason (Diaphone, wood and special metal, leathern lips), 16 ft.
Contra Tibia Clausa, 16 ft.
Contra Bass, 16 ft.
Violone, 16 ft.
Bourdon, 16 ft.
Bass Viol 16 ft.
Solo Cello, 8 ft.
Orchestral Cellos, 8 ft.
Flute, 8 ft.
Orchestral Violins, 4 ft.
Flute, 4 ft.
Trombone, 16 ft.
Bassoon, 16 ft.
Tuba, 8 ft.
Cornet, 4 ft.
Orchestral, 8, 4, Great, 8, Swell, 8, Solo, 8, 4.

Second Touch.

Trombone, 16 ft.
Chimes, 8 ft.
Solo to Pedal, 8 ft.
Solo to Pedal, 4 ft.
Piano, 16 ft.
Piano, 8 ft.
Pass Drum.
Tympani (Kettle Drum).
Cymbal.
Crash Cymbal.
Chinese Gong.

Six toe pistons affecting stops and couplers of pedal. Cancel piston affecting stops and couplers of pedal.

ORCHESTRAL (Manual 1).

Contre Viole, 16 ft.
Tibia Clausa, 8 ft.
Wald Horn, 8 ft.
Violin I, 8 ft.
Violins II, 8 ft.
Concert Flute, 8 ft.
Unda Maris, 8 ft.
Violin I, 4 ft.
Orchestral Flute, 4 ft.
Harmonic Piccolo, 2 ft.
Clarinet, 8 ft.
Saxophone, 8 ft.
Orchestral Oboe, 8 ft.
Vox Humana, with Vibrato, 8 ft.
Glockenspiel, 4 ft.
Orchestra Bells, 4 ft.
Snare Drum, tap.
Tremolo, Orchestral.
Orchestral, 16, 4, 8, off. Swell, 8, 4.

Second Touch.

Tibia Clausa, 8 ft.
Trombone, 16 ft.
Solo Piccolo, 4 ft.
Orchestra Bells, 4 ft.
Xylophone, 4 ft.
Swell to Orchestral, 8 ft.
Snare Drum, roll.
Triangle.
Bird Call.

Eight pistons affecting stops and couplers of orchestral and pedal. Cancel piston affecting stops and couplers of orchestral.

GREAT (Manual 2).

Bourdon, 16 ft.
Diapason Phonor, 8 ft.
Tibia Clausa, 8 ft.
Wald Horn, 8 ft.
Viola, 8 ft.
Violin I, 8 ft.
Concert Flute, 8 ft.
Gemshorn, 4 ft.
Harmonic Flute, 4 ft.
Flute Twelfth, 2 1/2 ft.
Fifteenth, 2 ft.
Tuba, 8 ft.
Chimes, 8 ft.
Glockenspiel, 4 ft.
Piano, 16 ft.
Piano, 8 ft.
Piano, 4 ft.
Snare Drum, tap.
Snare Drum, roll.
Tambourine.
Castanets.
Tom Tom (Indian Drum).
Chinese Wood Drum, single stroke.
Shuffle.
Orchestral, 16, 8, 4. Great, 4, 8, off.
Swell, 16, 8, 4. Solo, 8.

Second Touch.

Diapason Phonor, 8 ft.
Tibia Clausa, 8 ft.
Tuba, 8 ft.
Glockenspiel, 4 ft.
Swell to Great, 8 ft.
Snare Drum, roll.
Triangle.

Eight pistons affecting stops and couplers of great and pedal. Cancel piston affecting stops and couplers of great.

SWELL (Manual 3).

Contra Clarabella, 16 ft.
Diapason Horn, 8 ft.
Clarabella, 8 ft.
Cedeckt, 8 ft.
Violoncello, 8 ft.
Gamba Celeste, 8 ft.
Muted Violin, 8 ft.
Quintadena, 8 ft.
Can bette, 4 ft.
Wald Flute, 4 ft.
Piccolo, 2 ft.
Contra Fagotto, 16 ft.
Trumpet, 8 ft.
Oboe Horn, 8 ft.
Oboe Clarion, 4 ft.
Harp, 8 ft.
Swell Tremolo, 8 ft.
Orchestral, 8. Swell, 16, 4, 8, off.
Solo, 8.

Eight pistons affecting stops and couplers of swell, echo and pedal. Cancel piston affecting stops of swell and echo.

SOLO (Manual 4).

Diaphonic Diapason, 8 ft.
Tibia Clausa, 8 ft.
Solo Cello (4 rks., synthetic), 8 ft.
Solo Flute, 4 ft.
Trombone, 16 ft.

Tuba, 8 ft.
English Horn, 8 ft.
Cornet, 4 ft.
Orchestra Bells, 4 ft.
Xylophone, 4 ft.
Foundation Tremolo.
Solo, 16, 4, 8, off. Great, 8.
Eight pistons affecting stops and couplers of solo, echo and pedal. Cancel piston affecting stops and couplers of solo and echo.

ECHO.

Played from solo, swell and pedal. Subject to pistons of respective manuals and pedal. Couplers independent.

ECHO-ACCOMPANIMENT (Manual 3).

English Diapason, 8 ft.
Cor de Nuit, 8 ft.
Viola Aetheria, 8 ft.
Fera Flute, 4 ft.
Dulcet, 4 ft.
Harp (Chrysoglot), 8 ft.
Celesta, 4 ft.
Chimes, 8 ft.
Echo-Acc., 16, 4. Echo on, Main off.

ECHO-SOLO (Manual 4).

English Diapason, 8 ft.
Cor de Nuit, 8 ft.
Phonema, 8 ft.
Viola Aetheria, 8 ft.
Flute d'Amour, 4 ft.
Dulcet, 4 ft.
Echo Piccolo, 2 ft.
Musette, 8 ft.
Vox Humana, with vibrato, 8 ft.
Harp (Chrysoglot), 8 ft.
Celesta, 4 ft.
Tremolo.
Echo-Solo, 16, 4. Echo on, Main off.

ECHO PEDAL.

Echo Bass, 16 ft.
Flute, 8 ft.
Viola, 8 ft.
Echo-Acc., 8. Echo-Solo, 8. Echo on, Main off.

ACCESSORIES.

Balanced expression pedal for swell and pedal. Balanced expression pedal for great, orchestral, solo and pedal. Balanced expression pedal for echo. Balanced crescendo pedal, affecting entire main organ without octave couplers, not moving registers. Sforzando pedal, affecting entire main organ with selected couplers, not moving registers. Six pistons affecting stops and couplers of entire organ, adjustable, moving registers. General cancel piston, moving registers of main organ. Echo cancel piston, moving registers of echo organ. Coupler cancel, moving registers. Tremolo cancel, moving registers. Echo-main momentary contact pistons, moving stop keys. Chimes soft pedal, locking inward. Chimes sustaining pedal, locking inward. Echo harp sustaining pedal, locking inward. Piano sustaining pedal, on great expression pedal. Piano soft pedal, locking inward. Mandolin pedal, locking outward.

All stops have seventy-three pipes except the following: Unit concert flute, 109 pipes; unit violin I, 97 pipes; unit violins II, 146 pipes; unit diaphonic diapason, 85 pipes; unit tibia clausa, 97 pipes; unit clarabella, 109 pipes; unit wald horn, 85 pipes; unit tuba, 97 pipes; unit 'cello, 85 pipes; unit oboe horn, 97 pipes; unit stopped metal flute (echo), 97 pipes; unit diapason (echo), 61 pipes.

The percussions consist of Deagan Class A tubular chimes, 20 bells; Deagan harp celeste, 49 rounded, hollowed, metallic bars with resonators; Deagan large scale glockenspiel (song bells), thirty-seven metal bars with resonators; Deagan large scale xylophone, forty-nine wood bars with resonators; Deagan special harp, forty-nine wood bars with resonators and diaphragms; Kimball large scale upright grand piano with mandolin-banjo attachment. There are also a full size military band bass drum, a large snare drum and the genuine traps as used in regular orchestra work.

MANY RECITALS MARK EVANSVILLE OPENING

GILLETTE AT THE CONSOLE

One Feature of Dedication of Large Möller Organ Is American Composers' Night—Pieces Written for the Occasion.

A season of recitals by James R. Gillette, begun Nov. 18, opened the large municipal organ in the Coliseum at Evansville, Ind., and Mr. Gillette now has settled down to educating Evansville audiences to an appreciation of their fine instrument and of the programs which he gives.

The dedicatory recital was that of Nov. 18. The next evening Mr. Gillette gave opening recital No. 2. Then followed a concert marking the opening of Evansville College, the first Sunday recital for the city and another recital for the Southern Indiana Teachers' Association. All of them were well attended and Evansville people are justly proud of the large instrument.

The papers of the city pointed to the fact that Nov. 18 and 19 inaugurated an entirely new musical regime, placing Evansville "on the map" musically.

The organ, by M. P. Möller of Hagerstown, Md., was built for the Methodist Centenary at Columbus, Ohio, in July. At the close of the celebration, through the efforts of Mayor Benjamin Bosse and Dr. Alfred Hughes of Evansville College, it was purchased to become a part of the great soldiers and sailors' Coliseum. This building, with a seating capacity of nearly five thousand, makes a fitting home for so large an instrument.

During the intermission on the evening of the first recital, Mayor Bosse formally presented the organ to the city. The Rev. William N. Dresel, a member of the organ commission, accepted it for the Coliseum board and the city.

The first five programs by Mr. Gillette were as follows:

Nov. 18—Hallelujah Chorus and Gavotte in B flat, Handel; Spring Song, Mendelssohn; Sonata No. 5 in C minor, Guilmant; "To the Evening Star," Wagner; Toccata and Fugue in D minor, Bach; Scherzo from First Sonata, Becker; a song, "Mammy," Dett; improvisation on a theme furnished by the audience; Evensong, Johnston; Scotch Fantasia, Macfarlane.

Nov. 19—American Composers' Night: "Marche Pittoresque," Ernest R. Kroeger; "In Friendship's Garden," Rollo F. Maitland; Second Suite, James H. Rogers; "At Twilight," J. Frank Frysinger; Fantasia and Fugue in F minor, Archer Gibson; "From the Land of the Sky-Blue Water," Charles W. Cadman; "A Cyprian Idyl," R. S. Stoughton; "In Springtime," Ralph Kinder; Concert Piece No. 2 in B major, Horatio Parker.

Nov. 20—March from "Aida," Verdi; "Valse Triste" and "Finlandia," Sibelius; Gavotte, Conant; Largo, Handel.

Nov. 23—March, "El Capitan," Sousa; "Ave Maria," Schubert; Bourree from Third Suite for Cello, Bach; Barcarolle, Offenbach; Midsummer Caprice, Johnston; Fantasia on "My Old Kentucky Home," Lord; Meditation, Sturges; Gloria from Twelfth Mass, Mozart.

Nov. 28—Sonata in C minor, Mendelssohn; Intermezzo, Callaerts; "The Swan," Saint-Saens; Prelude and Fugue in C minor, Bach; Andantino, Franck; Finale in E flat, Guilmant.

The American composers' night was especially interesting. Mr. Maitland's and Mr. Stoughton's compositions were written especially for the opening of the Evansville organ.

Community singing under the leadership of Miss Ada Bicking and a chorus was a feature at each of the concerts.

Weekly recitals will be given by Mr. Gillette at a charge of 10 cents. Visiting organists will be heard from time to time.

The organ is controlled by a com-

WANTS IN ORGAN WORLD

WANTED—SEVERAL GOOD metal pipe makers. Very good wages; permanent position; every facility in modern factory. Apply: RUDOLPH WURLITZER MANUFACTURING COMPANY, North Tonawanda, N. Y.

FOR IMMEDIATE SALE — THREE-manual Austin organ of thirty-five speaking stops; being replaced with larger organ of same make. This organ is divided, with detachable console. Pipe work, voicing and chests in excellent condition. No case work or front pipes. Price reasonable as it stands, in prominent church in Cleveland, Ohio. If interested apply immediately to AUSTIN ORGAN COMPANY, Hartford, Conn.

AN OLD ESTABLISHED FIRM of church organ builders, widely and favorably known, desire a representative who can successfully conduct the commercial branch of the business, and call upon prospective patrons. Address M-1, care of The Diapason.

FOR SALE — DECKER BROTHERS' piano with thirty-note pedal board for street, \$150. K. O. STAPS, 109 Shippen Street, Weehawken, N. J.

YOUNG MAN OF 29 WISHES TO take up voicing. Have nine years' organ experience as inside and outside man. State salary. Willing to start anywhere, east or middle west. Address M-2, care of The Diapason.

FOR SALE—WE HAVE FOR IMMEDIATE disposal a thirty-seven-stop, three-manual tracker action pipe organ with electric blower. Apply W. B. MILNER, 597 Fifth Avenue, New York City, for particulars.

FOR SALE—MUST SELL VALUABLE collection of organ music at great sacrifice. List sent upon request. Reply quickly if wanted. Address ORGANIST, Box 1355, St. Petersburg, Fla.

WANTED—HIGH WAGES WILL BE paid expert chest maker. Apply THE HALL ORGAN COMPANY, West Haven, Conn.

WANTED—CABINET MAKERS AND skilled workmen in every department, also apprentices. Apply to Superintendent, W. W. Kimball Company Pipe Organ Factory, Marshall boulevard and 26th street, Chicago, Ill.

WANTED — FIRST-CLASS ORGAN builders. Apply to the Marr & Colton Company, Warsaw, N. Y.

WANTED — FIRST-CLASS ORGAN builders in all branches. State experience. Wages 65 cents per hour and up. Steady work. Union shop. George Kilgen & Son, St. Louis, Mo.

WANTED—SEVERAL GOOD OUTSIDE men; also general mechanics. C. S. HASKELL, 1520 Kater street, Philadelphia.

FOR SALE—OLD ESTABLISHED ORGAN tuning and repair business, with plenty of new and rebuilding work, in the finest city in the East. Address Box H C, care of The Diapason.

THE DIAPASON.

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

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mission composed of the county auditor, Willis Copeland; William Duncan, a prominent business man, and the Rev. William N. Dresel of St. John's Church.

The Evansville Courier said of the recitals: "The concerts demonstrated that Mr. Gillette is a master performer. They have been artistic successes. Too high praise cannot be given him. The city is fortunate in possessing so splendid a musician. Aside from his great musical abilities, he is a man of fact and of rare good sense. He will do his part in popularizing the organ."

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Steinway Hall, New York City.

**CLARENCE DICKINSON
PLAYS IN HIS OLD HOME**

RECITAL AS GUEST OF A. G. O.

Despite Plot of Piccolo and Trombone, He Gives Splendid Performance—Chapter Is Guest of St. James' Church.

Clarence Dickinson of the Brick Presbyterian Church and Union Seminary, New York, visited Chicago Nov. 20, delighted his old friends with a splendid recital at St. James' Episcopal Church, under the auspices of the Illinois chapter, A. G. O., and departed for New York the next day, leaving behind a strongly confirmed high opinion both of his musicianship and of his fine spirit. Mr. Dickinson played a program that was novel, yet full of variety, and played it well, despite conditions that arose which would have "flustered" many a great organist.

The piccolo and the trombone of the St. James organ, showing a disgusting spirit of inhospitality, and



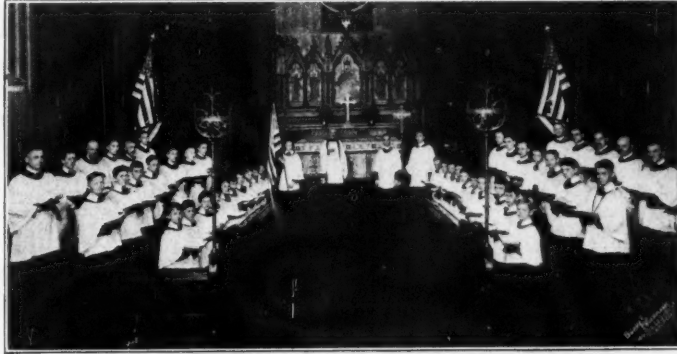
CLARENCE DICKINSON.

apparently airing some ancient grudge against Mr. Dickinson dating from the time he may have drawn or shut them off none too gently, conspired with a piston to stay on throughout the program, and for a time they held their Hindenburg line. They tried their best to inject some new effects in Mr. Dickinson's fine "Storm King" symphony, and succeeded so well that he had to give up trying to play the scherzo movement. Dr. Stone, the rector of St. James', filled in the time with an interesting address, while the organ repair man, summoned by John W. Norton, was hastening to the scene in violation of the speed laws. When this "immovable" piston had been duly disciplined and the trombone and piccolo had been silenced, the program was resumed, and was finished with great brilliancy. There could hardly be much more scintillating organ playing than that of Mr. Dickinson in the Bossi "Etude Symphonique" and in Sinding's "Norwegian Rhapsody." His own "Reverie" reflected well the composer's spirit, which had been exemplified during the disturbance within the organ, when, instead of losing his equipoise, as many an organist would have done, he calmly and smilingly announced to the curious audience just what the nature of the trouble was.

Mr. Dickinson's complete program was as follows: Concert Overture in C, Hollins; "Giles Farnaby's Dream," Farnaby; Fugue, Van den Gheyn; Andante, Stamitz; Prelude and Fugue in E minor, Bach; Allegro maestoso and Intermezzo from "Storm King" Symphony, Dickinson; "Angelus," Massenet; "A Song of Dawn," Torjussen; "L'Organo Primitivo," Yon; Reverie, Dickinson; "Etude Symphonique," Bossi; Norwegian Rhapsody, Sinding.

The choir under the able direction of John W. Norton, with Walter Keller at the organ, sang Martin's "Ho

ST. JAMES' EPISCOPAL CHOIR, CHICAGO.



[Famous Organization Under Direction of John W. Norton, Which Observes Anniversary.]

Everyone that Thirsteth" as an offering.

After the recital the members of the Illinois chapter of the guild were the guests of St. James' in the parish-house and a delicious supper was served. Dean Norton, Rossetter G. Cole, Dr. James S. Stone and Mr. Dickinson made happy addresses. Dr. Stone's tribute to Mr. Dickinson, his former organist and choirmaster, was most felicitous.

On Tuesday evening, Nov. 18, the choir of St. James' was augmented with an orchestra of Symphony men and Walter Keller at the organ, Mr. Norton conducting, in a service marking the eighty-fifth anniversary of the church. The large work of the occasion was Gade's "Zion," an elaborate setting of chronicles and prophecies—a very impressive composition and worthy wider hearing. Its difficulties make it available for only well equipped organizations, but in the hands of such choirs as St. James' proved to be at this time it is vividly effective. It was splendidly worked out in preparation and delivered with a noble dignity coupled with enthusiasm and rousing vigor. Hugo Goodwin had prepared the organ preludes and accompaniments, but fell ill the day before. Mr. Keller did wonders to compass the difficult score and prove so competent and resourceful a background as he was. He used Foote's "Festival March" and a portion of a Piutti Sonata for preludes and did them excellently.

A special feature at the anniversary service Nov. 16 was the use for the first time of the set of twenty Deagan chimes placed in the organ by L. D. Morris. The chimes were presented by the choir of St. James' as an anniversary gift. They are in a separate swell-box. The effect when they were played was such that even the oldest parishioners believed the bells were in the tower, rather than in the organ. These chimes are operated with a new and novel action, just patented by Mr. Morris, and this method of operating chimes is expected to become general in a short time.

HAS NEW KANSAS CITY ORGAN

Mrs. Pearl Emley Elliott, Formerly of University, in New Position.

Mrs. Pearl Emley Elliott, for seven years assistant professor of piano and organ at the University of Kansas and organist of the First Methodist Church of Lawrence, is making her home at Kansas City since the return of her husband, Dr. Elliott, from France. She has accepted the position of organist of the new Trinity Methodist Church and plays the three-manual Austin organ. At the dedicatory recital, played Oct. 5, her program was: "Marche Religieuse," Guilman; Pastorale and "Reverie Dramatique," Vodorinski; Toccatina in F major, Crawford; Sonata in E minor, Rogers; Caprice, Kinder; "Pilgrims' Chorus," Wagner; "Eventide," Frynsinger; Overture to "William Tell," Rossini.

On Oct. 14 Mrs. Elliott gave a program of old Italian music for the Athenaeum Club in the church, playing: Ricercare, Palestrina (1524-1594); "Preludio per Organo" and Canzona, Gabrieli (1510-1586); "Echo pour Trompette," Merulo (1533-1604); "Capriccio Pastorale," "Toccatina per Elevazione," and Passacaglia, Frescobaldi (1580-1644); National Hymn of Italy (Garibaldi War Hymn), melody by Olivieri.

Edwin E. Wilde, the organist of Brown University, is delivering an interesting course of lectures in the university extension series on "The Symphony." The course is composed of ten lectures presenting, chronologically, different phases of the development of music written for the orchestra since 1750, concluding with a summary of what American composers have accomplished in the field. The lectures are illustrated with records and pianoforte reductions of the scores analyzed and as far as possible works from the repertoire of the Boston Symphony Orchestra are utilized.

Miss Carrie M. Cramp, F. A. G. O., a member of the N. A. O. and of the American Organ Players' Club of Philadelphia, gave a very successful choir concert at the Fourth Avenue Methodist Church of Brooklyn, N. Y., Oct. 23. In spite of a downpour of rain the church was crowded and an overflow audience sat in an adjoining room. The cantata "Columbus," by E. S. Hosmer, was a part of the program and was especially well received. Charles S. Yerbury was at the organ.

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New Books for The Organist

BY HAROLD V. MILLIGAN.

"ORGAN REGISTRATION," by Everett E. Truette; published by C. W. Thompson & Co., Boston, Mass.

The organist's library has recently been enriched by two of the most valuable books that have been written on the subject for a number of years—Mr. Audsley's monumental work on "The Organ of the Twentieth Century" and Mr. Truette's "Organ Registration." The almost simultaneous appearance of these two books may be merely a coincidence, or it may be in some measure indicative of something of a renaissance in the organ world; certain it is that the last decade has seen many important changes in the field of the organ and organ literature and it may well be that we are on the eve of a new epoch in the history of the instrument.

Going back twenty years, we see changes in the instrument itself which are more far-reaching than those occurring in any previous century of its existence, and these changes in the mechanical nature of the organ cannot but be productive of corresponding changes in the attitude of the organist toward his work and in the music which will be written for the instrument. The growing importance of the organ in the moving-picture theater, the school of music and of playing resulting from this work and the new status of the organist—all these contribute important factors to the situation. Another aspect of the case not to be lightly passed over is the financial (and with it the social) status of the organist in the community. Whatever the outcome of all of these more or less contending influences may be, one cannot escape the feeling that the period of experimentation and confusion is drawing to a close and that the organ and the organist will emerge into a new epoch, with promise of new vigor and greater achievement.

In the circumstances such a book as Mr. Truette's comprehensive and detailed work on "Registration" cannot fail to be of the utmost interest and value. To the young organist its pages will be in the highest degree illuminating and informing, while his older colleague will find his knowledge sharpened and his interest quickened. He will also find many of his opinions and experiences verified and corroborated, and mayhap (who knows?) some of his pet theories attacked!

In his modest preface the author disclaims any intention to speak ex cathedra on such debatable subjects as are bound to arise in a work of this kind. Attacking the subject of registration from many angles and treating it from many points of view, he records the personal convictions reached after a lifetime of study and observation, but he is always careful to state the case fairly and to record his opinions as such and not as the laws of the Medes and Persians. For this he is to be commended, although it must be said that his judgments will not encounter as much opposition as he perhaps might fear. The soundness of his reasoning is so assured and his experiences have been the experiences of so many other organists, that he will probably find that the great majority of his conferrers will heartily indorse his statements.

After a brief chapter on the definition and description of registration, he proceeds directly to the classification of organ stops, with sub-divisions according to tone-quality and to pitch. The third chapter is devoted to an elucidation of some of the fundamental principles of acoustics as applied to organ stops, a subject about which most organists are unhappily ignorant. Then follows a detailed description of the characteristics of the stops most commonly used in registration indications, the use and abuse of couplers, combina-

tion movements (pistons and pedals) and the crescendo pedal.

"Borrowed stops" have their day in court in an entire chapter, and Mr. Truette's treatment of this sore topic is thoroughly fair and straight-forward. Then follows a chapter on combining organ stops, with a table of approximate effects derived from combinations of the four qualities of tone, with special attention to the reed tone. Descriptions of different methods of indicating registration and advice on the manipulation of stops and combinations bring the first part of the book to an end.

The second part makes practical application of the descriptions, theories and judgments promulgated in the first part. There is a chapter each devoted to hymn tunes, anthem accompaniments, organ trios and transcriptions. In still more specific detail the author then proceeds to register eighty-five organ compositions, for various types of organs. Three specifications of one-manual organs are given, with registrations of fourteen compositions; four different specifications for two-manual organs are given, with registrations of eighteen compositions. When he comes to three and four-manual organs, our dauntless author subdivides still further and considers first organs with non-movable combinations (twenty compositions) and then movable combinations (twenty compositions). For four-manual organs, both movable and immovable, thirteen compositions are considered.

Let no one imagine that these registrations are perfunctory or a series of none-too-glittering generalities; on the contrary, Mr. Truette has gone into minute detail with each piece and has provided a compendium of information on the subject that is, as far as we know, without a rival.

An index and glossary add measurably to the practicability of the volume, and, last and not least, comes a list of those praiseworthy souls who subscribed to the book in advance of its publication.

As will be seen from this brief summary of the work, it is an exhaustive résumé of the entire subject, a guide-book, a dictionary, an encyclopedia, written in a direct and fluent style, interesting and thought-provoking. The compilation of such a volume must have been a labor of love; Mr. Truette is to be congratulated upon the happy consummation of his self-imposed task, and at the same time it is to be hoped and confidently expected that he will be rewarded also by seeing his book take the high and permanent place in the literature of the organ to which its many merits entitle it.

"MODULATION," by Arthur Foote; published by the Arthur P. Schmidt Company, Boston.

Another book for the organist's library is this consideration of "Modulation and Related Harmonic Questions" by Arthur Foote; although not written especially for organists, it treats of a subject about which no organist can be ignorant. Every organist, whether in the church service or in the "movie" theater, is called upon to improvise at least to the extent of moving gracefully from one key to another; this is necessary even in the simplest church service, and with some of the more elaborate liturgies—such, for instance, as the Jewish—it is a matter of prime importance. The ability to extemporize freely and convincingly in this manner is frequently the surest index to the skill and ability of the organist.

Mr. Foote is a living refutation of the oft-made statement that one cannot be equally successful as composer and as theorist; he has for a long time held a place in the very front rank of our contemporary composers, and his work on "Modern Harmony," written in collaboration with Spalding, is one of the best textbooks on the subject.

