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Official Journal of the National Association of Organists — DEVOTED TO THE ORGAN — Official Paper of the Organ Builders' Association of America

Eleventh Year—Number Five. CHICAGO, APRIL 1, 1920. *One Dollar a Year—Ten Cents a Copy*

BIG ORGAN FOR ST. JAMES' EPISCOPAL IN CHICAGO

ORDER TO AUSTIN COMPANY

John W. Norton Will Preside Over Four-Manual with Detached Console, Which Will Bring the Organist Nearer Choir.

Announcement of a new organ that is of special interest in Chicago, because of the reputation of the music at St. James' Episcopal Church, which is built on a record of many years, has been made. St. James', over whose music John W. Norton presides, is to have its organ completely rebuilt and modernized, the work to be done by the Austin Company. When the job is finished there will be at St. James' a four-manual of large proportions, with a detached console which will remove one of the incumbrances at this church, where the large choir is at some distance from the organ keydesk. The specification of the organ, as prepared by Mr. Norton, will be as follows:

GREAT ORGAN.
Double Open Diapason, 16 ft., 73 pipes.
Principal Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Doppel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 20 bells.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Flauto Traverse, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.
Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

SOLO ORGAN.
Flauto Major, 8 ft., 73 notes.
Stentorphone, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Flute Overte, 4 ft., 73 pipes.
Tuba Profunda, 16 ft.
Harmonic Tuba, 8 ft., 85 pipes.
Harmonic Tuba, 4 ft.
Cor Anglais, 8 ft., 73 pipes.
Chimes, 20 notes.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 notes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Second Bourdon, 16 ft., 32 notes.
Gross Flute, 8 ft., 32 notes.
Tuba Profunda, 16 ft., 32 notes.
Harmonic Tuba, 8 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.

FOUR-MANUAL FOR SCHOOL

New England Conservatory Gives Order for One of 71 Stops.

The New England Conservatory of Music in Boston is to have a large new organ, the contract for which has been awarded to the Skinner Organ Company. Wallace Goodrich of the conservatory writes enthusiastically of the prospect of having this fine instrument at his disposal.

Everything will be entirely new except such of the pipes of the present organ as can be made as good as new, and the fine case, which was to a certain extent a copy of the famous case of the organ in the Church of Santa Maria de la Scala, in Siena. The organ will be completed and ready for use by Oct. 10.

The organ which it replaces was of three manuals, with fifty-one speaking stops; the new organ will contain four manuals and seventy-one speaking stops, a material revision of the entire existing specifications having been made.

H. CHANDLER GOLDTHWAITE AT MINNEAPOLIS ORGAN.

HONOR COMES TO GOODWIN.

Will Be Soloist for Jubilee of Noted Philadelphia Club.

Hugo Goodwin, F. A. G. O., has been invited to be the organ soloist at the thirtieth anniversary of the American Organ Players' Club of Philadelphia late in May. This invitation is an honor not only to Mr. Goodwin, but to Chicago, for it is generally recognized that Philadelphia standards of organ playing, as represented by this club, are the highest.

On May 2 Mr. Goodwin will play at Orchestra Hall in Chicago as soloist with the Paulist Choristers, and he will depart the same evening for a three weeks' tour to the Pacific coast. Early in June he will leave for a tour of eastern Michigan and western Ohio, appearing in the artist series at Adrian College June 13. During the spring months Mr. Goodwin will also give recitals in Chicago at St. Chrysostom's, the Irving Park Lutheran and the New England Congregational Church, and engagements are pending at Oshkosh, Appleton, Sioux City, Milwaukee and several other cities.

Sunday, March 21, Mr. Goodwin, assisted by Master Douglas Smith, soprano, gave the following program at the First M. E. Church, Aurora, Ill.: First movement, Sonata 1, Guilmant; "Sister Monica," Couperin; "The Swan," Saint-Saens; "The Sparkling Fountain," Goodwin; Second Legend, Bonnet; Cossack Cradle-Song, Napravnik; Toccata and Fugue in D minor, Bach; Song of the Volga Boatmen, Traditional; "Praeludium," Jarnefelt; "In India," Rimsky-Korsakoff; "Chimes of Dunkirk," Carter-Goodwin.

Recitalists for Convention.

Plans for the third annual convention of the A. G. O. are well matured. The convention is to be held at Oberlin, Ohio, June 22 to 24. The meetings of the convention will be held for the most part in Warner Hall and the recitals upon the four-manual Skinner organ in Finney Chapel. Entertainment for visitors will be provided in the college halls. The following will be heard in recital: Lynnwood Farnam, Chas. Heinroth, William E. Zeuch, Eric Delamarter and Frederick W. Schlieder. Charles N. Boyd of Pittsburgh will present the subject, "The Literature of Organs and Organ Music."

Candlyn Wins Clemson Medal.

The American Guild of Organists announces that T. Franklin H. Candlyn of Albany is the winner of the Clemson gold medal and prize anthem competition. The name of the Anthem is "O Come, O Come, Emanuel," which will soon be published by the H. W. Gray Company.

KRAFT IN SPRINGFIELD, MASS.

Cleveland Man Gives Eighth Recital in Series on City Organ.

Edwin Arthur Kraft of Cleveland gave the eighth of the series of municipal concerts on the large Steere organ in the city auditorium at Springfield, Mass., March 9 and made a most favorable impression with his always scholarly but sparkling performance. Mr. Kraft's program was made up of these compositions: "Marche Triomphale," Hagg; Serenade, Rachmaninoff; "The Brook," Dethier; "Song of India," Rimsky-Korsakoff; Scherzo, Hollins; Overture to "Tannhäuser," Wagner; Minnuetto (from Symphony No. 11), Haydn; "Toccata di Concerto," Lemare; Suite, "In Fairyland," Stoughton; Pavanne, Johnson; "Ride of the Valkyries," Wagner.

Mr. Kraft gave a recital in the First Church of Christ at Bradford, Mass., Feb. 24, playing as follows: "Marche Triomphale", Hagg; Serenade, Rachmaninoff; "The Brook," Dethier; "Song of India," Rimsky-Korsakoff; Scherzo, Hollins; Overture to "Tannhäuser," Wagner; Minnuetto from Eleventh Symphony, Haydn; Second Sonata in C minor, Renner; Pavanne, Johnson; Suite, "In Fairyland," Stoughton; Andante Cantabile, Dethier; "Ride of the Valkyries," Wagner.

Farnam to Play in Chicago.

Chicago organists are looking forward expectantly to the recital which W. Lynnwood Farnam, the noted organist of the Fifth Avenue Presbyterian Church of New York and formerly of Emmanuel Church in Boston, will give in this city on the evening of April 14. Mr. Farnam will play as the guest of the Illinois chapter of the American Guild of Organists and his program is to be given at St. Chrysostom's Episcopal Church on North Dearborn street. Mr. Farnam's reputation, which is not by any means confined to the United States, makes the interest in this recital especially keen. The program he is to present consists of these compositions: Postlude on the Psalm-tune "Martyr," Harvey Grace; "Sempre semplice," Karg-Elert; Pastorale, Roger-Ducasse; Allegro from First Trio-Sonata, Bach; "O God, Thou Holiest," Karg-Elert; Toccata in E minor, Georges Krieger; "Minuetto antico e musetta," Yon; "Riposo," Rheinberger; Chorale from "Symphony Romane," Scherzo from Fourth Symphony, and Allegro vivace from Fifth Symphony, Widor.

The Chicago Symphony Orchestra announces for April 2 and 3 the noted Chicago composer and organist, Eric De Lamarter, in his own "Concerto for Organ."

SKINNER WILL BUILD ORGAN FOR ST. PAUL

CITY RAISES FUND OF $61,000

Contract for Large Instrument Is Awarded—Specifications of What Will Be One of the Notable Organs of America.

Success has crowned the efforts of the city of St. Paul to obtain a large municipal organ. The campaign closed March 10 and on March 18 the contract for the instrument, which is to be one of the notable organs of the United States, was closed with the Skinner Organ Company. The deal was made with Ernest M. Skinner personally, who visited St. Paul to look over the Auditorium in which the organ is to be placed. The city was represented by C. H. Bigelow, temporary chairman of the purchasing committee, and C. O. Kalman, secretary.

The people of St. Paul subscribed a total of a little more than $61,000 for the organ and nearly the entire amount will be expended under the contract. The organ will have four manuals, with twenty-two stops on the great, twenty-three on the swell, seventeen on the choir, seventeen on the solo and twenty-six on the pedal. There will be only one "borrowed" stop on the entire instrument. A concert grand piano will be a feature, played from the organ keyboard, as it is in the case of the Skinner organ in Carnegie Hall, Pittsburgh. The large great reeds—the ophicleide, tuba and clarion—will be three separate stops, each with sixty-one pipes, instead of being a unit stop of eighty-five pipes. A new feature is to be the heckelphone, a sixteen-foot stop in the solo, which will resemble an English horn, but six or seven times as powerful. A string organ of six ranks of pipes in an independent swell-box, available from all manuals, is to be another feature.

The specification of the organ is to be as follows:

GREAT ORGAN—(Twenty-two Stops.)
Diapason, 16 ft., 61 pipes.
Bourdon (Extension), 16 ft., 19 pipes.
Stentorphone, 8 ft., 61 pipes.
Diapason I, 8 ft., 61 pipes.
Diapason II, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
String Organ, 8 ft.
Swell Flute Celeste, 8 ft.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Ophicleide, 16 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Concert Grand Piano.
Cathedral Chimes, 25 bells.
Xylophone.

SWELL ORGAN—(Twenty-three Stops).
Bourdon, 16 ft., 73 pipes.
Dulciana, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celestes, 8 ft., 73 pipes.
String Organ, 8 ft.
Gamba, 8 ft., 73 pipes.
Spitz Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Unda Maris, 4 ft., 122 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet, 16 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 61 pipes.
Tremolo.

CHOIR ORGAN—(Seventeen Stops).
Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Wood Celeste, 8 ft., 61 pipes.
Dulcet, 2 rks., 8 ft., 146 pipes.
String Organ, 8 ft.
Gemshorn, 8 ft., 73 pipes.
Flute, 4 ft., 61 pipes.
Fugara, 4 ft., 61 pipes.
Nazard, 2⅔ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Fagotto, 16 ft., 73 pipes.

Flügel Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Celesta, 61 pipes.
Celesta Sub.
Tremolo.

SOLO ORGAN—(Seventeen Stops).
Stentorphone, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Gross Gedeckt, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
String Organ, 8 ft.
Octave, 4 ft., 61 pipes.
Hohl Pfeife, 4 ft., 61 pipes.
Heckelphone, 16 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Musette, 8 ft., 73 pipes.
Clarion, 4 ft., 61 pipes.
Tremolo.

PEDAL ORGAN—(Augmented, Twenty-six Stops).
Gravissima, 64 ft., 32 pipes.
Diapason, 32 ft., 32 pipes.
Diapason I, 16 ft., 32 pipes.
Diapason II, 16 ft., 32 pipes.
Violone, 32 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft., 32 pipes.
Dulciana (Swell), 16 ft., 32 pipes.
Gamba (Choir), 16 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Gedeckt, 8 ft., 32 pipes.
Still Gedeckt, 8 ft., 32 pipes.
Cello, 8 ft., 32 pipes.
Flute, 4 ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Bombarde, 32 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Posaune (Swell), 16 ft., 32 pipes.
Fagotto (Choir), 16 ft., 32 pipes.
Heckelphone (Solo), 16 ft., 32 pipes.
Tromba, 8 ft., 32 pipes.
Trumpet, 8 ft., 32 pipes.
Clarion, 4 ft., 32 pipes.
Piano, 16 ft., 32 pipes.
Piano, 8 ft., 32 pipes.

STRING ORGAN.
Six ranks in independent expression box, available from all manuals.

There will be a full complement of couplers, operated by knobs or tilting tablets over the solo manual. Combinations will be adjustable at the console and will visibly move the registers. There will be eight pistons for each division, four general pistons affecting the entire organ, a general cancel and an octave coupler cancel. There will be both mezzo forte and fortissimo sforzando pedals. Mechanism for playing the organ with perforated music rolls is to be included in the scheme.

THE DIAPASON.

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CHICAGO

HOOK-HASTINGS ORGAN FOR BOSTON CATHEDRAL

SPECIFICATION FOR ST. PAUL'S

Instrument Will Have Forty-eight Speaking Stops—Adjustable Graduated Swell Motor Control a Feature.

To the Hook & Hastings Company of Boston has been awarded the contract for a new organ for St. Paul's Cathedral in Boston. It will be a three-manual of forty-eight speaking stops and 2,978 pipes. The present organ exterior toward the nave is to be retained and a new perforated grille placed in openings to be arranged between the organ and the chancel. This will give a much better opportunity for egress of tone, and is especially necessary owing to the fact that the new organ will be considerably larger than the old, and the grille will admit of diffusion of a great deal of the tone directly into the chancel, where the large choir is located.

The new console is to be put in an advantageous place directly to the left of the main center aisle and just forward of the chancel rail. The singers can then get a good view of the organist.

The organ will contain all of the latest features developed by Hook & Hastings, among others being the adjustable graduated swell motor control. Not only is each fold graduated, but each has its separate electro-pneumatic control and the folds have an adjustable attachment whereby they can be fixed to open at any desired angle. The diapasons are to be made of generous scales and heavy material and so treated that they will impart a wealth of solidity and magnificence to the tone, and with the fine array of rich reed tones, the keen strings and bright flutes, a complete and well-balanced ensemble is assured.

The scheme of stops of the instrument is to be as follows:

GREAT ORGAN—(Eleven Stops, 915 Pipes).
1. Diapason, 16 ft., 61 pipes.
2. Open Diapason (FF), 8 ft., 61 pipes.
3. Open Diapason (F), 8 ft., 61 pipes.
4. Gross Flute, 8 ft., 61 pipes.
5. Doppel Flute, 8 ft., 61 pipes.
6. Gamba, 8 ft., 61 pipes.
7. Viola, 8 ft., 61 pipes.
8. Octave, 8 ft., 61 pipes.
9. Flute Harmonique, 4 ft., 61 pipes.
10. Mixture, 5 ranks, 305 pipes.
11. Tuba, 8 ft., 61 pipes.

SWELL ORGAN—(Sixteen Stops, 1,230 Pipes).
12. Bourdon, 16 ft., 73 pipes.
13. Open Diapason, 8 ft., 73 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Quintadena, 8 ft., 73 pipes.
16. Vox Celeste, 8 ft., 61 pipes.
17. Æoline, 8 ft., 73 pipes.
18. Unda Maris, 8 ft., 61 pipes.
19. Stopped Diapason, 8 ft., 73 pipes.
20. Clarabella, 8 ft., 73 pipes.
21. Flute Traverso (Harmonic), 4 ft., 73 pipes.
22. Solo Dolce Cornet, 3 rks., 183 pipes.
23. Flautino, 2 ft., 61 pipes.
24. Cornopean, 8 ft., 73 pipes.
25. Oboe, 8 ft., 73 pipes.
26. Vox Humana, 8 ft., 73 pipes.
27. Clarion, 4 ft., 61 pipes.

CHOIR ORGAN—(Nine Stops, 645 Pipes).
28. English Open Diapason, 8 ft., 73 pipes.
29. Viole d'Orchestre, 8 ft., 73 pipes.
30. Dulciana, 8 ft., 73 pipes.
31. Gamba, 8 ft., 73 pipes.
32. Concert Flute, 8 ft., 73 pipes.
33. Flute d'Amour, 4 ft., 73 pipes.
34. Piccolo Harmonique, 2 ft., 61 pipes.
35. Clarinet (Orchestral), 8 ft., 73 pipes.
36. French Horn, 8 ft., 73 pipes.

PEDAL ORGAN—(Twelve Stops, 188 Pipes).
37. Resultant, 32 ft., 32 notes.
38. Open Diapason, 16 ft., 44 pipes.
39. Violone, 16 ft., 44 pipes.
40. Bourdon, 16 ft., 56 pipes.
41. Lieblich Gedeckt, 16 ft., 32 notes.
42. Major Flute, 8 ft., 32 notes.
43. Flauto Dolce, 8 ft., 32 notes.
44. Violone, 8 ft., 32 notes.
45. Violoncello, 8 ft., 32 notes.
46. Flute, 4 ft., 32 notes.
47. Bombarde, 16 ft., 44 pipes.
48. Tromba, 8 ft., 32 notes.

Besides twenty couplers, there will be twenty-five adjustable combination pistons and twenty-five pedal movements.

The Hook & Hastings Company is building a novel organ for the Masonic Temple at Lake Charles, La. This instrument is to be in a loft at the end of the main lodge room, with a console placed in the northwest corner. A duplicate console is to be in the large banquet room below, and not only are there to be the usual expression folds in the openings toward the main lodge room, but there will also be expression folds placed in the organ floor, and specially-arranged sound ducts to extend down to the banquet room. About 50 per cent of the tonal value of the organ will reach the banquet room below and will furnish music for the members and guests while they are at the tables. It is also to be used when they start marching up to the lodge room again.

News from Philadelphia

BY DR. JOHN M' E. WARD.

Philadelphia, Pa., March 25.—Probably the most noteworthy combination of organ virtuosi and orchestra this country has witnessed occurred last night in the Wanamaker Grand Court. The participants were Pietro A. Yon, Charles M. Courboin and the famous Philadelphia Orchestra of 110 men under the direction of Leopold Stokowski.