The important subject of modulation is analyzed and elucidated in a thoroughly logical and consistent manner. Beginning with scales and key-relations, the author leads us by easy and naturally progressive stages from our old friend, the "cir-

cle of fifths," up to the more subtle and elusive changes of key in common use in these latter days. Distinction is made between transient and real modulations, and changes of key without modulation. Modulation, properly so called, is then analyzed by chords, the dominant, dominant-seventh, diminished-seventh and augmented sixth chords being the most important, to each of which is given its allotted chapter. Other aspects of the subject considered are those arising from chromatic alterations, symmetrical movement of individual voices and "bridge chords." The last chapter is a table of modulations in which practical application is made of the principles laid down in the earlier part of the book. In these modulations Mr. Foote's ability and experience as a composer are productive of results that are delightful and are to be held up before the young organist as praiseworthy models for imitation and emulation.

In addition to the modulations written especially for the book by the author, there is a generous number of extracts from the writings of other composers, illustrative of the various points brought out in the text. Mr. Foote has been broad-minded in his choice of examples, ranging from Bach through Chopin, Schumann, Liszt and other writers of former days to the present day. The "ultra-moderns" are not represented, as the author sagely remarks that in their works tonality is of set purpose made increasingly negligible, the question of modulation per se not being of importance. The moderns, however (without the "ultra"), are called upon frequently for examples—Debussy, Cesar Franck, Chadwick, Stojowski, Clayton Johns, Hopckirk and others. A number of exercises are also given for the use of the student, so that the book can be used as a textbook. A thorough understanding of the material contained in this invaluable little volume and conscientious practice along the lines laid out by the author will certainly add enormously to the

power and capability of the organist, for whose needs it is peculiarly well suited.

Contract to Schuelke Company.

The Max Schuelke Organ Company, Inc., Milwaukee, Wis., has closed a contract with the Benedictine Sisters of Mount Angel, Oregon, for a two-manual organ of eighteen speaking stops, the console to be placed on one side. The action will be of the Schuelke design throughout. The casework will be of special design.

Rebuilt by C. E. Grant.

C. E. Grant, the organ builder of Portsmouth, Va., has returned from his service abroad and among his first undertakings, which has just been finished, is the reconstruction of the two-manual organ in the South Street Baptist Church of his home city. He used only the pipes and wind chests of the old instrument, which was built about twenty years ago. He also added a Zephyr blower.

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RECITALS IN EAST AND WEST

**One Appearance Is at Lancaster, Pa.,
with Organists' Association as
Guests—Opens Series by
Notables at York, Pa.**

Lancaster, Pa., Nov. 18.—Through the efforts of the Catholic Choral Society, a Lancaster audience was given its first opportunity to hear Pietro A. Yon, organist of St. Francis Xavier's, New York, when he gave a recital at St. Mary's Church on Thursday evening, Nov. 13. Nearly a thousand people filled the church to overflowing, and the note on the program requesting silence was implicitly obeyed, for the audience, from beginning to end of the program, was held under the spell of Mr. Yon's remarkable mastery of the organ. Probably the most impressive composition on the program was the "Sonata Prima," by Father Paggella, with its magnificent grave maestoso-allegro movement, followed by an unusually beautiful adagio, and ending with a brilliant allegro vivace. Undoubtedly, Mr. Yon's own compositions created the greatest interest, the well-known "Christmas in Sicily" being, perhaps, the best-liked of the three included in the evening's program, but the "Echo," a beautiful little number, was also well received, while the First Concert Study took the audience off its feet, with its veritable perpetual motion in the pedals. The remaining numbers—and paragraphs could be written about the remarkable execution and interpretation of each one!—were: Toccata and Fugue in D minor, Bach; "Christus Resurrexit," Ravanello; "Ave Maria," Bossi (played that evening for its second time), and a composition written especially for Mr. Yon—"Tema e Variazioni," a development of a beautiful larghetto movement into ten equally attractive variations.

Four of Mr. Yon's choral compositions were given by the Catholic Choral Society—"Ave Maria," "Victimae Paschalis," "Salutaris" and "Gesu Bambino."

At the close of the program Mr. Yon played several extra numbers for the Choral Society and the members of the Organists' Association of Lancaster, who were present. He played his "Italian Rhapsody," the humorous "L'Organo Primitivo," also his composition, and by request "Adagio Triste," from his Sonata Cromatica, after which the Choral Society held an informal reception for Mr. Yon in St. Mary's Hall, with the Organists' Association as guests.

The music-lovers of Lancaster owe the Catholic Choral Society, and especially W. S. Caulfield (the director) a debt of gratitude for making this recital possible.

EDNA J. MENTZER,
Assistant Secretary Organists' Association of Lancaster, Pa.

Yon Plays in York.

York, Pa., Nov. 17.—Pietro A. Yon opened a series of six recitals in the First Presbyterian Church of York, Pa., on Nov. 7, with a magnificent program consisting of: Sonata Cromatica, Yon; "Christmas in Sicily," Yon; Prelude and Fugue in A minor, Bach; American Rhapsody, Yon; "Piece Heroique," Franck; Theme and Variations, Angelelli; "Echo" and Second Concert Study, Yon.

Mr. Yon gave a wonderful exhibition of faultless organ playing. His playing is full of life, phrasing and color. Particular mention must be made of the Sonata Cromatica, the Prelude and Fugue in A minor, and the Angelelli Variations—these were gems, and Mr. Yon was compelled to respond to encores from the crowded auditorium.

Other recitalists of the series are Joseph Bonnet, Edwin A. Kraft, Charles Heinroth, George H. Clark and H. J. Bartz. The recitals are under the auspices of Mr. Bartz, organist of the First Church, and George H. Clark, organist of St.

John's Episcopal Church.
G. H. C.

Mr. Yon has just completed several new compositions which he is using on his programs. Before the end of the season he will have toured the United States from the Atlantic to the Pacific coasts.

Mr. Yon was greeted by a most appreciative audience in the chapel of Kidd-Key College and Conservatory of Music and Art at Sherman, Tex., on the evening of Oct. 20. This was not a regular date on his southern tour, but he was having a short visit with friends in Sherman, and the faculty of the conservatory induced him to appear in the chapel Sunday evening. Owing to the short time no printed program was prepared and Mr. Yon announced the numbers of his "invisible" program in regular order. Notwithstanding the fact that the organ is a small one of only two manuals and nine stops, Mr. Yon raised the enthusiasm of his hearers to the highest pitch. The entire audience, and especially the faculty and officers of the conservatory, were outspoken in the opinion that Mr. Yon was the greatest artist that ever favored a Sherman audience.

PRACTICAL WORK IS TAUGHT

How to Play for a Wedding or a Funeral Shown by Dr. Carl.

Dr. William C. Carl is introducing several important practical features in the work at the Guilman Organ School this season, to be personally conducted by him. Periods have been assigned to the various features, and these will include: How to play an effective wedding service; the funeral service; incidental music in the regular church service; the Episcopal service; the canticles; chants and responses; the accompaniment of oratorios; how to arrange a musical service, etc. These classes will continue throughout the season and are arousing enthusiasm among the student body.

The enrollment this season is the largest in many years. The classes of Clement R. Gale and Warren R. Hedden are completely filled, and Dr. Carl's private work at the organ has grown to tremendous proportions. There has never been such a demand for organ study at the Guilman School as now, and the majority of the advanced students have been assigned to church positions.

Played in Nantes Cathedral.

Among the boys who have returned from "over there" is Sergeant Le Roy W. Gross, Base Hospital 11, A. E. F., organist of the Third Presbyterian Church, Chicago. Sergeant Gross has some interesting things to tell, especially of the kindness shown by the priests of the Eglise Cathedral at Nantes, who permitted him to use the large three-manual organ for practice. The cathedral, which is one of the many old ones of France, is built entirely of stone, excepting the pews and altar railings, which are of black walnut. The interior stone pillars are all hand painted, portraying the highest type of ecclesiastical art. Sergeant Gross played the "Noel" service for the wounded boys last Christmas, which lasted from midnight until 2 a. m. Thomas McGranahan of the Paulist Choir sang. "Of course," said Sergeant Gross, "there were funerals every day—many times a day—and as there were so many requests for 'Miserere' I conceived an arrangement of my own which I attuned to the steps of the Friars over the stone floor as they marched in the solemn procession of priests." Since his return he has put it in manuscript and it will be published shortly.

Miss Wilhelmina Wistrand, who has been organist of the First Lutheran Church of Moline, Ill., for the last eight years, has moved to Des Moines, Iowa, to accept the position of organist of the First Lutheran church of that city.

Charles A. Wiener, the Chicago organ man, and son of Bartholomew Wiener, a well-known voicer for the W. W. Kimball Company, has returned home from Del Rio, Texas, where he was with the Third Infantry. Mr. Wiener entered the service April 27, 1918 and was discharged in October.

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1919 Publications

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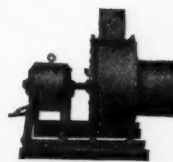
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RECITAL PROGRAMS

Stanley Addicks, Philadelphia, Pa.—Mr. Addicks is giving a series of noteworthy recitals on the immense Austin organ of 124 speaking stops recently installed in the First Presbyterian Church of Germantown. This organ, designed by Mr. Addicks, is one of the greatest church organs in the United States, and therefore these recitals are of special importance. Mr. Addicks' most recent programs have included the following:

Oct. 19—Fugue in E flat, Bach; "Legende," Fritzi; Sonata in D minor (Chorale and Andante), Mendelssohn; Grand Chorus (written for this series of recitals), Addicks; "Christmas in Sicily," Yon; "Echo," Yon; Prelude in C sharp minor, Rachmaninoff; Capriccio, Leclair; "Polonaise Militaire," Chopin.

Oct. 26—Fugue in B minor, Bach; Allegretto, Mendelssohn; Impromptu, Addicks; "Alleluia," Faulkes; "Song of the East," Stoughton; "In Moonlight," Kinder; Postlude, Wely; "The Swan," Saint-Saens; Festival March, Best.

Nov. 2—Fugue on the Name "Bach," Schumann; Allegro Moderato (First Sonata), Mendelssohn; Berceuse, Addicks; "Hosanna," Dubois; "The Sirens," Stoughton; "Pilgrims Chorus," Wagner; Pastorale, Yon; Grand Offertoire, Batiste.

Nov. 9—Fantasia and Fugue in G minor, Bach; Andante Cantabile (String Quartet), Tchaikowsky; Concert Overture, Faulkes; "The Swan" (by request), Saint-Saens; Festival March, Addicks; Serenade, Rachmaninoff; "At the Convent," Borodin; Toccata (from Fifth Symphony), Widor.

F. A. Moore, Toronto, Ont.—The first recital of the eighth series at convocation hall, University of Toronto, was played Nov. 4 by Mr. Moore, the university organist, with the following program: Overture to "Otto," Handel; Barcarolle, Wolstenholme; Sonata in D minor, Guilman; Berceuse, Iljiniski; "Polichinelle" (arranged by Mr. Moore), Gaston Lemaire; Coronation March from "Le Prophete," Meyerbeer.

For his second recital, Nov. 18, Mr. Moore offered the following: Voluntary in D major, Croft; "Piece Heroique," Franck; Caprice, Sjogren; Sonata in F, Stanford; "Reve Angeline," Rubinstein; "Etude de Concert," Shelley.

Albert B. Mehnert, F. A. G. O., New York City.—Mr. Mehnert gave a recital opening the Tellers-Kent organ in the Sacred Heart Church at Erie, Pa., Oct. 29. He played the following program from memory: Toccata and Fugue, D minor, Bach; Grand Offertoire in G, Wely; Andante (from Third Symphony), Haydn; Serenade, Schubert; "Marche Religieuse," Guilman; "Cantilene Pastorale," Guilman; "The Musical Snuff Box," Liadow; Capriccio (alla Sonate), Fumagalli; "Abendruhe," Loeschhorn; Great Fugue in G, Krebs.

On Nov. 2 Mr. Mehnert gave a recital, also without the aid of notes, at St. Boniface's Church, Hammett, Pa., playing as follows: Grand Offertoire in G, Wely; Serenade and "Marche Militaire," Schubert; Capriccio (alla Sonate), Fumagalli; "Abendruhe," Loeschhorn; "Marche Religieuse," Guilman; Offertory, D flat, Salome; "Romance sans Paroles," Bonnet; Great Fugue in G, Krebs; Largo from "Xerxes," Handel; Introduction and Bridal Chorus from "Lohengrin," Wagner; "The Musical Snuff Box," Liadow.

H. Chandler Goldthwaite, Minneapolis.—Mr. Goldthwaite gave this program at the Hennepin Avenue Methodist Church Nov. 10: Allegro (Sonata in Style of Handel), Wolstenholme; "Gies Farnaby's Dream," Farnaby; "Will o' the Wisp," Nevin; Prelude and Fugue in A minor, Bach; Scherzo, Symphony 2, Vienne; Allegro, Chorale (Symphony Romaine), Widor; "Festoso," Stanley Avery; Toccata in D minor, Goldthwaite.

Francis Hemington, Chicago.—The season of recitals at the Church of the Epiphany, Ashland boulevard and Adams street, Chicago, began on Sunday evening, Oct. 5. These recitals, played by Dr. Hemington, are to be given on the first Sunday of each month, from October until June, and are to take the place of the usual evening service. The programs are of one hour and ten minutes' duration. During the summer the organ at Epiphany Church was put in thorough repair. This instrument is notable for the great beauty of its voicing and Dr. Hemington, who has presided at it for more than twenty-one years, claims that it is not excelled by any in its tonal qualities. The programs of Oct. 5 and Nov. 2 were:

Oct. 5—Toccata and Fugue in D minor, Bach; Evening Song, Bairstow; "Finlandia," Sibelius; Melody (dedicated to Dr. Hemington), Mentor Cross; "March of the Gnomes," R. S. Stoughton; An Autumn Sketch, Erwin; "Caprice de Concert," J. Stuart Archer.

Nov. 2—Overture in C, Hollins; Largo ("New World" Symphony), Dvorak; Elizabethan Idyl, Noble; Finale from First Sonata, Mendelssohn; "Chanson de Joie," Halling; Prelude in C sharp minor, Rachmaninoff; Polonaise, Chopin; Overture to "William Tell," Rossini.

Norman Landis, Flemington, N. J.—In a recital at the First Presbyterian Church Oct. 28 Mr. Landis played: Allegro Vivace (from Fifth Symphony), Widor; "Dreams," Stoughton; Second Suite, "In the Mountains" (Fantasia, "The Mountains," "When the Shadows Lengthen," Scherzo, "Gnomes"), Norman Landis; Fugue, D major, Bach; "The Swan," Stebbins; Andante Cantabile (Symphony

4), Tchaikowsky; Concert Study No. 1, Yon.

Gottfried H. Federlein, New York.—Mr. Federlein gives a recital in the Congregational Church of Norwich, Conn., Dec. 1, under the auspices of the Norwich Musical Association. His program is as follows: Andante con moto, from the unfinished Symphony, Schubert; "Bergereade Melanconique," Georges-Jacob; "Legend," Federlein; Prelude and Fugue in A minor, Bach; Meditation, Massenet; Spring Song, Macfarlane; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet; Allegretto in B minor, Guilman; "By the Brook," De Boisdefre; Two Short Pieces, Lenormand; Scherzo in G minor, Bossi.

Charles Galloway, St. Louis, Mo.—In his recital at Graham Memorial Chapel, Washington University, Nov. 16, Mr. Galloway played: Festival Prelude, Parker; Variations on the Hymn Tune "St. George," Elvey-Woods; Sonata in D minor, West; "A Fantasy of Moods," C. Edgar Ford; Cantilene in G minor, Woodman; Concert Overture in E flat, Faulkes.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller gave his nineteenth recital at the Grand Avenue Congregational Church Nov. 9 in the afternoon, being assisted by Miss Vera Lean contra-tenor, D. Each selection was: Sonata Cromatica, Yon; Prelude and Fugue in E flat ("St. Ann's"), Bach; Fountain Reverie, Fletcher; Finale (First Sonata), Guilman.

The attendance at these recitals is increasing constantly and even the newspaper critics are finding the way to Mr. Mueller's church. An event of Nov. 2 was the rendition of Mendelssohn's "St. Paul" by the vocal choir. The choir consists of over forty voices. By maintaining a high standard and by being exacting in his entrance requirements, Mr. Mueller has rallied a group of singers who are causing musical Milwaukee to sit up and take notice.

Charles Heinroth, Pittsburgh, Pa.—In his Saturday evening recital at Carnegie Hall Nov. 8 Mr. Heinroth played: Overture, "The Year 1812," Tchaikowsky; Aria from Orchestral Suite in D, Bach; Scherzo in G minor, Bossi; Three Movements from Setet, Op. 20, Beethoven; "Voices of Spring," Sinding; "Love Song" and "Dirge" from "Indian Suite," MacDowell; Prelude and Fugue in E minor, Oetting.

Thomas Moss, Spokane, Wash.—Mr. Moss arranged an all-American program for his first recital in Spokane, to which city he moved recently from Baltimore. The impression he made, judging from criticisms in the leading Spokane papers, was excellent, and the critics speak especially of his program, phrasing and fine color work. The recital was played at the First Presbyterian Church, of which Mr. Moss is the organist, and he was assisted by Mrs. Mabel Henry, soprano. His program included: Grand Choeur from Suite in G minor, Truette; "Chant Negre," Kramer; Canzonetta, Foote; Sea Sketches, Stoughton; "At Twilight," Stebbins; Rhapsody, Cole.

Walter Sassmannshausen, Chicago.—Mr. Sassmannshausen gave a recital on a two-manual Welchardt organ in Trinity Lutheran Church, Fort Wayne, Ind., on Nov. 9, and his program, which included one of the organist's own works, was as follows: Toccata and Fugue in D minor, Bach; Andantino, Lemare; Fantasia, Saint-Saens; "The Holy Night," Buck; Caprice, Guilman; Scherzo, Guilman; Variations on the Chorale, "Dir, Dir, Jehovah," Sassmannshausen.

On Nov. 14 he played at Concordia Teachers' College Auditorium, River Forest, Ill. His selections were: Festival Prelude on "Ein feste Burg," Sassmannshausen; Toccata and Fugue in D minor, Bach; "Melanconique," Noble; Caprice, Guilman; Fantasia, Saint-Saens; Concert Overture, Hollins; Variations on the Chorale, "Dir, Dir, Jehovah," Sassmannshausen. The performance received high praise in the Fort Wayne papers.

Mr. Sassmannshausen also gave a recital at La Porte, Ind., Nov. 16, and at St. John's Lutheran Church, Forest Park, Nov. 23.

Harriet Allen, St. Paul, Minn.—Miss Allen gave her first public recital Nov. 1 at the Masonic Temple under the auspices of the Minnesota chapter of the American Guild of Organists and elicited the most favorable comments from veteran organists who heard her performance. Miss Allen, whose clean technique and artistic phrasing were noted, is a pupil of George H. Fairclough. Her offerings were: Sixth Sonata (Chorale with Variations, Fuga, Andante), Mendelssohn; Canon, Schumann; Prelude and Fugue in E minor, Bach; Scherzo, Gigout; "Christmas in Sicily," Yon; Caprice, Kinder; "Eventide," Fairclough; Concert Overture, Faulkes.

Hans C. Feil, Kansas City, Mo.—Mr. Feil has resumed his recitals Sunday afternoons at the Independence Boulevard Christian Church, on the large four-manual Austin organ. Among his recent programs have been these:

Oct. 5—Suite for the Organ, Rogers; Andante Cantabile from Fifth Symphony, Tchaikowsky; "Burlaca e Melodia," Baldwin; Offertoire, King Hall; "Manny" (from "Mazoula Suite"), Dett; Melody in F, Rubinstein; Festal Postlude, Schmincke.

Oct. 19—March and Chorus from "Tannhauser," Wagner; "The Question" and "The Answer," Wolstenholme; Scherzando ("Dragon Flies"), Gillette; Allegro con Grazia from "Symphony Pathetique" (arranged for the organ by

Charles Macpherson), Tchaikowsky; Berceuse from "Jocelyn" (request), Godard; Improvisation.

Nov. 2—Unfinished Symphony (First Movement), Schubert; "The Magic Harp," Meale; "Scene Orientale," Op. 37, No. 1, Kroeger; Variations on a Well-known Hymn Tune (new), Rahn; "October," Tchaikowsky; "Autumn," Lyon; American Rhapsody, Yon.

Marshall S. Bidwell, Cedar Rapids, Iowa.—Mr. Bidwell, in charge of the organ work at the Coe College Conservatory, gave a faculty recital in Sinclair Memorial Chapel Oct. 28, together with Claude R. Newcomb, tenor. Mr. Bidwell's numbers were: Introduction—Allegro (First Sonata), Guilman; "Liebestod" ("Tristan and Isolde"), Wagner; Fugue in G minor, Bach; "In Springtime," Kinder; "Marche Militaire," Schubert; Minuet, Boccherini; Caprice ("The Brook"), Dethier.

W. Curtis Snow, Sioux City, Iowa.—Mr. Snow gave a recital at the First Congregational Church Oct. 22 under the auspices of the Sioux City Woman's Club, playing these compositions: Short Prelude and Fugue in C major, Krebs; Andantino in G minor, Franck; Gavotte, Martini; "Chant Pastoral," Dubois; Toccata in G major, Dubois; "Epithalamium," Woodman; "Echo," Yon; Cantilene, Borodin; "Novellette," Parker; "Marche Religieuse," Guilman; Pastoral Sonata in G, Rheinberger.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—Mr. Kraft's recital program at Trinity Cathedral Nov. 24 was made up of the following: Second Sonata in C minor, Josef Kenner; Scherzo, Heinrich Hofman; "Toccata di Concerto," Lemare; Romance, H. Sandiford Turner; Menuetto from Eleventh Symphony, Haydn; Concert Prelude and Fugue, Faulkes; Nocturne, Dethier; "A Rose Garden of Samarkand," Stoughton; "Marche Triomphale," Hagg.

In his recital at Trinity Cathedral on Oct. 27, Mr. Kraft played: "A Joyous March," Frederick Locke; Lawrence; Minuet, Carl P. E. Bach; "Ave Maria," Arkadelt-Liszt; Rhapsody, Rossetter G. Cole; "Eventide," George H. Fairclough; "Allegro Gioioso," Dethier; Overture to "Tannhauser," Wagner; "Liebestod" from "Tristan und Isolde," Wagner; Scherzo, Hollins; Melody, Tchaikowsky; "Ride of the Valkyries," Wagner.

Roger P. Conklin, Huntington, N. Y.—Mr. Conklin gave a recital at St. Paul's Methodist Church of Oyster Bay, N. Y., Nov. 6, assisted by the Jephtha Male Quartet. His organ numbers were: Triumphant March from "Naaman," Costa; Christmas Carol, Guilman; "Romance sans Paroles" (by request), Bonnet; "A Cloister Scene," Mason; American Rhapsody, Yon.

On Sunday afternoon, Nov. 9, Mr. Conklin gave this program at the Central Presbyterian Church of Huntington, of which he is organist and choirmaster: "Marche Pontificale," de la Tombelle; Evasong, Martin; "Bon Jour," Reiff; Pastorale from Sonata in D minor, Guilman; American Rhapsody, Yon.

A. W. Kowert, Sheboygan, Wis.—Mr. Kowert gave the following program at St. Mark's English Lutheran Church Oct. 26: Concert Fantasia, Diggle; "Vision," Rheinberger; Sonata Cromatica, Yon; "From the South," Gillette; "The Sandman," Alden; Toccata, Gillette.

This was Mr. Kowert's first recital in St. Mark's and he was greeted by a large and appreciative audience. The members have encouraged him to give organ recitals at monthly intervals.

Dr. Percy B. Eversden, St. Louis, Mo.—At the First Christian Church of Nevada, Mo., on Oct. 21, Dr. Eversden played: "Alia Marcia," Petrilli; Cambrian March, Eversden; Serenade, Leoncavallo; "Pilgrims Chorus," Wagner; First Sonata, Guilman; Fantasia, "Il Trovatore," Verdi; Suite, "Tragedy of a Tin Soldier," Nevin; Organ Suite, in MS., Carl Kern; "Autumn," Johnston; Largo, Handel; Pastorale, Kleinschmidt; "The Chase," Eversden; Impromptu; Pastorale, Wely.

Dr. Eversden played at Mount Moriah Temple, St. Louis, Nov. 19, as follows: Grand Chorus, Guilman; "Chanson Triste," Tchaikowsky; Scherzo, Vodorinski; Meditation ("Thais"), Massenet; Piano and Organ, "Prometheus," Liszt; Postlude, "Glory," Kern; Impromptu; Overture, "William Tell," Rossini.

Arthur G. Colborn, Stapleton, England.—Mr. Colborn favors The Diapason with a copy of his third program of the works of living American composers. This interesting presentation of compositions from the United States occurred Oct. 6 in the evening at the Stapleton Parish Church and the offerings were: Concert Piece, Horatio W. Parker; "Echo" (Double Canon), Pietro A. Yon; Nocturne, Arthur Foote; Allegro Moderato, C. Waring Stebbins; Nocturne, J. Frank Fry-singer; Fantasia, Horatio W. Parker; Meditation, Charles Wakefield Cadman; "On the Lagoon," Mrs. E. L. Ashford; Toccata, Gordon Balch Nevin.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—Among Professor Erb's most recent Sunday afternoon recital programs at the University of Illinois Auditorium have been these:

Oct. 12—Prelude and Fugue in F, Bach; "Consecration," Coerne; Con moto maestoso and andante tranquillo, from Sonata No. 3, Mendelssohn; Slumber Song, Guy Michell; Prayer, Stark; Meditation, Kinder; Nocturne, Faulkes; Triumphant March, Erb.

Oct. 19—Fugue in G minor, Bach; Mel-

ody, Mentor Crosse; Allegro moderato and Andantino espressivo from Sonata No. 6, Capocci; Prayer in E flat, Guilman; Grand Chorus in March Form, Guilman; Pastorale, Faulkes; "Summer" (First time at these recitals), Erb; Fantasia in G, Tours.

Nov. 2 Mr. Erb gave this program: Sonata No. 1, Volckmar; "Inner Vision," Coerne; Communion in A minor, Batiste; Grand Chorus in D, Guilman; Indian Summer Sketch, Brewer; Allegretto Grazioso, Tours; Melody in D flat, Faulkes; Anniversary March, Erb.

Frank E. Ward, New York City.—Mr. Ward gave his thirty-seventh and thirty-eighth half-hour recitals in the Church of the Holy Trinity on East Eighty-eighth street in November. The programs were: Nov. 27—Toccata and Fugue in D minor, Bach; "In a Mission Garden," Diggle; Ganzona, King Hall; Intermezzo and Prelude from Suite, Rogers.

Nov. 16—Festival Hymn, Bartlett; "In Summer," Stebbins; Impromptu, Miller; Sonata in F sharp, Adagio and Finale, Rheinberger.

Frederic B. Stiven, Oberlin, Ohio.—Professor Stiven gave a recital Oct. 29 in Finney Memorial Chapel at Oberlin College, on the large Skinner organ, playing as follows: Symphony in Tone Poem, "Opheus," Liszt; Chorale No. 3 in A minor, Franck; Summer Sketches, Op. 73, Lemare; Scherzo in E flat, Dethier.

Frederic Hodges, Johnstown, N. Y.—Mr. Hodges has given these programs: Nov. 1—Concert Fantasia on a Welsh March, Best; Menuet, Bach; Festival March, Dudley Buck; Concert Caprice, Faulkes; "Minster Bells," Wheelton; "Reve Angeline," Rubinstein; Grand Patriotic Fantasia, Ashmall.

Nov. 2—Allegro Pomposo, Bossi; Berceuse, Webster; "Sunset and Evening Bells," Federlein; Allegro Vivace, from "Reformation" Symphony, Mendelssohn.

Andrew J. Baird, A. A. G. O., Middletown, N. Y.—Mr. Baird has resumed his monthly recitals at the Webb Horton Memorial Presbyterian Church and his latest programs have been:

Oct. 27—March Upon a Theme of Handel, Guilman; "The Fountain," H. Alexander Matthews; Gavotte in B flat, Handel; Evensong, Johnston; Fantasia in G minor, Bach; Sketches of the City, Nevin; Festival Toccata, Fletcher.

Nov. 10—March, "Pomp and Circumstance," Elgar; "Lamentation," Guilman; Suite, "In Fairyland," Stoughton; "Cloister Scene," Alfred T. Mason; "Scherzo" (Symphony) Concertant, Faulkes; "Love Death," from "Tristan and Isolde," Wagner; Toccata in E, Bartlett.

Miss Winifred Price, Milwaukee, Wis.—Miss Price gave a recital Sunday evening, Nov. 16, in Trinity Methodist Church and was assisted by Jesse Raymond Meyer, violinist, who is a son of Jerome B. Meyer, the manufacturer of organ pipes. The program of the recital was as follows: "Angelus," Liszt; Suite Gothique, Boellmann; Violin, "The Swan," Saint-Saens, and "Berceuse Slav," Neruda; Melody in G major, Guilman; Old English Music—Three Short Pieces, Samuel Wesley; American Music—"Religioso," Allegretto Scherzando and "Pomposo," James H. Rogers; Violin, Meditation, Massenet; "Romance sans Paroles," Bonnet; Fantasia, Dubois.

A. Beck, River Forest, Ill.—Mr. Beck played the following program on Oct. 5 in Zion Lutheran Church, Wausau, Wis., and Oct. 19 in St. John's Lutheran Church, Beardstown, Ill.: Toccata and Fugue in D minor, Bach; Pastorale, Guilman; Scherzo, Jaddassohn; Andante Cantabile, Widor; Canon, Martini; Adagio and Andante from First Concerto, Handel; Sonata, Op. 42, Guilman (with cadenza by Middelshulte).

M. Lochner, River Forest, Ill.—Mr. Lochner gave a recital in the New York Avenue Lutheran Church, Oakshosh, Wis., on Oct. 26. His program was: Prelude on "Ein feste Burg," Faulkes; Shepherd's Song, Merkel; Andante from Fourth Sonata, Bach; Variations on a well-known Hymn Tune, Jackson; First Concerto, Handel (cadenza by W. T. Best); Funeral March, Reuter; "Noel," d'Aquin; "The Holy Night," Bach; Finale from First Sonata, Guilman (cadenza by Middelshulte).

James T. Quarles, Ithaca, N. Y.—Professor Quarles' programs since the opening of the scholastic year at Cornell have been as follows:

Oct. 8, Sage Chapel—Prelude and Fugue in A minor, Bach; Intermezzo, Wolstenholme; Fantasia in D flat, Saint-Saens; Four Preludes (B minor, D flat, E minor, C minor), Chopin; "Vorspiel" to "Lohengrin," Wagner.

Oct. 17, Bailey Hall—Fugue in D major, Guilman; Andante Cantabile from String Quartet, Tchaikowsky; "Suite Gothique," Boellmann; "The Magic Harp," Meale; "Farandole," from "L'Arlesienne," Bizet.

Oct. 24, Sage Chapel—Choral Song and Fugue, Wesley; Andante con moto, from Italian Symphony, Mendelssohn; Rhapsody on a Breton Melody, Saint-Saens; "A Song of the East," Cyril Scott; Humoresque, in E flat minor, Dvorak; "Pomp and Circumstance," Elgar.

Oct. 31, Bailey Hall—Concert Prelude and Fugue in G, Faulkes; Menuet, from "Le Devin du Village," Rousseau; Chorale in B minor, No. 2, Franck; "Elsa's Bridal Procession," from "Lohengrin," Wagner; Evening Chimes, Wheelton; "Marche Militaire," Schubert.

Nov. 7, Sage Chapel, special program

celebrating the memory of the birthday of Dr. Andrew D. White, the first president of Cornell University—Sonata in D minor, Op. 65, No. 6, Mendelssohn; Largo, from "Xerxes," Handel; "Chant d'Autonne" and "Hymne," from Jeanne d'Arc, Tschalkowsky, for piano and organ, with Miss Gertrude H. Nye at the piano; Nocturn from "A Midsummer Night's Dream," Mendelssohn; Rakoczy March, Hungarian.

Nov. 14, Bailey Hall—Concert Overture in E flat, Faulkes; Toccata, from "Oedipe a Thebes," Le Froid de Mercaux; "Lamentation," Gullmant; Venetian Love Song, Nevin; "Good Night," Nevin; Scherzo, Federlein; "Isolde's Love-Death," from "Tristan and Isolde," Wagner.

Nov. 21, Sage Chapel—Prelude and Fugue in D minor, Mendelssohn; Andante, Stamitz; "Crane's Piece Symphonique," Franck; "The Deserted Cabin," Dett; "Ave Maria," Schubert; March, from "Lenore" Symphony, Raff.

Miss Katharine E. Seelye, Urbana, Ill.—Miss Seelye was the organist at the University of Illinois Auditorium Sunday, Nov. 9, and her program was composed of the following: Prelude and Fugue in D minor, Bach; "Adoremus Te," Palestrina; Andante in B flat, Stamitz; Sonata No. 1, in F minor, Mendelssohn; Pastorale in A, Gullmant; Berceuse, Dickinson; Allegro Maestoso, West.

Mrs. Josephine Armstrong Binyon, Urbana, Ill.—Mrs. Binyon gave the recital at the University of Illinois Auditorium Oct. 26, playing as follows: Allegro risoluto from Sonata No. 5, Merkel; Berceuse, Karganoff; "Swing Low, Sweet Chariot," arranged by Diton; Concert Piece, Parker; Prelude and Fugue in E minor, Bach; "A Midsummer Caprice," Johnston; Meditation, Harker; Finale from Sonata in E flat, Buck.

Ellis C. Varley, Sandusky, Ohio.—Mr. Varley, organist of Grace Episcopal Church, assisted by his choir, gave a recital Oct. 22 at which the following organ selections were played: Sonata in D minor, Gullmant; "Will of the Wisp," Nevin; Largo from "New World" Symphony, Dvorak; Gavotte from "Mignon," Thomas; Evensong, Johnston.

Sheldon B. Foote, F. A. G. O., Princeton, N. J.—At his vesper recital in Trinity Church Mr. Foote has played:

Nov. 2—Fantasia and Fugue in G minor, Bach; Andante Cantabile from Fourth Symphony, Widor; Chorale, Kirnberger; "At an Old Trysting Place," MacDowell; "To a Wild Rose," MacDowell; Third Sonata (C minor), Gullmant.

Nov. 9—Gothic Suite, Boellmann; Andante (adapted) from Symphony in D, Haydn; Minuet from Symphony in D, Haydn; "At Twilight," Stebbins; March in B flat, Sheldon B. Foote.

Le Roy M. Rile, A. A. G. O., Philadelphia.—At the recitals preceding the opening service at forty churches of the Resurrection, Mr. Rile gave the following numbers on the dates named:

Nov. 2—"Grand Choeur," Wheelodon; "Garden of Iram" (Persian Suite), Stoughton; Sonata No. 2, Mendelssohn.

Nov. 9—Romance in D flat, Lemare; Intermezzo, Callaerts; Largo ("New World" Symphony), Dvorak.

Nov. 16—Triumphal March, Lemmens; Meditation, Kinder; "Marche Funebre et Chant Seraphique," Gullmant.

Nov. 23—Prelude to "Traviata," Verdi; "Ase's Death," ("Peer Gynt" Suite), Grieg; Fantasia on "Duke Street," Kinder.

Nov. 30—"Alleluia," Dubois; "To a Wild Rose," MacDowell; Overture to "Stradella," Flotow. At the service following the monthly cantata was sung, the work rendered on this occasion by the mixed choir of forty voices of being Maunder's "Song of Thanksgiving."

Dr. Ray Hastings, Los Angeles, Cal.—Principal numbers played in the Temple Auditorium during October: Priests' March, "Athalie," Mendelssohn; Prelude to "Lohengrin," Wagner; "The Death" from "Tristan and Isolde," Wagner; "In Dulci Jubilo," Bach; "And the Glory of the Lord," from "The Messiah," Handel; Grand Offertory in G major, Batiste; Pastorale, Wely; Capriccio, Lemaire; "The Swan," Saint-Saens; Invocation, Mally; Madrigale, Simonetti; Victory March, Kern.

Dr. Hastings also played popular programs in the First Methodist Church, San Bernardino; the Union Church, San Dimas, and the J. S. Torrence residence, South Pasadena.

Frederic Rogers, Calgary, Alberta.—Dr. Rogers, organist of the Central Methodist Church, gave the following French program before the Calgary Women's Musical Club on Monday, Nov. 10: Rhapsodie No. 3, Saint-Saens; "Priere a Notre Dame" and Gothic Menuet, Boellmann; Offertory in F major, Wely; "Villanelle" (Pastoral Poem), Salome; "Benediction Nuptiale," Dubois; Funeral March and Seraphic Chant, Gullmant.

Dr. Rogers also read a paper on "French Organ Composers."

Daniel A. Hirschler, Emporia, Kan.—Playing in the college organ course Nov. 4, Professor Hirschler gave this program: Overture to "Mignon," Thomas; "A Song from the East," Cyril Scott; Andante from the Fourth Sonata, Bach; "Arpa Notturna," Yon; "Scherzo Symphonique," Faulkes; "The Last Hope," Gottschalk; Etude for Pedals Alone, de Bricqueville; "From the South," Gillette; "Soeur Monique," Couperin; Festival Toccata, Fletcher.

Mr. Hirschler gave recitals at Horton, Kan., Nov. 12, at Topeka, Nov. 13, and at Chanute, Kan., Nov. 19.

Frederick C. Mayer, Woodville, Ohio.—Mr. Mayer played before a large audience Nov. 2 in St. Peter's Lutheran Church of Trenton, Ohio. The Hinners organ in this church was buried under brick and mortar several months ago when a windstorm wrecked the rear wall of the church. Alfred Mathers of Cin-

cinnati rebuilt the instrument. Mr. Mayer's program included: Festival Prelude on "Ein Feste Burg," Faulkes; "A Song of Melody," Clegg; Humoreske, Dvorak; Toccata in D minor, Nevin; "To a Wild Rose," MacDowell; Meditation, Sturges; "Neptune" (March, from "Sea Sketches"), Stoughton; "In Springtime," Kinder; "Marche Slav," Tschalkowsky; Evensong, Martin; "Chorus of Angels," Clark; Toccata and Fugue in D minor, Bach.

Walter Wismar, St. Louis, Mo.—Mr. Wismar gave a recital at Holy Cross Church Sunday afternoon, Nov. 9, assisted by the Schumann Quartet, and played: Sonata in D, Toepfer; Festival Fantasy, Roeder; "Chant Poetique," Diggle; Reverie in D flat, St. Clair; "Pomp and Circumstance," Elgar.

Nov. 2 Mr. Wismar played at Jackson, Mo., in the afternoon and at Cape Girardeau in the evening. His Jackson offerings were: "Suite Gothique," Boellmann; "Sleepers, Wake," Bach; Minuet in G, Beethoven; Fantasia, Roeder; "Through an Orange Grove," Diggle; Festival Prelude on "A Mighty Fortress," Faulkes; "Liberty March," Frysinger; Fanfare, Lemmens.

Joseph Clair Beebe, New Britain, Conn.—Mr. Beebe's November Sunday evening recitals at the South Congregational Church were marked by these programs:

Nov. 2—Fifth Fantasia, Merkel; "L'Arlequin," Nevin; "Chanson Triste," Tschalkowsky; "Cantilene Pastorale," Jores; "Music of the Spheres," Rubinstein; "Tavanav," Vincent; Melody for Bells of Berghall Church, Sibelius; "Finlandia," Sibelius.

Nov. 9—Epic Ode, Bellairs; Allegro (Pathetic), Symphony; Tschalkowsky; "Lamentation," Gullmant; Scherzo, Hofmann; "Ariel," Bonnet; Fantasia, Saint-Saens.

Nov. 16—Concert Overture, Faulkes; Melody, Shelley; "Danse de Miriltons," Tschalkowsky; Allegretto (Seventh Symphony), Beethoven; "Consolation," Bonnet; "Ave Maria," Arkadelt; Allegro Appassionato, Dethler.

Nov. 23—Rhapsody, Silver; "Angelus," Bonnet; "Trot de Cavalerie," Rubinstein; Persian Suite, Stoughton; Canzona, Dickinson; Torchlight March, Gullmant.

Francis S. DeWire, Youngstown, Ohio.—In his recital after evening prayer at St. John's Episcopal Church Nov. 2 Mr. DeWire played: Chorale No. 3, Cesar Franck; "Moonlight," Lemare; Song of the Boatmen on the Volga, arranged by Eddy; Autumn Song, Faulkes; Festival March in D, Faulkes.

Samuel A. Baldwin, New York City.—Mr. Baldwin's November programs at the College of the City of New York included these:

Nov. 2—Sonata No. 1, in D minor, Op. 42, Gullmant; Largo, Handel; Toccata and Fugue in D minor, Bach; Idyl: "From the South," Gillette; "In Paradisum" and "Fiat Lux," Dubois; "By the Sea," Schubert; Concert Variations on "The Star-Spangled Banner," Buck.

Nov. 5—Sonata No. 4, in D minor, Gullmant; "Soeur Monique," Couperin; "Toccata per Elevazione," Pescobaldi; Toccata in E, Bach; "Over the Prairie" and Alpine Sketch, Cyril Scott; Fugue in C major, Buxtehude; Berceuse from "Jocelyn," Godard; Fantasia on a Welsh March, Best.

Nov. 9—Prelude in E flat, Bach; "Kol Nidre," Bruch; Suite in E minor, Borowski; Canon in B major, Schumann; "The King's Hunt," John Bull; Humoreske, Dvorak; Communion in G, Batiste; "Finlandia," Sibelius.

Nov. 12—Chorale No. 1, in E, Cesar Franck; "Horn Mystica," Bossi; Fantasia and Fugue in G minor, Bach; Meditation, No. 1 in B flat minor, J. Guy Ropartz; "By the Brook," Rene de Boisdeffre; Magnificat in D minor, Lemaire; A Sea Song and Meditation; "By Smouldering Embers," MacDowell; "Pomp and Circumstance," Elgar.

Nov. 16—Pastoral Sonata, Rheinberger; Adagio, Sonata, Op. 27, No. 2 ("Moonlight"), Beethoven; Toccata and Fugue in C major, Bach; Elevation and Scherzo, Couperin; Symphonic Poem, "Tabor," Smetana; Serenade, Schubert; Theme and Finale in A flat, Thiele.

Nov. 19—Chorale No. 2, in B minor, Franck; Prelude to "Lohengrin," Wagner; Prelude and Fugue in A minor, Bach; "Hommage a Bonnet" and "Pastorale," Walter Edward Howe; Scherzo in G minor, Bossi; "Ave Maria," Schubert; Suite in C, Bartlett.

Nov. 23—Fantasia in F, Mozart; Berceuse, Vierne; Chorale Prelude, "Jesus My Guide," Bach; Concert Prelude and Fugue, Faulkes; "Kammenoi Ostrow," Rubinstein; "Pilgrims' Chorus" and "To the Evening Star" (from "Tannhauser"), Wagner; Symphony, Widor.

Lou Byram Reed, Pittsburgh, Kan.—Mrs. Reed gave a recital at the First M. E. Church Oct. 21, playing: "Messe de Mariage," Dubois; "In Fairland," Stoughton; Magnificat, Gullmant; "In Summer," Stebbins; "At Twilight," Nevin; "In Hammersbach" (Bavarian Dance No. 2), Elgar; Toccata and Fugue, Bach.

Paul S. Chance, A. A. G. O., Columbus, Ohio.—Mr. Chance gave the following program at the First Church of Christ, Scientist, Nov. 7: Fugue in D major, Bach; Gavotta, Martini; Andante con moto, Bossi; Chorale No. 2, in B minor, Franck; Caprice, Sturges; "Carillon," Soverby; Finale in B flat, Wolstenholme.

John McE. Ward, Philadelphia, Pa.—Dr. Ward gave a recital at the Church of the Resurrection, Broad and Toga streets, Nov. 12, playing as follows: "Piece Heroique," Faulkes; Bridal Song, Rogers; Cantilene, Reed; "In Twilight," Frysinger; "Gesu Bambino," Yon; "Marche Funebre," Tschalkowsky; "Soeur Monique" (arrangement by Dr. Ward), Couperin; Serenade, Rachmaninoff; "In a Mission Garden" (dedicated to

Dr. Ward), Diggle; Festival Postlude, Schminke.

Dr. Ward also gave a recital on the new Haskell organ in Grace Church, Havre de Grace, Md., Oct. 25, presenting this program: Grand Choeur in A, Faulkes; Serenade, Pierre; Wedding Song, Stebbins; Andante, "Italian Symphony," Mendelssohn; "In a Mission Garden," Diggle; Fugue in E, Bach; "Melodie Pastorale," Demarest; Allegretto, Wolstenholme; Cradle Song, Gretchaninoff; Toccata, Boellmann.

Mrs. George T. Crawford, Springfield, Ohio.—Mrs. Crawford gave her first recital on the fine four-manual Skinner organ in Christ Episcopal Church Nov. 24, and her program was as follows: Triumphal March, Hollins; Cantilene, Borodin; Meditation, Sturges; Symphony in F minor (unfinished), Schubert; Cantabile from "Samson and Delilah," Saint-Saens; "Evening Bells and Cradle Song," MacFarlane; Introduction and Bridal Chorus, Wagner.

Ernest Dawson Leach, Burlington, Vt.—Playing at a university service in St. Paul's Church, Nov. 16, Mr. Leach offered the following: Andante and Allegro, Bach; Elegie, Massenet; Nocturne, Miller; Andantino in D flat, Lemare; Largo (request), Handel; Grand Chorus in D major, Gullmant.

S. Wesley Sears, A. R. C. O., Philadelphia, Pa.—Mr. Sears gave the first recital of the season for the American Organ Players' Club at St. James' Church Nov. 15, playing: "Sonata Cromatica," Yon; Andante Cantabile (from the Fifth Symphony), Tschalkowsky; Canon in B minor, Schumann; March from "Die Meistersinger," Wagner; Canzone, Reger; "Soeur Monique," Couperin; Andante (from the Violin Concerto), Mendelssohn; Finale in D major, Vierne.

In a recital at the Walnut Street Presbyterian Church Nov. 10 Mr. Sears played as follows: Overture to "William Tell," Rossini; Andante Cantabile, Widor; "In Moonlight," Kinder; Fugue in G minor, Bach; "Ave Maria," Arkadelt-Liszt; A Springtime Sketch, Brewer; "Marche Solennelle," Mally; Intermezzo, Hollins; Romanza, Svendsen; Concert Etude, Yon.

Rolo F. Maitland, Philadelphia, Pa.—Mr. Maitland in a recital at the First Presbyterian Church of Germantown, where there is a large new Austin organ over which Stanley Addicks presides, gave this program Nov. 16: Sonata No. 1, in A minor, Borowski; "The Optimist," Maitland; Toccata in G major, Dubois; "Finlandia," Sibelius; "Meditation Religieuse," Massenet; Spinning Song, Mendelssohn; "Marche Slav" (by request), Tschalkowsky.

Ernest Mitchell, Boston, Mass.—In a recital at the South Congregational Church Nov. 9 at noon Mr. Mitchell played: "In Thee Is Joy," Bach; "Song of the Chrysanthemum," Bonnet; Chorale in E, Franck; Allegro vivace (First Symphony), Vierne; "Clair de Lune," Karg-Elert; Concert Variations, Bonnet. The same evening, at Trinity Church, Mr. Mitchell played this program: Canzona, Gabriel; Prelude, Clerambault; Prayer, Jongen; Finale (Seventh Symphony), Widor.

A. W. Snow, Boston, Mass.—Mr. Snow gave this program at Emmanuel Church Nov. 16 in the afternoon: Fantaisie and Fugue, G minor, Bach; "Ariel," Bonnet; Chorale, B minor, Franck; Andantino, G minor, Franck.

William E. Zeuch, Boston, Mass.—Mr. Zeuch's program for his Sunday noon recital at the South Congregational Church Nov. 16 was: Chorale, A minor, Franck; Berceuse, Vierne; Choral Improvisation ("What God Does Is Well Done"), Karg-Elert; "Gesu Bambino," Yon; "Marche Mignonne," Poldini; Sposalizio, Liszt; Toccata, d'Evry.

Herbert W. Downer, Boston, Mass.—In a recital at St. Stephen's Church Nov. 16 Mr. Downer played: "In Memoriam," Rheinberger; Capriccio, Callaerts; Pastorale, Franck; "Jubilate Amen," Kinder; Cherubim Song, Gretchaninoff.

Miss Alice Shepard, Boston, Mass.—In a recital at the First Baptist Church of Charlestown Nov. 4 Miss Shepard played: Chorale in A minor, Franck; Gavotte, Martini; Christmas Pastorale, Merkel; Triumphal March, Lemmens; "Nina," Pergolesi; Romance, Wieniawski; "In Memoriam," Dunham; "In Springtime,"

Chaffin; Allegro (Sixth Sonata), Gullmant.

Edmund Sereno Ender, Northfield, Minn.—In a recital at Skinner Memorial Chapel, Carleton College, Mr. Ender, professor of organ and theory, gave this program in a lecture-recital on the history and development of the organ Nov. 13: St. Ann's Fugue, Bach; Communion in G, Batiste; Intermezzo, Callaerts; Sonata in F minor (first movement), Rheinberger; Cantilena ("Prince Igor"), Borodin; "Fantasie Symphonique," Cole.

Albert Schoin, Jamestown, N. Y.—Mr. Schoin in his programs at Zion Mission Church in November played:

Nov. 2—First Sonata, Borowski; Meditation, Lemaire; "Pilgrims' Chorus" ("Tannhauser"), Wagner; Grand Choeur No. 2 in B flat, Mansfield; "Consolation," Bonnet.

Nov. 16—Fantasia in F, Polleri; Invocation, Dubois; Barcarolle, Tschalkowsky; Andantino, Lemare; Grand Triumphal Chorus in A major, Gullmant.

Nov. 19—March from "Tannhauser," Wagner; "Angelus du Soir," Bonnet; "Will of the Wisp," Nevin; Serenade, Kinder; "March of the Magi Kings," Dubois; Introduction to "Third Act and Bridal Song from 'Lohengrin,'" Wagner.

Herman Beck, St. Louis, Mo.—Mr. Beck, who places Belleville, Ill., on the organ map with a series of educational recitals when he was organist of Zion Lutheran Church in that city, before going to St. Louis, has been urged to resume his Belleville concerts and on Nov. 16 he gave this program: Sonata 3, Prelude and Adagio, Gullmant; "Cornamusa Siciliana," Yon; Grand Chorus, Sheppard; Offertoire in E flat, Read; "A Rose Garden of Samarkand," Stoughton; Caprice, Sheldon; "Sunrise," Diggle; "The Rippling Brook" (Toccata in D), Gillette.

J. Warren Andrews, New York.—Mr. Andrews gave a recital in the Methodist Church of Lakewood, N. J., Nov. 13, playing as follows: Toccata in F, Bach; Serenade in F, Gounod; "Marche Funebre et Chant Seraphique," Gullmant; Pastorale and Finale, Sonata in D minor, Gullmant; Communion in G, Batiste; Largo in G, Handel; Fugue in G minor, Bach; "March of the Magi," Dubois; Scottish Air (Transcription), Andrews; Grand Choeur in D, Gullmant.

John Downer Hazen, Sioux Falls, S. D.—Mr. Hazen gave this program before a large audience at the First Methodist Church Sunday evening, Oct. 12: Toccata and Fugue, Bach; "Ave Maria," Arkadelt-Liszt; Gavotte, Padre Martini; "Marche Funebre et Chant Seraphique," Gullmant; Scherzo, Jadasohn; Andantino, Chauvet; Prelude to "Lohengrin," Wagner; "By the Sea," Schubert; Variations on an American Air, Flagler; Overture to "Stradella," Flotow.

Ernest H. Sheppard, Brockton, Mass.—Mr. Sheppard gave a recital in St. James' Church at West Somerville, Mass., Nov. 5, and the appreciation of his performance was such that he was immediately re-engaged for a recital early in December. The program was as follows: "Praeludium Festivum," Becker; "In the Twilight," Harker; Andantino (Fourth Symphony), Widor; Largo, Handel; Toccata and Fugue in F minor, Noble; "Told at Sunset," Sheppard; March from Third Symphony, Widor; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet; Nocturne, Foote; Grand Chorus, Salome.

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National Association of Organists Section

Conducted by ALBERT REEVES NORTON, Associate Editor
Representing the N. A. O.

NATIONAL ASSOCIATION OF ORGANISTS.

President—Frederick W. Schlieder, 1 West Forty-eighth Street, New York.
Vice Presidents—William E. Zeuch, Boston; J. Warren Andrews, New York; Charles N. Boyd, Pittsburgh; Charles M. Courboin, Philadelphia; Pietro A. Yon, New York; Ernest R. Kroeger, St. Louis; S. E. Gruenstein, Chicago; T. Tertius Noble, New York.
Treasurer and Associate Editor—Albert Reeves Norton, 565 Forty-seventh Street, Brooklyn, N. Y.
Secretary—Walter N. Waters, 24 West Sixtieth Street, New York City.

Get the habit.

The news sending habit.

Send it in when it is fresh.

Look for the news from your state.

Look for the news from your district—from your town—about you.

What! Did you forget to send it in? Hard luck! Resolve to be a contributor next time.

Plan to have news reach the associate editor if possible by the 12th of the month. Have it typewritten if you can, but send it any way.

And, lest we forget, a Merry Christmas and a Happy New Year to each and every N. A. O. member from the Atlantic to the Pacific, and from the St. Lawrence to the gulf.