The organ, as is well known, is the largest instrument now in existence; and when manipulated by such giants in the organ world as Yon and Courboin (plus the orchestra) becomes a mighty unit, the like of which has never before been experienced by the concert goer. It was also the occasion of the baptism of Yon's latest creation, which was the opening number, the "Concerto Gregoriano." This work is not based on traditional Gregorian melodies, but is original in both themes and construction. Gregorian modal schemes are utilized as a harmonic medium, but the treatment is modern—ultra modern, decidedly original and beautiful. The work is scored for organ, strings, brass, harp and tympani, an ingenious combination which assures the greatest possible contrasts in tonal effects. It is in four movements—introduction and allegro, adagio, scherzo and finale. These sections reveal moods of austere dignity, quiet reflection and quaint humor; the finale is a work of tremendous power. The adagio is exceptional in quality and effects and made an instant appeal. It is destined to become popular with organists. It began with a beautiful melody on the celestial organ, sung in high string and vox humana tones, with a subdued orchestral accompaniment. The middle section is in contrasted style with the usual return of the first melody. The finale has a brilliant opening passage of full organ and orchestral brass, followed by the most interesting musical development in which the orchestra and organ were heard in unison as well as separately. This composition is Yon's "piece de resistance" thus far, and reflects great credit on his studious and fertile brain.

The third section of the program included: Toccata and Fugue in D minor, Bach; Pastorale (Second Symphony), Widor; "Bells of St. Anne de Beaupre," Russell, and "Grand Choeur Dialogue," Gigout, all played by Mr. Courboin, and showed the versatility of his art in no small degree. In conjunction with the orchestra he also played Bach's Concerto in F major, the first performance of this work in America, Cesar Franck's "Piece Heroique," the largo from the Third Symphony and the "Marche Heroique" of Saint-Saens were arranged for orchestra and organ by Mr. Courboin especially for this concert.

It was an evening of "valiant procession of heroic harmonies" listened to by over 12,000 music lovers, among them being upwards of 1,000 delegates to the Music Supervisors' National Conference.

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Henry S. Fry deserted the Quaker City on Sunday, March 21, for a whole day. In the morning he played at the Collegiate Church of St. Nicholas for Frederick Schlieder. In the afternoon he gave the following recital at the Brooklyn Institute of Arts and Sciences: Andante Cantabile, Widor; "Wedding Chimes," Faulkes; "Variations de Concert," Bonnet; "Reve Angelique," Rubinstein; Festal Postlude, Schminke.

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On Sunday, March 14, Bach's Passion Music was sung by the choir of St. Luke and the Epiphany under the direction of Harry A. Matthews with H. S. Fry at the organ.

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S. Wesley Sears gave the following recital at St. Clement's on March 14: Passion Chorale, Bach; Third Sonata, Mendelssohn; Largo from "New World" Symphony, Dvorak; Andante Cantabile, Widor.

—

The American Organ Players' Club presented Melvin B. Goodwin in a recital at Westside Presbyterian Church, March 16. Mr. Goodwin played in a finished and artistic manner to a large audience.

—

Ralph Kinder gives Gaul's Passion Music at his church on March 24 with full choir.

—

Sunday afternoon recitals at the First Presbyterian Church, Germantown, continue to draw large audiences. The recitalists this month have been Maitland, West, Addicks and Crozier. Mr. Crozier played this program: Festival March, Foote; "O God, Thou Holy Lord," Bach; Andante con Moto, Beethoven; Sonata No. 5, Guilmant; Minuet in E, Crozier; Meditation, d'Evry; "Judex," Gounod; Romance, E flat minor, Chauvet; Nuptial Postlude, Guilmant.

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 SALE—TWO-MANUAL TRACKER organ, eleven stops, rotary water blower, quartered oak case. First Congregational Church, Waukesha, Wis.

Two-manual tracker organ, Koenkin & Grimm, twenty-one stops, reversed console close to front of organ, quartered oak case, Orgoblo. St. Mary's R. C. Church, Dayton, Ohio.

For information write Calvin Brown, 4539 North Richmond street, Chicago, Ill.

POSITION WANTED—A RIPE EXperienced organ builder, of good address and competent in any branch, active, healthy, ambitious, is competent to meet committee or persons where business is promising. No builder doing botch work need reply. Who wants such help and what remuneration? Address C-2, The Diapason.

POSITION WANTED—EXPERT erector and finisher, with fifteen years' experience, at present employed, desires inside position; drafting-room preferred. Graduate in mechanical engineering. Can furnish first-class references. Address D 2, The Diapason.

FOR SALE—TWO-MANUAL PIPE organ. Ten complete stops. Nine couplers. Tubular-pneumatic throughout. Artistic design. Mahogany finish. Motor included. Address F. C. GILBERT, 61 Chestnut street, Quincy, Mass.

FOR SALE—A TWO-MANUAL SEVenteen-stop organ. Built by J. H. & C. S. Odell. In good condition. Address H. R. Cressy, State Capital Bank Building, Concord, N. H. 45

FOR SALE—WE HAVE FOR IMMEdiate disposal a thirty-seven-stop, three-manual tracker action pipe organ with electric blower. Apply W. B. MILNER, 507 Fifth Avenue, New York City, for particulars.

FOR SALE — JOHNSON ORGAN OF forty speaking stops, three manuals, in excellent condition. Must be sold because of removal of church. Apply at once to MISS FLORENCE HODGE, 6 Scott street, Chicago.

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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—A LARGE CONCERN IN the East needs three or four first-class organ pipe makers. Steady work, good wages. Address A-4, care of The Diapason.

WANTED — WOOD PIPE MAKERS. Steady employment. HILLGREEN, LANE & CO., Alliance, Ohio.

FOR SALE—TWO-MANUAL ORGAN, eighteen speaking stops; in good condition. Can be seen and played any time. Address EARL W. ROLLMAN, 534 Wunder street, Reading, Pa.

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ST. LOUIS ASSOCIATION IS READY FOR ITS WORK

CONSTITUTION IS ADOPTED

Roster of Officers Completed and Accomplishment of Objects Is Next — Co-operation with the Churches Sought.

The St. Louis Association of Organists convened for its regular meeting on Sunday afternoon, March 14, in the studio of William John Hall, organist of the First Church of Christ, Scientist, with Milton B. McGrew, president, presiding. The meeting was devoted largely to the discussion and adoption of the constitution and by-laws.

With this work over, it was moved to make the organization permanent by filling the offices of vice-president and recording secretary, making the permanent roster of officers as follows:

President—Milton B. McGrew of Trinity Episcopal Church.

Vice-President—Hugo Hagen of St. John's Evangelical Church.

Corresponding Secretary—Christian H. Stocke of Cote Brilliante Presbyterian Church.

Recording Secretary—Mrs. Frank A. Neal of Lafayette Park M. E. Church.

Treasurer—Oscar H. Jost of Second Presbyterian Church.

It was emphasized that the organists not only intend to seek better salaries and improve their condition, but will do everything in their power to co-operate with the churches and endeavor to assure a thoroughly satisfactory performance of the duties for which the organists may be engaged. All in all the organization is not antagonistic to the churches, as some will contend. The churches are going to benefit from this movement as well as the organists, it is asserted. It is understood that whenever the organist makes his demand he must be in a position to do his work full justice.

The St. Louis Association, having passed through its preliminary stage, is now ready to proceed on a concrete basis to do things. The standing committees will be appointed at the next meeting and then a definite line of action may be expected. As soon as committees are appointed a vigorous campaign will be launched to get every organist of any importance in the city into the organization.

Recital Series at Sandusky.

Through the kindness of Grace Episcopal Church vestry and the enterprise of Ellis C. Varley, organist and choirmaster, Sandusky, Ohio, music lovers and the public in general are being treated to a feast of good music. On Feb. 29 Mr. Varley gave the fifth of a series of organ recitals to a full house. Every number on the program was played with a style, expression and smoothness which stamp Mr. Varley as an artist. The two numbers by the choir of twenty-seven men and boys were rendered in a way to satisfy the most critical. Following was the program: Festival Prelude and Impromptu in A flat, Parker; "He Watching over Israel" ("Elijah"), Mendelssohn (The Choir); Andante Cantabile from String Quartet, Tschaikowsky; Persian Suite, Stoughton; Spring Song (By request), Mendelssohn; "Now Is the Day of Salvation", Macfarlane (The Choir); Humoresque, Dvorak; "Jubilate Amen," Kinder; "Traumerei", Schumann; Triumphal March from "Aida", Verdi.

Large Austin for Detroit.

An order for a four-manual organ for the chancel of St. Paul's Cathedral at Detroit was obtained by the Austin Company on March 25 through Calvin Brown, Chicago representative. The organ is to cost $30,000 and is the gift to the church of William Barbour. Francis Mackay, organist and choirmaster of the cathedral, drew up the specifications. These will appear in a future issue of The Diapason.

CONSOLE OF NEW BARTON ORGAN.

The illustration herewith presented is of a novel organ development, the achievement of the Bartola Musical Instrument Company of Oshkosh, Wis., whose presiding genius is Dan W. Barton. Mr. Barton is a champion of "standard construction" and is opposed to the unit system as developed by many builders. The principal feature of his new work is the divided manual, which is an auxiliary to the organ proper. When played from the Barton divided manual the pipes on each chest are divided to make two chests: for instance, a two-manual organ with two chests would be four chests when played from the divided manual. This greatly multiplies the possibilities of combinations. In other words, it would take four complete organ chests as usually constructed to give the number of combinations made possible from two chests played from the divided manuals. The upper register of one set of pipes can be played in combination with the lower register of the same set of pipes or the high register or low register of any other set of pipes can be added to the combination.

On the new Barton organ the lower manuals constitute a pipe organ of standard design wherein a chest and group of pipes is used for each manual and each stop tablet represents a complete set of pipes. It is fitted with standard couplers and no unifying, duplexing or double touch is used. The divided manual is not used in connection with this organ, but is entirely separate. A master switch changes the instrument from a regulation organ to the divided manual. The standard organ and the divided manual do not operate at the same time. One or the other is operative, depending on the position of the master switch.

Death Takes F. Louis Church.

F. Louis Church, a well-known organ man, formerly of New England and recently connected with the Wicks Pipe Organ Company, died of pneumonia at Highland, Ill., Jan. 20. He was 29 years old. Mr. Church left a widow and two sons—Glenn, 4 years old, and Robert, 6 years old. His father, J. P. Church, is superintendent of telegraph for the Wabash Railroad at Decatur, Ill. Besides his parents he also left two brothers. At the age of 18 Mr. Church started in the piano business with the J. W. Green Company, of Toledo, Ohio. In 1916 he turned to organ building and excepting during the war, when he left organ work for a period of six months and helped build airplanes for the Glenn Martin Company at Cleveland until the armistice was signed, was devoted to his favorite work.

The Ditmars memorial organ, built by the Estey Company and erected by Fred N. Hale of Chicago, of the Estey staff, was dedicated in the Hopewell Presbyterian Church near Franklin, Ind., March 7, with a recital by W. R. Voris of Franklin. The organ is the gift of Cornelius L. Ditmars, since 1856 a member of this church. It has eleven speaking stops.

Mario Carlo Yon, bambino, arrived at New York on March 4 and is making his home with Mr. and Mrs. Pietro A. Yon. His first announcement, as nearly as it could be interpreted, was to the effect that on his fifty-first birthday he intended to assume a lucrative and important job for which he is eligible and which changes hands on that day. The Diapason for March, 1971, probably will speak of the approaching inauguration of President Yon, the first American chief executive of Italian descent and the first son of an organist to attain this eminence. Meanwhile Yon Pater is reported to be doing a new form of pedal practice when most other organists are sleeping.

E. Stanley Seder will give a recital at the First Congregational Church of Oak Park the evening of April 16 before the Illinois Council of the National Association of Organists. This will be Mr. Seder's third recital in a series at this church.

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RECITAL PROGRAMS

George H. Fairclough, St. Paul, Minn.—Mr. Fairclough has been working hard and effectively in the campaign for the St. Paul municipal organ and one of his activities has been to give Sunday afternoon recitals for the benefit of the fund. One of the benefits from these recitals, played at the Masonic Temple, has been to educate many people to the possibilities of a great city organ. Among Mr. Fairclough's programs were these:

Feb. 1.—Triumphal March, Parker; Cantilene in A flat, Hollins; Prelude in C sharp minor, Rachmaninoff; Fantasia on "Lead, Kindly Light," Fairclough; "Love-Death" ("Tristan and Isolde"), Wagner; "Chant de Bonheur," Lemare; Toccata and Fugue in D minor, Bach; "Reve Angelique" ("Kamennoi-Ostrow"), Rubinstein; Serenade, Mark Andrews; "Finlandia," Sibelius.

Feb. 8—Schiller March, Meyerbeer; Romance in D flat, Sibelius; "Will o' the Wisp," Nevin; Prelude to "Parsifal," Wagner; Sonata in A minor, Borowski; Evensong, Johnston; Meditation and Toccata, d'Evry; Overture to "William Tell" (by request), Rossini.

Feb. 15—Concert Overture in C minor, Hollins; "Benediction Nuptiale" and "Entree du Cortege" (from "Messe de Mariage"), Dubois; Fantasia in E minor ("The Storm"), Lemmens; "Eventide," Fairclough; "Evening Bells and Cradle Song," Macfarlane; Communion in G, Batiste; Overture to "Stradella," Flotow.

Feb. 22—American Composers: Festival March, Foote; Berceuse, Dickinson; Suite, "In Fairyland," Stoughton; Overture in B minor, Rogers; "A Shepherd's Evening Prayer," George B. Nevin; Sketches of the City, Gordon B. Nevin; Fantasia on "My Old Kentucky Home," Lord; American Rhapsody, Yon.

Feb. 29—"Marche Religieuse," Guilmant; Spring Song, Hollins; Sonata in F minor, Mendelssohn; St. Anne's Fugue, Bach; Prayer and Cradle Song, Guilmant; Gavotte from "Mignon," Ambroise Thomas; Fantasia on "Jerusalem, the Golden," Spark; Romanza and Allegretto, Wolstenholme; Andante Cantabile from the Fourth Symphony, and Toccata from the Fifth Symphony, Widor.

Mr. Fairclough gave altogether six recitals and these brought in over $500 for the organ fund.

Clarence Eddy, Chicago—Mr. Eddy gave a recital in the First Methodist Church of Waterloo, Iowa, on the evening of March 9, and was assisted by Frank M. Dunford, the Chicago bass, and by the choir of the First Methodist Church, under the direction of George E. Turner, who was instrumental in bringing about the visit of Mr. Eddy. The organ selections merged beautifully with the presentation of "Liberty," a dramatic scene, suggested by Macauley's "Virginia" and composed by Eaton Fanning, which was sung by Mr. Dunford and Mrs. Turner and the chorus. Mr. Eddy's splendidly balanced program of wide variety included: "Hosannah," Dubois; Elevation, Edith Lang; "In Springtime" (new), Lucien G. Chaffin; Prelude on a Traditional Melody (new), Harold Vincent Milligan; "The Swan," Stebbins; "Marche Solennelle" (from the First Suite, dedicated to Clarence Eddy), Borowski; "Speranza" (dedicated to Clarence Eddy), Yon; "Swing Low, Sweet Chariot," Diton; "Legende Romantique" (dedicated to Clarence Eddy), George Edward Turner; "The Holy Boy," John Ireland; Toccata in F, Crawford; Battle Hymn of the Republic, Kinder.

Lynnwood Farnam, New York City—Every Thursday in March at 4:30 Mr. Farnam has given a recital at the Fifth Avenue Presbyterian Church. The programs he presented are subjoined:

March 4—Eighth Symphony, Widor; Prelude in D minor, Clerambault; "Recit de Tierce en Taille," de Grigny; Fantaisie in A, Boellmann; Scherzetto (F sharp minor), Vierne; "Riposo" (D minor), Rheinberger; "Echo," Yon; Passacaglia on the Chorale, "Jesu, My Joy," Karg-Elert.

March 11—Vivace from Sixth Trio-Sonata, Prelude and Fugue in C major and Chorale Prelude in F sharp minor, "Have Compassion, O My God," Bach; Chorale in B minor, Fauchet; "Evening," Lemare; "Noon," Georges Jacob; "Scene Pastorale," Desire d'Antalffy-Zsiross; Arabesque, Vierne; Scherzo and Finale ("A Stronghold Sure"), from Second Sonata, Mark Andrews.

March 18—Introduction, Passacaglia and Fugue in E flat minor, Healy Willan; "Sempre semplice," Karg-Elert; "Lied" and "Divertissement," Vierne; "L'Organo Primitivo," Yon; "Fantaisie Dialogue," Boellmann; "In Summer," Stebbins; Menuet Scherzo, Jongen; A Christmas Postlude, Harvey Grace.

March 25—Third Symphony, Vierne; Minuetto, Gigout; Poco adagio (No. 3 of "Sept Improvisations"), Saint-Saens; Scherzo from Fifth Sonata, Guilmant; Meditation, Hillemacher; "Offertoire Pascal" on "O Filii," Georges Guiraud.

Frank Wrigley, Detroit, Mich.—On the Monday evenings in March Mr. Wrigley gave recitals in the First Presbyterian Church, with the assistance of vocal soloists. Following were his programs:

March 8—Organ Sonata No. 2, Mendelssohn; Scherzo, Bairstow; Arcadian Idylle, Lemare; Toccata and Fugue in D minor, Bach; Serenade, Schubert; March ("Tannhäuser"), Wagner.

March 15—Overture in E minor, Morandi; Adagio from Piano Sonata, Beethoven; Unfinished Symphony, Schubert; Prize Song ("Meistersinger"), Wagner; "Chanson d'Ete," Lemare; Gavotte ("Mignon"), Thomas; "La Farandole," Dubois; "Marche du Sacre," Meyerbeer.