We heartily commend the article of the Rev. Dr. Frederick F. Shannon to the careful perusal of each and every N. A. O. member; and we just as devoutly wish that all ministers and laymen in the churches of the land might also be permitted to see and read it. It contains helpful suggestions for the organist, and one truth that we feel is, above all, after musical ability is proven, too often given scant if any consideration—that is, that the organist, if he is to achieve the maximum good as a co-worker with the minister, must be a religious person. A frivolous or irreligious mind cannot successfully grapple with the ever-growing problems of the choir loft. Again, the minister, church member and layman, if they would have the best of which the organist is capable, must feel the truth of Dr. Shannon's remarks concerning the church's appreciation and support of, and personal interest in, the organist. Five or six years of acquaintanceship and close contact in church work with Dr. Shannon, who is minister of the Reformed Church on the Heights, Brooklyn, has developed with us the highest feeling of regard and love for him and his work.

It is expected from time to time to have special articles on some of the large organs of New York and other cities. As a feature next month we will have the second of a series to be contributed by Reginald L. McAll.

The associate editor will be glad to receive from some one in authority reports of the doings of various state councils. Several are represented, but will not others kindly take notice and send (typewritten, if possible) their letters to reach the one in charge by the 12th of the month, or at least by the 15th?

N. A. O. Dinner, New York.

The first public meeting of the season for local New York N. A. O. members was held at 14 East Thirty-eighth street, on Wednesday, Nov. 12. The occasion was an informal get-together dinner, and sixty attended. The guest of honor was S. E. Gruenstein of Chicago, editor of The Diapason, the excellent monthly which has recently been adopted as the official organ of the National Association of Organists. President Schlieder was toastmaster. At his request, R. L. McAll, chairman of the finance committee, explained briefly the reason for abandoning the publication

of the Console, partly as a measure of economy, and as a means of combining forces and general interests of the organ world. This action, however, was in no sense to belittle or forget the faithful and efficient work of former editors of the Console. The association is indeed fortunate in enlisting the enthusiasm and optimism of such a worker as McAll, whose labors as a member of the national executive committee have been unremitting and fruitful. Mr. Gruenstein then spoke in a happy vein, warmly commending the spirit of fraternity and sincerity which he finds in the N. A. O., and offered to do all he can to aid the welfare of the association in this new relation with him. This offer took more definite and tangible form at the executive committee meeting held the next day. Other speakers were Mrs. Clarence Dickinson, J. Warren Andrews, ex-warden of the American Guild of Organists, and J. C. Ungerer, organist of St. Patrick's Cathedral.

John Doane, chairman of the public meetings committee, and organist at the Church of the Incarnation, outlined the plans for future public meetings, one each month, to be held in New York or Brooklyn. One soon to be announced is an evening with President Schlieder and his excellent quartet choir at the Collegiate Church of St. Nicholas, Fifth avenue and Forty-eighth street.

The meeting then became informal and social. An excellent spirit of cordiality pervaded the evening and augurs a season of enthusiastic growth for the N. A. O. of New York and vicinity.

Among those present not already mentioned were: Chester H. Beebe, A. R. Norton, Richard K. Biggs, Mrs. Kate E. Fox, Clarence Dickinson, Frank E. Ward, Mr. and Mrs. F. W. Riesberg, Herbert S. Sammond, Miss Edith L. Hubbard, Gideon Froelich, A. E. Fazakas, William S. Larkin, Walter J. Donovan, M. Theresa Haley, Miss Virginia Corcoran, Mr. and Mrs. W. N. Waters, Miss Dorothea Waters, Frank S. Adams, D. K. Widenor, R. M. Treadwell, M. B. Welsh, Carrie M. Cramp, Edna Wyckoff, Marie B. Nicholson, Charlotte M. Treadwell, Elsie M. Moody, Miles Martin, Edward K. Macrum, Frank H. Warner, Annie E. Viner, Oscar F. Comstock, Warren H. Gerken, H. V. A. Parsell, A. B. Mehnert, C. C. Boyle, A. H. Mangold, Mr. and Mrs. T. E. Schulte, Mr. and Mrs. John Sheirs, Jr., E. Emily Hart, Mary E. Haley, Mary E. Murray, M. Katherine Lottern and Theodore W. Springmeyer.

WALTER N. WATERS.

Public Meeting Plans.

My dear fellow members of the National Association of Organists: Your public meetings committee has every reason to feel pleased and encouraged by the attendance and enthusiasm at the get-together dinner in honor of Mr. Gruenstein the other evening. Many of this kind of meetings are described as "a feast of reason and a flow of soul." The flow of soul was present to a marked degree, but the feast of reason was, I am thankful to say, conspicuous by its absence. But I do know that our good-time dinner party means that our members are filled with the real intention of making the season ahead of us a significant one in the development of the National Association of Organists.

The committee plans a public service, recital, discussion or social function at least once a month. While our dates and plans are not yet outlined in detail, we can announce that the first meeting will be, through the courtesy of the Collegiate Church of St. Nicholas, Fifth avenue at Forty-eighth street, given in that edifice in the very near future, at which time

our efficient president, Frederick Schlieder, will give us his views on "The Quartet Choir and Choir Accompanying," assisted by the well-known quartet of the church and a fine four-manual Hutchings organ.

We have in mind two recitals by well known organists, the rendition of a service by a combination of two well known choirs, a dinner to be addressed by some of our not too serious colleagues and a not too serious clergyman, and our genial and helpful friend, Richard Keys Biggs, has promised a representative Catholic service sometime in the spring in the wonderful Cathedral chapel in Brooklyn, which contains one of New York's finest organs. He says that he regrets the fact that his eldest born will not at that time be quite old enough to join with his choir boys in harmonious sounds, but that his present contributions to the art of song were probably composed by Schoenberg in one of his most modern moments.

With best wishes for a successful season and requests for a whole-hearted co-operation on the part of our membership, I remain

Very sincerely yours,

JOHN DOANE, Chairman,
For the Public Meetings Committee.

Meeting of Executive Committee.

The regular monthly meeting of the executive committee of the N. A. O. was held Nov. 13 at 1 West Forty-eighth street, New York. Those present were Chairman Chester H. Beebe, Messrs. Norton, McAll, Biggs, Macrum, Gruenstein, Doane, Weston, Boyce, Sammond, Mrs. B. S. Keator and Secretary Waters. The treasurer reported a balance on hand to date of \$276.52. After the payment of a few bills was ordered, R. L. McAll, chairman of the finance committee, made a report with recommendations that the executive committee accept the generous offer of Editor Gruenstein to print and send to each of the members of the N. A. O. a copy of The Diapason at a moderate cost to the association.

It was made very clear and conclusive that no member in arrears for dues can receive the magazine. A large increase in membership is looked for in the near future. Some other routine business was transacted and the meeting adjourned.

W. N. WATERS, Secretary.

Meaning of Membership in N. A. O.

Enthusiasm is a necessary factor in the success of one's endeavor. Enthusiasm in the good qualities of our fellow musicians is likewise an essential factor in the success of an endeavor in which all musicians labor. The N. A. O. and, too, the American Guild of Organists stand for progress, for the successful pursuance of not only the work of the organization, but of each individual engaged in it. One is apt to forget that he or she is a vital part of a whole. Love for one's work should be extended to include also that of one's co-workers.

We organists know each member of the association by name; some of us know the excellent work that is being done, while others of us know of qualities and work that come only by including in our enthusiasm those whom we meet and know intimately.

The association calls for a greater unity—for a more extended membership. Every organist owes it to himself to become affiliated with a professional organization.

Personally, I feel myself stronger musically for knowing such men and women as Dr. Hemington of Chicago; Dr. Mason, Dr. Ward of Philadelphia; Dr. Marks of New York, Mr. Hunt of St. Paul, Mrs. Keator of Asbury Park, Mrs. Fox of Morristown, Mr. Heinroth of Pittsburgh, and Mr. Kraft of Cleveland. Space will not permit me to add all the

names of our association, each one of whom is expressing qualities too potent to be confined, too powerful to be isolated, and too valuable to be hidden under a bushel.

Each organist should feel that by becoming one of us he or she is strengthening every member. Think over the idea, and write the associate editor about it.

FREDERICK SCHLIEDER,
President.

Explaining Fiscal Year.

Owing to the fact that there has been some inquiry from members concerning the interpretation of Section 5 of the amended by-laws adopted in Pittsburgh last August, we submit the following in elucidation of the clause which relates to the change in the fiscal year:

The fiscal year now runs from August to August, and if any member of the National Association of Organists were watching with jealous eye for an opportunity to find fault with the organization, he or she might feel that now is the time. Each person whose membership expires between last August and February next is asked to pay \$2, or one year's dues. The membership expiring between Feb. 1 and August pays for renewal \$1, or half the yearly dues. Obviously, beginning with next August, all memberships will begin and expire at the same time. When this is generally understood, Mr. So-and-So will not be non-plussed when his bill reads November, December or January to August, for in any case it will not amount to an overcharge of more than 80 cents, and who would not gladly pay that, if it so happened, to the National Association? Considering, in addition to The Diapason, the musical, social and fraternal advantages of membership in the association, we will be greatly surprised if an objector can be found.

In this connection we wish to remind members once more in such a way, if possible, that they will remember, that dues must be paid in advance. Otherwise, according to the dictates of the postal law, The Diapason will be discontinued. You cannot afford to have that happen.

There is another angle which needs, perchance, a word of explanation. In case you were one of the number who were previously subscribers to The Diapason, rest easy, for you will be doubly sure of getting your magazine; and after this it will come, as a matter of course, with your N. A. O. dues.

New Members.

We are glad to report the following new members in the N. A. O. since the last issue of The Diapason:

ALABAMA.
George L. Hamrick, Birmingham.

CONNECTICUT.
Miss Pauline Voorhees, New Haven.
Miss E. M. Richardson, Greenwich.

NEW JERSEY.
Miss Helen Conklin, Middletown.
Miss Romona Chapman, Trenton.
Miss Adella W. LaRue, Bound Brook.
Carl Oberhumer, Somerville.
Miss Helen R. Cook, White House Station.
Miss Dorothy C. Bedford, Morsemere.

NEW YORK.
Mrs. Winifred O. Barnum, Brooklyn.
Frank Beattie, Brooklyn.
William C. Bridgman, Brooklyn.
Percy Brook, Brooklyn.
Oscar F. Comstock, Brooklyn.
Andres Emil, Brooklyn.
J. Trevor Garney, Brooklyn.
William S. Larkin, Brooklyn.
Albert B. Mehnert, Brooklyn.
Carl Rath, Brooklyn.
George E. Shackley, Brooklyn.
Mary Arabella Coale, Manhattan.
Walter J. Donovan, Manhattan.
Belinda V. Fornoni, Manhattan.

RHODE ISLAND.

Emile Joseph Brunelle, Manville.
The campaign for new members is on and the new list includes only those who have actually paid the first year's dues. As will be seen, New York state is in the lead, with Brook-

NATIONAL ASSOCIATION OF ORGANISTS SECTION

lyn the banner city so far. As there are inquiries from various communities and states, there will doubtless be considerable rivalry during the winter.

Make the N. A. O. a holiday present by interesting some organist friend and securing him as a member.

Central New Jersey Council.

The Central New Jersey council had its first meeting at Kirkpatrick Chapel, Rutgers College, near New Brunswick, on Nov. 20, there being about 200 persons present. The following officers were elected:

President—Norman Landis, Flemington, N. J.

Treasurer—Edward A. Mueller, Trenton.

Secretary—Paul Ambrose, Trenton.

A program committee of five members is to be appointed by the chairman, to arrange programs, etc., for future meetings. A splendid spirit of interest and co-operation was displayed by all and from appearances the Central New Jersey will take its place among the strongest councils of the association.

At this meeting Howard D. McKinney of New Brunswick, also director of music at Rutgers College, gave an organ recital, the program of which included the following: Solemn Prelude, Noble; Cantilena, Foote; "Lamentation," Guilmet; Scherzo Pastorale, Federlein; Allegro from Sonata No. 7, Rheinberger; and two groups of songs for soprano, written by Mr. McKinney.

PAUL AMBROSE.

[The above news from Central New Jersey and contributed by Mr. Ambrose is most encouraging and to give additional zest to it all, Mr. Ambrose sent in a quartet of new members.—Ed.]

Illinois Council.

The next meeting of Illinois council will be held in Epiphany parish house on Sunday afternoon, Nov. 30 at 3:30 o'clock. J. C. Deagan, of organ chime fame, will deliver an address on "Chimes—Their Relation to the Modern Pipe Organ." Mr. Deagan has also invented other instruments of percussion, of which he will give a description.

This interesting meeting is open to all lovers of the organ. Members are urged to come and bring friends. Tea will be served.

The Illinois council recently gained the distinction of enrolling the first new member under the new rates. Get busy and bring in a new member.

HERMANN O. DREISKE,

Secretary.

New Jersey Report.

The New Jersey council reports a second chapter formed in the Trenton district. Howard D. McKinney, director of music at Rutgers College, New Brunswick, gave the first organ recital in the college chapel on Thursday evening, Nov. 20.

Our council is planning to have two social events this season, in addition to the annual rally. More definite statements in regard to these will be made later. An earnest effort will be made throughout the state to secure new members for the N. A. O.

Respectfully submitted,

HARRIET S. KEATOR,

New Jersey President.

Nov. 13, 1919.

In All Souls' Church, Brooklyn, of which Oscar Franklin Constock is organist and director, the following organ and choir numbers are taken from the November programs: Sonata 10, Rheinberger; Sonata 2, Becker; "Suite Gotheloue," de la Tombelle; Theme and Variations, Angellotti; Harvest Cantata, Garrett; "Welcome, Dear Redeemer," Franck; "Come, Let Us Worship," Palestrina.

At the Church of the Incarnation, New York City John Doane, organist and director, the choir sang Gounod's "By the Willows' Wave," and an anthem by Philip James "I Am the Vine," on Nov. 16, and on the 20th gave A. R. Gaul's "The Holy City." On Sunday, Dec. 7, Mr. Doane will give an organ recital in the church.

Have Modern Composers Kept Up With Advance Made By Organ Builders?

BY ARTHUR H. TURNER.

[Organist of Springfield, Mass.]

I think it is generally conceded by organists and those who have watched the wonderful advancement (in this country especially) made by our organ builders, that the composer of organ music is far behind the times in his part. Musical journals throughout the land are printing specifications of large instruments being built in many cities throughout this country today. City halls, lodge rooms, churches, yes and the theaters, have certainly come under the magic spell. Each is after the best and largest organ to be had. It has become a habit to advertise "The Largest Organ in the World."

The organ is surely coming more and more into the limelight, and very fast at that. Churches that in the past seemed satisfied with small two-manual affairs want nothing less than three-manual organs, and many are buying big organs with four manuals. All must be of the most modern type. Such advancement was never dreamed of twenty years ago in the organ building world.

Our organ builders are fast coming to the front and giving us instruments that must gladden the heart of every organist in the land. With the modern voicing, the wonderfully prompt action and the wealth of effects by the systems of couplers and mechanical accessories, we organists have an instrument that does help us wonderfully in our task, which even the prophets could not foresee. Such a great contrast with the things of yesterday! Where can such advancement be seen in any other part of the musical instrument world?

Now from the publishers' standpoint: We have today from our publishing houses the works for the organ in really splendid editions, and at a low cost. We surely have no complaint to make against our publishers of today. Now, looking at the organists themselves and their ability: I believe we have in this country some of the best performers on the organ in the world. We used to think that one had to go to the very large centers musically to hear the big instruments and the best organ-playing. I know that some of the best organ-playing is to be heard in the larger cities. I am sure, though, that you can hear as good playing and much of it in places that may not be so prominent in the business world. Take for instance, in the section of the state I live in. I believe I can count over a dozen large organs of three and four manuals. From forty to 100 speaking stops on these organs, and yet the population of this section will not exceed 250,000. One will hear some of the best recital work done right here in this section (if I may say) and the country at large is about the same, I know. No, fellow organists, the big cities have no monopoly on the organ profession, and did you ever think of the field the smaller places afford? A comparison between the organist in the large place and the one in the smaller place is just this: We of the smaller towns and cities do not have to specialize like our brothers in the larger places. The organist in the lesser town or city is conductor of the choral societies, orchestras and so on, and can teach organ, piano, theory, voice and many other lines. He is also the leader of his community, musically.

Now we will look at the large cities. Where are the choral societies that engage an organist to conduct? Who conducts the orchestral concerts? Can they teach voice and piano? No, there are so many specialists in each line that it is difficult to gain a foothold. But our friends will say: "We do not need to do these things, because the sal-

aries are much larger." But from my standpoint give me the place where I will not have to be steeped in church music seven days a week. If there is any one thing that dwarfs a musician I think it is church music for a steady diet.

But to get back to our subject: Are the composers of the present day keeping up with the builders? Where are the writers of organ music today? Where is the hitch?

One might say "There is very little money to be made in this line." The same might be said in writing for string quartet and the orchestra, the opera and many other lines; is much money made in these lines of composition? Are there not many organists throughout our land today who would welcome some really big works for the organ? Then we would not find so many poor transcriptions on the organ recital programs. I know the publishers say "We have so little call for, say, sonatas and big works." But are sonatas the ideal works we ask for our modern organ? I believe concertos for the organ, with the orchestra, symphonic poems and big fantasias with orchestra of strings would be more in line.

As the organ in most of the countries of Europe is looked upon as a church instrument, I can easily understand why such writers as Elgar, Debussy, Strauss and the moderns over there were uninterested. Reger is one, and I think the only one, who has brought the organ more to the attention of the concert-going public today than any other writer. The majority of our organ works being published today are along the line of, we'll say this wise: Melody for the right hand (oboe solo to be sure); left hand in the style of "play until ready" music.

I think, of course, one of the reasons that we have not more of the "big" in organ music is the organist's lack of ambition in working up the bigger works we already have. How many of us play Lemare's Andantino, but how few know his Nocturne in B minor, Rhapsody in C minor and other bigger works? How many play the "Prayer and Cradle Song" by Guilmet, but how few know all his sonatas—the later ones, especially? We organists are somewhat to blame, we must admit.

After all I fail to find any great works being written for the organ that would compare with the works of recent years for the violin, piano, trios for strings, orchestral works and so on. I believe we have composers right here in this country that could give us some big things if they only knew the resources of the modern organ of today. They do not look in our direction, I am afraid. So many writers have treated the organ in their work as if it were a church instrument solely, and could and would they look to the modern organ they would find a great field untraversed and in it a great source of inspiration. We have now our finely-voiced strings, big solo reeds, flutes, diapasons and so on. The harvest is here! But where are the reapers?

Themes could be brought out with our solo stops that would take a dozen cellos to make effective. Our high pressure reeds could be made as effective as anything the orchestra has in that line. But I hear the orchestral writer saying: "What are you to do about the inner voice parts, the background block harmonies or the interweaving of themes?" We have two hands and two feet we can use to advantage, and four different keyboards to work on, besides our pedals. We can sustain chords of either wood or brass on any given manual, playing with an entirely different color and motive on another manual. The possibilities are limitless on the modern electric organ. We have sufficient range with our sixteen and four-foot couplers, our bassoon and contra fagotto all in one stop, our clarinet and bass clarinet, our oboe and English horn in one, and so on, our eight and sixteen-foot tubas; pedals that go to the end of

all sound downward and our super octaves that are as high as any other instrument we know. So the range argument is a very poor one, I think.

I hope that the time is not far distant when the modern composers will just come to our wonderful instruments and see the field which lies before them. Then perhaps we shall get works that will not suffer in comparison with the works that we now have for other instruments—works that will be known to all musicians as real works of art. Then, and then only, will "the king of instruments" be respected more by the musical fraternity at large.

THE ORGANIST AS AN ASSET.

BY THE REV. FREDERICK F. SHANNON, D. D., BROOKLYN, N. Y.

There is every reason why the organist should be an asset to the church. Plainly the church which does not regard him as an essential factor in its work and worship is not alive to the great interests it is here to serve. Positively speaking, every church is morally obligated to consider seriously and intelligently how it may best receive the best its organist is capable of giving. And one of the fundamental requirements, certainly, is what I venture to call "atmosphere." Nor do I mean by atmosphere those noxious gases which pervade altogether too many church edifices and administer such lethargic inclination to pew occupants that the dominion's discourse is hopelessly short-circuited—that is, for all sleeping-car passengers! Rather does atmosphere mean those infinitely finer realities expressed in the church's appreciation, enthusiasm, support and personal interest.

On the organist's part there are also definite requirements, if he is to prove an asset instead of a liability. The first, of course, is musical training and capacity. This may signify a combination of rare attainments, inherited and acquired. The difference in the bad music coming from a great organ and the good music coming from a poor organ is explained by the organist. This is all commonplace enough, yet it is so fundamental that it lays unmistakable stress upon the necessity for genuine ability in the organist himself. The oft-told story of Paganini and his one string is repeated in the organist's genius also.

A second element of the organist's success is sympathy in and for his work. Even the production of sweet sounds may become leadenly mechanical without an undivided interest therein. This is something, it is hardly necessary to add, above financial remuneration, legitimate and imperative as that is. It is simply that indefinable quality named "character"—character determined to express itself through honest work.

The organist, moreover, must possess tact. In a word, he must be an artist in human nature as well as artist in one of the fine arts. For tact is often an artist's sure defense from attack, whether from members of his quartet and chorus or from members of the church and music committee. In a modified degree, perhaps, but no less truly, tact is as worthwhile to an organist as to the minister himself.

Another element which must not be overlooked is the spirit of devotion. All things considered, a religious soul is more melodious than an irreligious soul. What a pity for one who speaks the golden language of music—which that fine musician and poet, Sidney Lanier, defined as love in search of a word—to lack a devout heart! Indeed, an irreligious musician is almost as much out of place in the choir loft as a godless clergyman is in the pulpit. As a minister's soul should not feel ice while his words breathe flame, the organist's heart should not be Christless while his fingers build enchanting palaces of harmony. Thus the organist's calling should accord with the conclusion of the extemporizing "Abt Vogler" in Browning's poem:

NATIONAL ASSOCIATION OF ORGANISTS SECTION

"Sorrow is hard to bear, and doubt is slow to clear,
Each sufferer says his say, his scheme of the weal and woe:
But God has a few of us whom He whispers in the ear;
The rest may reason and welcome: 'tis we musicians know."

Albert B. Mehnert, organist of the Bedford Heights Baptist Church, Brooklyn, who has just received his fellowship certificate from the American Guild of Organists, and is also a new member of the National Association of Organists, gave a recital at the Sacred Heart Church, Erie, Pa., Oct. 29, and also one at St. Boniface's Church, Hammett, Pa., Nov. 2. The programs of both recitals, which were played from memory, are to be found on the recital pages of The Diapason.

Herbert Stavelly Sammond, organist of the Clinton Avenue Congregational Church, Brooklyn, an enthusiastic N. A. O. member, and during the war a successful army song leader, has organized a choral club in Brooklyn, known as the Morning Choral of Flatbush. The organization is composed of women's voices, and the plan is to present music of the highest order in two concerts during the season, one in January and one in April.

At the Church of the Ascension, New York City, Jessie Craig Adam, organist and director, the following oratorios were given on the five Sundays of November at the afternoon service: Rossini's "Stabat Mater," Haydn's "Creation," Mendelssohn's "Elijah," Handel's "Samson," Mozart's Requiem Mass. Prominent soloists assisted.

The following deaths of former members of the National Association of Organists have, to our knowledge, not been chronicled in the official magazine: E. J. Decevee, Harrisburg, Pa.; J. C. Christie, Pompton Plains, N. Y.; Miss Irma R. Courtenay, Brooklyn Manor, N. Y.; P. Erskine Barker, Yonkers, N. Y.; Robert H. Carroll, Whippany, N. J.; Thomas A. Hargreaves, Freehold, N. J.; Mrs. Julia R. Waixel, New York City; John Allen Richardson, Chicago.

Mr. Barker, who was in the A. E. F., was killed in action.

At the Church of the Redeemer, Morristown, N. J., under the direction of Kate Elizabeth Fox, Gaul's "Holy City" was presented on Sunday evening, Nov. 2.

Miss Elsie Moodey, of Morristown, N. J., has accepted the position of organist in the Presbyterian Church at Madison, N. J.

N. A. O. MEMBERS CHANGE NAMES.
Miss Christine Bigelow of Rutland, Vt., is now Mrs. Earl S. Wright. Mr. and Mrs. Wright reside in Rutland.
She who was Miss Elizabeth Nevins is now Mrs. Charles W. Riseley. Mr. and Mrs. Riseley live in Trenton, N. J.
Miss Grace Bramhall of Bangor, Me., may be reached by addressing Mrs. Grace Bramhall Howes. Mr. and Mrs. Howes live in Bangor.

REMOVALS.

William Lyndon Wright, formerly of Dobbs Ferry, N. Y., may now be found at University Heights, New York City.
Myron C. Bal'ou has moved from Providence to West Barrington, R. I.
Oliver W. Gushoe, who has been a resident of Brooklyn, N. Y., is now located at Denver, Colo.

Warren Gehrken of St. Luke's Church in Brooklyn gave an interesting recital on the large organ there Nov. 5, assisted by Walter Mills, baritone. His organ numbers were: Suite, "In Fairyland," Stoughton; "Will o' the Wisp," Nevin; "Chant Pastorale," Dubois; Toccata and Fugue, D minor, Bach; Humoreske, Dvorak; Lullaby, Macfarlane; Berceuse, Delbruck; Prelude to "Lohengrin," Wagner; Allegro (Second Symphony), Vierne.

Mr. Phelps, organist of St. Paul's Cathedral, Boston, has been in New York for several days looking over organs. He had not been in the metropolis for more than a decade, and during his sojourn found much to interest him. He has returned to Boston.

D. Kenneth Widenor, who has recently come to New York from Omaha, has accepted a position as organist of the Washington Avenue Baptist Church, Brooklyn.

"Neighborhood Service," or Music Brought Down to the City Sidewalks

BY MARSHALL M. BARTHOLOMEW, [Director of the Music Bureau of the War Work Council of the Y. M. C. A.]

During the last several years, and especially during the war, great interest has been aroused in community singing. The organization of this activity has not been difficult in smaller cities, but in the great metropolis the very immensity of the field has presented discouraging problems. In any large city there are many communities. In New York's crowded districts practically every city block forms a community with more or less definite local interests and with its own local prides and prejudices. In the lower east side it is not difficult to find people, mostly women, of course, but also a number of children, who have not been farther away from home than the next corner for two or three years.

To meet this situation and to develop the best phases of neighborhood spirit by means of mass singing in the streets is the idea which originated with Robert Lawrence, who during the war was instructor of the song leaders' training school for the Y. M. C. A. War Work Council and more recently founder and pioneer of that inspired plan which under the title of "Neighborhood Service" and under the auspices of the Metropolitan boards of the Y. M. C. A. and Y. W. C. A., acting together, has proved a musica blessing to the people of New York, and particularly to the children.

"Neighborhood Service" is, in other words, a definite local attempt to make music an integral part of the daily life of everybody in the neighborhood, regardless of age or class. There are two fundamental hypotheses according to

ROBERT LAWRENCE.