March 22—Overture in D, Batiste; "In Paradisum," Dubois; "Prelude de Deluge," Saint-Saens; "Suite Gothique," Boellmann; Intermezzo, Hollins; Berceuse, Spinney; "Marche Slav," Tschaikowsky.

March 29—Fugue in C minor, Bach; Andante from Violin Concerto, Mendelssohn; Marche on a Theme of Handel, Guilmant; Largo, "New World" Symphony, Dvorak; Capriccio, Callaerts; Andantino, Lemare; Humoresque, Dvorak; Offertoire in C minor, Batiste.

Stanley Addicks, Philadelphia, Pa.—Mr. Addicks' program at his recital on the afternoon of March 14 on the large Austin organ in the First Presbyterian Church of Germantown, when he was assisted by Jacob Simkin, violinist, was as follows: Fugue in E flat, Bach; Andante Cantabile (String Quartet), Tschaikowsky; Prelude and Allegro, Pugnani-Kreisler (Mr. Simkin); "Vision," Rheinberger; An Arcadian Sketch, Stoughton; "Hosannah," Dubois; Prelude to "The Deluge," Saint-Saens; Andante and Allegretto, Couperin, and Variations on a Theme by Corelli, Tartini-Kreisler (Mr. Simkin); Coronation March, Svendsen.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University March 21 Mr. Galloway's selections were: Allegro, Gade; Fantasie on the Chorale, "Ad nos, ad salutarem undam," Liszt; Sonata Pontificale, Lemmens; "Resurrection Morn," Johnston; Cantilena, Rogers; Fantasia on "Duke Street," Kinder.

Harold V. Milligan, New York City—Mr. Milligan gave a recital at the Washington Irving high school March 28, assisted by Ada M. Castor, soprano. His organ numbers were works of American composers and included these: Sonata in A minor, Borowski; "Chant for Dead Heroes," Harvey B. Gaul; "In Summer," Stebbins; "The Optimist," Rollo Maitland; "By the Camp Fire," Hugo Goodwin; "From the Southland," Harvey Gaul; "Swing Low, Sweet Chariot," Carl Diton.

Stanley T. Reiff, Mus. Bac., A. A. G. O., Philadelphia—Mr. Reiff played the following recital in the Methodist Episcopal Church of West Chester Saturday afternoon, March 13, assisted by Miss Margaret S. Lewis, soprano, and the choir of the church: Concert Fantasia, Diggle; Meditation, Kinder; Vorspiel to "Parsifal," Wagner; "Gethsemane," Malling; Pastorale (First Sonata), Guilmant; "Benediction Nptiale," Hollins; "Bon Jour," Reiff; Festival Hymn, Bartlett.

Clarence Dickinson, New York City.—Mr. Dickinson gave a recital in Bridgeport, Conn., on March 8, assisted by Rose Bryant, contralto, and presented the following program: Cathedral Prelude and Fugue, Bach; "To the Infinite," Schubert; Revery, Dickinson; Humoresque, Yon; "O Saviour Sweet," Bach; Andante, Tschaikowsky; Good Friday Music, Wagner; "Roads," Dickinson; Berceuse, Dickinson; Minuet, Seeboeck; "He shall Feed His Flock," Handel; Norwegian Rhapsody, Sinding.

Francis Hemington, Chicago—At his organ recital service in the Church of the Epiphany on the evening of March 7 Dr. Hemington played: Allegro and Adagio (Sixth Symphony), Widor; Gavotte, Martini; Toccata, Boellmann; "Pilgrims' Chorus," Wagner; Fugue in G minor (The Great), Bach; Allegretto, Rubinstein; "Marche Militaire," Gounod.

Eric DeLamarter, Chicago—Mr. DeLamarter gave a recital at St. Paul's Lutheran Church, Fort Wayne, Ind., March 1, playing as follows: Caprice Heroique, "Elves" and Spring Song, Joseph Bonnet; Chorale Preludes, "Deeply Bewail I My Sins" and "In Thee Is Joy," Bach; Fifth Sonata in C minor, Guilmant; Morning Serenade, Lemare; Scherzo, Rousseau; "The Garden of Iram," Stoughton; "The Fountain" and March for a Children's Festival, DeLamarter.

Henry H. Freeman, Washington, D. C.—Mr. Freeman, instructor in church organ playing at the Washington College of Music, was heard in recital in Cabell Hall at the University of Virginia Jan. 11, his program being as follows: Toccata and Fugue in D minor, Bach; Adagio and Allegro from Seventh Symphony, Haydn; "Chanson de Mai," Borowski; "Pavane Favorite," Brisson; Nocturne, Frysinger; Toccata in C minor, Halsey; Serenata, Moszkowski; "In the Forest," Durand; "Marche Militaire," No. 1, Schubert.

Harry Irwin Metzger, St. Paul, Minn.—Mr. Metzger has been giving a series of Lenten recitals on Sunday evenings in Christ Episcopal Church. Among his programs have been these:

Feb. 22—Offertoire in E flat, Dubois; "Elegie Romantique," Diggle; Evensong, Johnston; National Anthems of Allied Nations.

March 7—Prelude and Fugue in E minor, Bach; "Singing in the Moonlight," Dutton; Scherzoso in D minor, Woodman; Serenade in G, Miller.

March 14—"Rimembranza," Yon; Berceuse (from "Jocelyn"), Godard-Salter; Allegro maestoso e vivace from Second Sonata, Mendelssohn; Berceuse in F, Miller.

At each recital there has been a soloist. Feb. 29 Dubois' "The Seven Last Words" was sung by the choir of fifty men and boys and March 21 Stainer's "The Crucifixion" was given.

Gordon Balch Nevin, Greensburg, Pa.—Mr. Nevin played before an audience of 300 people in a recital on a three-manual Skinner organ at the Presbyterian Church of Sewickley, Pa., Feb. 13, and received several encores. He was assisted by Olive Nevin, soprano. Mr. Nevin's numbers included: "Marche Triomphale," Ferrata; "Chanson-Meditation," Cottenet; "Elves," Bonnet; Minuet (From "Suite L'Arlesienne"), Bizet; "The Music Box," Liadow; Prelude to "Parsifal," Wagner; Sketches of the City, Nevin; "Will o' the Wisp," Nevin; Nutcracker Suite (Three Transcriptions), Tschaikowsky; "Marche Slav," Tschaikowsky.

Homer P. Whitford, F. A. G. O., Utica, N. Y.—Mr. Whitford opened an organ built by C. E. Morey for the First Universalist Church at Dolgeville, N. Y., on Feb. 19, and presented a program which included: Processional, Kinder; Overture, "Orpheus," Offenbach; Andantino in D flat, Lemare; "L'Arlequin," Gordon Balch Nevin; "Song of the Breeze," Meale; Grand March from "Lohengrin," Wagner. In addition to the foregoing Mr. Whitford played as encores Nevin's "Will o' the Wisp," Martin's Evensong and Wagner's "Pilgrims' Chorus."

As a prelude to his musical service at the Tabernacle Baptist Church Feb. 29 Mr. Whitford played these organ selections: Overture, "Orpheus," Offenbach; Andantino in D flat, Lemare; "Song of the Breeze," Meale; Marche Nuptiale in E (piano and organ), Faulkes (Mrs. R. C. Kincaid at the piano).

R. Buchanan Morton, St. Paul, Minn.—In a recital at the House of Hope Presbyterian Church March 16 Mr. Morton played: Concerto for Organ in F major, No. 4 (First Movement), Handel; Turkish March, Mozart; Fantasia in F major, Mozart; Chorale Preludes ("Abide With Me" and "Ye Boundless Realms of Joy"), C. H. H. Parry; Cantabile, Cesar Franck; Second Grand Choeur, Grey; Scottish Highland Coronach, Edgar Barratt; Ballet Music from "Rosamunde," Schubert; Toccata from "Suite Gothique," Boellmann.

Arthur B. Jennings, Jr., Sewickley, Pa.—In recitals played at St. Stephen's Church on Tuesday afternoons in March Mr. Jennings presented these programs:

March 16—Allegro Moderato e Serioso (First Sonata), Mendelssohn; "Ariel," Bonnet; Berceuse, Bonnet; Chorale in A minor, Franck; Sonatina, Bach; Pastorale, Bach; "Dreams," Wagner; Overture to "Tannhäuser," Wagner.

March 9—Allegro from the Sixth Symphony and Pastorale from the Second Symphony, Widor; Toccata in F, Pachelbel; Air for the G String, Bach; Toccata and Fugue in D minor, Bach; Chorale Prelude, "In Dulci Jubilo," Bach; "Waldweben," from "Siegfried," Wagner; Toccata in G, Dubois.

March 2—Overture to the Occasional Oratorio, Handel; Petite Pastorale, Ravel; Gigue, Bach; Andante Cantabile from the First Symphony, Beethoven; Prelude and Fugue in A minor, Bach; "Ballet of the Spirits," Gluck; Minuet, Boccherini; Chorale with Variations from the Sixth Sonata, Mendelssohn.

On March 23 Mr. Jennings gave this program: Pastorale from the Pastoral Sonata, Rheinberger; "Soeur Monique," Couperin; Fantasie and Fugue in G minor, Bach; Andante Cantabile, Tschaikowsky; Fugue in the Style of a Gigue, A. B. Jennings, Jr.; Aria, Dethier; Intermezzo from the Sixth Symphony, Widor; Andante con moto from the Fifth Symphony, Beethoven.

Sumner Salter, Williamstown, Mass.—Mr. Salter's recent recitals in Grace Hall at Williams College on Wednesday afternoons have been marked by these offerings:

Feb. 11—Concerto 5, in F, Handel; Chorale, "Adorn Thyself, O fond Soul," Bach; Scherzo in G minor, Bossi; Meditation from "Thais," Massenet; Prelude in C sharp minor, Rachmaninoff; "The Swan," Stebbins; "Caprice Heroique," Bonnet.

Feb. 25—Toccata and Fugue in D minor, Bach; Andante Cantabile, Tschaikowsky; Chorale in A minor, Franck; "To a Water-lily," MacDowell; Suite, "In Fairyland," Stoughton; Variations on an American Air, Flagler.

Edwin M. Steckel, Huntington, W. Va.—In a recital at the First Presbyterian Church March 8 Mr. Steckel played: Sonata in A minor, Borowski; "La Serenata," Herbert; Fantasia on "My Old Kentucky Home," Lord; Sketches of the City, Nevin; "To a Colleen," Huerter; "In Moonlight," Kinder; Concert Overture in B minor, Rogers.

Carl F. Mueller, Milwaukee, Wis.—At his twenty-second recital at the Grand Avenue Congregational Church, on Feb. 8, Mr. Mueller played these numbers: First Sonata, in G minor, Becker; Toccata and Fugue in D minor, Bach; "To an American Soldier," Van Denman Thompson; "Souvenir" (by request), Drdla; Festal March, Calkin.

Alexander Russell, Princeton, N. J.—Mr. Russell, director of music at Princeton University, gave these programs in his Saturday afternoon recitals at Procter Hall:

Feb. 7—"Marche Religieuse," Boellmann; Prelude and Fugue in B flat minor, Bach; Allegro con brio and Allegretto from Sonata in B flat, Mendelssohn; Prelude to "Parsifal," Wagner; March, MacDowell; Prelude, Scriabine; Prelude in C sharp minor, Rachmaninoff; Consecration Scene and Dance of the Priestesses and Egyptian Battle Hymn, from "Aida," Verdi.

Feb. 14—Fantasie and Fugue, Archer Gibson; Chorale Prelude on "Glory Be to God," Bach; "Angelus," Massenet; "Suite Gothique," Boellmann; Bridal Procession from "Lohengrin," Wagner; Second Arabesque, Debussy; "Fiat Lux," Dubois; "The Swan," Saint-Saens; "Marche Pontificale," Tombelle.

Feb. 21—American Program: Concert Prelude, Kramer; "Dreams" and "A. D. 1620," MacDowell; Melody and Intermezzo, Parker; Allegro Patetico and Adagio from Sonata in C minor, Ralph Baldwin; Festal Postlude, Schminke; "The Curfew," Horsmann; Oriental Sketch, Bird; Andante Religioso, Russell; Scherzo Symhonique, Russell King Miller.

Feb. 28—"The Cloister," Introduction to Act. 2, "The Juggler of Notre Dame," Massenet; Prelude and Fugue in G major, Bach; Arietta, Lotti; Sonata in F minor, Borowski; Magic Fire Music from "Die Walküre," Wagner; "The Little Shepherd," Dubussy; "Kammenoi Ostrow," Rubinstein; Overture to "Oberon," Weber.

March 6—Program illustrating the influence of the dance on the art of music.

George W. Andrews, Oberlin, Ohio—A recital was given by Dr. George Whitfield Andrews of the Oberlin Conservatory of Music in Finney Memorial Chapel on Sunday, March 7, for the Student Volunteer Union of Northern Ohio. The program was as follows: "Fantasia and Fugue in G minor, Bach; Aria, G. W. Andrews; Sonata in E flat minor, G. W. Andrews; "In Wintertime," "Love's Sorrow" and Improvisation, G. W. Andrews.

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

March 10—Sonata in E minor (Allegro con brio; Adagio), James H. Rogers; Gavotta, Martini; Prelude and Fugue in D major, Bach; "Melodia," Ignacio Busca de Sagastizabal; "Interludio," Jesus de Gurid; "Variations de Concert," Bonnet; "Love's Dream," Liszt; Overture, "Manfred," Schumann.

March 14—Concerto, Op. 55 (Allegro moderato; Andante), Horatio Parker; "A Sea Song" and Meditation, "By Smouldering Embers," MacDowell; Prelude and Fugue in G major, Bach; Andantino in Modo di Canzona, from Fourth Symphony, Op. 36, Tschaikowsky; Rhapsody, Op. 17, No. 1, Howells; Humoreske, Dvorak; Overture, "Tannhäuser," Wagner.

March 17—Sonata Cromatica, Pietro A. Yon; Evensong, Johnston; Toccata and Fugue in C major, Bach; "Paysage Landais" ("A Landscape in Landes"), J. Ermend Bonnal; Prelude in C sharp minor, Rachmaninoff; "Chanson Plaintive," Lynarski; Prelude Pastorale, Liadoff; "Marche Slav," Tschaikowsky.

March 21—Concerto in B flat major (No. 6), Handel; Chorale Prelude; "O Man, Bemoan Thy Fearful Sins," Bach; Allegro Moderato from "Unfinished Symphony," Schubert; Pastorale and "Page Mystique," Jean Bartholoni; Scherzo in G minor, Bossi; "Deep River," Old Negro Melody; Song of the Boatmen on the Volga, Russian Folk-Song; Good Friday Music, "Parsifal," Wagner.

Harold Gleason, Rochester, N. Y.—Among Mr. Gleason's recent programs in his recitals at the Central Presbyterian Church have been the following:

Feb. 1—"Marche Religieuse," Guilmant; "The Question" and "The Answer," Wolstenholme; Sonata in A minor, Borowski; Pastoral Symphony ("Messiah"), Handel; "Will o' the Wisp," Nevin; Intermezzo ("Cavalleria Rusticana"), Mascagni; Prelude in C sharp minor, Rachmaninoff; Serenade, Schubert; Toccata (Fifth Symphony), Widor.

Feb. 8—Symphony No. 4, Widor; Air from "Orpheus," Gluck; Prelude and Fugue in E minor (lesser), Bach; Romance, Sibelius; Allegretto in B minor, Guilmant; "To a Water Lily," "A Sea Song" and "To a Wild Rose," MacDowell; Chromatic Fantasie, Thiele.

Feb. 15—American Composers: Prelude and Allegro quasi Fantasia, Ernest Douglas; Adagio (Sonata in A minor), Mark Andrews; Scherzo, James H. Rogers; Symphonie Op. 18 (Andante and Toccata), Edward Shippen Barnes; "In Summer," Charles A. Stebbins; Springtime Sketch, John Hyatt Brewer; "March of the Gnomes" ("In Fairyland"), Stoughton; "Evening Bells and Cradle Song," Will C. Macfarlane; Concert Piece in B major, Horatio Parker.

Feb. 22—"Messe de Mariage," Dubois; Andante con moto from Fifth Symphony, Beethoven; Spring Song, Hollins; "March of the Gnomes" ("In Fairyland"), Stoughton; Nocturne, Op. 9 No. 2, Ferrata; Oriental Sketch, Arthur Bird; "The Swan," Saint-Saens; Overture to "William Tell," Rossini.

Ernest Dawson Leach, Burlington, Vt.—On March 14 Mr. Leach played the following program to a large and appreciative congregation in St. Paul's Episcopal Church: Scherzo in G minor, Elias Blum; Evensong, Martin; "Vesper Bells," Spinney; Fanfare, Lemmens; Pastorale in E, Lemare; Festal March in C, Calkin.

Gatty Sellars—Mr. Sellars gave a recital at the First Congregational Church of Evanston, Ill., March 5, with this program: Concert Overture in E flat, Faulkes; Nuptial Song, Friml; "Longing" ("L'Amour"), Gastelle; Overture in C, Hollins; "In Venice," "In Arcadia" and Tone-poem "The Mighty Andes," Gatty Sellars; Romance, St. Clair; The March of Nations (Military Fantasia), Sellars; "The Bells of St. Mary's," Emmett Adams; "Marche Heroique," Saint-Saens.

Ernest Prang Stamm, St. Louis, Mo.—Before leaving St. Louis for his new position at Tulsa, Okla., Mr. Stamm gave a

farewell recital at Emmanuel Episcopal Church in Webster Groves Feb. 29. His program included: American Suite, Homer N. Bartlett; Arcadian Idylle, Lemare; Festival Piece, Stebbins; "From the South," Gillette; Scherzando, Gillette; Evensong, Martin; "The Brook," Dethier.

Mr. Stamm gave a recital at his new church, the First Christian of Tulsa, Okla., on the afternoon of March 21, playing: Overture to "Zampa," Herold-Evans; American Suite, Homer N. Bartlett; Sketches of the City, Gordon Balch Nevin.

Joseph Clair Beebe, New Britain, Conn.—Mr. Beebe, music director of the South Congregational Church, will give a recital in the chapel of Wesleyan University, of which he is a graduate of the class of 1907, in connection with the annual meeting of the Classical Association of New England April 2. Mr. Beebe's program will be: Largo-Allegro (Sonata in the Style of Handel), Wolsterholme; "In Elysium" ("Orpheus"), Gluck; Larghetto (Clarinet Quintet), Mozart; "De Profundis" (Requested), H. N. Bartlett; Prelude, Jarnefelt; Prelude to "Parsifal" (Requested), Wagner; Overture to "Tannhäuser," Wagner.

Sheldon B. Foote, F. A. G. O., Princeton, N. J.—Vesper organ recitals at Trinity brought out these offerings:

March 7—Prelude in C minor, Bach; Prelude in C major, Bach; Andante Cantabile, Fifth Symphony, Widor; "Desert Sunrise Song" (From Oriental Suite), Norman Landis; "Chant sans Paroles," Norman Landis; Air from Suite in D, Bach; Scherzo from Sonata 5, Guilmant.

March 21—"Rhapsodie Catalane," Bonnet; Reverie, Bonnet; Intermezzo, Bonnet; Andante Cantabile from String Quartet, Tschaikowsky; Indian Legend, Horace Alden Miller; Largo from "New World" Symphony, Dvorak; "Fairyland" Suite, Stoughton.

Miss Marie Baldwin, Baltimore, Md.—The fifth recital of the sixteenth series of Peabody Institute was played by Miss Baldwin on Sunday afternoon, Feb. 29, and her program included: Sortie in G major, J. H. Rogers; "In Summer," C. A. Stebbins; "Fantaisie Dramatique," Mailly; "Dawn" and "Evening" (From Summer Sketches), Lemare; Concert Fantasia in F minor, Arthur Bird.

Andrew J. Baird, A. A. G. O., Middletown, N. Y.—Mr. Baird gave the following recital in the Webb Horton Memorial Presbyterian Church on the evening of Feb. 9, with the assistance of Robert S. Flagler, pianist: Overture to "Egmont," Beethoven; Piano and Organ, Suite in E flat, Bach; Largo from "New World" Symphony, Dvorak; Bell-Rondo (Arranged by Best), Morandi; Piano and Organ: Duo, Widor, and "Marche Triomphale," Guilmant; "The Tragedy of a Tin Soldier," Gordon B. Nevin; Piano and Organ: Pastorale, Guilmant, and Scherzo, Guilmant; Andantino in D flat (by request), Lemare; March and Chorus from "Tannhäuser," Wagner.

In a recital at the First Presbyterian Church of Port Jervis, N. Y., Feb. 19, Mr. Baird played: "Grand Choeur," Guilmant; Fountain Reverie, Fletcher; "Suite Gothique," Boellmann; Scherzo, Dethier; "Within a Chinese Garden," Stoughton; Fantasie in E minor ("The Storm"), Lemmens; "Will o' the Wisp," Nevin; Overture to "William Tell," Rossini.

Mrs. Virginia L. McAtee, Urbana, Ill.—Mrs. McAtee, playing at the University of Illinois Auditorium Feb. 15, gave this program: Prelude and Fugue in C, Bach; Pastorale, Halsey; Nocturne, Stoughton; Sonata No. 1, Van Eyken; "Romance sans Paroles," Bonnet; "At Evening," Kinder; March from "The Queen of Sheba," Gounod.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—In his University of Illinois recital Feb. 8 Mr. Erb played: Grand March from "Aida," Verdi; Lullaby, Rene L. Becker; "Vision," Rheinberger; Pastorale, Faulkes; Pastoral Sonata, Rheinberger; Prayer, Stark; Meditation, Kinder; Grand Chorus in D, Guilmant.

Dr. Ray Hastings, Los Angeles, Cal.—The following recital numbers were played in the Temple Auditorium during February: Priests' March, Mendelssohn; Nocturne, Mendelssohn; Funeral March, Mendelssohn; Pilgrims' Chorus, "Tannhäuser," Wagner; "By the Sea," Schubert; Litany, Schubert; Aria (Orchestral Suite in D), Bach; "Gloria in Excelsis," Lemmens; Prelude, Franck; "Echo," Tombelle; Madrigale, Simonetti; Intermezzo, Bizet; Temple Prelude, Petrali; Prelude to "La Traviata," Verdi; "Chorus of Welcome," Hastings.

Mrs. Mary Penn Smith, Louisville, Ky.—Mrs. Smith gave a recital at the Unitarian Church Feb. 29 in a Lenten series. She played as follows: "Variations de Concert," Bonnet; "The Swan," Stebbins; Meditation, Kinder; Triumphal March, Lemmens.

Paul Allen Beymer, Wheeling, W. Va.—At his seventh recital in St. Matthew's Church, March 16, Mr. Beymer played: "Marche Funebre et Chant Seraphique," Guilmant; Meditation from "Thais," Massenet; "Grand Choeur," Rogers; Persian Suite, Stoughton; Song of Sorrow, G. B. Nevin; "Marche Russe," Schminke; "To the Evening Star" (from "Tannhäuser"), Wagner; March and Chorus from "Tannhäuser," Wagner.

Fred G. Haas, South Bend, Ind.—Mr. Haas gave this recital Sunday evening, Feb. 29, in the First Methodist Church: Largo, Handel; "Marche Funebre," Chopin; "Traumlied," Frysinger; "The Bells of Aberdovey," H. J. Stewart; "At Evening," Buck; "The Death and Resurrection of Jesus," "Gethsemane," "Calvary," "Easter Morn," Malling.

Leslie Jacobs has been appointed organist and director at the First Presbyterian Church of Fort Wayne, Ind. He was formerly at Grace Reformed Church.

New Music

BY HAROLD V. MILLIGAN.

"THE LONDONDERRY AIR," arranged for organ by Herbert Sanders; published by the H. W. Gray Company, New York.

Some caustic critic has said recently that the favorite sport of musicians these days is collecting and editing folk-tunes; certainly there has been within recent years a marked increase in the attention given by more sophisticated musicians to the primitive folk-music of various races. Here in America the negro spiritual is in the hey-day of its popularity and the recent publication of several collections of folk-tunes from different parts of the country, notably those of Cecil Sharp and Wyman and Brockway, has added materially to our knowledge of such music in our own country. These last-named songs are mostly survivals of melodies from England, Ireland and Scotland, as are those of the backwoods of New England, but some of them are indigenous to the soil of this country, which has aforetime been reproached for not having any folk-music of its own.

Though our wealth of folklore may be indeed scanty, we can take a legitimate interest in the traditions of "the old country," whether the country be England, Ireland or Germany. No country possesses a richer deposit of folk-music than Ireland and among all the traditional melodies of that tuneful island, none is of rarer charm than the one which Mr. Sanders has transplanted to the organ in this praiseworthy arrangement. Indeed, it has been called "the most beautiful folk-melody in existence" by no less an authority than Sir Hubert Parry. The revived interest in folk-tunes has made it familiar to us in other guises; Percy Grainger has arranged it for piano, in his own inimitable fashion, as "An Irish Tune from County Derry" and it has found its way onto more than one recent song recital program as "Danny Boy" and also as "Would God I Were the Tender Apple Blossom." It is certainly a consummately beautiful melody—one in a thousand. Once heard, its haunting sweetness is never forgotten. If you have a fondness for folk-melodies (and who has not?), don't miss this one; it is one perfect thing in a world of imperfections.

Mr. Sanders has arranged and harmonized it with faultless taste. His harmonization is full and rich enough to be interesting, without being too elaborate. The melody is played twice, first by the left hand, with the harmonies over and under it, and second as the upper part in a four (and sometimes five) part harmonization, rising on the last page to something of a climax.

"CATHEDRAL SHADOWS," by Alfred T. Mason, published by the Oliver Ditson Company, Boston.

From quite simple material the composer has constructed an interesting and varied composition. It is distinctly organistic and gives the organ to do several things which it does exceedingly well—a simple melody with sustained harmonies, some simple counterpoint in two parts, chords for full organ manuals, with simple counterpoint in the pedals, dynamic variety from pianissimo to fortissimo and, above all, chimes—all without taxing the powers either of executant or listener. Truly a most commendable proceeding! It will make an admirable service prelude.

Dedicated by K. E. Runkel.

Kenneth E. Runkel gave the dedicatory recital on the two-manual Austin organ in the Westminster Presbyterian Church of Waterloo, Iowa, on the afternoon of Feb. 15. Mr. Runkel is the organist at the vesper services in this church and directs the choir. Mrs. Harriet von Schuch is the church organist. Mr. Runkel's program at the recital included four groups—one French, one American, one African and the fourth Italian. The opening number was Boellmann's Gothic Suite and the other organ selections were: "Sinner, please doan let des harves pass," Burleigh; "Deep River," H. T. Burleigh; "Scherzo Symphonique, "Debat-Ponsan; "In Paradisum," Dubois; "Variations de Concert," Bonnet; Love Song (Second Indian Suite), MacDowell; "Eventide," Fairclough; "Lullaby," arranged by Roland Diggle, Mentor Crosse; Melody, arranged by K. E. Runkel, Crosse; "L'Organo Primitivo," Yon; Toccata in A, Yon. Mr. Runkel directed the choir festival at Grace Methodist Church Feb. 22, when five musical organizations of Waterloo of which he is the director took part and were assisted by instrumental soloists.

E. Rupert Sircom, the Boston organist, passed a short time in Chicago the latter part of March on a business trip and The Diapason enjoyed a call from him. Mr. Sircom is one of those happily-situated church musicians who combines with his duties as organist other business activities and thus is relieved from some of the disadvantages incident to the life of the organist.

Ernest M. Skinner passed the day in Chicago on his return March 19 from St. Paul, where he had been awarded the contract to build the municipal organ for the Auditorium.

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National Association of Organists Section

Conducted by ALBERT REEVES NORTON, Associate Editor

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C-O-N-V-E-N-T-I-O-N.
N-E-W Y-O-R-K C-I-T-Y.
J-U-L-Y 27-28-29-30, 1920.
National Association of Organists.

Organists, attention! Arrange business matters so that you can attend the convention this summer and see New York City on the same trip. You will surely be well repaid.

Recitalists of national reputation will be heard, important questions will be discussed by experts, and you will be given an opportunity in open meeting to give your views.

New York is a wonderful place to visit, and as to weather, it can usually be depended upon to furnish as good a brand of summer weather as other places we know of which are high in the list of so-called summer resorts. C-O-M-E !

We are indebted to Walter N. Waters of New York City for the article which appears in this issue of The Diapason on "Problems of Church Music." The article consists of excerpts from the book of Professor Edward Dickinson of Oberlin on "Music in the History of the Western Church," and a careful reading of the book by all church organists is bound to prove a profitable investment of time.

In the words of Mr. Waters, the book is a "mine of information and inspiration, very scholarly and unprejudiced; a splendid preparation for any intelligent discussion of church music at the coming convention."

In the calendar of the organist there is no more important month musically than April, for it is true that Easter, the greatest of church festivals, comes more often then than earlier. Festive programs are being prepared everywhere and the organist or chorister whose heart does not beat faster when rehearsing the Easter "Hallelujahs" lacks some of the spirit of exultation which he or she should possess, if he would have emanate from the choir loft his full contribution toward the joy and gladness of the day. If you do not have the thrill, find out what is the matter!

Bear in mind that although news may be sent in for The Diapason any time during the month, it is important to send it as early as possible. To be surely in time for the next issue, it should reach the associate editor by the 10th or 12th, but must be in by the 20th to 22d; the earlier the better.

Remember our November slogan—Double the Membership! Let's not forget that the way to make that an actuality is — E-a-c-h O-n-e G-e-t O-n-e ! The present moment is an exceptional opportunity to enlist the interest and enthusiasm of prospective members.

Convention Matters.

The sub-committee on the papers to be read at the convention has been hard at work, and is in touch with several eminent organists who are specialists in the various fields to be covered by the papers. It is proposed to have a series of sessions devoted respectively to the use of the organ in the home, in the concert hall, in the theater and in the church. The latter will, of course, include the field of choir music. In addition, we hope to have an address on the organ as an instrument, considered historically and from the point of view of its modern structure. This address should be in common with the session of the Organ Builders' Association.

Another subject of great interest, to be dealt with by a friendly critic of the organist world, is the organist's opportunity in relation to the community in which he works, both as a musician and as a citizen.

It is hoped to announce some of the speakers' names in the next Diapason.

R. L. McALL.

Public Meetings Committee.

The public meetings committee is glad to announce that the Rev. H. Percy Silver, rector of the Church of the Incarnation, will speak at our "get-together" dinner April 12. He is a remarkable speaker and his topic will be the relation of the pulpit and the choir. Mr. Silver has a different conception of this from most of the clergy and will present it in a brilliant manner. We hope to have one of our representative men respond with a speech on the choir and the pulpit. So we can promise you a most interesting and stimulating time. We shall also have a general discussion of plans for the greatest convention, July 27 to 30. Save the day, April 12, 7 p. m., Roma restaurant, Sixth avenue at Fiftieth street.

JOHN DOANE,
Chairman Public Meetings Committee.

Executive Committee Meeting.

The executive committee met at the Collegiate Church of St. Nicholas at noon Monday, March 8. Those present were Messrs. Macrum, Doane, Weston, Waters, Mrs. Keator and Mrs. Fox. Mr. Macrum was appointed chairman pro tem. Later Messrs. Beebe, Norton and Schlieder came in and the meeting proceeded under Mr. Beebe's chairmanship. Minutes of the last meeting read and approved. Public meetings committee announced a dinner for April 12, to be addressed by the Rev. H. Percy Silver, rector of the Church of the Incarnation. Report of the New Jersey chapter read and approved. Treasurer's report read and approved. Convention committees announced by President Schlieder. General discussion. Adjourned.

The next meeting of the executive committee will be held at the Collegiate Church of St. Nicholas in New York on Monday, April 12, at 11:30 a. m. This is an important meeting and it is hoped that each member will be present.

Convention Committees.

As promised in the last issue, we give below the personnel of the various convention committees:

Conferences and Papers—R. L. McAll, chairman; Edward K. Macrum, Dr. John McE. Ward of Philadelphia.

Recitals—John Doane, chairman; Richard Keys Biggs, Henry S. Fry of Philadelphia.

Arrangements—Albert Reeves Norton, chairman, with sub-committees as follows: Reception, Chester H. Beebe, Mrs. B. S. Keator of Asbury Park, N. J.; Housing, Frank S. Adams, A. Campbell Weston; Press, Walter N. Waters, M. M. Hansford.

General Committee—Chairmen of above committees, with J. Warren Andrews and Clifford Demarest of Tenafly, N. J.

Friday Noon Hours of Music.

The Friday noon hours of music under the direction of Clarence Dickinson at the Brick Church, New York, have now concluded their second month and have met with the remarkable response of a full church in spite of all the trying conditions of weather and transportation. The programs have followed the "national" plan adopted at the outset, and distinguished artists have participated with Dr. Dickinson in the presentation. Feb. 6 the "Hymn of Praise," Mendelssohn, was given with Vahrah Hanbury, soprano, and George Hamlin as soloists with the full chorus. Feb. 13, with William Gustafson, bass, the program was of "Music of Italy," as follows: Passacaglia, Frescobaldi; Prayer, Palestrina; Gavotta, Martini; Song, "Before Thy Throne," Righini; "Preludio e Corrente," Corelli; Madrigale, Simonetti; Song, "Confutatis Maledictis," Verdi; "Danzi degli Angeli," Wolf-Ferrari; Etude Symphonique, Bossi. Feb. 20, with Bianca Holley, soprano, and Carl Schuetze, harpist, "French Music" was presented, including Sarabande and Fughetta, Couperin; "L'Angélus," Old Folksong; harp, "The Prayer," Hasselmans; Serenade, Pierné; Toccata, Le Froid de Mereaux; harp, "In a Monastery," Hasselmans; "Angelus," Massenet; song, with harp, "Starlight Spaces," Widor; Finale, Vierne. Feb. 27, with Louise Hubbard, soprano, and Rebecca Clarke, viola, "Music of England" was the subject, with this program: Concert Overture in C, Hollins; viola, Romance, Wolstenholme; songs, "Mary of Allendale," Hook, and "Orpheus with His Lute," Sullivan; "The Answer," Wolstenholme; "In a Mountain Village," Elgar; viola, Lullaby, Cyril Scott, and Musette, Aldis; song with viola, "Time's Garden," Goring-Thomas; Scherzo from Symphony 1, Lemare. On March 5 music of Poland was represented by Chopin, Wieniawski, Paderewski and others, and on March 12 the program was devoted to American composers.

Interesting Services.