Leading Neighborhood Service.

which this effort is being directed: First that music, like all the arts, must be thoroughly democratized if it is really to take the place in American life that it could and should. Just as many artists are beginning to appreciate that they can never minister to the great soul of the people until they cease to confine their labors to painting pictures for rich men's drawing rooms and museums and begin to lend at least a part of their knowledge to everyday folks by teaching fundamentals and the first principles of good taste in homes, furniture and clothing, so the musicians of the day must not continue bending every effort to please a limited group of the musical aristocracy, allowing music to be a fad principally of the rich, but they must make it the daily food of rich and poor, high and low, grown-ups and children; in short, make music the universal joy-giver and means of self-expression which nature intended it to be.

The second principle is that the place to begin this great democratic movement is with the children. The playground of city children is of necessity the city street. "Neighborhood Service" has undertaken to take music right down into the street, to catch people on their own doorsteps and stimulate and develop in them the love of singing.

The success of the movement has been even greater than its originator had hoped. With a modest equipment of upright pianos, stereopticon machines and song slides, twenty-five permanent recreation centers have been established in the city streets where once each week audiences varying from 1,500 to 4,000 have gathered to sing. Besides these permanent music centers a motor truck,

with piano, stereopticon and screen, has done valiant service, driving at random through the streets and stopping wherever a group of children is present to form a nucleus. This one truck has reached more than 10,000 people a day, so that with the regular centers, during the latter part of the summer approximately 120,000 people a week were attending neighborhood sings. When we realize that a staff of four song leaders carries this entire program, it is easy to appreciate the large field reached by each man.

It is impossible to describe the joy and enthusiasm that these street sings have meant to hundreds of thousands of little folks and their parents. Every one from the welfare workers to the police captains testifies to the improvement of morale in the neighborhoods where the song leaders have done their work. With no attraction except singing and with only slight and simple variations of program, the neighborhoods entertain themselves and show increasing numbers and enthusiasm as the season advances.

The street sing has become a regular event to which all the neighborhood looks forward. It is truly democratic. The song leaders have not tried to superimpose anything upon the neighborhoods, but merely have striven to give them an opportunity to express themselves in their own way, using the songs which they like best. These songs fall into three groups—popular choruses which the children pick up from the hurdy-gurdies and in the motion picture houses; the patriotic songs which are an important part of every program, and a scattering of folk songs which are equally popular.

It is art brought down to the sidewalk, but it is a movement in which all musicians may take a definite interest, knowing that from this start will come the inspiration which will develop a real and progressive love of music as a part of the daily life of thousands of people who have never seen the inside of a concert hall and seldom or never visit a church. It is a forward step.

Organ Insurance.

I wonder how many churches and organists have taken into consideration the very large increase in the cost of organs when arranging for a renewal of a fire insurance policy? Two instances have lately come to my notice where the organs have been destroyed by fire and the insurance on each, ample for duplicating the instruments four or five years ago, is now not much more than half enough for a new instrument of the same size and quality. The fault is perhaps largely with the church authorities; at the same time a wide-awake organist will keep his eyes on

such matters, for, in the event of the organ's being destroyed and the insurance on it only enough to build a smaller and most likely inferior instrument, it will be the organist who will suffer most.

I would urge at least 50 per cent increase in the insurance as a general rule, but of course it is an individual matter for each organ and all cases must be judged accordingly, but whatever you do, make the insurance high enough. If the church makes a fuss over the premium, and some of the smaller churches will no doubt do so, give an organ recital or concert and get the money yourself. It may be a lot of bother, but it would be better than to be out of a job if your organ is destroyed.

ROLAND DIGGLE.

Instrumental Music in Services.

A most interesting deduction from the November service lists of the Memorial Church of St. Paul in Overbrook, Philadelphia, of which church Rollo F. Maitland is organist and director of music, is the fact that instrumental music (organ and organ with strings and some other orchestral instruments such as French horn), when rendered in a devotional manner and with proper environment has a most important place in the church service and is undeniably an aid in achieving the results sought by the Christian church.

According to Mr. Maitland, the pastor of this church believes that true religion and true art have a common mission, that is, to actuate or influence people to do their best, and to see, hear and recognize the beautiful in life.

Through efforts of the pastor and organist in this church, extra chairs have had to be brought in to accommodate the people. A fruitful subject, this, and much could be written along this line.

At the Sunday evening services for the month the music has included compositions for organ and orchestral instruments by Corelli, Mendelssohn, Volkmann and Tschaiakowsky.



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News of the American Guild of Organists

Proposal to Increase Dues.

At the meeting of the council in New York Nov. 3 an amendment to by-law 17 was proposed, providing for an increase in guild dues from \$3 to \$5 a year. In a card sent to all members, asking for an expression of opinion on the proposal, it is set forth that it is absolutely necessary to raise the annual dues in order to meet the various expenses of the guild.

Protests against the advance have been made by some of the chapters. The Illinois chapter executive committee has asked all members to oppose the increase.

P. Shaul Hallett, F. A. G. O., acting for a committee of the Southern California chapter, has sent to The Diapason the following communication with the request that it be published in order to bring it to the attention of other chapters:

Los Angeles, Cal., Nov. 17, 1919.
Clifford Demarest, Esq., F. A. G. O., Warden A. G. O. Dear warden: I am deputed by the committee of the Southern California chapter of the A. G. O. to voice a vigorous protest on behalf of the chapter on the recent action of the council in respect to the new by-law 17, which raises the annual dues to \$5.00. Frankly, I dislike the task, but at the earnest wish of my co-workers, whose confidence I am proud to enjoy I ask the council's consideration of the following points:

(a) No financial statement has been submitted by headquarters to our members to enable them to judge how far such an increase is desirable or necessary.

(b) The opinion of the Southern California chapter is that all fundamental changes, e. g., the official magazine or subscription rates, should be submitted to a general vote of the whole body of the members of the A. G. O.

(c) The new official magazine appears to many of us to be a cause of too great expense to the A. G. O., and, instead of spending more money in this direction the whole position should be reviewed, the more so remembering the protest raised two years ago when the charge was made.

Chesion of the guild membership is of vital importance; the support of a particular paper is not so, and we respectfully urge the council to see what arrangements can be made with another paper, preferably in our judgment with the New Music Review or The Diapason, so that the financial obligations of the guild may be kept within its income.

The finances of our chapter do not call for any raising of our dues, and that part of the warden's letter does not appeal to us. By economy and enterprise we have had a successful season and the chapter membership is growing. We do not, however, take kindly to the seeming indifference of the council to the views of its chapter members in far-off portions of the country.

We appeal for a truly American Guild of Organists, one representative of the views of its members in all the chapters. Let the members have a vote on all important matters; it will greatly decrease the amount of indifference shown to the guild as a central organization, and when out-voted we shall be content to take our medicine in a sportsmanlike way.

By resolution of the committee of the Southern California chapter this letter is to be sent to the council, through the warden, for consideration at their next meeting; and to The Diapason, with a request for publication, in order that other chapters may as freely express their views.

So I ask you, sir, to take the necessary steps to put this before our council, and my committee desires to enter this protest with all the earnestness courtesy will permit.

Fraternal yours,
P. SHAUL HALLETT,
For the Committee of the Southern California Chapter of the American Guild of Organists.

Headquarters.

The local social and business activities of the guild for the season of 1919-20 began with a good attendance at the Tuesday evening meeting on Nov. 11, at the Broadway Tabernacle.

Warden Demarest gave a message of greeting and spoke on the high position which music holds in our life, regardless of what a person's occupation may chance to be. He then called upon Warren R. Hedden to give a report of the last June examinations. These results have already appeared in The Diapason,

but Mr. Hedden called attention to one surprising fact in regard to those who failed. In nearly every case the candidate passed his paper work, but failed in the organ test. This is very unusual. He also gave a few humorous experiences as chairman of the examination committee and closed with an appreciation of the tremendous task done by Horatio Parker and Samuel A. Baldwin in connection with the paper work of the entire guild examinations of the United States and Canada.

Several of the successful candidates for the fellowship and associate degrees were next presented with their certificates, and Mr. Demarest gave them in a few words some valuable suggestions for their future success, and asked them to launch out on new lines in the field of composition and other musical matters.

Chairman Edward Shippen Barnes of the public meetings committee outlined the guild events of the season, which will include a series of organ recitals and dinners. The December recital will be played by Lynnwood Farnam at the Fifth Avenue Presbyterian Church, and a dinner to Joseph Bonnet will come early in the winter.

The remainder of the evening was devoted to a social time. Excellent refreshments were served and as many of those present were just returning from the service, it gave them an opportunity of talking over experiences.

A new chapter of the guild was founded in October at Buffalo. Warden Demarest presided at the ceremonies and later played a recital made up from the works of Widor, Tschaiowsky, Bach, Guilman, Demarest and Sibelius. DeWitt C. Garretson was chosen dean of the new chapter and there are about one hundred members.

Southern Ohio.

The chapter held its first public service of the season Nov. 19, at Christ Church. The full mixed choir of thirty voices assisted, singing Stanford's Magnificat and Nunc Dimittis in B flat and Stainer's "What Are These," under the direction of John C. Hersh. The organ numbers consisted of Ferrata's Nocturne, played by Mrs. Lillian Tyler Plogstedt; the complete Sonata Eroica by C. V. Stanford, played by the dean, Sidney C. Durst, F. A. G. O., and the Variations, Op. 1, of Bonnet, played by Miss Mary L. Penn, F. A. G. O. The rector of the church, the Rev. Frank H. Nelson, delivered an eloquent sermon.

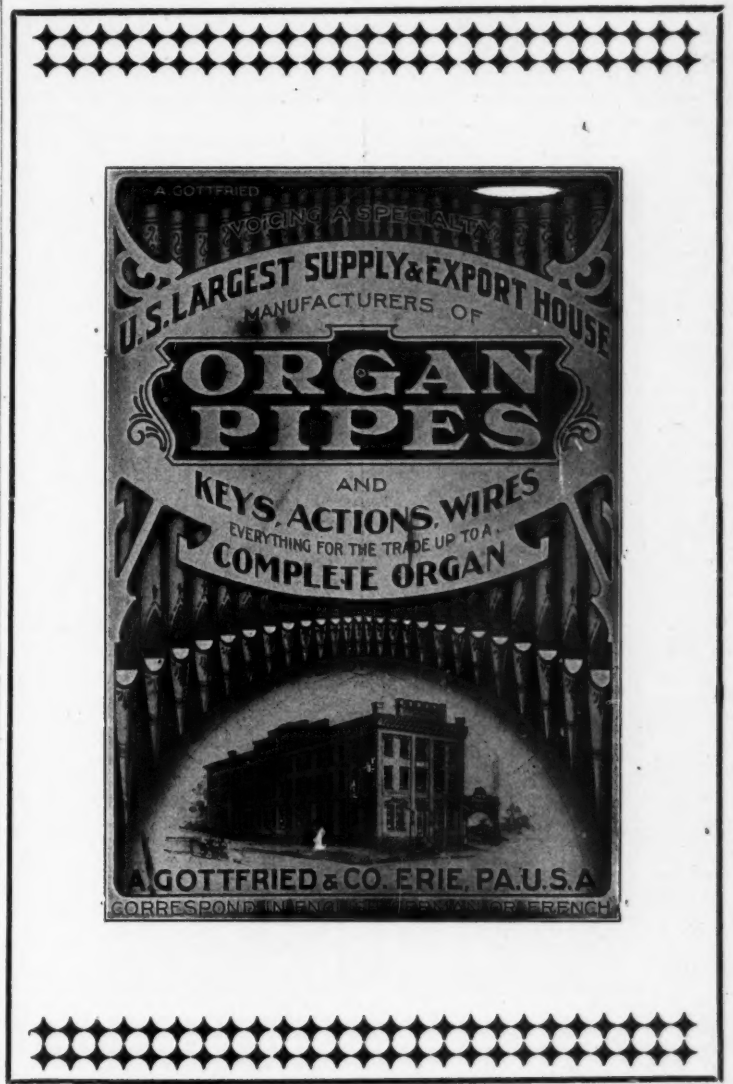
Minnesota Chapter.

Emory L. Gallup, organist and choirmaster of St. Chrysostom's Church, Chicago, gave the following program before the Minnesota chapter at the Hennepin Avenue Methodist Episcopal Church, Minneapolis, Tuesday evening, Nov. 25: First Organ Sonata, in D minor, Guilman; Adagio (from Violin and Piano Sonata) and Fantasia and Fugue in G minor, Bach; "Poeme du Soir" and "Romance sans Paroles," Bonnet; Sixth Symphony in G minor (finale), Widor.

Missouri Chapter.

The chapter met for its monthly session on Monday evening, Oct. 27, in the studio of William John Hall, Musical Arts building, St. Louis. After dinner the dean, Edward M. Read, introduced the speaker of the evening, Richard Spamer, dramatic and musical critic of the St. Louis Globe-Democrat. Mr. Spamer's talk differed from the usual form, in so far that he expressed himself by reading several sonnets and poems from the pens of great writers. It was most interesting to have these poems read in his charming manner and style. It was an innovation and one that met with the hearty approval of those present. A rising vote of thanks was extended to Mr. Spamer.

After the talk the regular business of the meeting was transacted. It is with sincere regret that we report the death of our colleague, Mrs. Alfred Page, of 732 South Flor-



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ence street, Springfield, Mo. The chapter joins in extending heartfelt sympathy to the bereaved family.

After various discussions the chapter adjourned until Monday evening, Nov. 24.

Central New York.

Homer P. Whitford, F. A. G. O., gave a recital under the auspices of the Central New York chapter at Immanuel Baptist Church, Utica, Nov. 19, assisted by Mrs. Garfield S. Pritchard, soprano. Mr. Whitford's program included: Fugue in A minor, Bach; Prelude to Third Act, "Lohengrin," Wagner; Serenade, George W. Andrews; "The Answer," Wolstenholme; "Will o' the Wisp," Nevin; Military March, "Pomp and Circumstance," Elgar.

New England.

Charles Morse and Allen Swan will give a recital at the Arlington Street Church of Boston Dec. 1. Mr. Morse will play: Adagio in C, Merkel; Chorale Prelude with double pedal, "Wir glauben all," Bach; Pastorale, Morse; Caprice in F, Wolstenholme, and Passacaglia in E minor, Bach. Mr. Swan will play: Suite in F, Corelli; Cantabile in D flat, Widor; Solemn Prelude, Noble, and Fugue from Suite, Truette.

Dec. 8 Everett E. Truette will give a recital at the Eliot Church, Newton, playing as follows: Fugue, B minor, Bach; Nocturne, Foote; Chorale, A minor, Franck; Andante and Scherzo (Eighth Sonata), Guilman; "Rimembranza" and "Minuetto antico e musetta," Yon; Allegro (First Symphony), Maquaire; "Melodie Pastorale," Dubois; Finale (Symphony), Vienne.

On Dec. 15 the second social meeting will be held at the organ studio of the Ernest M. Skinner Company in Dorchester.

Albert W. Snow gave a recital Nov. 24 at Emmanuel Church, Boston, with this program: Symphony, Barnes; Allegro, Prescott; Adagio, Martin; Prelude and Fugue, Frescobaldi; Communion and Offertoire, Jongen;

Pastorale, Bossi; Chorale in B minor, Franck.

B. L. Whelpley gave a recital Nov. 10 in the Arlington Street Church, at which his program included: Andante from Fourth Organ Concerto, Handel; "Priere aux Anges Gardiens," Liszt; Sketch, Op. 58, No. 3, Schumann; Interlude in D, Harwood; Theme with Variations and Fugue, Hollins; "Hora Mystica," Bossi; Nocturne, Ferrata; Chorale in A, Boellmann; "Fantaisie sur deux cantiques," Marty; Toccata in F major, Lucas.

Southern California.

The first meeting and dinner of the season for the chapter took place Monday evening, Oct. 6, at St. Paul's Pro-Cathedral Guild Hall in Los Angeles. A large attendance was present. Succeeding the dinner and business meeting, Percival Richards gave an interesting talk on his four years' experiences in the war. Mr. Richards, a member of the chapter, entered the British army in 1915, and at once saw active service in Flanders and France. His talk was followed by a general discussion of the modern organ, led by Dean Douglas, Mr. Skeele and Dr. Mixsell. Mr. Skeele and Mr. Douglas spoke of various organs and organ factories which each of them had visited in the East last summer.

COPIES OF "THE HOLY BOY."

New York, Nov. 3, 1919.—Editor of The Diapason, Chicago, Ill.—Dear Sir: For the past month or two I have noticed in your columns programs of one of our eminent organists featuring the arrangement of "The Holy Boy," by John Ireland, the gifted English composer. Following the announcement were the words "first time in America." In your issue of Nov. 1 your Chicago correspondent further states that the said organist is the possessor of the only copy of this little gem in America.

May I say "absit invidia" that this composition was played last May in a New York recital, and may I further state for Mr. Ireland that the composition may be obtained from G. Schirmer, Inc., New York, who are the New York representatives of Winthrop Rogers, Ltd., London, the publishers of "The Holy Boy"? Yours very truly,

PHILIP JAMES.

RUNKEL'S ACTIVITIES MANY**Directs Several Choirs, But Finds Time for Composition.**

Kenneth E. Runkel is finding his second year in Waterloo, Iowa, a very busy one. He is organist and director at Grace M. E. Church, where he has a vested choir of thirty voices and a three-manual and echo Bennett organ. Last year his choir gave five cantatas and he inaugurated Waterloo's first series of Lenten recitals. Mr. Runkel is also organist (vespers) and director of Westminster Presbyterian Church, with a vested choir of twenty-five voices. This church is installing a new Austin organ, with detached console, and pedal and great organs in a second swell-box. Still another choir retaining Mr. Runkel's services as director is the First Evangelical, of twenty-five voices. It sang Maunder's "Song of Thanksgiving" Nov. 12. The Christmas music will include Maunder's "Bethlehem" and Manney's "Manger Throne."

Mr. Runkel was prevailed upon to add to his list the directorship of the B Natural Club of twenty-five young ladies, which will give a concert in January.

The Runkel studio is a busy one. Mr. Runkel teaching piano, organ and harmony and Mrs. Runkel teaching her large class the mysteries of tone-production. At a recent musical service were presented Mr. Runkel's "Elaborations" of "Kamennoi-Ostrow," by Rubinstein, and Gottschalk's "The Last Hope," for piano, organ, violin, antiphonal quartet and choir. On Nov. 9 he presented his original prelude on "Federal Street" for organ and piano.

BIG WORK IN COLLEGE TOWN**Harrison D. LeBaron Has Splendid Field at Adrian, Mich.**

Friends of Harrison D. LeBaron will be interested to hear of his success in his new position as director of the Adrian College Conservatory of Music. The work of the school

under his direction is fast taking form upon a collegiate basis. The conservatory features the training of teachers with thorough mastery of a subject rather than a slippery hold on method. The college chapel contains a fine four-manual Hutchings-Votey organ, over which Mr. LeBaron presides. A choral society under his direction will present a two-day festival next May.

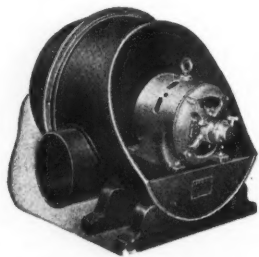
In addition to his work on the college campus, Mr. LeBaron is organist and musical director of the First Presbyterian Church. There, besides a paid quartet, a chorus is in process of formation. On several occasions his services as a leader of community singing have been in demand. At the armistice day memorial services Mr. LeBaron directed a choir composed of the choirs of five of the local churches. His setting of "In Flanders Fields" for solo voice was well received at this service. A performance of "Pinafore" and a Christmas pageant promise to round out a busy year.

Belden Official Honored.

J. P. Davis, purchasing agent of the Belden Manufacturing Company, makers among other things of electrical parts for organs, has been elected president of the Purchasing Agents' Association of Chicago. Mr. Davis was formerly assistant purchasing agent for the Standard Underground Cable Company of Pittsburgh, going with the Belden Company as purchasing agent in 1916. The position in the Purchasing Agents' Association which he now holds is especially important since the 1920 convention of the national association is to be held in this city.

On Sunday evening, Oct. 19, Gault L. Parker, organist of the Methodist Church of Lennoxville, Que., assisted by Mrs. F. Hamilton Bradley, soprano; Miss Gladys Howard, violinist, and the members of the choir, rendered the following musical program: Anthem, "The Lord Is Exalted"; violin solo, "Old Refrain," Kreisler. (Miss Howard); Anthem, "At Even 'Ere the Sun Was Set"; Solo, "The Lord of Light and Heaven," with violin obbligato, (Mrs. Bradley). These monthly services have proved very attractive, the church being filled at every service.

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"Bonnet played a program that for unique beauty and musical and historical value has probably never been equaled and certainly never excelled by any performance in years."—Commercial Advertiser, Boston.

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

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

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

"Joseph Bonnet, virtuoso and poet, dynamist and dreamer, is one of those rare masters. His recital in the Exposition Auditorium last evening was a most remarkable demonstration of a personality triumphant over the formidable barrier which stands between the organist and the auditor."—Ray C. B. Brown in San Francisco Examiner.

"Bonnet organ recital revelation of genius. His skill is the acme of perfection in its complicated exactness, but beyond the mechanician is the artist who chooses not only nuances but a wonderful series of tone colors and combinations of tone color in his registration."—W. Francis Gates in Los Angeles Evening Express.

"Organ playing of the most superior sort, organ playing of most glorious exaltation, organ playing of the most delicate finish, organ playing the like of which has never been heard on the Pacific coast."—Clarence Urmy in San Jose, Cal., Mercury Herald.

"Held by the spell of Joseph Bonnet's genius and power, those who attended the French master's recital at the Tabernacle had more proof of what the organ is capable of than often falls to the lot of the average music lover."—Salt Lake Tribune.

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STORY OF THE LEAKY ROOF.

Wilkes-Barre, Pa., Nov. 8.—Editor of The Diapason: Your story in a recent issue about La Marche, the organ expert, being summoned from Chicago to find out what caused the squeaks and grunts in an organ, and how he discovered the situation and merely cleaned the pipes and adjoining frame work of fallen plaster is very much in point, another illustration of the fact that the proper situs for organs does not seem to come into the view any more universally now than before.

This recent episode of the plaster recalls to me another of similar character which in the light of your recital loses flavor. But another instance may help to point the moral you have suggested. About twenty years ago a very fine organ was installed in one of the churches of this city. Its behavior was never quite satisfactory—sulky stop action, reeds likely to grow very snarly and rough, and all that sort of thing. Factory men were summoned at every "whipsitch" to get things going. No sooner had they departed, leaving a generous bill, than the organ again misbehaved. At last it was discovered that the trouble was a leaky roof.

Now for the fun, or the nonsense, or the pathos, depending on how you look at it. They got in the habit of summoning a roof man after every heavy storm. All the information vouchsafed was that the "roof is leaking over the organ." Mr. Roof Man, who didn't know much more about an organ than a woodchuck knows about astronomy, came into the church, located the organ console, which was fifteen feet or so detached, and proceeded to tinker with the roof over the console. That part had never leaked, but he drew much pay for three or four years fixing it all the same.

Finally a member of the choir, of practical turn of mind, asked permission to make investigation and take charge of repairs. This leave was granted. He suspected trouble over the organ chamber and there he found a hole punched in the copper roof at the chimney join-

ing. Every storm leaked pallsful into the chamber and dripped all over the pipes. The repairs which stopped the nonsense cost just \$15, but the church had already in organ repair bills and roof "repair" bills paid out hundreds of honest dollars.

Later, when a new and larger organ supplemented the old, the donors were determined that whatever happened to the roof the damage should be kept from the organ, so they had spread over the wooded ceiling heavy canvas. This was given several coats of waterproof paint. Now the roof may leak, but if it does the canvas will throw the water off and there has never since been any trouble.

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Op. 135 No. 1 Pastorale in F Sharp
Minor
Op. 135 No. 2 Fanfare in D
Op. 151 No. 1 Paraphrase on a
Christmas Hymn.
- FOOTE, ARTHUR**
Op. 61. Night (A Meditation)
- FRIML, R.**
Nuptial Song (Orange Blossoms)
Op. 35, No. 4. Romance in G
Op. 35, No. 6. Contemplation
Hymne Celeste
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Entréaty
- SELLARS, GATTY**
The Angelus
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Official Organ of the Organ Builders' Association of America.

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CHICAGO, DECEMBER 1, 1919.

GREAT MEN AT OUR DOORS.

When we read Pietro Yon's convincing argument for the inclusion of organ soloists on orchestra programs, those of us who have lived in Chicago for some years naturally are reminded at once of the work William Middelschulte did as soloist annually with the orchestra. Our readers in other cities will be interested in the following list of the works Mr. Middelschulte presented, as obtained from him by The Diapason:

1. Chaconne in D minor, Bach-Middelschulte.
 2. Allegro de Concert, D major, Borowski.
 3. Concerto in D minor, Guilmant.
 4. Concerto No. 1 (G minor), Handel.
 5. Concerto No. 4 (F major), Handel.
 6. Prelude and Double Fugue, C minor, on a theme by Anton Bruckner, Klose.
 7. Fantasia and Fugue on the Chorale "Ad Nos ad Salutarem Undam," Liszt-Kaun.
 8. Symphonic Variations, Oldberg.
 9. Concerto in A minor, on a theme by Bach, Middelschulte.
 10. Passacaglia in D minor, Middelschulte.
 11. Concerto in F major, Rheinberger.
 12. Concerto in G minor, Rheinberger.
 13. "Symphonia Sacra," Widor.
 14. "Salvum fac Populum," Widor.
- Numbers 1, 6, 7, 8, 10, 13 and 14 were played for the first time in America. To numbers 3, 4, 5, 7, 11 and 12 Mr. Middelschulte wrote cadenzas of his own.

So completely did Mr. Middelschulte master these works that he played them all from memory, which he does with all his concert selections.

When we think of great artists the world over we are very prone to forget those who are at our doors. It is human nature. That is why it is well for us to call attention to the achievements of such men as Mr. Middelschulte right in our midst. And well we may, for this organist has been recognized in other cities and abroad for many years. The great Fugue by Ferruccio Busoni on Bach's last, unfinished work bears a dedication to Mr. Middelschulte as "master of counterpoint." Mr. Middelschulte's contributions to organ literature are models of polyphony and Ludwig Hartmann, the famous Dresden critic, said in speaking of them that "Middelschulte is proof that the finest fugal art and the mood of Johann Sebastian Bach have not been lost."

One of Mr. Middelschulte's services to organists is the transcription of Bach's Chaconne for violin. This work is naturally admired and played by the leading violinists. Pianists cultivate the transcription by Busoni, who treats this Bach work organistically. With all their skill pianists can only imitate the king of instruments. The organ solo transcription by Mr. Middelschulte gives organists an opportunity to add a valuable

number to their programs. This arrangement is inscribed to Mr. Busoni.

OUR FIRST DECADE.