Music is playing an important part in the services of St. Andrew's M. E. Church, New York City. The first series of musical services under the direction of the organist, Mrs. Bruce S. Keator, was concluded with a unique one on Jan. 25, having been participated in by no less than six persons who had been in the service of their country during the war. They included the minister of St. Andrew's Church, Dr. Allan MacRossie; two organists—Richard Keys Biggs and Herbert Stavely Sammond — and three soloists. On Feb. 29, excerpts from Mendelssohn's "Elijah" were given.

The second series will include on March 28 "Message from the Cross," by Will C. Macfarlane, with its composer conducting. On April 25 the choir, assisted by a boy soprano and Harry Woodstock, organist of All Angels' Church, will give selections from Mendelssohn's "Hymn of Praise" and Haydn's "Creation."

Alfred G. Robyn will conduct on May 30 a performance by St. Andrew's choir of his cantata, "The Ascension."

The Need to Organize.

We are living in an age when workers in most trades are organized into unions, and the great strength of these unions has brought about a great improvement in the working conditions of the factory employes and a considerable increase in wages. The movement has spread to many of the professions, and we find physicians, dentists, lawyers, etc., organizing to increase their fees and cope with the high cost of living.

Turning to music, we find that players of orchestral instruments are well organized into a society called the Federation of Musicians. This society has been of the greatest benefit to its members, who now receive a much higher fee than formerly for their services.

But what about the organist? Notwithstanding the great increase in living expenses we find that salaries during the last twenty years have actually decreased, especially in the smaller churches. In Chicago we find many small churches that formerly paid from $500 to $600 a year now paying from $200 to $300, and even less. There are many churches where the privilege of using the organ for practice is considered quite sufficient recompense for the organist.

Such a demoralized condition of things can be changed only by all organists uniting for their own protection. Right here is where the National Association of Organists enters a new field of usefulness, and the Illinois council is preparing plans to bring about an increase in the salaries of its members. All organists in Chicago and throughout the state are invited to join. The fees are only $2 a year, which includes a subscription to The Diapason. The fees may be sent either to the secretary, H. O. Dreiske, or to the president, Dr. Francis Hemington, Epiphany Parish House, 201 South Ashland boulevard, Chicago.

Since the foregoing was written I have been much interested in reading of the steps taken in St. Louis to improve the condition of the organist in that city, and the formation of the St. Louis Association of Organists. W. D. Armstrong is quoted as saying that the standard of church music had deteriorated. I think it more probable that Mr. Armstrong intended to convey that a deterioration of organists' salaries would bring about a deterioration in the standard of church music.

F. H.

New Jersey Report.

The "flu," bad weather and impossible roads have somewhat retarded the activities of the New Jersey members of the N. A. O. These, however, will soon come "back to tempo" if one can judge by reports received from various parts of the state. A recent 'phone message from Howard McKinney shows New Brunswick members alive and eager to make attractive plans for the annual New Jersey rally, which in all probability will be held in the Rutgers College Chapel on May 25.

Some of the Red Bank organists are planning to do their "bit" for Chapter No. 1 by holding in Red Bank a reception to the Central chapter, recently formed. William Y. Webbe of Summit, winner of the $100 prize offered by the Mendelssohn Club of Philadelphia for the best a capella chorus, will be the guest of honor.

Mr. Reinhart of Atlantic City, one of New Jersey's active workers, who has just exchanged his former organ position for a better one, writes that he will soon give a recital, the proceeds of which will go to the state N. A. O. treasury.

The second organ recital in the Asbury Park series will be given by Miss Jane Hall on Monday evening, March 15, in the West Grove M. E. Church.

Although Mr. Ambrose, secretary, gave a full report of the Central New Jersey chapter's reception in Trenton on Feb. 17, it gives us pleasure to add a word of appreciation of the kind hospitality and splendid program enjoyed on that evening, and to say that, judging from the marked ability and hearty enthusiasm of the members the success of the new chapter is assured. Respectfully submitted,

HARRIET S. KEATOR,
New Jersey State President.

New Members.

The following have been added to the membership lists since the last issue:

NEW JERSEY.
Miss Carlotta L. Davison, Hightstown.

NEW YORK.
Irving Franzblau, Brooklyn.
Louis Hannweber, Brooklyn.
Bassett Hough, New York City.
Mrs. Florence Brown-Laskey, New York City.

ILLINOIS.
Philip E. La Rowe, 817 South Sixth avenue, Maywood.

RHODE ISLAND.
Charles Hopkins, 270 Benefit street, Providence.

Liszt's "Psalm XIII," for tenor and chorus, was sung by Lambert Murphy and the choir of the Brick Church on Sunday afternoon, Feb. 29, under the direction of Clarence Dickinson.

National Association of Organists Section

Problems of Church Music

Quoted from Professor Edward Dickinson of Oberlin, in His "Music in the History of the Western Church."

Of all the arts music is the most sensuous (I use the word in its technical psychologic sense), direct and penetrating in its operation. Music acts with such immediateness and intensity that it seems as though it were impossible for her to be anything but supreme when she puts forth all her energies. We may force her to be dull and commonplace, but that does not meet the difficulty. For it is the very beauty and glory of music which the church wishes to use. But how shall this be prevented from asserting itself to such an extent that devotion is swept away upon the wings of nervous excitement? Let anyone study his sensations when a trained choir pours over him a flood of rapturous harmony and he will perhaps find it difficult to decide whether it is a devotional uplift or an aesthetic afflatus that has seized him. Is there actually any essential difference between his mental state at this moment and that, for instance, at the close of "Tristan und Isolde"? Anyone who tries this experiment upon himself will know at once what is this problem of music in the church which has puzzled pious men for centuries, and which has entered into every historic movement of church extension or reform.

A little clear thinking on this subject, it seems to me, will convince anyone that music alone, in and of itself, never makes people religious. There is no such thing as religious music per se. When music in religious ceremony inspires a distinctly prayerful mood, it does so mainly through associations and accessories. And if this mood is not induced by other causes, music alone can never be relied upon to create it. Music, even the noblest and purest, is not always or necessarily an aid to devotion, and there may even be a snare in what seems at first a devoted ally. The analogy that exists between religious emotion and musical rapture is, after all, only an analogy; aesthetic delight, though it be the most refined, is not worship; the melting tenderness that often follows a sublime instrumental or choral strain is not contrition. Those who speak of all good music as religious do not understand the meaning of the terms they use. For devotion is not a mere vague feeling of longing or transport. It must involve a positive recognition of an object of worship, a reaching up, not to something unknown or inaccessible, but to a God who reveals Himself to us, and Whom we believe to be cognizant of the sincerity of worship offered Him; it must involve also a sense of humility before an Almighty Power, a penitence for sin, a desire for pardon and reconciliation, a consciousness of need and dependence, and an active exercise of faith and love. Into such convictions music may come lending her aid to deepen them, to give them tangible expression and to enhance the sense of joy and peace which may be their consequence; but to create them is beyond her power.

The office of music is not to suggest concrete images, or even to arouse definite namable sentiments, but rather to intensify ideas and feelings already existing.

It is the peculiar gift of music that it affords a speedier and more immediate means of fusion between ideas of sensuous beauty and those of devotional experience than any other of the art sisterhood. It is the indefiniteness of music as compared with painting and sculpture, the intensity of its action as compared with the beauty of architecture and decoration, which gives to it its peculiar power.

Those churches which, for any reason whatever, keep their musical standard below the level of that which prevails in the educated society around them are not acting for their own advantage, materially or spiritually. President Faunce was right when he told one of the churches of his denomination: "Your music must be kept noble and good. If your children hear Wagner and the other great masters in their schools, they will not be satisfied with 'Pull for the Shore' in the church." Those churches, for example, which rely mainly upon the "Gospel Songs" should soberly consider if it is profitable in the long run to maintain a standard of religious melody and verse far below that which prevails in secular music and literature. "The church is the art school of the common man," says Professor Reihl; and while it may be answered that it is not the business of the church to teach art, yet the church cannot afford to keep its spiritual culture out of harmony with the higher intellectual movements of the age. One whose taste is fed by the poetry of such masters as Milton and Beethoven and whose appreciations are sharpened by the best examples of performance in the modern concert hall, cannot drop his taste and critical habit when he enters the church door.

No one who is acquainted with the history of religious propaganda in America will despise the revival hymn or deny the necessity of the part it has played. But these seasons of spiritual upheaval are temporary and exceptional; they are properly the beginning, not the end, of the church's effort. The revival hymn may be effective in soul-winning, it is inadequate when treated as an element in the larger task of spiritual development.

An Important Work.

Reginald L. McAll, organist of the Church of the Covenant, New York City, in his connection with the American Seamen's Friend Society has much work of importance for the immediate future, planning to make several addresses in the interest of French-American relations, his specific subject being "Life and Work in France After the War." In the next two weeks among other engagements he will speak in Morristown and Newark, N. J., New Britain, Conn., and at a meeting of the Huguenot Society in the Plaza Hotel, New York City.

First Performance of Cantata.

To the choir of the Union Church of Bay Ridge goes the credit of the first performance in Brooklyn—so far as known—of Mark Andrews' new Lenten cantata, "Galilee." The work was given March 17 under the direction of J. Trevor Garmey, who is also the organist and director of music at Holy Trinity Episcopal Church, Brooklyn.

Alfred R. Boyce, who has been for several years organist and choirmaster of St. Paul's Episcopal Church, Englewood, N. J., will on May 1 assume the duties of a similar position in St. John's Episcopal Church, Jersey City, N. J.

Special musical services were held at the Church of the Incarnation, New York City, on the Sunday afternoons in March. The works given were Gounod's "Gallia" and "Out of Darkness," on the 7th and 14th respectively; on March 21 Rossini's "Stabat Mater" was sung, and on the 28th the work was Moore's "Darkest Hour." John Doane is organist and choirmaster.

In the Church of the Redeemer, Morristown, N. J., of which church Kate Elizabeth Fox is organist and choirmaster, Maunder's "Olivet to Calvary" was sung March 7.

The Woodman Choral Club of Brooklyn, of which R. Huntington Woodman, organist and composer, is conductor, gave a concert in the Academy of Music on Thursday evening, March 11. The program was made up of a number of short selections, including one number by Mr. Woodman, also a dramatic cantata, "Alice Brand," by Horatio Parker, which contained a number of solo parts, mostly taken by club members. The club is an organization of women and is in its eighteenth season.

At St. Luke's Episcopal Church, Brooklyn, the fifth of a series of recitals was given on March 3 by Warren Gehrken, organist of the church. His program, with numbers by Mendelssohn, Wagner, Dubois, Boellmann and others, also included a Prelude and Fugue in D minor by Mr. Gehrken, which was played in public for the first time. His next recital at the church is scheduled for Wednesday, April 7.

Recitals are given each Sunday evening at St. Thomas' Church, New York City. The recitalist is usually T. Tertius Noble, the organist of the church, but on Sunday, March 14, the program was played by Daniel R. Philippi, who a short time ago became organist of the Church of the Ascension, Pittsburgh.

Maunder's "Penitence, Pardon and Peace" was sung at the West End Collegiate Church, New York City, on Sunday afternoon, March 7. Henry Hall Duncklee is the organist and choirmaster.

Dr. William C. Carl, director of the Guilmant Organ School, New York City, will spend Easter week at the Marlborough Hotel, Atlantic City, N. J.

Edward J. Macrum, organist of the Tompkins Avenue Congregational Church, Brooklyn, will go to Shelter Island, his summer home, for his Easter vacation.

Mrs. H. D. Schroeder of Los Angeles, who was Miss Alice E. Harrison, and a former member of the N. A. O., sends her best wishes to the association, and says that although she is no longer an organist, she is still a reader of The Diapason.

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PUEBLO DEDICATES SOLDIERS' MEMORIAL

PLAYED BY JOHN McCLELLAN

Austin Organ in Memorial Hall Opened With Recital Series by Salt Lake City Man—Performance of the "Elijah."

Pueblo, Colo., the latest city to boast a municipal organ, opened its large Austin instrument with a series of four recitals by John J. McClellan, the well-known organist of the Salt Lake City Tabernacle. These programs were given on March 12, 13 and 14. As another feature of the occasion the Pueblo Musical Society, which is in its second season, under the direction of Wardner Williams, with Mrs. A. J. Van Arsdale as organist, sang Mendelssohn's "Elijah" March 11, and Mr. McClellan acted as solo organist for the performance.

The "Victory Memorial Organ," as the Pueblo instrument is called, stands in Memorial Hall, owned by the city, and was erected in memory of the soldiers, sailors and war workers of Pueblo County, Colorado. It was built by the Austin Company and the specifications appeared in The Diapason for June, 1919.

Mr. McClellan's programs marking the opening were as follows:

March 12—Toccata and Fugue in D minor, Bach; "To a Wild Rose," MacDowell; Communion in G, Batiste; Overture to "Oberon," Weber; "The Rosary," Nevin; Walther's Prize Song, from "The Mastersingers," Wagner; "Kammenoi Ostrow," Rubinstein; Prelude to "Tristan and Isolde," Wagner; Meditation and Toccata in C major, d'Evry; Chorus of Pilgrims, from "Tannhäuser," Wagner.

Saturday Afternoon, March 13—Children's Program—Grand selection from "Mignon," Thomas; "Moment Musical" in F minor, Schubert; "Ave Verum," Verdi; Elsa's Bridal Procession and the Bridal Chorus from "Lohengrin," Wagner; Serenade, Schubert; "La Cinquantaine," Gabriel Marie; An Old Melody; Excerpts from "Cavalleria Rusticana," Mascagni; Nocturne in E flat, Chopin; "My Little Gray Home in the West," Hammer Lohr; Concert Overture in B minor, Rogers.

Saturday Evening, March 13—"Suite Gothique," Boellmann; "Träumerei," Schumann; Hymn of the Nuns, Wely; "Minuet Celebre," Boccherini; Prelude to "Tristan and Isolde" and "Love's Death," from "Tristan and Isolde," Wagner; "Träumerei," Strauss; Melody in F, Rubinstein; Andante Cantabile, from Symphony No. 5, Beethoven; Pastorale in C major, Wely, Evening Song, Schumann; Concert Overture, Hollins.

March 14, 3 p. m.—Toccata in F, Widor; Andantino, Lemare; Walther's Prize Song (from "Die Meistersinger"), Wagner; Fantasia on "Jerusalem, the Golden," Spark; "Kammenoi Ostrow," Rubinstein; Andante Cantabile, Second Movement from First Symphony, Beethoven; Grand Selection from "Mignon," Thomas; "To a Wild Rose," MacDowell; "Moment Musical" in F minor, Schubert; "Träumerei," Schumann; Excerpts from Music Dramas of Richard Wagner.

Frederick J. Bartlett, the Pueblo organist, who was on the committee which purchased the organ, writes of Mr. McClellan's performance that "to say the least the programs he played were excellent, and well calculated to show up the magnificent organ to best advantage. Amongst several outstanding features the 32-foot diapason in the pedal, the superb quality of the strings in each department, together with the orchestral oboe and French horn in the solo manual deserve special mention."

Mr. Bartlett also extends through The Diapason an invitation to all members of the N. A. O. and the A. G. O. to stop in Pueblo and see the organ. Joseph Bonnet will give a recital on the new instrument in April.

Mrs. B. M. Elliott, a daughter of the late George W. Badger of Merrick, N. Y., the organ pipe manufacturer, has been appointed administratrix of his estate. It is her intention to continue the business, with the help of the men who worked with Mr. Badger.

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YON DRAWS CHICAGO CROWD.

Large Audience in Kimball Hall Affected by Artist's Magnetism.

That Pietro A. Yon is an organist of magnetism in a measure that may well be the envy of many performers on this instrument was proved very clearly at his recital in Kimball Hall, Chicago, on the evening of March 1. Mr. Yon's appearance was the occasion of more than ordinary interest because it was the noted organist's first appearance in concert downtown in Chicago. His audience was a large one and the hall was filled. And that the audience was enthusiastic was patent from start to finish.

Ferdinand de la Tombelle's Second Sonata, considered that French composer's masterpiece, was the opening program number and was played with great dash and brilliancy. The closing selections were Mr. Yon's own "Rapsodia Italiana," "Echo" and First Concert Study, all of which have made a splendid impression on organists who are familiar with new compositions for the organ as they appear. But after the formal program Mr. Yon had to satisfy the demands of his audience with an encore. In doing so he made a record by repeating the Concert Study, with its 1,467 notes for the pedal in three minutes — certainly an organistic achievement of endurance. The "Italian Rhapsody," it is interesting to note, is dedicated to the brother of the composer, Attilio O. Yon, officer in the Italian army, and his company, which was awarded the honor of having conferred upon it the title "Compagnia della morte" for bravery and daring in many battles.

One of the great features of the evening was the playing of the Bach Great G minor Fantasia and Fugue. Mr. Yon had created a sensation in Philadelphia and other places with his interpretation of this classic, and in Chicago it attracted an equal amount of attention. The rapid tempo was hardly the orthodox one to which we have become accustomed. Many were wildly enthusiastic over the technique displayed in the performance, and this was evidenced by the enthusiastic encore, in response to which Mr. Yon played his "The Primitive Organ." Others found it difficult to accept this modernistic—as we may call it—conception of the work of the father of organ music. But that it was of decided interest to everyone could not be denied.

The entire program was as follows: Second Sonata, Tombelle; "Freres Jacques Dormez-vous?" Ungerer; Fantasia et Fuga in G minor, Bach; "Christus Resurrexit," Ravanello; "Ave Maria" (new), Bossi; "Rapsodia Italiana," "Echo" and First Concert Study, Yon.

Mr. Yon's spirit always makes a fine impression wherever he is heard and his next appearance in this city is sure to draw another large house.

Music for Lent

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SCOTT, CHARLES P. **O Word of God Incarnate Octavo No. 12,915 .12**
Words from the hymn book and suitable for Lent or general use. Effective with small choir especially if the violin obligato is used. Alto or Bass solo; not difficult. Length, 7 pages.

WEST, JOHN E. **My Song shall be of Thy Mercy Octavo No. 12,927 .16**
This anthem which should be in every library is suitable for the second Sunday in Lent or for general use. Words from Psalm 101. Effective with either quartet or chorus; medium difficulty. Length, 11 pages.

ADAMS, F. W. **O Jesus, Thou art standing Octavo No. 12,692 .12**
An easy setting of the well known hymn, suitable for a Lenten evening service or for general use. Quartet or chorus; Tenor or Soprano solo. Length, 6 pages.

HENRICH, C. W. **Thy life was given for me Octavo No. 13,064 .12**
Words from the hymn book. A splendid anthem that needs a double quartet, or good chorus and solo quartet. Will repay careful practice. Length, 8 pages.

STEANE, BRUCE **Turn Ye even unto Me Octavo No. 11,819 .12**
Especially suitable for Lent or Advent; quartet or chorus; to be sung with or without accompaniment, not difficult. Length, 6 pages.

WEST, JOHN E. **Guide me, O Thou great Jehovah Octavo No. 12,965 .16**
Words from the hymn book, suitable for Lent or general use; demands a well-balanced choir and careful practice, a very effective anthem. Length, 12 pages.

SPENCE, WILLIAM R. **Love Divine, all Love excelling Octavo No. 10,529. .10**
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BERWALD, W. **Behold the Master passeth by Octavo No. 13,007 .10**
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REED, WILLIAM **If Ye Love Me Octavo No. 12,928 .16**
A splendid anthem for Lent or Whitsuntide, words from the Gospel according to St. John; a big anthem that demands careful preparation, a good choir and a Baritone soloist. Length, 12 pages.

BRACKETT, FRANK H. **Eternal Light of Life Octavo No. 12,749 .12**
An excellent setting of the favorite evening hymn, for quartet or chorus, Soprano or Tenor solo. Of medium difficulty, it will be found a most useful anthem for general use as well as Lent. Length, 7 pages.

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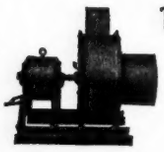

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Three-Manual Möller Organ in Indianapolis Church Opened.

The dedication of a three-manual Möller organ in the First Church of the Evangelical Association, Indianapolis, Ind., took place Sunday, March 14, and a recital by Hope Leroy Baumgartner, instructor in the music school of Yale University, was given on Tuesday, March 16. The program consisted of the following: Sonata, No. 6, Mendelssohn; Andantino in G minor, Wolstenholme; Prelude in C minor, Bach; "Ave Maria," Bach-Gounod; Scherzo from Sonata, No. 5, Guilmant; Meditation in G, Dupont; "Fantaisie Symphonique," Cole; "Procession Solennelle," Baumgartner; Canzonetta in B minor, Parker; Invocation in E flat, Hagg; Movements 3 and 4 from Symphony No. 6, Widor; Finale in B flat, Wolstenholme.

The organ, which was designed by Mr. Baumgartner, makes use of the unit and duplex principles in such a manner as to obtain the greatest possible resources under the limitations of space which were found in the church. Besides the usual accessories the organ is provided with a specially devised switch by means of which the organist is enabled to include or exclude the couplers from the operation of the crescendo pedal at pleasure. In addition to twenty-two pistons of the absolute system, there are also three locking pedals, operating augmenting combinations — one for pedal and great, with great to pedal coupler, one for pedal and swell, with swell to pedal couplers, and one for all stops and couplers of the organ. The locking pedal combinations are adjustable by bending the contact wires into the desired positions.

The scheme of stops is as follows:

PEDAL.
(In left chamber.)
1. Gedeckt, 16 ft., 85 pipes.
(In right chamber.)
2. Bourdon, 16 ft., 85 pipes.
3. Diapason, 16 ft., 73 pipes.
4. Flute, 8 ft.
5. Octave, 8 ft.

GREAT.
(Exposed section, in case front.)
6. Diapason, 8 ft., 61 pipes.
(Enclosed section, in right chamber.)
7. Stopped Flute, 8 ft.
8. Spitz Flute, 8 ft.
9. Geigen Principal, 8 ft.
10. Philomela, 8 ft.
11. Flute, 4 ft.
12. Octave, 4 ft., 73 pipes.
13. Fifteenth, 2 ft.
14. Bourdon, 16 ft.
15. Harmonic Tuba, 8 ft., 61 pipes.

SWELL.
(In left chamber.)
16. Æoline, 8 ft., 73 pipes.
17. Gedeckt, 8 ft.
18. Salicional, 8 ft., 73 pipes.
19. Viole d'Orchestre, 8 ft., 73 pipes.
20. Viole Celeste, 8 ft., 73 pipes.
21. Diapason, 8 ft., 73 pipes.
22. Salicet, 4 ft.
23. Harmonic Flute, 4 ft., 73 pipes.
24. Octave, 4 ft.
25. Harmonic Piccolo, 2 ft.
26. Dolce Cornet, 3 ranks, 183 pipes.
27. Gedeckt, 16 ft.
28. Oboe, 8 ft., 73 pipes.
29. Harmonic Trumpet, 8 ft., 73 pipes.

CHOIR.
(In right chamber.)
30. Dulciana, 8 ft., 73 pipes.
31. Traverse Flute, 8 ft., 73 pipes.
32. Spitz Flute, 8 ft., 73 pipes.
33. Geigen Principal, 8 ft., 73 pipes.
34. Dulcet, 4 ft.
35. Traverse Flute, 4 ft.
36. Clarinet, 8 ft., 73 pipes.

ECHO.
(In tower chamber.)
37. Concert Flute, 8 ft., 61 pipes.
38. Flute Celeste (Tenor C), 8 ft., 49 pipes.
39. Vox Humana, 8 ft., 61 pipes.

Opened by J. Lewis Browne.

Dr. J. Lewis Browne gave the inaugural recital March 25 on the Austin organ recently erected in Unity Evangelical Lutheran Church, Magnolia and Balmoral avenues, Chicago. On April 12 Dr. Browne will play in the Memorial Methodist Church, Mishawaka, Ind., on a Skinner organ.

Ninth Austin for Reading.

The Austin Organ Company has been awarded a contract for a four-manual organ for St. John's Lutheran Church, Reading, Pa. This will make nine Austin organs in Reading. Elisha Fowler of Boston and Cleveland was the Austin representative. The specifications of this organ will appear in The Diapason next month.

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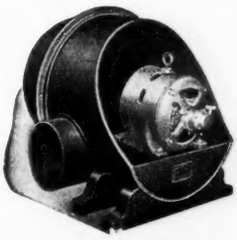

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Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, APRIL 1, 1920.

BOXING ABOVE PEDALING.

A boxing or swimming instructor is worth at least 33⅓ per cent more than a capable organist doing approximately the same amount of work. At any rate, we have the word of the House of Representatives at Washington for it. There is nothing else quite so encouraging as recognition in high and intelligent quarters.

In the midst of the cry for higher organists' salaries this should be of interest generally. The facts are about as follows: Frederick C. Mayer, organist at the West Point Military Academy, who presides over one of the country's finest organs and the influence of whose playing has been felt widely for some years, has been receiving $1,500 a year compensation. The West Point appropriation bill contained a provision to increase this to $2,000. Because of the objections of Representative Mann of Chicago, who annually gives away to his constituents more of the government's free seeds than would be needed to pay a number of salaries of the huge proportions of Mr. Mayer's, the provision was eliminated. Meanwhile it was pointed out that instructors in fencing, gymnastics, wrestling, swimming, etc., are awarded $2,000 a year without question, no doubt on the ground that to be a swimming teacher requires far more talent, application, general education and other qualifications than to fool away a few hours on a simple organ.

Just to show that there is some appreciation of Mr. Mayer even in congress we quote the statement of Congressman Gard of Ohio defending the provision which was killed:

> Mr. Chairman, if there is one person more than another who by his work has established himself firmly in the hearts of the young men at West Point and those who go there as visitors, I think it is the present organist at the military academy. The man who is there now has been there for some years. He occupies the dual position of organist and choirmaster. I speak of him because of my intimate personal knowledge of him and the fact that I have known him since his early boyhood. I know that his work as organ-'st and choirmaster at West Point is of such pronounced excellence that he should be paid a reasonable and fair compensation.
>
> On page 12 of the bill there is provision made for pay of two civilian instructors in military gymnastics, fencing, boxing, wrestling and swimming at $4,000, which would be $2,000 each. Certainly the man who is acting organist and choirmaster at the military academy and who receives but $1,500 should be put upon a parity at least with those who contribute to the physical well-being of the boys there, for this man contributes not alone to their physical but to their mental, moral and spiritual well-being.

The other day a man long active in church work, a splendid Methodist and, we believe, an equally good Christian, tarried a few moments in the editorial sanctum. The question of the organist came up and the salary of one who receives $1,200 a year was mentioned. Our friend said: "Isn't that a good deal to pay an organist?" The negative answer of course came promptly and from the heart. "But we pay our organist only $6 a Sunday," he responded, without even the shadow of an apology. On further questioning he said she was "not much of an organist" and—mark this—her husband was a professional man who no doubt reaped benefit in his line through the acquaintance made as a consequence of her church work.

We tried to explain to our Methodist friend that a church paying its pastor the equivalent of $5,000 a year should be ashamed to pay the organist $6 a Sunday; that if the lady in question actually was "not much of an organist" the church was stultifying itself by keeping her and that it was just as much of a disgrace to his church, of whose strength and influence he was proud, to have a cheap musician at the organ bench as a mediocre clergyman in the pulpit. We also tried to make clear to him that if the lady played for advertising purposes—to help her husband's profession—the church was guilty of taking a very low advantage of the couple, or else that, as usually is the case, the church people were paying for the services of the organist indirectly through the professional fees charged them by the organist's husband.

Be our humble confession hereby recorded that we do not believe our line of reasoning penetrated its object and so we repeat it in these columns, where it will be read by sympathetic organists.

ARTHUR SEWALL HYDE

In the death of Arthur Sewall Hyde, New York and the nation at large lost one of the most sincere and earnest of organists just as he was reaping the recognition which was the reward of years of conscientious zeal. He was, indeed, a man of ten talents as an organist and all of them were made to increase tenfold. He was also a patriot, as evidenced by his voluntary service in the late war, in which he won the rank of captain. Nothing more eloquent of the success of his life work and more illuminating as to the ideal relationship that existed at St. Bartholomew's Church could be found than the tribute paid to the deceased organist by the rector, the Rev. Dr. Leighton Parks, who found always ready co-operation from Mr. Hyde both at Emmanuel Church in Boston and at St. Bartholomew's, New York.

Arthur Sewall Hyde was born at Bath, Maine, Feb. 21, 1875, the son of General Thomas W. Hyde. He was graduated from Harvard in 1896. Even as a young man he conducted the choir and played the organ of the church in Bath. He took up the study of music in Boston and later went abroad, studying in Paris and elsewhere, under Widor and other masters.

His first position, after his return from abroad, was as organist of St. John's Episcopal Church in Charlestown, where he remained a few years, which was followed by eight years of similar service at Emmanuel Church, and there was general regret in Boston when he left in 1908 to take charge of the music, as organist and choirmaster at St. Bartholomew's in New York.

Mr. Hyde went to the second Plattsburg camp in September, 1917, and left there with the rank of captain of infantry. He was ordered overseas in January, 1918. After a tour of inspection of the French front he was assigned to the First division. He served with this division as captain through the severe fighting of Cantigny, where he was slightly gassed. In the early spring he was ordered back to take charge of the rifle school at Langres. Mr. Hyde served there until after the armistice, when he joined his own division on the Rhine. He returned home the last part of May.

A very useful volume which has reached its seventh thousand has appeared in greatly enlarged and modernized form in England and The Diapason has been favored with a copy. It is entitled "Organs and Tuning," and is a practical handbook for organists, as it is termed by its author, Thomas Elliston. In this edition Mr. Elliston has added a large number of pages that contain the latest organ information, and in his work he has, by permission, made considerable use of the contents of The Diapason for the last few years. The edition, however, has had to be limited to 600 copies, as only that many of the earlier sheets remained. Mr. Elliston has made an exhaustive treatise on the construction, mechanism and tuning of the organ, with valuable special articles on modern systems of construction, and a vocabulary of stops. There are specifications of many of the noted organs of the world and in describing those in America the author has included those which from time to time have been recorded in our columns. There is a vast amount of carefully condensed information in Mr. Elliston's book, which is published by Weekes & Co. in London.

Concerts by C. M. Courboin.

On Friday evening, March 19, Charles M. Courboin dedicated the four-manual Austin organ recently installed in the East Liberty Presbyterian Church of Pittsburgh. Great enthusiasm was aroused by Mr. Courboin's playing. Monday evening, March 22, Mr. Courboin gave a recital at Harrisburg, Pa., under the auspices of the Organists' Association of that city. This was Mr. Courboin's second appearance in the Pennsylvania capital city and he was again greeted by a large audience.

Mrs. Harold B. Maryott has resigned as organist of the Woodlawn Baptist Church in Chicago to accept the position of organist of the Hyde Park Baptist Church. Mrs. Maryott will preside over a large three-manual Skinner organ in her new position.

AN AMERICAN ACHIEVEMENT.

Warrensburg, Mo., Feb. 10, 1920.—Editor The Diapason: Referring to the recent interesting articles on the "Genesis of the Organ" and the statement as to there having been no noticeable progress in organ building down to 1874, when the first tubular-pneumatic instrument was installed in St. Paul's by Willis, the English builder:

In justice to our American artisans would call attention to the fact that a prominent New York City firm, which has been in business to the third generation, incorporated in their organs, as early as 1866, pneumatic stop control in the form of double-acting composition pistons (placed under the manuals affected), which operated the speaking stops, and also introduced "reversible couplers" similarly operated by double-acting pistons.

Feb. 14, 1866, these appliances were pronounced, in a joint testimonial, by some twenty-five or more of the then leading organists of New York and vicinity to be "the greatest improvement in the mechanism of the organ which had been made during the last century," "Henceforth the organ will be incomplete which does not possess them," etc., etc.

These builders state that in an organ erected by them in St. Bartholomew's Church, New York City (1872), 2,000 different combinations could be made with the pistons without touching a drawstop. This would certainly prove the wonderful efficiency they had attained, at that early date, in placing the organ in the hands of the performer, and should gain American builders some recognition.

H. F. BERKLEY.

SEVENTY-TWO INTERLUDES.

Gordon Balch Nevin has just published a work under the above title (Summy, Chicago) that will prove extremely useful. It was planned for those moments when a player not fluent in improvising finds it necessary to fill a small space of time impromptu; the book is octavo size, will lie conveniently on the music rack without crowding other music, is arranged in such a fashion that quick reference is possible, and promises to fill a "long-felt want."

The interludes are usually about eight measures long, and present a really extraordinary diversity of melody and harmony; the rhythm is varied, and it is very much to Mr. Nevin's credit as a composer that he has turned out seventy-two little pieces of such charm and variety. Without in the least denying that the book will be successful for the purpose for which it was written, I want to point out that it furnishes (1) a large amount of material for study in phrasing, (2) in registration, and suggestively (3) in improvisation. As supplementary to a manual of instruction it will please the student on account of the shortness of the studies and their great variety.

H. C. MACDOUGALL.

A concert of manuscript compositions by the Musicians' Club of Pittsburgh was presented in connection with the Foundation Day exercises of the Academy of Science and Art the week of March 8. The organ was represented by two works—at the opening "A Memory of the First Christmas," by William Wentzell, and at the close a Sonata in G minor by William H. Oetting. Mr. Oetting also was represented by a song for contralto—"How Long Wilt Thou Forget Me?"—and Mr. Wentzell by two songs for soprano.

The Free Lance

By HAMILTON C. MACDOUGALL

It is with regret that I note the death of Dr. Varley Roberts (78), organist at Magdalen College, Oxford. Dr. Roberts has given instruction to many Americans. I was never a pupil of his, but I had letters to him in 1908, heard the services at Magdalen and was invited several times to his house.

Dr. Roberts was a Yorkshireman (like Sir Walter Parratt) and had all the business energy, push and self-confidence that characterizes the typical Yorkshireman. He was a brilliant player. Going home with him one night after the service at Magdalen he said to Mrs. Roberts, as soon as we entered the house: "Well, my dear, who do you think was at service to-night? Why——; I saw him sitting in the choir stalls, and I just gave him a bit of the Bach in A minor. I fancy he'll think I can still play." Turning to me: "My right hand hasn't lost its cunning yet." It seemed to please him immensely that he had checkmated this old rival who had gone to the service expecting (according to our worthy doctor) to find a feeble old man on the bench.

The next week was the first of May, when the choir, according to the custom of hundreds of years, was to sing on the Magdalen Tower at sunrise or earlier. Dr. Roberts was complaining bitterly of the expense to which this ancient piece of ceremonial subjected him; for, so he stated, the organist had to give a breakfast for all the big guns of Magdalen, costing him $125! These old English customs are picturesque, but they generally bear down pretty hard on someone concerned.

In connection with the above it amused me somewhat in reading today the advertisement of an English tour to note that "We hear the Magdalen Choir, probably the finest boy choir in the world, and, if possible, meet the venerable J. Varley Roberts, who for half a century was their trainer." And yet my amusement was short-lived, for close following came the thought: "So goes the glory of the world."