Having completed its first decade and entered upon its eleventh year, The Diapason naturally feels a little sentimental—if sentiment there can be in a publication. We cannot help looking back upon the last ten years with satisfaction over the splendid support the organists and organ builders of this country have given us. Especially deep must this satisfaction be when we consider the dire predictions made when the paper was launched—a small and in no wise strong infant, surrounded by doctors and nurses who felt sorry for the outlook upon life which they pictured for it. All their misgivings—and our own—were vain. The world has been kind to The Diapason, and although financially the paper never has attained the stage of remunerativeness that might be hoped for, and is now naturally passing through a period of unprecedented stress, as are all publications, we feel that our lines have fallen in pleasant places. Our circulation has been multiplied many times over and is still gaining. The size of the monthly issue has been enlarged from time to time and the list of regular and special contributors is one of which we have reason to feel proud. There is no anonymity about articles in The Diapason, and the names attached to them, are those of men of the highest standing in their several specialties in the organ world.

In this day of superficiality and thin gloss we feel that it is more important than ever before to lay emphasis on the substance rather than on the form. The Diapason believes in the use of good paper and utilizes as expensive a grade as the leading and most largely circulated weekly and monthly national publications, and its printing is done in the most careful manner, regardless of expense. But those are minor matters. What we shall try ever to cultivate is worth-while contents, a spirit of helpfulness and a dignified policy. The Pharisees laid chief importance on the outside of the cup, and they have their descendants in every field today, magazines not excepted. These latter speak often of their good paper and appearance. Are they not perhaps aware that they may be of the same class of "whited sepulchres, which indeed appear beautiful outward"? It is hardly necessary to complete the quotation.

We shall endeavor to make our paper better with each issue, and shall continue to make every decent effort to add to our list of friends, whose possession is the editor's chief pride.

MR. LEMARE'S DILEMMA.

To use the caption of a well-known humorous cartoon series, "Somebody is always taking the joy out of life" in San Francisco. City Organist Edwin H. Lemare again finds that his path is not strewn with roses. Some time ago we had to note that his salary was reduced. Now there is excitement—at least in the newspaper headlines of the Pacific coast city—over what and how Mr. Lemare plays. For instance, we read: "Crowd Hears Lemare; Asks Money Back"; "Lemare vs. Jazz Real Point in Controversy"; "Lemare Says He Was Overcome by Request to Play Wedding March"; "Harried by Din of Mob, Lemare Has Breakdown"; "Be a Good Fellow, Mayor Rolph Tells Lemare," etc.

It appears that the California land show, held in the municipal auditorium, where Mr. Lemare plays, had a brilliant closing, as advertised, the same including a public wedding at which "the great Lemare" was to play the wedding march. Mr. Lemare was overcome by this last, and thus overcome, closed the organ and went away. Another organist later played for the nuptials.

"I was so humiliated that I collapsed," Lemare explained later in the evening, saying that the idea of playing at the land show had so wrought upon his nerves that he had lost control of himself. "When I was told that I was expected to play at the wedding that was a part of the

show, it was simply the last straw. I could stand no more. I was humiliated."

Mayor Rolph came to the Auditorium soon after Lemare's dramatic departure. He was informed by Manager E. H. Brown of what had occurred, and expressed regret.

"I am at a loss what to say. It is most unfortunate," said the mayor. "I will have a consultation with Supervisor Hayden and the other members of the Auditorium committee, when the subject of Lemare's failure to complete his program will be discussed."

Redfern Mason, critic of the San Francisco Examiner, wisely suggests, in commenting on the mayor's later statement that Mr. Lemare should "come off his horse and be a good fellow with the rest," that to settle the controversies as to the nature of the municipal organ programs there should be appointed by the executive a committee from nominees by the musicians and musical clubs of the city. He intimates quite correctly that for the noted English organist to play trashy music is as incongruous as it would be for Sarah Bernhardt to imitate Eva Tanguay.

Meanwhile Mr. Lemare's salary, which was reduced from \$10,000 to \$7,500 a year during the war period, has not been restored.

We sympathize with Mr. Lemare, and wish we could help him. There is a great educational task before the man who is to make a success of a position such as that in San Francisco. No organist of the first rank cares to degrade himself by yielding to the demands of what we feel sure are the representatives of the lowest taste in the city. But perhaps here is a great opportunity for diplomacy. An organist's success, like that of any other public man, rests not alone on his virtuosity and scholarliness from a musical standpoint. Every public servant must adjust himself. And he must adjust his public, too. He can bring them half way toward him in most cases. If the populace sees a healthy desire on the part of an artist to please as many people as possible, it will eventually meet him half way. Once the entente is established, the public will heed the artist's protest against his participation in such an exhibition as a public wedding. Mr. Yon in the interview reprinted in The Diapason last month set the matter forth clearly.

A city organist is the servant of the people, who pay his salary. If they are ignorant musically, they should be treated as children. To make them take the musical medicine which Mr. Lemare thinks they should like, it is necessary to put on some sugar coating. Once they have heard and begun to awaken, they think, in the words of Mayor Rolph, that the man who feeds them the medicine is a "good fellow." The rest is easy.

THE CHANGING WORLD.

These are indeed days of great world changes. While the famous Chicago cartoonist McCutcheon is drawing his series of pictures showing the "changing world" he might well base one of the series on the changes in music. Professor Macdougall writes this month of the robbing of the church organist by the "movie" player, who is making such use of the good material for precludes that his brother cannot longer utilize them on Sunday morning because of the new associations which these compositions have formed. An illustration, one might say, that bad company is the ruination even of a good organ voluntary. In this connection we might quote Wesley's opinion that the devil should not have a monopoly of the good music. If the deacon who strays into a picture show on Saturday night is reminded thereof too strongly on Sabbath morning when he hears the organist play the same strains that the "movie" organist used to illustrate some worldly picture, why not call his attention to the right of the church to the good compositions? And why not let the converse rule apply and let the theater-goer be reminded of the church service by the music he hears at the picture show? Meanwhile, the promoters of com-

munity music movements are doing their best to bring musical art to the people—to the man in the street. Some may shudder at the thought, but why should the best in music be placed in a glass case or in a holy of holies for the high priests exclusively? To the poor the gospel is preached, and that should include musical gospel.

Now comes another interesting piece of news from the orient, in a statement sent in by the Interchurch World Movement. It is to the effect that the use of Christian hymns is causing a revolution in the music of the eastern countries.

"The squeaky notes of the average Chinese and Japanese orchestra and the noises of a Mongolian band are giving place to the strains of 'Rock of Ages' and 'Onward, Christian Soldiers,'" says this communication. "Christian hymns are sung and played even by orientals who are not christianized. Missionaries assert that it is always easy to draw a crowd with a baby organ, no matter how antagonistic the members may be toward the Christian faith. Growing popularity of occidental hymns is similarly found in India. The recent coronation procession of a maharajah in that country marched to the stirring strains of American gospel hymns played by the potentate's brass band. Christian music is said to have reached its highest development in Burmah, where Baptist converts among the natives have been trained for the last century in vocal and instrumental work."

An Englishman traveling in the foothills of Burmah during the Burmese robber wars tells of sighting the torchlight flares of a large crowd of natives. He and his companions were preparing for an attack, when they heard the strains of "Lead, Kindly Light" coming from the natives, who turned out to be Burmese Christians. Several hundred students of a mission college at Rangoon recently sang Handel's "Messiah" before a large audience.

So important is music considered as an evangelizing factor in the Oriental mission field that a commission of prominent American women, headed by Miss Josephine Ramsey, a specialist in community music, is on its way for a six months' investigation of the question. The commission is part of an interdenominational deputation of thirty well-known American women who will study all phases of the missionary field in the east and its findings will be used by the Interchurch World Movement in the formulation of its world program. The deputation, among whose members are President M. Carey Thomas of Bryn Mawr and President Ellen F. Pendleton of Wellesley College, was organized by the Women's Federated Council of Foreign Missionary Societies. Miss Ramsey and her social service commission of the deputation will give special study to means of building up community choruses in the villages of India, China and Japan, methods of training Oriental musicians and choir directors and the translation of Christian hymns.

Volume 2 of "Piano Tone Building" has reached The Diapason and is another interesting volume, largely because of the associations with the organ field, for Frank E. Morton, acoustic engineer of the American Steel and Wire Company, who presides over the piano technicians' meetings, of which the book is a record, is an old organ man. The purpose of the meetings, held thus far in New York and Chicago, is to discuss all questions bearing on the construction of pianos. The suggestion presented to the organ builders for a possible series of meetings to take up their technical questions is potent.

John B. Norton at Rochester.

John B. Norton, F. A. G. O., A. R. C. O., organist and musical director of St. Mary's Cathedral, Memphis, Tenn., has been appointed organist and musical director of St. Paul's, the leading Episcopal church of Rochester, N. Y., where he commenced his duties on Oct. 1.

The Free Lance

By HAMILTON C. MACDOUGALL

The "movie" organists are doing the church organists a bad turn by taking from them practically all those pieces of a tender, idyllic, reflective character suitable for recitals before, during or after service. In their search for material that shall be dignified in character, positive but refined in melody, rich but not too unconventional in harmony, effective rhythmically though not suggestive of the dance, the picture-players have "swiped" practically all the more emotional, yet dignified, numbers in the vesper service player's repertoire. I allude to pieces like Lemare's Andantino in D flat, Kinder's Berceuse in C, Johnston's Evensong—or even things like the slow movement from the "Sonata Pathétique."

If the reader will reflect a moment, casting his mind over the films he has seen where the organ playing was good, he will recall that pieces of the type I have referred to were associated with tender love scenes, pathetic episodes, with repentant heroines returning like prodigals to the arms of an ever-loving and indulgent mother, or recalled moments when poignant emotion found its fitting exponent in the sobbing vox humana and the vibrant vox celestis, further intensified with the tremulant.

Does this not inevitably mean that a church player can never use these pieces from his library without the man in the pews harking back at once to the picture? And if the picture is recalled is not the "message" from the pulpit, or the impression sought to be made from the service, lost? I do not see how these questions can be answered except by a "yes."

Still another view of the case, not without a certain force, may be taken. Even if the recital organist uses pieces of the style of Wolstenholme's "Answer," or the opening and closing melodies in Dvorak's Largo from the "New World" Symphony, consider for a moment the relative effectiveness of the playing in the ordinary church setting as compared with the beauty of pictures and auditorium and lights in such theaters as the New York Strand, Rivoli and Rialto: Can the recitalist in a comparatively cold, decorous, unstimulating and often architecturally unimposing church auditorium give one-tenth of the "thrill" from the same pieces that one can get at the "movie" theater of the first class? The answer must be "no."

But many of my readers will have little patience with what I have written above and will say: "What does it matter what the 'movie' organist does anyway? No one pays any attention to the sounds issuing from the organ, except to jeer at the misuse of an instrument born into a noble family and degraded to the

rank of the mountebank!" It is true that one cannot listen to music and at the same moment look intelligently at pictures, getting the story and appreciating the complex motives and their working out. May it not be conceded, however, that the musically-inclined person at times, certainly, notices critically what is being played? I believe, too, that the sub-conscious mind grasps far more of melody and rhythm and harmony than is often suspected, and that the music thus grasped works its way to the surface after a while and is recognized consciously when heard again.

Well, what is to be the outcome of all this? Are we church organ players to emphasize the unemotional and reflective types of organ music? Are we to play only the compositions of those nice, amiable, stodgy gentlemen—Rheinberger and Merkel and Company—who write such nice, amiable and stodgy sonatas and "Drei Stuecke"? The thought is appalling! I leave my readers to struggle with it.

From the Belden Manufacturing Company of Chicago has been received a copy of its Bulletin No. 1214 on "Winding Machines and Coil Winding Apparatus." This bulletin, which is of special interest to builders of electric-action organs, shows certain new machines which have been developed for use by the trade.

K. O. Staps, the well-known Cincinnati organist, who recently went to England with the intention of staying for some time, has returned to the United States because of the death of his mother, which occurred Oct. 11. Mr. Staps immediately arranged to sail for home upon receiving the sad news.

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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditson, (F) Fischer, (G) Gray (Novello), (S) Schirmer, (St.) Schmidt, (B) Boston Music Company, (Su) Schuberth.

Christmas Carols.

More and more, traditional carols seem to be taking the place of pretentious Christmas anthems. And it is appropriate that the Infant King should receive the tribute of pure and simple melodies such as may be found in many folksongs. The simple folk worshipping the simple Child—surely that is the meaning of the Bethlehem story.

An excellent service has been done our ecclesiastical music by Dr. Clarence Dickinson in editing his valuable Sacred Choruses (G). A large number of the series are editions of Christmas carols, particularly the carols of Gevaert's Collection. The following list gives the best of the series, I think; for the convenience of choirmasters I have added series numbers:

2. Woysch, "O, Heavenly Child."
8. Seventeenth Century, "A Christmas Carol"; chorus necessary.
9. Gevaert Collection, "The Three Kings."
10. Gevaert Collection, "The Neighbors of Bethlehem."
11. Gevaert Collection, "A Joyous Christmas Song."
12. Gevaert Collection, "Musette"; 15 pages.
13. Gevaert Collection, "O Night, O Happy Night."
14. Gevaert Collection, "Slumber Song of the Infant Jesus."
29. Gevaert Collection. The same, arr. for SSA.
15. Gevaert Collection, "Shepherds' Noel."
16. Nagler, "Christ and the Children."
17. Eighteenth Century, "Bethlehem."
38. Eighteenth Century, "Song of the Angels," S.
45. Traditional from Hayti, "Jesu, Thou Dear Babe."
48. Fifteenth Century, "Dearest Jesus, Gentle, Mild."
49. Fourteenth Century, "Christmas Song."
51. Sixteenth Century, "In Yonder Manger," S.
52. Fourteenth Century, "From Heaven High."
71. Sixteenth Century, "O Have Ye Heard," SATB.
72. Fourteenth Century, "O Come, Ye Children," S.

Of these the most popular seem to be numbers 11, 14, 45 and 52. Of the rest I like best numbers 16, 17, 38, 49, 51 and 72. Parts for violin, violoncello and harp may be obtained to accompany numbers 38, 52 and 72. Numbers 16 and 48 are useful for Children's Day. A program may be arranged consisting of the Gevaert numbers only. If you can buy only one of these carols, I recommend number 14.

There follows a list of choice carols and carol anthems, most of them traditional and a few of them by modern composers who have been able to catch the spirit of the traditional music:

- Bairstow, "Come, Ye Gentles," (G)
 Bairstow, "The Earth Has Grown Old," (S)
 Community Christmas Carols, (G)
 Cooke (ed.), "In Excelsis Gloria," SA, (S)
 Cornelius, "Three Kings Have Journeyed," (G, S)
 Franck, "The Virgin by the Manger," 2 part, SA, (S)
 Gaul (ed.), "Carol of the Russian Children," (S)
 Gaul (ed.), "Four Noels of Normandy," (S)
 Harker (ed.), "Old Christmas Carols, Fifth Set," (S)
 Junst (ed.), "Christmas Hymn of the Seventeenth Century," (S)
 Knight, "A Christmas Lullaby," 5 part, (S)
 Manney (ed.), "Six Old English and French Carols," (D)
 Matthews, J. S., "The Little Door," TB, (G)
 Matthews, J. S., "What Star Is This?" (S)
 Matthews, H. A., "The Lord of Glory," 8 parts, (G)
 Noble, "Eight Christmas Carols," (S)
 Noble, "Pre-Christmas Antiphons and Four Carols," (S)
 Nevin, "Everywhere, Everywhere, Christmas Tonight," med. (S)
 Parker, "Twelve Christmas Carols for Children," (S)
 Praetorius, "Lo, How a Rose," (D, S)
 Saboly of Avignon, "Provençal Carols," 2 sets, (G)
 Salter (ed.), "God Rest You," men's voices, (S)
 Schindler (ed.), "Six Old French Carols," second set, (S)
 Stevenson, "Christmas Bells," SATB, (D)
 Stokowski, "When Christ Was Born," (G)

Taylor, "The Three Ships," (G)

In his two charming carols Bairstow has succeeded in making us forget his enormous scholarship and has written works that deserve to rank with the finest productions of this generation. I have been attacked for being partial to Bairstow by those who think that he is a scholar and nothing more; these carols are a sufficient reply. Both can be sung by a quartet; the second has words by Phillips Brooks. The "Community Christmas Carols" is the best cheap collection of the old carols that audiences like to sing, including "The First Nowell," "Good King Wenceslaus," "The Cherry Tree Carol," "Holy Night" and "God Rest You"; the last copies of it that I bought cost \$5 a hundred. The Cooke carol is excellent for quartets; the words are Old English (from the Harleian MSS), and the music has an antique flavor; it is a favorite with my congregation. The numbers by Cornelius and Praetorius are so well known as to need no comment; they are growing venerable with age now, but their beauty does not wither. The exquisite Cesar Franck number has never had an adequate translation, but the music is of the master's best. Gaul's "Carol of the Russian Children" was published last year; my congregation liked it well, though it seems to demand a chorus for adequate presentation—it is intended to be sung a cappella. I think that it is the best carol published in the last two years. The second of Gaul's "Four Noels" is called "The Master of the Grange"; it has the dramatic touch that makes the Old French carol vivid. The Harker set contains the Golden Carol, a favorite. The Jungst number is for a large chorus with echo choir. The Knight "Lullaby" is a new carol for five-part a cappella chorus; there is a good deal of humming in it. The Manney set of carols is just from the press, and it is an excellent collection; "Come, Good Christians" and "Though Thou Art Now an Infant" are delightful Old French carols, the first in two parts, the other in unison. "The Little Door," one of the most popular of recent carols, is from the composer's cantata, "The Eve of Grace"; it has unusual variety of mood. It is more attractive than his "What Star Is This?" a carol just published, but the latter has captured the spirit of the eighteenth century type very well and will undoubtedly prove useful. "The Lord of Glory" is a carol-anthem for a chorus, the words being particularly appropriate for the celebration of peace.

Noble's "Eight Christmas Carols" include the quaint "Carol of the Star," the "Ave Jesu," which may be sung as an attractive soprano solo, and the "Quest of the Three Kings"; all three are excellent. His Pre-Christmas Antiphons, beginning with the "O Wisdom," are just the thing for Advent introits. The "Four Carols" include the "Shepherds' Song," for unison singing, perhaps the composer's most popular carol. The Nevin carol has words by Phillips Brooks appropriately set to one of the composer's most charming melodies; it is easy and popular in the better sense of the word. The Parker carols, published separately—not as a set—have simple melodies suitable for children's voices; the words are not uniformly good. The Saboly carols were published last year. They are well edited by Professor Smith of Yale and are well translated. I like best the jolly "Boots and Saddles" in the second set; it has the humor and dramatic interest characteristic of many Old French carols. Perhaps the jolliest of them all is in the set edited by Schindler; it is called "Little Jacques." In it we learn of the extraordinary linguistic gifts of an angel who leaped to earth singing in Latin, French and Greek, his auditors being a cripple and two dolts. The arrangement of "God Rest You, Merry Gentlemen" shows Sumner Salter's usual skill in writing for men's voices.

Stevenson's "Christmas Bells" is perhaps the most popular of the carol-anthems employing as theme a peal of bells; the part writing is decidedly skillful and the number in every way deserves to be one of the most popu-

lar compositions of its accomplished composer; it can be sung by a quartet.

Most musicians who have not seen his carol will be surprised to hear that Leopold Stokowski is the composer of one of the finest of modern carols, by rare good taste included now in the "New Hymnal" of the Episcopal Church; the effect with a large chorus is glorious, but a small chorus can do it pretty well; the words are those used by Cooke in the carol mentioned above. The words of the Taylor number are by Alfred Noyes, at his lyric best; I think that this is the most popular number I give. It can hardly be called a carol; perhaps it might better be classified as a glee or carol anthem. But whatever you care to call it, you will find that it is excellent in both words and music, something that both organist and audience will enjoy again and again.

New Christmas Music.

The most important piece of ecclesiastical music published by the Boston Music Company this year is Gaston Borch's "Yule-Tide," a cantata requiring at least a double quartet. It is a fine piece of work, especially interesting in the organ part and marking a distinct progress in the composer's management of choral effects. One need only look at the first chorus to see how Mr. Borch has matured since he wrote his useful Easter cantata. Here and there he employs modern methods, but in spite of harmonic experiments he is at all moments master of counterpoint. Perhaps the weakest part of the work is the writing for four-part chorus of men; at least you feel there little of the composer's individuality. But the Prelude and Part I are true music. The words are no worse than those selected for most sacred cantatas. The solo parts are for soprano, tenor and baritone.

There is another important choral work of considerable length that was published last year—Dr. Parker's "The Dream of Mary." The composer calls the work a "morality," though it is perhaps better described in English usage as a miracle play. However, there are objections to either title. Whatever it is, it is the best of Dr. Parker's three Christmas cantatas. It is intended that the music shall comment upon a pageant or series of tableaux representing the dream of the Virgin after the visit of the Three Kings. The music is easy and attractive, and the dramatic element gives the work a unique interest. The Prelude will undoubtedly become a popular instrumental number for Christmas season. It is published by Gray.

Gray also had the good luck last year to publish what seems to me the finest Christmas number written in years and the best anthem of any kind published within the last year. I refer to Mackinnon's "This Is the Month," which received inadequate notice on this page last month. It is noble music throughout, music as sonorous, grand and stirring as the words by Milton. I had never seen anything of the composer's before and did not know where he lived until a few days ago, when his publisher informed me that he was at Grace Church in Utica. Such is my ignorance. Dr. Dickinson used this anthem at the Brick Church in New York last year.

The most interesting new Christmas numbers published by Ditson so far this year are two anthems entitled "There Were Shepherds." One is by Coerne, for three-part chorus of women, with a fine opening solo for alto. The other is for mixed chorus by George B. Nevin, with solos for SATB, an easy and attractive work. And that reminds me that Nevin's cantata, "The Adoration," which has had enormous popularity. I should have mentioned last year as a melodious work within the ability of amateur chorus, and most of it suitable for quartet; there are solos for SATB and the time of performance is twenty minutes.

Some of Schirmer's new things have already been mentioned. They publish one good new song this year, "In the Manger," by Coombs; a pretty lullaby rhythm is maintained

to give the mood of reverie. I don't care for solos much, but I like this one better than most Christmas solos I have seen. I still think that about the most attractive Christmas solos of recent years are to be found in H. A. Matthews' "The Story of Christmas." Why did the composer, with his undoubted taste for words, ever permit his excellent cantata to be damned with such a childish title?

Schmidt's most attractive new numbers for Christmas are an anthem entitled "Angels from the Realm of Glory," by Decevee, with solos for SA or TBar, and an anthem by Ambrose entitled "Sing, O Choirs in Highest Heavens," with solo for alto or baritone. I like the first better. Both are suitable for quartets. Both are melodious and easy.

The best quartet anthem for Christmas that I know is Dickinson's "All Hail the Virgin's Son" (G) with tenor solo and accompaniment of organ, harp (piano) and violin; it is dedicated to the famous quartet of the West End Collegiate Church in New York. Another excellent anthem dedicated to the same quartet is Stevenson's "Sing, O Daughter of Zion" (D), a brilliantly dramatic composition with ST solos, requiring pretty good singers for performance. The soprano needs a high C—optional, to be sure—just before the Amen, and in a duet with the tenor she has a high B. The composition is popular, for all its difficulty.

Several interesting compositions have been announced for this Christmas, but have not been received as this article goes to The Diapason. Among them may be mentioned a solo by Kramer (D), pretty sure to be good, and two carols by Candlyn (G) which I have seen in manuscript and know to be good.

For the New Year those tired of the Gounod setting might like Fletcher's "Ring Out, Wild Bells" (G). It is hardly within the capacity of a quartet, but is excellent for a chorus.

I was interested last year in going through the service lists in the New York Evening Post to see what Christmas numbers were most popular in the metropolis: Praetorius' "Lo, How a Rose," Gevaert's "Slumber Song of the Infant Jesus" and "A Joyous Christmas Song"; Hayti's "Jesu, Thou Dear Babe"; Adam's "O Holy Night"; Traditional "From Heaven High"; Stevenson's "Christmas Bells"; Bairstow's "The Earth Has Grown Old"; Pergolesi's "Glory to God." These were among the favorites, following closely the inevitable "The First Nowell" and "God Rest You" and "Good King Wenceslaus." The popularity of the carol and carol-anthem is obvious.

Postscript.

The Boston Music Company has just published a new Advent solo in two keys, "Lo, This Is Our God," by Bruno Huhn, in the composer's usual sturdy and vigorous style. It may also be used for the Christmas season.

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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 594 Garson avenue, Rochester, N. Y. Letters 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.

Overtures.

The question of a suitable overture for the beginning of the show should be carefully thought out. We believe that the atmosphere of the feature film should be given consideration when selecting this number. For instance, it would be entirely inappropriate to play a light selection when the feature is a splendid oriental film, as Nazimova's "Eye for Eye" (a story of Arabia and France). During the run of this picture we played "In the Palace of the Rajah" from Stoughton's suite "In India." On another oriental film in which the locale was Egypt, we used the march from "Aida." On still another film with a story of the recent war we played Frysinger's "Liberty March" with its patriotic themes. The foregoing applies to organ solos, also. Where the organ plays with a large orchestra there are many fine numbers, which, if properly put on and carefully rehearsed, will be additional features in themselves. The following special list—all accompaniments—is offered:

- "Operatic Mirror," Tobani.
- "Echoes from the Metropolitan," Tobani.
- "Evolution of Dixie," Lake.
- "After Vespers," Moret (use organ chimes in prelude as solo).
- "Songs of Scotland," Lampe.
- "Home, Sweet Home, the World Over," Lampe (omitting Germany and Austria).
- "Evolution of Yankee Doodle," Lake.
- "Northern Rhapsody," Hosmer.
- "Southern Rhapsody," Hosmer.
- "Songs from the Old Folks," Hosmer.

To give the audience a clear understanding of the composition slides should be used, especially on the Dixie work and the "Home, Sweet Home" number. Signals can easily be arranged with the operator to flash "Danse Aboriginal," "Minuet," "Waltz" and "Grand Opera" on the screen at the beginning of each movement.

On comedy films and comedy dramas we suggest a selection from the popular light operas to harmonize with the picture. The "Follies," "Passing Show" and Friml's operas are all good.

On war films choose from the following list:

- "Patrol of the Red, White and Blue," Rollinson.
 - "Light Cavalry," Suppe.
 - "1812," Tschaiowsky.
 - "Zampa," Herold.
 - "Liberty March" (O. S.), Frysinger.
 - "National Anthems of Allies" (O. S.), Pearce and others.
 - "Hands Across the Sea," Tobani.
- The house of J. Fischer has issued many of the standard overtures for the organ on three staves: "Merry Wives of Windsor," Nicolai; "Raymond," Thomas; "Poet and Peasant," Suppe; "Queen of Sheba," Gounod; "Faust," Gounod, and about twenty others.

Then the familiar works like "William Tell," "Lustspiel" and many others must not be forgotten, but these have been played so much that "hackneyed" is a mild term in describing them. The following list

is arranged for organ solo:
"Oberon," Weber.
"William Tell," Rossini.
"Stradella," Flotow (Gray).
"Second Hungarian Rhapsody," Liszt.
"Ruy Blas," Mendelssohn.
"Mignon," Thomas.
"Orpheus," Offenbach.
"Egmont," Beethoven.

Among the novelties to be found are Percy Gaunt's "The Village Orchestra," which was used as an overture to a rural comedy-drama. "In a Clock Store," by Orth, and "In a Bird Store" (C. Fischer) are good also.

Where the feature is a picture like Fannie Ward's "A Japanese Night-ingle" or Nazimova's "Red Lantern," both Japanese stories, we suggest selections from the "Geisha," by Jones; "Mikado," by Sullivan; "A Night in Japan" (suite), by Brahm, or "Madame Butterfly," by Puccini.

We have received several new overtures from the Oliver Ditson Company. "Asmodeus," by Rollinson, is a refreshing work containing a maestoso introduction, a six-eight moderate and a brilliant allegro. "Comrade in Arms," by Gruenwald, is especially fine. Opening with a brass fanfare and then a quiet andantino reminds the soldier of thoughts of home. The brass again enters with a trumpet call, and a splendid tempo di marcia closes the piece. An unusual fantasia is Bendix's "Grand American Fantasia." It opens with Keller's American Hymn, and introduces "Maryland," "Bonnie Eloise," "Tenting Tonight," "Dixie" and "Carry Me Back to Ole Virginia." These last two works are useful in connection with war films.

A few choice overtures among accompaniments are:
"Morning, Noon and Night," Suppe.

- "Semiramide," Rossini.
 - "Barber of Seville," Rossini.
 - "Il Guarany," Gomez.
 - "Masaniello," Auber.
 - "Rose of Algeria," Herbert.
- Of course, selections from the grand operas make excellent overtures, such as Bizet's "Carmen" on a Spanish film, and then there are the legitimate organ overtures such as "Concert Overture," Hollins; "Concert Overture in C minor," Faulkes, and others by Wolstenholme, Rogers, etc.

We have just received an overture to the Opera "Il Guarany," by Gomez (Schirmer). This overture from the opera, produced about 1912, is a dramatic work. The cantabile theme in A is lovely, and is followed by four pages of fine dramatic music. The allegro espressivo theme in E is also exceptional and on the ninth page the composer has cleverly combined the two themes, the strings having one in octaves, and the brass the second theme, working up to a grandioso finish. It is excellent for organ and orchestra as an overture, or for organ alone, and suggested on pictures where quiet, neutral scenes are suddenly interrupted by agitatos.

Ever since the production five years ago of "The Island of Regeneration" island stories have been popular. One of William Farnum's latest is a story of this sort.

MUSICAL SETTING FOR THE ISLAND DRAMA: "THE MAN HUNTER." Fox Film. William Farnum, Star.

Love theme: "Dreaming" (song), by Daly.
Reel 1—(1) T: In London. Bright gavotte until (2) Did I? "Follow the Girl" (one-step) by Romberg until (3) I did. "My Paradise" (Song) by Zamecnik (repeat chorus) until (4) And this block of shares. "In the Twilight" (O. S.) by Harker until (5) Here are some stalks. Repeat "My Paradise" until (6) Arnold celebrates. "Stein Song" (Acc.) by Bullard until (7) D: Boy delivers telegram. Improvise to end of reel.
Reel 2—D: Celebration continues. Repeat (8) "Stein Song" until (9) D: Carbin and Arnold enter side room. Andante Cantabile (Acc.) by O'Hare until (10) D: Arnold approaches Benton (after T: To be on safe side). Agitato No. 1 (Acc.) by Langey until (11) D: Officer knocks Arnold senseless. "Plaintive" (Acc.) by O'Hare until twelve months later. Modern waltz.
Reel 3—Continue above until (13). The twelve months' sentence expires. "Silent Woo" (Acc.) by Flelitz until (14) The proposal. "Romance" (Acc.) by Rubinstein to end of reel.
Reel 4—T: The demons of thirst and hunger. (15) "Anathema" (Acc.) by Fle-

litz until (16) Put him to work. "Amica stella naufragis" (O. S.) by Renzi until (17) D: Arnold sees Benton in cabin. Agitato followed by (18) a dramatic number until (19) As S.S. Asia enters tropics. "A la Carte" one-step (Acc.) by Holzman until (20) D: Officer stops orchestra. Stop music. Storm begins. Improvise storm music.

Reel 5—Continue above until (21) D: Sunrise. Grace and Arnold lying on beach. "The Sirens" (O. S.) by Stoughton until (22) The days pass (cave). "In the Grotto" (O. S.) by Stoughton (at T: In New York a few minor chords) until (23) D: Grace and Arnold alone on beach. "Dreaming" (song) by Daly until (24) D: Arnold leaves Grace. "Edris and Hypion" (Acc.) by Gruenwald.

Reel 6—Continue above (D: Benton climbs after Grace) until (25) D: Benton seizes Grace. Agitato until (26) D: Benton falls over cliff. A few minor chords (pp) (27) D: Grace and Arnold alone. Repeat love theme until (28) Back in the United States. "Indian Summer Sketch" (O. S.) by Brewer (twice) until (29) D: Office scene. Grace enters. Repeat love theme to the end.

MUSICAL SETTING FOR THE SEA DRAMA: "THE LIFE LINE." From the stage success, "Romany Rye." Paramount Film. Jack Holt and Pauline Starke, Stars.

Love theme: Nocturne (O. S.), by Munro.
Gypsy theme: "I Chant My Lay," Dvorak.
Reel 1—(1) "Gypsy Dance" (Mazurka) by German until (2) Lura. Gypsy theme until (3) D: Hunters start fox chase. "Hunting Scene" (Acc.) by Bucalossi (second part) until (4) Back home. "Canzonetta" (Acc.) by Ambrosio to end of reel.
Reel 2—(5) T: In heart of London slums. "Essence Grotesque" (Acc.) by Brockton until (6) The song of the meadow lark. "Lark's Morning Song" (Acc.) by Koelling until (7) That was my dinner. Love theme until (8) That night. Repeat gypsy theme to end of reel.
Reel 3—(9) T: And so Jack came. "Fair Maid of Seville" (Acc.) by Czibulka until (10) It must be lonely. Repeat love theme until (11) The gallery was open. "Punchinello" (Acc.) by Herbert until (12) The overture strangled. "Yesterday's Thoughts" (Acc.) by Herbert until (13) And then the funny man. Repeat "Punchinello" until (14) Dark stage. Creepy music. "Pizzicato Misterioso" (Acc.) by Minot (Belwin) until (15) Later that night. "The Crafty Spy" (Acc.) by Borch.
Reel 4—T: D'ye hear that? Continue above until (16) And so Jack took Ruth. Repeat love theme until (17) Lura's romantic nature. Repeat Gypsy theme until (18) Then the day of sailing. "Caressing Butterfly" (Acc.) by Barthelemy until (19) He couldn't come. "Sinister Theme" by Vely.
Reel 5—D: Lura leads Jack ashore. (20) Agitato (begin pp) until (21) D: Two carry Jack. Misterioso until (22) By night Bos had. "Romance" (Acc.) by Mericanto until (23) D: Bos hides. Agitated Misterioso (Acc.) by Langey until (24) Jack and Bos reached. "Over the Waters" (Acc.) by Hoffman until (25) The Southampton light. "Storm Fantasia" (O. S.) by Lemmens (use improvisation here also). Orchestra may use "Force of Destiny" overture and Grieg's "Stormy Evening on the Coast" from "Peer Gynt" Suite No. 2.
Reel 6—T: Sound S. O. S. Continue above storm music until (26) And so with death of Phil. "White Cockade" (familiar Scotch Air, in Mammoth Collection of C. Fisher) until (27) D: Ruth and Jack alone. Repeat love theme to the end.

MUSICAL SETTING FOR THE STORM DRAMA: "THE THUNDERBOLT." Paramount Film. Katherine McDonald and Thomas Melghan, Stars.

Storm theme: "Euroclydon" (O. S.), by Hathaway.
Reel 1—(1) Improvise until (2) I am going to tell. Storm theme until (3) My father's dying prayer. "Legende" (Acc.) by Friml until (4) Ruth Pomeroy. "The Black Men" (Acc.) by Sousa (from Suite, "Dwellers in Western World") until (5) D: Pomeroy and Corbin alone. "Dramatic Reapproach" (Acc.) by Berge until (6) And price of silence. "Pathetic Andante" (Acc.) by Vely to end of reel.
Reel 2—T: The tyrrst. (7) "The Last Goodby" (Acc.) by Moret until (8) until Father is dead. "Melodie" (Acc.) by Rachmaninoff until (9) Steeled by Pomeroy pride. "Among the Roses" (Acc.) by Lake to end of reel.
Reel 3—(10) D: Bruce and Ruth enter house. "Longing" (Acc.) by Florida until (11) The black night. Repeat Dramatic Reapproach until (12) D: Bruce leaves Ruth. Repeat storm theme until (13) Dawn. "Berceuse" by Godard until (14) So it was easy. "Ein Märcchen" Fantasia by Bach (Page 3), to end of reel.
Reel 4—(15) Improvise until (16) With night comes sandman. "Little Story" (O. S.) by Friml or "The Sandman" (O. S.) by Aiden until (17) In his own strange way. "Voice of Love" by Schumann until (18) It is going to thunder. Repeat storm theme to end of reel.
Reel 5—T: And in hushed aftermath. (19) "Ecstasy" (Acc.) by Ganne until (20) Ruth had timed well. "Romance of the Rose" (Acc.) by Trinkhaus until (21) Does money grow on trees? Song. "My Old Kentucky Home," by Foster (once) and (22) "Ecstasy" (Acc.) by Zamecnik until (23) How can you love. "Atone-ment" (Acc.) by Zamecnik to the end.

ANSWERS TO CORRESPONDENTS.

W. H. T. Edmonton, Alberta.—We do not know of any present opening, but you might write C. B. Ball, 615 South Wabash avenue, Chicago. The only way

an organist who is a member of the A. F. of M. can locate in a new city, according to union rules, is for him to take his transfer card and go to the city of his choosing, deposit it with the local secretary, and then look the ground over. There are many opportunities for anyone who is willing to go to the Pacific coast. Judging from your list your repertoire is excellent and we can say you are getting as much salary as the average "movie" organist in the states. There is another agency for theater organists at 145 West 45th street, New York City.

B. M., Springfield, Ill.—The storm effects were string tremolo and not flute. "Jennette," by Risenfeld; "Little Puritan," by Morse, and several books issued by S. Fox of Cleveland, and many bright pieces like "Capricious Annette," issued by Belwin, are what you desire. No, we do not advise playing operatic overtures on films where the action is dramatic and long continued. Play dramatic music specially written for films and to be had from Belwin, Fischer, etc. An article on this classification will appear soon. For music for Alaskan and Canadian scenes obtain a copy of December, 1918, Diapason. If you should come east we would be glad to have you stop off at Rochester and have a chat with you.

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THROUGH HISTORIC CHURCH.

Many Turned Away at Opening of Organ by J. Warren Andrews.

In the century-old First Presbyterian Church of Wilmington, N. C., J. Warren Andrews of New York City, organist and choirmaster of the Church of the Divine Paternity, opened a large Austin organ on the evening of Oct. 27. The occasion was notable for various reasons. The congregation assembled to hear Mr. Andrews was declared to be the largest ever gathered in the ancient edifice. An hour before the performance began every seat in the large auditorium had been taken, and hundreds were turned away. The windows were thrown open and chairs were placed on the lawns on each side of the building, and hundreds occupied the chairs.

The organ is one of three manuals and forty-five speaking stops. It was sold through J. E. Varnum, the Austin southern representative, last December. The organ was the gift of Dr. James Sprunt, in honor of the signing of the armistice.

Mr. Andrews' program, which met with expressions of the strongest appreciation from the people gathered to hear him, included these compositions: Toccata in F, Bach; Serenade in F, Gounod; "Marche Funebre et Chant Seraphique," Guilman; Pastorale and Finale (Sonata in D Minor), Guilman; "Song of Sorrow," Gordon Balch Nevin; Largo in G, Handel; Fugue in G minor, Bach; "March of the Magi," Dubois; "Bethany" (Transcription), Andrews; Concert Study, Yon.

Estey Organs Near Pittsburgh.

Among recent installations from the Pittsburgh office of the Estey Organ Company are organs in the First Lutheran Church, Galion, Ohio; St. Mathew's Lutheran, Mansfield, Ohio; the First Presbyterian, Westerville, Ohio; Schoedinger's Mortuary Chapel, Columbus; the First M. E. Church, Princeton, W. Va.; the First M. E., Clarksburg, W. Va., and the First Presbyterian, Logan, W. Va. Organs in process of erection will go to Grace M. E., Urbana, Ohio; the First Baptist, Lexington, Va.; Community Church, Ward, W. Va.; First Presbyterian, Weston, W. Va.; St. Rochus' Catholic Church, Johnstown; First Lutheran, Butler, Pa.; Charter's United Presbyterian, Cannonsburg, Pa., and the First Christian, Paris, Ky.

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NEW ORGAN BY MOLLER TO REPLACE ONE BURNED MEMORIAL TO DEAD IN WAR

Contract for Three-Manual Awarded
by the Seventh Baptist Church
of Baltimore—Echo to Be
Installed Later.

M. P. Möller has received from the Seventh Baptist Church of Baltimore the contract to build a three-manual organ. This instrument will replace the one destroyed by fire last spring. Mr. Möller built the original organ, a two-manual, and the fact that the order for the large three-manual has been intrusted to him speaks for itself, particularly as this organ is being placed as a memorial for the soldiers and sailors of the congregation who lost their lives during the war.

The organ will be installed in the front of the church in the chambers to the right and left of the choir, with the console placed in the choir gallery. Preparation has been made for the addition of an echo department at the opposite end of the church, which is expected to be placed by one family as a memorial.

Following is the specification:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Doppel Flute, 8 ft., 61 pipes.
5. Melodia, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Flute Harmonique, 4 ft., 61 pipes.
9. Super Octave, 2 ft., 61 pipes.
10. Tuba, 8 ft., 61 pipes.
- Chimes, 20 bells.

SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Stopped Diapason, 8 ft., 73 pipes.
14. Flute Traverso, 8 ft., 73 pipes.
15. Viole d'Orchestre, 8 ft., 73 pipes.
16. Vox Celeste, 8 ft., 61 pipes.
17. Aeoline, 8 ft., 73 pipes.
18. Flauto Traverso, 4 ft., 73 pipes.
19. Principal, 4 ft., 73 pipes.
20. Flautina, 2 ft., 61 pipes.
21. Dolce Cornet, 3 rks., 219 pipes.
22. Cornopean, 8 ft., 61 pipes.
23. Oboe and Bassoon, 8 ft., 61 pipes.
24. Vox Humana, very soft, small scale, 8 ft., 61 pipes.

CHOIR ORGAN.

25. Gelgen Principal, 8 ft., 61 pipes.
26. Concert Flute, 8 ft., 61 pipes.
27. Gamba, 8 ft., 61 pipes.
28. Dulciana, 8 ft., 61 pipes.
29. Unda Maris, 8 ft., 49 pipes.
30. Flute d'Amour, 4 ft., 61 pipes.
31. Piccolo Harmonique, 2 ft., 61 pipes.
32. Clarinet, 8 ft., 61 pipes.

ECHO ORGAN.

- (Console prepared. To be played from great manual.)
33. Spitz Flute, 8 ft.
 34. Muted Flute, 8 ft.
 35. Flute Celeste, 8 ft.
 36. Wald Flute, 4 ft.
 37. Vox Humana, 8 ft.

PEDAL ORGAN.

38. Open Diapason, 16 ft., 44 pipes.
39. Bourdon, 16 ft., 44 pipes.
40. Violin (from No. 1), 16 ft., 32 notes.
41. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
42. Octave Bass (from No. 38), 8 ft., 32 notes.
43. Violoncello (from No. 27), 8 ft., 32 notes.
44. Dolce Flute (from No. 39), 8 ft., 32 notes.
45. Gedeckt (from No. 13), 8 ft., 32 notes.
46. Tuba (20 from No. 10), 16 ft., 32 notes.

Veteran Cathedral Organist Dead.

The death of Dr. D. J. Wood, organist of Exeter Cathedral, at the age of 70 years, occurred Aug. 27. He was one of the veteran organists of England. Dr. Wood had been in ill-health since the middle of July, but recovery had been expected and his sudden death came as a shock to relatives and friends. It is interesting to note that Dr. Wood had held his post for forty-three years, the longest period, with one exception, in the history of the cathedral. The exception was the case of Richard Henman, organist from 1694 to 1741, who was dismissed "for his long absence and disorderly life." Therefore, Dr. Wood's long and faithful service was a record. He was one of the youngest cathedral organists when appointed to Chichester in 1872, at the age of 23. At the time of his death he was the second senior cathedral organist in England in respect of tenure, his only superior being Dr. Haydn Keeton, who has been organist of Peterborough Cathedral since 1870.

JOSEPH BONNET IN HIS STUDIO.



Above is a photograph of Joseph Bonnet, who has just returned to America, seated at the organ in his studio in Paris. This picture should be of interest to every American organist. An interesting story just told about Bonnet contains a suggestion for the early training of organists. Before reaching the age of 2 years, his musical talent manifested itself in a curious way. One of his favorite pastimes was to play the drum, which was his first instrument. Perhaps in this way he attained his extraordinary sense of rhythm. Bonnet's father, organist of the charming old church of St. Eulalie, and all the members of his family were artists and musicians. Bonnet says he shall never forget the first time he tried the organ in his father's church—he was 9 years old, but had studied piano for several years. He seated himself on the high bench and played a little piece without the pedals. When he heard the rich tones going and coming through the church, he says he had a feeling that he was in Paradise. He began the study of the organ with his father. When he was but 14 years old, he was appointed organist in the Church of St. Nicholas. Shortly thereafter he went to Paris, and enjoyed the tuition of M. Guilment at the Conservatoire Nationale de Musique, where he gained with the greatest distinction a brilliant Premier Prix of organ and improvisation. The celebrated post of organist at the Church of St. Eustache in Paris was won by Bonnet over innumerable competitors with the unanimous vote of the jury. Many delightful hours were spent in the historic church. Evenings, Bonnet and his friends, among these d'Annunzio and Rodin, the sculptor, went there and listened to the organist's beautiful playing, the place being darkened save for the street lights that shone through the windows. Many of the artists and writers sought inspiration through these hours and dedicated books, sculptures and paintings to their friend Bonnet as a tribute to their having received what they sought. On the death of Guilment, Bonnet was asked to be his

successor in the coveted position as organist of the Societé des Concerts du Conservatoire.

PORTLAND OUTLOOK IS GOOD

Dr. Morgan Begins Work as Municipal Organist Auspiciously.

Dr. Irvin J. Morgan, the new municipal organist of Portland, Maine, writes that he is immensely pleased with his reception in that city and with the outlook for the season. He will be assisted by many of the most prominent artists, including the Boston Symphony Orchestra, in the course of ten concerts arranged for this year, and Portland plans to continue the high standard established since the music commission headed by Henry F. Merrill has taken charge and the large municipal organ in the city hall was completed. The advance sale of season tickets exceeds all records. For the first concert, Oct. 29, the house was sold out many days before the concert.

NOTES FROM CLEVELAND.

BY HENRY F. ANDERSON.

Cleveland, Ohio, Nov. 24.—The second of the series of recitals by Edwin Arthur Kraft was given at Trinity Cathedral on Monday evening, Nov. 24. These recitals are a fixture in the musical calendar of Cleveland. Mr. Kraft gives a program that is within the comprehension and appreciation of his listeners and one that is wholly enjoyable. An audience that does not tax the capacity of the cathedral is the exception. A novelty on this latest program was the Sonata of Josef Renner.

A service under the auspices of the Northern Ohio chapter, A. G. O., is held Sunday evening, Nov. 30, at the First Baptist Church. A vested choir of thirty voices sings H. A. Matthews' cantata "The City of God," under the direction of C. B. Ellinwood, with Roy J. Crocker as organist. The prelude and postlude are played by George G. Emerson and Henry F. Anderson.

Vesper services have been resumed at the Euclid Avenue Presbyterian Church. Dr. Clemens brings his organ to the fore on these occasions. Recent programs show a group of organ numbers by Faulkes, at another service selections from American composers—Rogers, Stoughton, Cole and Kinder. By the way, the Euclid Avenue Presbyterian Church is one of the most beautiful edifices in the country. It is truly "frozen music," harmonious in design and refined to the nth power. When in Cleveland include it in your sight-seeing.

BE WORTH SALARY FIRST.

Waterloo, Iowa, Nov. 4.—Editor of The Diapason. My dear sir: I can truthfully say your paper is more welcomed in our studio than any other paper published.

Your editorial on "The Laborer's Hire" is too one-sided. Usually the man who is thinking of more salary and how to get it doesn't think enough of the quality of his work to be worth the salary he gets. And why shouldn't he practice every week, even on the pieces he has already played in church? What man in any profession quits working just because he is assured of a living and then honestly thinks he is worth more? If this is his attitude he will soon come to grief. A musician, if he takes lessons a few years, practicing possibly an hour a day, and has his home paper acknowledge his ability, thinks he is ready for a real salary. He is like the soprano who, with possibly a good voice, well trained from a standpoint of tone production, fairly good style, pleasing personality, etc., calls herself a musician and demands a compensation, if you please, but who can't read a single hymn without an accompaniment and even then demands her notes pounded out.

I say, let the organist be prepared to stand a real test before he asks a real salary or compares himself with a doctor or lawyer.

Thanking you, I am, yours for honesty,
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BY HAROLD V. MILLIGAN.

"YULE-TIDE," a Christmas cantata by Gaston Borch, published by the Boston Music Company, Boston.

The title "Yule-tide" suggests certain "heathen" connotations which are perhaps not absolutely in keeping with the Christian festival for which the cantata is written, but few will stop to cavil, and the work itself will disarm criticism, being written in a singularly felicitous vein. The Virgin Mary is represented by the soprano soloist, the angel by the tenor and a shepherd by the baritone. There are, of course, plenty of choruses, of about the proper degree of technical ease. The work may be sung continuously, the various solos, duets and choruses flowing naturally one into the other, or it may be divided into four parts. It is not long and will not occupy a whole evening, evidently being intended to occupy the musical portion of a Christmas service.

"INTROSPECTION," by Paul Held. "PRELUDE AND FUGUE," by William H. Oetting;

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

The "St. Cecilia Series for the Organ" already contains some of the most serious and ambitious efforts in the line of organ composition of recent years, and these two new numbers add to this catalogue. Paul Held will be remembered as the composer of two remarkably fine compositions, published about a year ago in this same series—"Hymnus" and "Preghiera." "Hymnus" is a fine essay in fughetto form, while "Preghiera" is distinctly dramatic in feeling, well-deserving the name "tone poem." In the same category is "Introspection." This composer ought to be very successful in writing for the orchestra, as both "Introspection" and "Preghiera" suggest the orchestra, and will be played most successfully upon organs most closely approximating the orchestral tone colors. "Introspection" will never appeal to the organist who has no time to practice between Sundays and we should hesitate to recommend it to an organist who handles a two-manual tracker action, but, granted the necessary technical facility, emotional and musical power and maturity, and the proper instrument, it should make a most interesting number.

The writing of preludes and fugues is not as popular a pastime nowadays as it was in former generations, but now and then a composer regales himself with a flight in this ancient and honorable form. William H. Oetting's "Prelude and Fugue" is a creditable pouring of new wine into the old bottle. The contrapuntal elaboration of the prelude is not always inspired, is even, at times, perhaps, a trifle dull, but on the whole it fulfills very well the requirements of a prelude. The fugue subject is an unusually good one, the exposition well worked out and the whole piece full of musical interest and effectiveness. The first and second voices enter on the swell mf, the third voice on the great f, bringing into clear outline the form of the exposition; the fugue increases in dynamic power until the stretto, where full organ assists the climax.

Brodeur at Albany Cathedral.

Joseph Brodeur, organist of the Catholic Cathedral at Harrisburg, Pa., has accepted the position of organist of the Cathedral of the Immaculate Conception, Albany, to fill the vacancy caused by the death of Leander A. Dumouchel, who had served more than fifty years. F. J. Finegan, a pupil of Dumouchel, has been substituting during the last year. Mr. Brodeur was organist at St. Joseph's Church at Cohoes, N. Y., many years ago. He served in a Canadian church, then at Worcester, Mass., and was at Harrisburg several years.

Death Takes John W. Heaton.

As this issue goes to press word comes of the death, on Nov. 25, of John W. Heaton, at his home, 1859 Howe street, Chicago. Mr. Heaton was for two score years a prominent organ man and was highly esteemed by both organists and his associates in business. He leaves a widow and relatives in England.

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News from Philadelphia

BY DR. JOHN M' E. WARD.

Philadelphia, Pa., Nov. 24.—Members of A. O. P. C. were the guests of the Wanamaker store on the evening of Nov. 20. They were treated to a recital of their own selection of compositions by Charles M. Courboin, who made the event noteworthy by his virtuosity. The program displayed the erudition, good taste, ripe experience and choice of the club members who voted for it. In this connection it is interesting to note the compositions favored:

- Bach—Aria on G string, 2 votes; Passacaglia, C minor, 2; Double Fugue, C minor, 1; Great G minor, 2; Gigue, 1.
- Guilmant—Sonata No. 1, 4; "Marche Religieuse," 1; "Cantilena Pastorale," 2.
- Liszt—B-A-C-H Fugue, 4.
- Saint-Saens—"The Swan," 1.
- Schubert—Military March, 2.
- Bonnet—"Elfes," 1; Concert Variations, 2.
- Widor—Finale, Fifth Symphony, 6; Finale, Sixth Symphony, 5.
- Mendelssohn—Sonata No. 2, 2; Sonata No. 4, 1; Sonata No. 6, 4.
- Tschaikowsky—"Marche Slav," 10.
- Yon—Second Etude, 4.
- Dethier—"The Brook," 6.
- Debussy—"Cathedral Angelotie," 1.
- Bairstow—Evensong, 2.

Over 400 members and guests attended. All compositions on the program were selected by vote of the entire club membership, the final decision resting with Mr. Courboin, who regretted that he was unable to yield to all requests, as they could not be played in the allotted time. Seats were reserved on the main floor of the grand court. Intense interest was displayed, as nearly every member knew the entire program note for note. Mr. Courboin without doubt never played to a more critical, well-informed and friendly audience, for were we not "all of a kind" and therefore conscious of the vicissitudes of the cult?

The improvisation on a theme in D flat, given by Dr. Ward, was cleverly done, perhaps the most interesting movement being a canon in the octave.

A reception followed the recital and

the members were introduced to Mr. Courboin by the president.