"Autolycus" writes entertainingly in the London Musical Opinion and Music Trade Review. Sometimes his fun is labored, but generally he measures up pretty well to Artemas Ward's description of the kangaroo as "an amusin' little cuss."

"Autolycus" has noted the complaining in The Free Lance column that the "movie" organist is stealing the thunder of the church player, and says that he doesn't wonder at it if the programs printed in The Diapason are typical of the American organist's repertoire.

Rather a hard hit that—what!

Mr. Edward Burlingame Hill, professor of music at Harvard, is giving a series of lectures at the Lowell Institute, Boston, on "Modern French Musicians." These lectures are free, and illustrated by the best musicians obtainable; at the first lecture I attended the Flonzaleys gave some quartet movements.

But I am writing now to call attention to the fact that here is a large fund administered in the interests of general education in science, literature and art, and further administered in such a way that the public is admitted free to the lectures. It is an honor to give a series of lectures at the Lowell Institute, and the lectures are highly prized.

Is there a parallel between the free lectures of the Lowell Institute and the free organ recital? Is a series of free organ recitals an educative force in a community? Is it a dignified thing for a competent player to give such recitals? It seems to me that many a town and city realizes its indebtedness to the organists who give weekly or monthly programs of interesting and good music.

RAISES CAPITAL TO $250,000

Skinner Company Re-elects Officers and Increases Its Stock.

The Skinner Organ Company recently held its annual stockholders' meeting, at which the following officers were re-elected:

President—Arthur H. Marks.

First Vice-President — Ernest M. Skinner.

Second Vice-President—William E. Zeuch.

Treasurer—Charles G. Parker.

Assistant Treasurer — Walter G. Keating.

General Manager—Edmund J. Barnard.

The capital stock of the company was increased from $205,000 to $250,000 to take care of the increased volume of business of the company.

William R. McArthur Dead.

William R. McArthur, in charge of the sales of Photo Players and Bennett organs for Lyon & Healy in Chicago, and one of the best-known organ salesmen in the west, died at his home, the Kellshore Apartments, on Irving Park boulevard, on March 20. Mr. McArthur was ill only three days. Death was caused by an acute intestinal trouble. Burial was at Knoxville, Tenn., Mr. McArthur's old home. The decedent left, besides his parents, his widow, Mrs. Ann McArthur, whom he married twenty-three years ago. Mr. McArthur was 44 years old. Before joining the staff of Lyon & Healy he was with the American Photo Player Company and previous to this was a piano salesman in San Francisco. His success was such that he was known as "Million-dollar Mac" because of his achievement in selling a million dollars' worth of pianos for Hy Eilers after the earthquake and fire in the Golden Gate city.

Ernest H. Sheppard is now located at Warren, Ohio, one of the musical centers of the central states, and is organist and choir director of Christ Church. Mr. Sheppard's church is installing a three-manual Austin organ, the completion of which he has been awaiting with high anticipations.

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Meanwhile we are determined upon two courses: to increase our capacity by employing every competent worker who applies—our buildings being adequate for any needs—and to devote ourselves to organs that are worth while. In this we voice no intention to neglect the small organ, which may be quite as important and as interesting as any *mágnum opus.* We have in mind as desirable those contracts which give evidence of intelligent study on the part of architect and purchaser in the character, location and finish of organ chambers and the provision of proper tone openings, and especially in the consideration given to quality, dependability and the attainment of musical results, over the number of pipes per thousand dollars invested—the second worst standard in the world for comparison.

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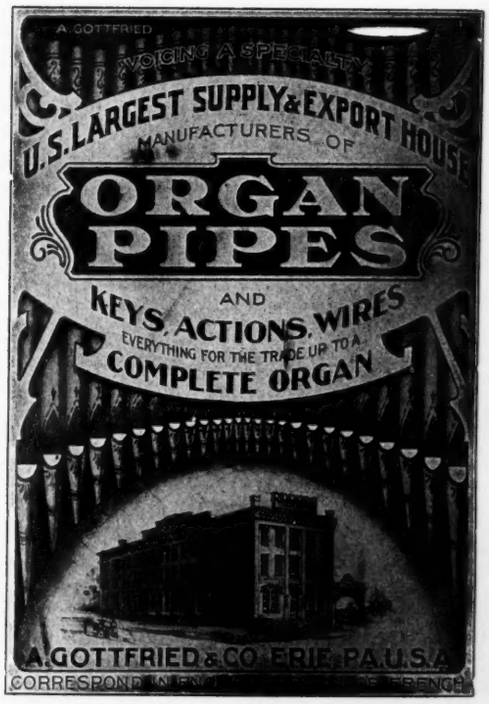


News of the American Guild of Organists

Illinois Chapter.

Members of this chapter had the privilege of hearing one of the coming organists of this country—if prophecies are in order—when H. Chandler Goldthwaite of Minneapolis gave his recital under the auspices of the chapter at St. Chrysostom's Episcopal Church, Chicago, the evening of March 2. Mr. Goldthwaite has technique and taste far beyond his years and a personality which impress one when he is on the organ bench as well as at other times. There is nothing trivial that will appeal to him and his performance was in no way "showy". But it was thoroughly sincere. The selection of his program might have been improved by making it more catholic and with less of one style of composition.

In the Prelude, Fugue and Variations by Pachelbel Mr. Goldthwaite at once launched into clear, beautiful organ playing which must have impressed all the organists in the audience. The Bach Prelude and Fugue in A minor was an example of really splendid Bach playing of the orthodox kind. Widor's "Symphony Romane", of which two movements—the moderato and the andante—were played, did not arouse the writer's profound interest. The Chorale and "Chant du May" by Jongen, however, were outstanding numbers. The program came to a brilliant conclusion with Mr. Goldthwaite's own Toccata in D minor, which is a work of merit that reveals the promise of a worthy new American composer.

Before the recital the Rev. Norman Hutton, S. T D., rector of St. Chrysostom's, and the organist and choirmaster, Emory L. Gallup, were the hosts of the performer and of the executive committee and officers of the Illinois chapter in the parish-house at dinner, and the occasion was one of those pleasant ones which are of great influence in promoting the feeling of fellowship between the pulpit and the organ bench.

New England.

April events thus far announced include the following:

April 12—Public Service, King's Chapel, Boston; organist and choirmaster, Malcom Lang.

April 21—Public Service, First Unitarian Church; George Burdett, organist and choirmaster.

April 26—Organ recital by W. Lynnwood Farnam at Emmanuel Church, Boston.

Ernest Mitchell gave a recital under the auspices of the chapter March 22 in Trinity Church, playing as follows: "Marche Pontificale," Widor; Ecologue, Parker; Fourth Symphony, Vierne; Prelude and Fugue in E, Saint-Saens; Toccata, Karg-Elert; "Harmonies du Soir," Karg-Elert; Concert Piece, Bonnet.

The same evening at All Saints' Church, Providence, R. I., Clifford F. Green presented this program: Fugue in G minor, Bach; Romance, Bonnet; Reverie, Bonnet; Prelude, Clerambault; Toccata, Gigout; Andante, Quef; Rondo, Boellmann; Allegro, Vierne; Cantabile, Vierne; Allegro, Vierne.

The 80th public service was held March 15 in the First Church at Quincy, Mass., of which John D. Buckingham is organist and choirmaster. Harris S. Shaw played Borowski's Meditation-Elegie as a prelude and Albert W. Snow played an Allegro by Widor as the postlude. B. L. Whelpley played as the offertory an Andantino by Boellmann. The anthems were Rogers' "Seek Ye the Seven Stars," Dubois' "Blessed Be the Lord God" and Sullivan's "Saviour, Thy Children Keep."

John Hermann Loud gave a recital at the Park Street Church in Boston March 16, his offerings being: Prelude and Fugue, F minor, Bach; Bridal Chorus, Guilmant; Fifth Symphony, Widor; Evensong, Johnston; Grand Chorus, Kinder; Improvisation.

Maryland Chapter.

The Maryland chapter has been giving its fourth annual series of Lenten recitals at St. Paul's Church, Baltimore, with leading organists at the console. The first recital occurred on the evening of Feb. 23 and was played by Alfred R. Willard, whose program was as follows: Sonata in A minor, Op. 98, Rheinberger; Cantabile, from Op. 37, Jongen; Nocturne, Dethier; Second Suite, Boellmann; Improvisation, from Suite in D, Foote; "La Brume" ("The Mist"), Gaul; March, "Pomp and Circumstance," Elgar.

At the second recital, March 3, John Denues, organist and choirmaster of Grace and St. Peter's, played this program: Solemn Prelude from "Gloria Domini," Noble; Serenade, Rachmaninoff; Fourth Sonata, Guilmant; Scherzo Symphonique, Frysinger; Symphonic Poem, "Finlandia," Sibelius; "Lamentation," Guilmant; "Abendlied," Schumann; "Jubilate Amen," Kinder.

Frederick D. Weaver of the First Presbyterian Church and of the Madison Avenue Temple played as follows March 10: Fantasia, John E. West; Cantilena, Rene L Becker; "Dolore," Paul Held; Scherzo Symphonique, Russell King Miller; "L'Heure Exquise" and Pantomime, Harry Benjamin Jepson; Allegro Appassionato, Gaston M. Dethier.

Edwin Grasse, the noted blind violinist, organist and composer, played on March 17, assisted by Alfred R. Willard.

Southern California.

The thirty-fifth public recital of the chapter was given Feb. 2 at the Bible Institute Auditorium in Los Angeles. Before the recital there was a dinner attended by twenty-five organists, at Rector's. The recital was well attended and the program was pronounced one of the best ever given under chapter auspices. Harold Schwab played: Prelude in D minor, Mendelssohn; Dithyramb, Op. 7, Basil Harwood, and Fantasie in E flat, Saint-Saens. Dean Charles H. Demorest played as follows: Allegro from Symphony 6, Widor; Reverie, Debussy; "Carnival Passes By," Hugo Goodwin, and Fugue in D major, Guilmant. Otto T. Hirschler, organist of the Bible Institute, played the allegro con moto and theme and variations of Whiting's Grand Sonata, Lemare's "Gavotte Moderne" and Yon's Concert Study. The chorus choir of the Church of the Open Door, conducted by J. B. Trowbridge, and a male quartet sang two vocal groups.

Northern California.

Samuel D. Mayer, the veteran San Francisco organist and choir director, was recently the recipient of a thoughtful attention on the part of the Northern California chapter, which, through its board of directors, gave a reunion luncheon in commemoration of Mr. Mayer's happy recovery from a painful operation. Mr. Mayer is one of the best liked and most experienced musicians in San Francisco.

Wisconsin Chapter.

The monthly dinner of the Wisconsin chapter at the Hotel Martin, Milwaukee, on Feb. 26, was largely attended. Miss Verna Lean gave a group of songs and F. Charles Forester read a paper on "European Organs." On Sunday, Feb. 29, a guild service was held in the German Reformed Church. The cantata, "The Fatherhood of God," was given under the direction of Carl Haase. A half-hour organ recital was given preceding the service by R. Nedicutt of the Wauwatosa Congregational Church.

Texas.

The Texas chapter presented Miss Alice Knox Fergusson, A.A.G.O., assisted by the Rev. Robert Thompson and the Fergusson quartet, in a recital at the East Dallas Presbyterian Church Jan 25. Miss Fergusson played the Solemn Prelude by T. Tertius Noble; Johnston's "Midsummer Caprice", Macfarlane's Scotch Fantasia; Berceuse, Dickinson; "Ase's Death", Grieg, and "To a Wild Rose", MacDowell.

A recital of American music was given by members of the chapter at the City Temple Feb. 29. Miss Alice Knox Fergusson played the allegro con brio from Rogers' Sonata in E minor, Miss Georgie Dowell played Nevin's "Sketches of the City," the Fergusson Quartet sang Stainer's "Love Divine," arranged by Lynes; David Grove played Bird's Oriental Scene and the March from Rogers' Suite, Miss Grace Switzer played Dickinson's Reverie and a Fantasie by Parker, Mrs. J. H. Cassidy presented "Sunset" and "Thanksgiving" from Demarest's Pastoral Suite and Miss Katherine Hammons played Yon's American Rhapsody. The Rev. Charles L. DeBow of the City Temple spoke on "The Place of the Organist in Christian Worship." The City Temple Octet sang DeKoven's Recessional.

Missouri Chapter.

One of the most interesting meetings of the season was held by the chapter Monday evening, Feb. 23, in the Musical Art building, St. Louis. The dinner, sumptuously prepared by our colleague, Mrs. David Kriegshaber, was served at 6:30 o'clock, after which Dean Read introduced the speaker of the evening, the Rev. James Boyd Coxe, rector of Trinity Episcopal Church, St. Louis. Mr. Coxe, being an organist himself, had something interesting to say to the organists, which was stimulating to all those who had the pleasure of hearing him. He said in part:

"Music is rapidly coming into its own and is becoming the greatest medium of expression. The organist should try to build up the proper recognition of the art of accompanying, as it is the one thing of importance that either makes or unmakes a musical performance. The accompanist should be accorded more recognition than he is receiving.

"Music in the church is a part of the worship just as much as the prayers and Psalms. Music intended as a dignified form of amusement in the church is entirely unworthy of the church. Be careful in the selection of the words in your hymns and anthems, as that is of prime importance—not the beautiful tune or melody. All of that means study, care and thought. This requires concentration.

"As music is part of the service, so the organist is part of the ministry of the church, un-ordained, it is true, but there to inspire and instruct the people."

The movement fostered by the chapter and which resulted in the organization of the St. Louis Association of Organists was discussed. It has brought the organists a great deal of advertising and it was stated that where in the beginning the movement was greeted with a laugh, today it is being taken in all seriousness. A number of pastors have given their hearty approval to this movement.

Messrs. Walter Wismar, O. H. Jost and F. W. Wilking were voted on as colleagues of the chapter, pending approval by the headquarters council.

Miss Lola Dorothy England gave a recital under the auspices of the chapter on March 30, in Sheldon Memorial Church, at St. Louis. She was assisted by Blanche McGregor, contralto. The organ selections included: "The Swan," Saint-Saens; Concert Overture, Hollins; Concerto for Organ, Handel; Sonata in D minor, West.

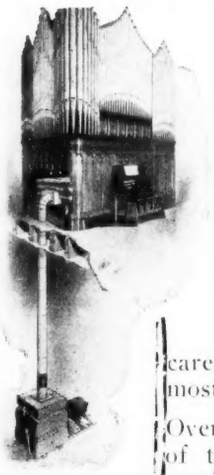
West Tennessee.

The monthly meeting of the chapter was held in the guild room at Memphis March 11. The dean, J. Paul Stalls, announced the postponement of the recital by Joseph Bonnet until April 20. Not only members of the chapter, but all music lovers are eagerly looking forward to the pleasure in store when Mr. Bonnet is again in Memphis.

Mrs. Mary F. Heuer, Miss Eunice Robertson and Miss Agnes Powers were appointed a nominating committee to report at the next meeting, April 8.

Howard A. Murphy in New Field.

After having been associated with Dr. Tali Esen Morgan as organist for four years at Grace M. E. Church, New York City, and the Hanson Place M. E. Church of Brooklyn, Howard A. Murphy has given up church work temporarily to take the position of organist of the Broadway Theater, New York. Mr. Murphy is studying with Gaston M. Dethier and doing some teaching at the Institute of Musical Art.



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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.]

Mysteriosos.

The third sub-division of dramatic music is mysterioso scenes. We divide them into four classes: (1) Ordinary mysteriosos; (2) Dramatic mysteriosos; (3) Infernal scenes and (4) Comedy mysteriosos. To many picture players there is only one class of scenes, and they do not differentiate at all in their playing of these. Scenes of stealthy approach, burglary and where no dramatic scenes follow should be placed in Class 1, while those showing fear, secret plotting and others of nervous tension, or even common ones which are followed by tense dramatic ones, come under the second class. The third includes scenes of witchcraft and infernal visions, and the fourth those of grotesque comedy. An amusing incident is to find on many cue sheets a hint for a mysterioso when something seems to be puzzling one of the characters in the film. This is ridiculous in the extreme. Such situations are merely neutral in character.

We shall proceed at once to the list of each division, and call attention to the best in each. Those in Class 1 follow:

"Autumn Sketch" (O.S.), Brewer (Ashmall).

Piano Solos.

"Intermezzo," Seiss (Millet).
"Midnight," Torjussen (Schmidt) (clock).
"A Haunted House" ("Fireside Tales"), MacDowell (Schmidt).
"The Caress," Lemont (Ditson).

Accompaniments.

Andante Mysterioso No. 15, Lake.
Mysterioso No. 13, Lake.
Pizzicato No. 14, Lake.
Mysterioso No. 2, Minot.
"Allegro Mysterioso Notturno," Borch.
Mysterioso No. 3, Andino.
"Misterioso Irresoluto," Langey.
Mysterioso No. 5, Zamecnik.
Andante Mysterioso, Breil.
"Shades of Night," Friedland.
"Poor Relations," Bendix.
"Blue Beard and Fatima," Bendix.
Overture to "Pique Dame" (Introduction only), Suppe.
"Mysterious Night Waltz," Belwin.
Selection, "Cobweb Castle," Lehmann.
Mysterioso No. 1, Langey (Ditson).
Mysterioso No. 3, Minot.
Pizzicato Mysterioso No. 30, Minot.
Mysterioso No. 29, Andino.
Heavy Mysterioso, Levy.
"Afterglow," Cobb.
"Beneath a Balcony," Winne.
"Tangled Skein," Levy.