The complete program was: "Grande Piece Symphonique," Franck; Andante from Third Sonata, Mendelssohn; Toccata in C major, Bach; "Cantilena Pastorale," Guilmant; "Marche Militaire," Schubert; Adagio from "Sonata Pathetique," Beethoven; Finale from Sixth Symphony, Widor; Improvisation on theme given by Dr. Ward.

Armistice Day was reflected in the Wanamaker organ recital on Nov. 10. It was devoted entirely to the music of the allied nations. The program was varied from that of the previous concerts to include prominent soloists and singing by an audience which crowded the store. The first episode consisted of three Belgian pieces. Charles M. Courboin played Cesar Franck's Largo from the First Chorale and Maily's "Marche Triomphale." Mrs. Emily Hagar sang the Belgian national anthem. In the second episode, Mrs. Hagar sang "La Marseillaise" and the organist rendered Guilmant's "Lamentation" and Saint-Saens' "Marche Heroique." Mrs. Russell King Miller opened the third episode, devoted to Great Britain, by singing the English national anthem. This was followed by the singing of an international anthem by the audience, conducted by Albert N. Hoxie, who as a song leader excites the envy of all choirmasters hereabouts. Mr. Courboin then played the "Marcia Reale," Aria in D by Lotti and Yon's Toccata in D. The "Battle Hymn of the Republic" was heartily sung by the audience of upwards of 10,000, with Alexander Russell at the organ, the finale being "Taps" by the bugle corps of the store. A delightful evening was well and appropriately spent.

At the forty-eighth public service of the Pennsylvania chapter, A. G. O., the service was sung by the combined choirs of the Church of the Saviour and St. Mark's, under the capable direction of Lewis A. Wadlow. The organ numbers were played by Mel-

ville B. Goodwin and John N. Fra-

zier. Henry G. Thunder, organist of St. Stephen's Episcopal Church, has been chosen as director of the Philharmonic Society, following the resignation of Walter Pfeiffer. This orchestra of about forty players gives Sunday night concerts about once a month, with the assistance of prominent soloists. It is proposed to open the series in December, playing good music, but less severe than the programs rendered by other orchestras.

Oct. 19 was the date of the first of a series of Sunday afternoon recitals in the First Presbyterian Church, Germantown, played by Stanley Addicks, organist of the church. These recitals are an attempt to solve a problem by giving the populace a place to go and something to do on a Sunday afternoon. The attendance at the first recital was fair, but has steadily increased until last week, when the instrument was played by Rollo F. Maitland, and the church was crowded. It is a laudable effort to offer something constructive to the general public who in this city are deprived of orchestral music on Sundays. Variety is introduced by special instrumental and vocal soloists as well as other organists, among whom may be mentioned Daniel Phillippi, sub-organist of St. Thomas, New York, who with Edwin Grasse, a blind violinist, will occupy the date of Nov. 30, giving organ and violin ensemble numbers mostly. The programs of Mr. Addicks are on the recital page.

John Hyatt Brewer of the Lafayette Avenue Presbyterian Church, Brooklyn, N. Y., and known to organists everywhere through his compositions, was a Chicago visitor for several days early in November. He was also a guest at a meeting of the executive committee of the Illinois chapter of the A. G. O. on Nov. 10.

Malcolm G. Humphreys, A. G. O., has resigned his position as organist and choirmaster of St. Stephen's Church, Ridgefield, Conn., effective Jan. 1, to become organist and choirmaster of St. Mark's Church, New Britain, where he will reorganize and train a large choir of boys and men.

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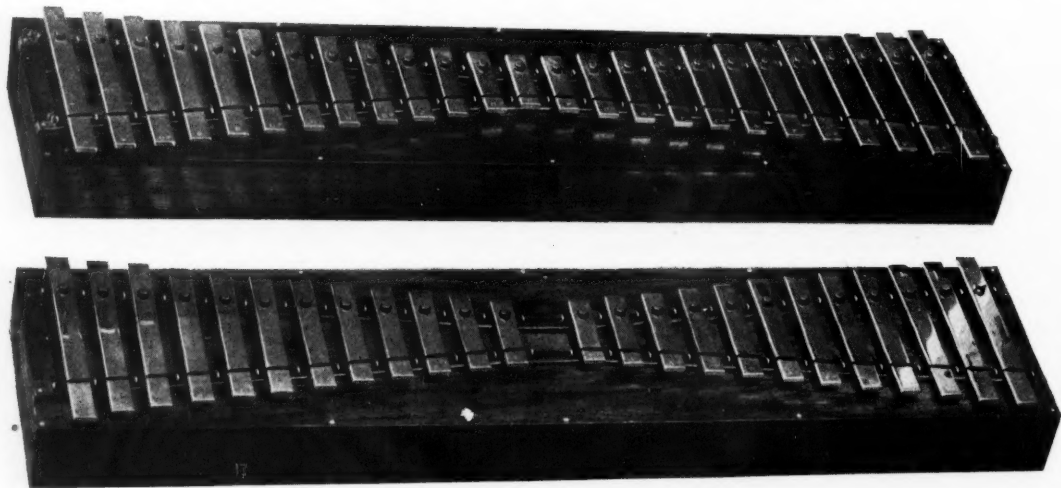
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Arthur B. Targett Dead.

Arthur B. Targett, former music director in the public schools of Cohoes, N. Y., died in October at his home in Boston, Mass. Mr. Targett left Cohoes recently to take the position of editor and manager of the school department of the Oliver Ditson Company. Mr. Targett was organist of the Presbyterian Church of Cohoes for eighteen years.

The choir of fifty boys and men of Christ Episcopal Church, St. Paul, Minn., under the direction of Harry Irwin Metzger, organist and choir-master, is giving a series of monthly musical services that are proving very attractive. The church is generally filled. Mr. Metzger precedes the service with a twenty-minute organ recital. The service is interspersed with vocal solos and anthems. The choir is planning to give Handel's "Messiah" Dec. 28.

New York News Notes

By WILLARD IRVING NEVINS.

New York, Nov. 21.—Joseph Bonnet is back from France for his 1919-20 recital tour, which will take him across the continent and into Canada. He arrived Monday, Nov. 17, on the French liner Lafayette, and was guest of honor at a dinner given by the St. Wilfred Club at the Hotel McAlpin on Wednesday evening, Nov. 19. His first appearance will be with the Boston Symphony Orchestra.

Philip James, who was in the service two years and served as band master to General Pershing's own favorite band, has been selected to conduct the orchestra for Victor Herbert's new operetta, which will appear next month. Many know Mr. James as a composer of fine anthems and as an excellent organist.

The Central Presbyterian Church has organized a new choir of three solo quartets and a quartet of instrumentalists. Harry Gilbert is organist and choir director. The afternoon service is practically a musical service each Sunday.

David McK. Williams, back after being a sergeant in the field artillery, is to play a series of four recitals at the Church of the Holy Communion. Mr. Williams has a remarkably well-balanced organ and plays with his usual fine taste.

The Inter-Church Movement is preparing to give the "Wayfarer," which was produced last summer at Columbus. There will be a chorus of 1,000 singers under the training of Tali Esen Morgan and the orchestra will be taken care of by Henry Hadley. This pageant will be presented for an entire month, beginning Dec. 15, at Madison Square Garden.

Pietro A. Yon, the organ virtuoso, has just returned from his first extended concert tour of the season. He played a recital at Dallas, Tex., under the auspices of the Texas chapter of the American Guild of Organists, and in the same city received a public decoration of the American Legion. After appearing in several other Texas cities, Mr. Yon returned and played in Erie, Lancaster and Scranton, in Pennsylvania. His next trip will take him to the Pacific Coast.

On Oct. 25, Walter Gale, at the Broadway Tabernacle, gave a musical service from the "Beatitudes" of Franck.

A. K. Pay, proprietor of the Colonial Theater at Sioux Falls, has closed a contract with M. P. Möller for an echo organ to be placed in the rear of the gallery. Fred Albertson is giving the patrons more than just "popular tunes" and Mr. Pay reports many favorable comments from regular patrons on the better class of organ numbers played during the intermissions.

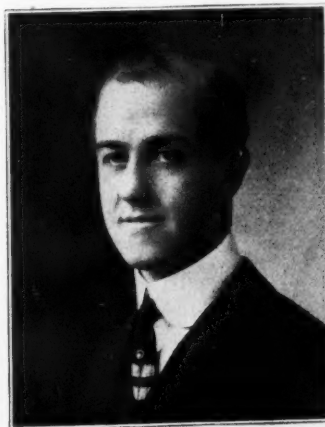
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ATLANTA:

His playing greatly pleased the large audience that was out to hear him.—Atlanta Constitution.

GALESBURG:

One of the most difficult and brilliant organ recitals ever given in Galesburg. He plays without affectation and is master of the situation.—Galesburg Evening Mail.

SIoux CITY:

"Mr. Goodwin is recognized as one of Chicago's most brilliant organists. At the close of his concert he had the unusual experience of being immediately re-engaged for a second appearance the following night."

CHICAGO:

His style is so free, and his technic so smooth that he is at once placed among musicians of the first rank.—Music News.

PITTSBURGH:

He gave a masterly performance. All his numbers were played from memory and into all of them he instilled the brilliancy of which he is capable and with which his Chicago acquaintances have become familiar.—The Diapason.

MILWAUKEE:

Displayed splendid virtuosity.—Milwaukee Sentinel.

Genesis of the Organ

By WALTER E. YOUNG

Organist of the First Church of Christ,
Scientist, Boston.

[Walter Ernest Young, the writer of this interesting article and the one which went before, was born at Portsmouth, England, and began the study of the organ at the age of 10 years. He received most of his early training in service playing at St. Bartholomew's Church, Portsmouth. He gave his first public recital at the age of 14 years in Portsmouth Town Hall on a large four-manual instrument. In April, 1889, Mr. Young passed the examinations in organ playing and general knowledge of the organ under the auspices of the London College of Music. His first regular position was as organist of Christ Church in his home city, which he held from 1891 until he came to the United States in April, 1899. He located first at Omaha, where he was organist and director at the First Congregational Church. Then he moved to Boston and became connected with the Estey Organ Company, also holding church positions as follows: First Congregational, Chelsea; Porter Congregational, Brockton; Piedmont Congregational, Worcester, and the First Church in Newton. In 1911 he was appointed to his present position as organist of the First Church of Christ, Scientist, Boston. Here his work has been noteworthy, especially in the way of making the congregational singing of the 4,000 persons who on an average attend the service in the "Mother Church" of prime excellence and a profound inspiration.]

SECOND INSTALLMENT.

In the first century the compass must have embraced about three octaves and the "modes" in use at that time (the C minor, G minor, D minor, A minor and E minor) could be performed on one instrument.

Music was not indigenous to Rome. Musicians, therefore, were imported from Greece and these performers were usually slaves and were treated badly. The Romans looked upon music merely as an amusement and treated its representatives somewhat with contempt. It appears, however, that the music for the theater, the Odeum, the temple, the entr'actes and funerals, was done by Roman performers, the imported slaves being used for instruments in palaces and the homes of the wealthy class. In this condition of things the hydraulus flourished. Rome liked its power, and the instrument was frequently judged by the amount of noise it could produce, for the Romans relished noise.

After a time it was found that the method of using water as a means of wind pressure was unsatisfactory, principally because the steadiness of pressure could not be maintained sufficiently at a given point. The pitch of the pipes was constantly changing through this lack of evenness in pressure, and this led to the abandonment of water for this purpose, and a return to the ancient bellows filled by manual labor.

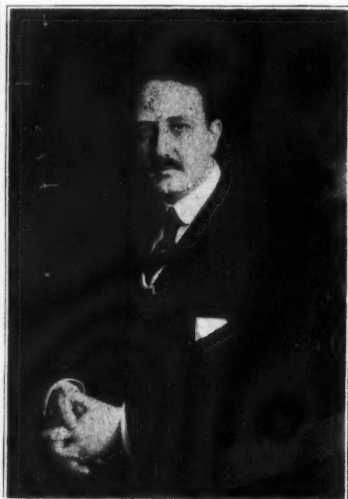
In the "History of the Organ," by Hopkins and Rimbault, the introduction of the "wind" or "pneumatic organ" is thus referred to: "The Emperor Julian, called the Apostate (who died A. D. 363) is the reputed author of the Greek enigmatical epigram (a translation of which follows), the solution of which is evidently the pneumatic organ:

"I see a species of reeds; surely from another and a brazen soil have they quickly sprung, rude. Nor are they agitated by our winds, but a blast rushing forth from a cavern of bull's hide makes its way from below

the root of reeds with many openings; and a highly-gifted man, with nimble fingers, handles the yielding rods of the pipes, while they, softly bounding, press out a sound."

The first mention of this early form of pneumatic organ appears to have emanated from Constantinople at a time when this city had become the nursery of such remains of art as were left after barbaric incursions. A curious representation of an organ of this period, which shows the figures of two persons standing on the bellows for the purpose of giving weight and pressure, has been copied from the sculptures on the obelisk at Constantinople, erected by Theodosius, A. D. 395.

It seems, however, that while this return to the "direct wind system" was taking place, the hydraulus had



WALTER E. YOUNG.

not reached its final abandonment, as it was not until A. D. 454 that its disuse was further assisted by certain prejudices that had arisen about this period emanating from the Christian churches. This prejudice undoubtedly was fostered by the fact that the instrument had been used so extensively in pagan rites and ceremonies, and was, therefore, not considered a fit thing to have in the service of the church. Ambrose, Bishop of Milan, began to object to too much music, although he allowed the use of a stringed instrument, called the "kithara," as long as it was not connected with licentious poetry. With the desire of the builders of organs to arrive at a more satisfactory solution of supplying the wind, and the gradual decline of paganism, with which the hydraulus was so closely associated, this instrument seems to have dropped out of existence by the end of the sixth century.

It is probable that the organ at the time of its early use in Constantinople was not employed for the accompaniment of singing in the churches, for it was looked upon more as a curiosity, and used before and after services, similar to the use of bells and as a

means of "attracting" the congregation. These early organs were also large and cumbersome and their tone was so loud that it apparently was not practical to attempt to accompany the singing. Jerome describes an organ at Jerusalem which was heard at the Mount of Olives, but some of these old writers usually took every traveler's tale as authentic and the descriptions given were often too vague and too much colored by theological dreamings to be relied upon.

According to Platina, Vitalionus, who reigned A. D. 683, composed ecclesiastical canons, introducing the use of the organ in the singing of them. From this time on, the organ assumed greater proportions. More pipes were added and different qualities of tone were introduced. The use of the organ began to spread through Italy, Germany and France, reaching the British Isles about the eighth or ninth century. At this period the French and German organs were known to excel, and soon afterward we find organs in common use in England constructed by English artists, "with pipes of copper fixed in gilt frames." In this same ninth century in the old monastic church of Winchester, there was a monster organ, according to its description by the monk Wulston, who said that "it had 400 pipes, twenty-six bellows, took seventy strong men to blow it and two organists to play it." There were forty keys, controlling ten pipes each. Stops were not then invented, so that all the pipes spoke at once—that is, all the pipes connected with the keys which were being held down—so that it was not possible to play anything but "full organ." This accounts for the apparent truth of the further description by Wulston: "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 that every one stops with his hand to his ears. The music is heard throughout the town."

"Such an organ could hardly be used to accompany singing," says Williams in his "Story of the Organ." In those times the organ builder and the organist were often one and the same individual, and this gave rise to various improvements suggested by the practical experience of these "organist-builders."

By the thirteenth century there were three kinds of organs in use—the larger stationary organ and two smaller instruments called "positive" and "portative," respectively. The larger instrument because of its cumbersome construction and the necessity of many men to blow, was not used on every occasion, and this brought into use the positive and portative styles. The positive was so called because it was placed in a definite position to be played, although it could be moved if necessary. The portative was much smaller and, as its name implies, was portable and was carried from place to place as required. The organ did not see much improvement until the fifteenth century, for it was still played with the clenched fist or elbows, due to the abnormal size of the keys, and was continually getting out of order.

An interesting account of the origin of the terms "key" and "keyboard" is given by Zarlino in his "Institutioni Armoniche," published in A. D. 1558: "The word key, key-board, clavier, is derived from the alphabetical letters, which were introduced, in the ninth and tenth centuries and definitely settled by Guido Aretino in the eleventh century to take the place of the old Greek names of notes. When the musical staff or stave, consisting of lines and spaces, was invented, it became necessary to place one or more alphabetical letters at its beginning to show what notes were intended to be represented. These letters were called by the old writers 'claves,' French 'clefs,' English 'keys,' since they unlocked the secret of the stave and gave, as it were, a key to all its notes. In like manner the letters were written in the projecting tongues of the organ, thus becoming keys, by which the knowledge of the particular note of each tongue was known to the organist. The key let-

ter being written on the tongue, it became convenient to call the tongue itself a key, clavis, and the row of tongues a clavier."

[To be continued.]

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FROM THE PEW'S STANDPOINT

An unusually talented woman a short time ago read before the music department of the Nineteenth Century Woman's Club of Oak Park a very interesting paper on "Church Music from the Pew," from which I have been permitted to quote the following:

As I understand my theme, I am speaking on "The Music of the Church, for the Person in the Pew." I am going to approach my subject from two angles, one at a time—the congregation singing and the congregation sung to. Sometimes it would seem that the congregation was sung at, to, or with.

Angle number one would not be especially interesting to the readers of The Diapason, because, like the name of the club before which it was read, it is many years behind the times. But the more interesting paragraphs of angle number two are given:

We of the pews wish that the organist would consider more the words of the hymns. Sometimes we think that the organist should be obliged to speak each word as he plays it. The poetic values would then be conserved and we would be spared the extremes of tempo we sometimes suffer.

Your essayist came home from church one Sunday, long ago, with something like this written on the back of the order of service:

"I pray thee, gentle Organ Man,
Play up a livelier song;
We have not trained our diaphragms
To hold our notes so long.
Play faster, that our fleeting breath
We draw not all in vain;
Then we may raise a hymn of praise,
And live to sing again."

And a while ago she came home with this ribald concoction. It is not conclusive to proper reverence, but that was not her fault. Here it is:

"He played the hymn at lightning speed,
And then played faster yet;
It was as if console and choir
Were racing on a bet;
The soprano's hat was tipped, her teeth
Dropped down,
Her swivel hung by a hair;
The bass and alto relayed,
And the tenor gasped for air.
Before the choruses were through,
The next verse was begun;
We felt that we were going all
To heaven on the run.
We did not say the words we sang,
No time to get them out;
It wasn't really singing,
But a wild and jazzy rout."

No, Mr. Organ Man, that was "no fair." The playing should never burlesque the music, however cheap it may seem to you.

I admit that I am honored by holding the office of chairman of the music committee in the church the singing of whose quartet choir is thus described, and I was foolish enough to think we had the best quartet choir in Chicago. And as William E. Zeuch and Stanley Seder are the only organists whose terms of playing could come within the time described as "a while ago," this grim joke must be on one of them.

But let us go on:
Theodore Thomas used to get an effect of quick tempo by the use of very strong accent. A strongly marked rhythm will keep an audience pretty well up to time. There is never any trouble with "Onward, Christian Soldiers." The mention of that song leads to another point—that much church music is keyed too high for the average voice. "Onward, Christian Soldiers" should be sung in three flats. "In the Cross of Christ I Glory" is written too high. It can be dropped to five flats, and if played with verve will keep its brilliancy and energizing quality. The basses cannot flat on low "f"; we wouldn't know it if they did.

Hymns should be played very much by tradition, but a nervous squeak is about the best the average soprano can accomplish on the high "f" that looks so well in the score, for while music is an exact science, it is also an art. And men sang long before the printed symbol. The written notes are only relative, anyway, and can only approximate the music in the mind of the composer. Dotted notes in hymns are dangerous. They have to be there to satisfy the demands of composition, but should be played with discretion. The devotional mind is disturbed by the jerky reaction upon the sacred words.

No two verses are or should be played alike. Hymns are not impersonal. Each man in the pew is singing his own song unto the Lord, yet they are conscious of the sense of camaraderie of the choral instinct and will quickly respond to leadership from the organ.

The Man in the Pew wants appeal in his music, and he wants integrity. He deprecates the passing of the keynote from music, and he resents the grotesque ("hoose" for "house" and "pavilion" accented on the first syllable). Religion is not primarily an intellectual exercise, and he does not care for church music as an intellectual stunt, though, of course, he wants his intelligence and task respected. He leaves that to the recital hall, where the artist may go as far as he likes. One does not have to go again. The church-goer does not

care much for the experimental in his music. He wants something to carry away. Often the organist can leave a coda in the heart of a congregation that will glow for hours. For that the recession in the ritualistic churches has great beauty and value.

Once more, before we leave the hymns, and that is a word to the leader—it is usually a layman who does this—a plea for a more intelligent cutting of the hymns. Here our church friends will say that hymns should never be cut. But one notices that when they get a hymn of seventeen stanzas, eight lines to the stanza, they make four parts of it. Often, where there is a certain theme to develop, the hymn may well be foreshortened, but the arbitrary "two verses of" is apt to leave the thought in the air and is not fair to the poem. It is better to choose a short hymn.

The organist can use great and charming skill in his leads from key to key, and in foreshortening the playing of familiar tunes. And even if few of his audience can analyze his transition phrases, they can feel the musicianship and come to have confidence in the musical adventure, and so swing out with him to the music of the spheres.

Almost everyone likes the secure sense of leading that is given in melody. Perhaps they only know that they like a tune, but few people really enjoy a choppy sea, even on a sea of sound.

Much modern music is very beautiful. The passing of the cast iron forms is a relief. But one sometimes thinks that the jealous attitude of the modern composer, the pedant as distinguished from the scholarly composer, comes from lack of the melodic gift. The very great masters have never been afraid of a beautiful air. And sustained melody is not easy. It is like a tailored suit; it must be fit to perfection. You cannot cover the bad spot with a ruffle. Now, a perfect melody has balance and repose. And that is classicism.

Music is a purge to the religious emotion; at once an appeal, a stimulation and a relief. Now, the characteristics of poise, of repose, are the same in all forms of art, and they constitute a test of values. The Venus of Milo, the Winged Victory, the Flying Mercury, entirely contrasted as they are, are each perfectly balanced. That is why they never tire the observer; another test of classicism. Each can stand alone, and the simplest person feels that, though he never took a lesson in the plastic arts. Religious music must do that for the worshiper. It may send him away triumphant, elated or in tempered, chastened mood, but it must send him away with a sense of security and repose. His Maker alone knows how much he needs it. He must be made to feel that underneath is the Everlasting Keynote. He must go away feeling that with all its painful, pitiful suspensions, the most difficult of his spiritual seventh accords can be resolved. This we ask for the Person in the Pew.

The music committee is called upon to stand up under pressure from all sides—congregations are composed of all kinds, fast hymnners, slow hymnners and correct hymnners. We meet criticisms going in and coming out of church, in the choir-room where they hunt us down, on the sidewalk and in our mail. We cannot please everyone and frankly we do not attempt to do so. Only a short time ago a good musician, a fine pianist, told me the chimes were sadly out of tune and wouldn't I see that they were tuned before next Sunday.

But fortunately the great majority appreciate constant efforts to secure and maintain a very high standard of music and musicians and some of them are gracious enough to tell us so.

Much, very much, of the paper from which we have quoted is admirable and I could have nothing but praise for the greater part of it, but how can I forgive the doggerel?

WILLIAM H. SHUEY.

Burroughs Back in Rochester.

Wesley Ray Burroughs, who contributes the valuable motion picture department to The Diapason, is again making his home at Rochester, N. Y. He was compelled to go east because of serious illness in his family, and while there was induced to accept a position with the firm for which he played previous to his removal to the central west. He is now playing in what is considered the largest theater in New York state outside the metropolis.

J. E. Varnum, southern representative of the Austin Organ Company, has recovered from the consequences of an accident, which, as he writes, prevented him from reading his Diapason for several months. While at work erecting the organ in the Home of Walter Clark Runyon at Scarsdale, N. Y., Mr. Varnum got some foreign substance into his eye and this nearly caused him to lose his sight. He has returned to Savannah, Ga., from his old home at Los Angeles, where he was under treatment for some time, and expects to have no further trouble.



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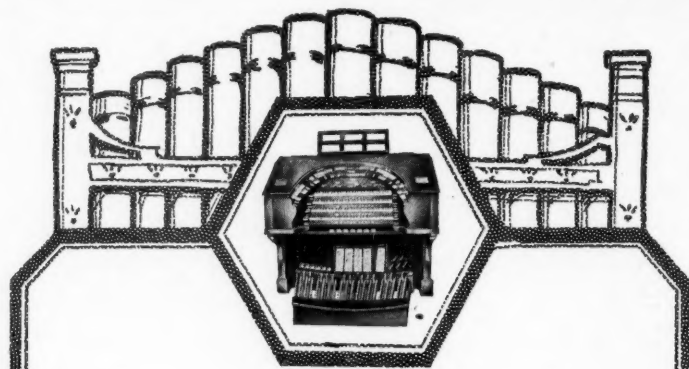
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My Dear Mr. Skinner:—

Our organ has now been installed for two months, and I feel that I must write you telling you of my great personal satisfaction and gratification, also of the great interest taken by the people of our college community and of the city. Everyone remarks about the peculiar beauty of tone; the voicing and mechanical arrangements are never-ending joys for me. We have started a series of little recitals on Sunday afternoons. (I am enclosing one of the programs, and our audiences are nearly filling the chapel and increasing each week.)

Dr. Demarest, our president, is especially pleased, and agrees with me in the idea that the organ is one of our most valuable acquisitions of recent years.

Mr. Noble expressed his belief that the organ "was the best three-manual instrument of anywhere near its size he had ever played," and I most certainly agree with him.

Will you accept my sincere thanks for all the favors and considerations shown?

Sincerely yours,

Howard D. McKinney, Musical Director
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Organist—The Kirkpatrick Chapel.

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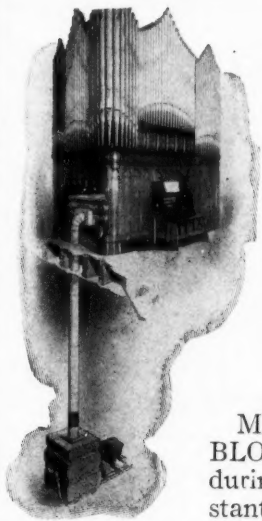
Dear Sirs:—

May I inform you briefly as to the development of the organ question in St. Philip's Church, Easthampton, Mass., concerning which we have had some correspondence.

From the start, your prompt and thorough attention to what we desired has met with approval from the Organ Committee, which has been further sustained as we heard from other concerns. Before concluding its functions, the Committee wrote to 26 Episcopal Rectors picked from the list of users of the Hall Organ submitted by you, and to date have heard definitely from 23 Rectors and Organists. The replies have been most favorable in every respect and we are pleased to ascertain the high regard in which your company and your product are regarded.

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| 8 ft. Melodia | CC-61 | 1 15/16x2¾ Use No. 2 S. B's | |
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