A recent publication, "Midnight," by Torjussen, is very fine. It is a piano solo, but easily adaptable, and the organist can ideally imitate the clock striking midnight by the use of the chime stop. Instead of changing the note, or retarding, we suggest E flat or C repeated, and a strict tempo until after the last stroke on the chimes. Breil's Andante is truly deserving of first rank. It is divided into three parts, the characteristic followed by a faster tempo and crescendo to fit the climax, and receding again to quietness of the aftermath. Andino's and Minot's works are standard favorites, while Zamecnik's effort is a new one deserving of wide use.

Class 2, dramatic mysteriosos, follow:

Accompaniments.

Agitato Mysterioso, Langey.
Agitated Mysterioso No. 3, Langey (Ditson).
Agitato con Moto, Borch.
Mysterious Furioso, Langey.
A. B. C. Set No. 5 Luz.
Mysterioso Dramatique, Borch.
Mysterioso Agitato No. 66, Smith.
Mysterioso Dramatico No. 61, Borch.
Mysterioso Dramatico No. 22, Borch.
Agitato Mysterioso No. 3, Breil.
Mysterioso Moderato No. 7, Breil.
Mysterioso and Lamentoso No. 4, Breil.
Andante Mysterioso and Mysterioso Agitato, Becker.

Class 3, infernal scenes, includes:

Grewsome Mysterioso No. 31, Borch.
Mysterioso No. 28, Lake.
Mysterioso No. 1, Langey.
Mysterioso No. 16, Langey (Ditson).
Mysterioso Infernal, Borch.
"Orgies of the Spirits," Ilinsky (Jungnickel).

These are all accompaniments, and all are good, Ilinsky's celebrated descriptive number being especially effective.

Class No. 4, comedy mysterioso, includes:

Piano Solos.

"The Ghost" (from the "Old Castle"), Wareing (Presser).
Ghost Dance, Salisbury (Witmark).
"Sneaky Shuffles," Lodge (Remick).
"Creepy Creeps," Taylor (Witmark).
Pizzicato, Delibes.
"Teddy Bears' Picnic," Bratton.
"Mouse and Clock," Whitney.

Accompaniments.

"When the Moon Slyly Winks," Gilbert (Harms).
"Essence Grotesque," No. 29, Lake.
"Dance of the Gnomes," Carrol (Ditson).
"Dance of the Goblins," Recker (C. Fischer).
"A Halloween Episode," Lake.
"Ghosts in the Chimney," Kullak.
"Grandmother Tells a Ghost Story," Kullak.
"Ghost Story," Gurlit.
"Ghosts March," Henius.
"Ghosts," Schytte.
Song, "Shadowland," Edwards (Shapiro).

Many weird effects can be obtained by use of the following combinations: Piccolo, 2 ft. alone; bourdon and piccolo; flute, 8 ft. uncoupled; strings with tremolo; vox humana without tremolo, using bass register, tuba, 8 ft., in similar fashion. In many of the above rapid passages of four thirty-second notes occur, and these are always assigned to the piccolo in the orchestra; therefore strict imitation of this effect on the organ can be had. A clever organist can also improvise mysteriosos that will often fit better than a written piece. An instance of this occurs in the film "Greatest Question" at cue No. 10, the ghost story, where the negro Zeke and the two children see the ghost in the graveyard. (See setting.) Numbers by Salisbury, Whitney, Bratton, Lake and Gilbert are among the best of above.

In some mysterious scenes there is the striking of the clock at midnight and on these continue the mysterioso softly, at the same time using the chimes for the clock. A peculiar yet valuable number is "Indian Mysterioso," by Levy, which is written in the atmosphere of American Indian surroundings.

MUSICAL SETTING FOR THE SOUTH AMERICAN (MEXICAN) DRAMA: "SOLDIERS OF FORTUNE." Realart Film. Anna Q. Nillson, star.

Reel 1—(1) "At Sunrise" and "On the Mesa" (Acc) by Grunn until (2) Of course. "Golden Sunset Waltzes" (P) by Hall until (3) Well, rather! Short agitato until (4) He carried me. Continue waltzes until (5) Son, fetch Robert Clay. "Pizzicato Bluette" (Acc) by Lack until (6) Beautiful Valencia. "Serenade Mexicaine" (P) by Klein to end of reel.

Reel 2—T: Gen. Mendoza. (7) Selection from "Carmen," by Bizet. (Begin with "March of the Dragoons.") At T: At old Alvarez hacienda play Spanish waltz, and at T: An unofficial visit play the introduction to the "Carmen" selection (in A major).

Reel 3—T: Only one incident marred. (8) "Gardens of Spain" (P) by Beaumont until (9) The after-dinner hour. "Romance" (Acc) by Mericanto until (10) A hostile visit. "Sargossa Overture" (Acc) by Gruenwald until (11) In the cool patio. "Lola's Dream" (Acc) by Tobani to end of reel.

Reel 4—T: There was something ominous. (12) "La Guapa Muchacha" (Acc) by Speciale (twice) and (13) "Our National President" (Acc) by Celfo until (14) D: Mendoza knocks cigarette from soldier's mouth. Cuban Dances Nos. 1, 2 and 3 (Acc) by Cervantes until (15) Please don't. Song, "Sunshine of Your Smile," by Ray, to end of reel.

Reel 5—T: At Cafe Havana. (16) "Dark Eyes" (P) by Moret until (17) I wanted guns. "Andante Dramatico" (Acc) by Langey (at T: Pianos work up to agitato) until (18) The day of review. Improvise in A until (19) As a man goes to doom. "Triumphal March" by Verdi until (20) Alvarez, I arrest you. Agitato by Langey or allegro from good overture.

Reel 6—Continue above until (21) In nearby harbor. "D. A. R. March" (Acc) by Lampe until (22) Where are the guns? "Short bugle call" and "Slimy Viper" (Acc) by Borch until (23) Stuart's men caught spirit. Allegro from "Romantic Overture" by Keler-Bela and (24) Overture "Il Guarny" (Acc) by Gomez to end of reel.

Reel 7—T: Mendoza attacks. (25) Overture, "Light Cavalry" (Acc), by Suppe until (26) Too much Yank. "Stars and Stripes Forever" March (Acc) by Sousa (play very softly at T: A note of sadness) until (27) Viva Americana. A strain of "Yankee Doodle" to the end.

MUSICAL SETTING FOR THE SOUTHERN COMEDY DRAMA "THE GREATEST QUESTION." D. W. Griffith film. Lillian Gish and Robert Harron, stars.

Reel 1—(1) "A Drowsy Afternoon" (Acc) by Lemont (Ditson) until (2) In the shadow of woods. Andante Dramatic No. 26 (Acc) by Langey until (3) Ten years later. "Suwanee River" by Foster until (4) A life flowing out. Largo by Handel to end of reel.

Reel 2—T: Idyllic days for her. (5) Repeat "Suwanee River" (a strain of "Old Black Joe" may be introduced as negro is seen) until (6) Summer Lanes. "Flirtation" (Acc) by Cross until (7) The father complains bitterly. "Among the Roses" (Acc) by Lake until (8) The house of shadows. Dramatic Mysterioso (Acc) by Borch until "\ Missy, I heard. "Reve d'Amour" (Acc) by Zamecnik until (10) The ghost story. Mysterioso No. 28 (Acc) by Lake to end of reel.

Reel 3—Continue above and play (11) "Essence Grotesque" (Acc) by Lake until (12) D: Negro and two children run. Short agitato until (13) John now on blockade duty. Agitato No. 25 (Acc) by Langey until (14) Too late (storm). Storm Furioso No. 27 (Acc) by Minot (or improvise) until (15) After period of anxious waiting. "Peacefulness" (Acc) by Borch until (16) Despite forebodings. "Affection" (Acc) by Himan (C. Fischer) until (17) Into citadel of evil legions. "Elegie" (Acc) by Massenet to end of reel.

Reel 4—D: Nellie at Cain's house. (18) "Expectancy" (Acc) by Leigh until (19) That evening. Repeat "Affection" until (20) Though only hatred. Sinister Theme (Acc) by Vely until (21) Sunday. Love Theme (Acc) by Lee until (22) D: Mrs. Cain seizes whip. Agitato by Langey.

Reel 5—Continue above (First T: Premonition nothing) until (23) D: Nellie on floor. Andante Doloroso (Acc) by Borch until (24) Nearer vague memories. "Longing" (Acc) by Floridia (twice) until (25) Assailed by sorrows. "O Divine Redeemer," by Gounod (religious scenes) until (26) The morning. "Alborado" ("Break of Day") (Acc) by Andino to end of reel.

Reel 6—T: The Demon's rushing wings. (27) Three good agitatos or allegro from overture until (28) D: Revolver falls to floor. Prelude (O.S.) by Rachmaninoff until (29) And then. Repeat "Suwanee River" until (30) D: Expressman carries trunk into house. "Le Retour" (Acc) by Bizet until (31) Conscience. Repeat Sinister Theme until (32). D: Fadeout of scene after T: They go to atonement (The negro Zeke enters hotel room). "Turkey in the Straw" until (33) D: Zeke leaves room. (Two lovers.) Repeat "Affection" to the end.

NOTE: We used Sinister Theme by Vely as the theme representing evil as typified by Cain and his wife: "Suwanee River" by Foster to create the Southern atmosphere, and "Affection" by Himan as the love theme. On Cue No. 31 "Atonement" by Zamecnik may be used. Cues 10 and 11 illustrate the correct use of mysteriosos.

NEW PHOTOPLAY MUSIC.

From White-Smith Company we receive "Alborado" by Southwick; "Thistledown" by Loud; "Legend of the Desert" by Stoughton. The first is a serenade at early dawn in a quasi marcia style with a middle "cancion" of sentimental rhythm. The second is a sparkling two-four allegretto in E useful for comedy or scenes of bright character. The "Legend" is a little oriental gem. Beginning with mysterious chords on the French horn, and continuing with passages on the forest flute and strings, as if the desert-weary travelers were blindly groping toward the oasis, we come to the allegretto which has a decided oriental melody for oboe or clarinet and which asserts that the goal has been reached. After repetition of this theme the mysterioso passages return as, refreshed from a short stay at the oasis, the travelers wend their way out into the night.

From Schirmer come several valuable numbers—one of DeKoven's last works, "By Moonlight," a dance-intermezzo in A; a "Serenade" by Kautzenbach, which is very melodious and pleasing; a "Petite Serenade" by Horton forms a double number which is neutral quiet music. Two pieces of par excellence are "Air de Ballet" by Borch and "Canzonetta" by Victor Herbert, both of which we used on comedy feature films. The above pieces (excepting Horton's work) are bright comedy music.

"Dance Orientale," Lubomirsky.
"Serenade Espagnole," Bizet.

The dance is easy and yet characteristic oriental music, while its companion is a brilliant Spanish dance.

Three Characteristic Songs: "All Souls' Day," Strauss; "A Song of India," Rimsky-Korsakov; "The Nile," Leroux.

Korsakov's work is celebrated, and was used as a direct cue in a Madelaine Traverse (Fox) production recently. We used it on Nazimova's film of India, "Stronger than Death," a setting for which will be given next month. The composer continually changes from major to minor in an unusually clever fashion. Leroux's song is a nine-eight smooth-flowing piece in E minor, changing finally to major, and can be used as a barcarolle also.

Ballet Extracts. "Scheherazada," Rimsky-Korsakov. A well-arranged series of extracts in various rhythms. Proves to be brilliant when adapted to the modern theater organ.

Three sparkling numbers from Belwin are: "Babblings," by Castillo, an allegretto in G and E flat; "Flirty Flirts," Levy, a four-four intermezzo in F and C; and finally "Birds and Butterflies," by Vely, which offers opportunities for delicate staccato effects on xylophone, bells, flutes and strings.

ANSWER TO CORRESPONDENT.

F. L. S., Brooklyn, N. Y.—Some good comedy numbers are reviewed this month. Several other good ones are the selections from "Girl Behind the Gun," "Take It from Me" (Witmark), "Royal Vagabond" and many others published by Harms, Witmark and Carl Fischer. The most excellent new waltzes are "Miami" (Chappell), "Delilah," "Pickaninny Blues" (McKinley), "Lamp of Love" (Remick), and "Isle of Golden Dreams."

C. H. Bullis Kept Busy.

Carleton H. Bullis, of Lawrence University, Appleton, Wis., has had a busy month. March 15 he appeared as soloist with the Ninth Regiment Band in a concert at the college chapel, playing Boellmann's Gothic Suite and Gounod's "Funeral March of a Marionette" on the large organ. The use of the organ in this series was a novelty and provoked much favorable comment. Mr. Bullis was the first local artist to be invited to play in the band series. The next day Mr. Bullis played at a "community sing" and accompanied films at a "safety first" program of the Employers' Mutual Insurance Company in the Lawrence chapel. March 17 he gave a program of Irish music at a meeting of Friends of Irish Freedom in the same place. March 19 he played the inaugural recital on a Steere organ in the First Methodist Church of Green Bay, March 21 he played a vesper recital at the Union Congregational Church of Green Bay, presenting this program: Trumpet Fantasie, Spinney; Reverie, Dethier; "Amaryllis," Ghys; Intermezzo ("Jewels of the Madonna"), Wolf-Ferarri; "Gesu Bambino," Yon; Largo (request), Handel; "At Twilight," Stebbins; Prayer and Cradle Song, Guilmant; "Hallelujah," Handel.

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The First Pipe Organ Built in the United States West of the Allegheny Mountains

By W. J. HOLLAND, LL.D.
Director of Carnegie Museum

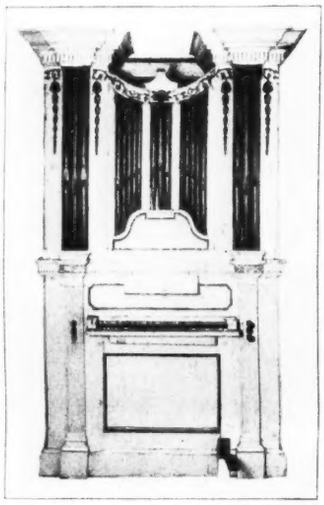
The Swedenborgian Chapel in Pittsburgh, on the north bank of the Allegheny river, in what was known in those days as Allegheny City, was in 1850 a small frame building one story high, severely plain in appearance. The congregation was small and not rich in this world's goods. To this little house of prayer a poor Scotch weaver, his wife and their two little sons were attracted, because some of their relatives, who had come to America before them, attended the chapel. The elder of the boys has often told me that, while he did not always enjoy the preaching, he was at the time charmed by the sight of the sunlight which streamed through a narrow band of colored bits of glass which surrounded the otherwise plain window above the pulpit. He caught glimpses of glory through those bits of blue and purple and red glass. They seemed the doorways to Elysian Fields; and when the melodeon was played and the congregation joined in songs of praise he felt his soul lifted up and inspired. For many years, until he was well up in his teens, the lad sat Sunday after Sunday in this chapel and watched the glory of the sunlight in the stained glass and heard the songs of the sanctuary.

Not long ago all that was mortal of this son of the Scotch weaver was laid at rest. Today there are 7,689 churches and chapels in Christendom which he aided in securing organs. Four thousand and ninety-two of these places of worship are in the United States; 124 in Canada; 3,375 in Great Britain and Ireland, and the remainder in other British possessions.

It was fitting that in the Museum of the Carnegie Institute, which the son of the weaver founded, there should be placed a short time ago the first organ built in the United States west of the Allegheny mountain ridges. It has an interesting history. Its construction was undertaken in 1787 and it was completed in 1788. The builder was Joseph Downer.

Joseph Downer was the son of Dr. Eliphalet Downer of Brookline, Mass., known by his townsmen as "the fighting doctor." Eliphalet Downer was with the "minute men" at Lexington and gave good account of himself. Later he served as a surgeon with the American troops about Boston at the battle of Bunker Hill, and later became the surgeon on the Bon Homme Richard and the Dolphin under John Paul Jones. Joseph, the eldest son, was born on Jan. 28, 1765, in Brookline, Mass. Before he had reached the age of 20 he resolved to seek his fortune in "the west." Emigration into Ohio had begun to find favor in New England. Some of the emigrants went through the wilderness of western New York into what was known as "The Western Reserve"; others went by the old "Bedford trail" through Pennsylvania to the headwaters of the Ohio river and then by flat-boats, which they built themselves, voyaged down the Monongahela and the Ohio to the mouth of the Muskingum, where they founded the town of Marietta. Joseph Downer belonged to one of the latter companies, but when he had come as far as the Monongahela, he resolved to stay, and chose a piece of land for himself on a small stream near "Cook's Tent," later known as "Cookstown," now Fayette City. On this stream, which came to be known as "Downer's run," he built a dam, put up a small grist-mill and saw-mill, and later added machinery for spinning cotton and weaving jeans.

Joseph Downer had extensive dealings with his neighbors and was meticulous in keeping his accounts. His old, well-thumbed ledger, yellow with age, lies before me as I write. Among those with whom he transacted business are the names of not a few who were prominent citizens of Pittsburgh 140 years ago. One of these was James O'Hara, who had been aide-de-camp to General George Washington. Among the descendants of O'Hara are some of the rich and famous of the earth. One of James O'Hara's grand-daughters was the late Mrs. Mary Schenley, whose name is borne by the great park which she presented to the city of Pittsburgh. Mrs. Schenley's youngest daughter is Lady Ellenborough of London. Other names of interest are those of St. Clair, Colonel Cook, Colonel Stephen Bayard and Dr. Christopher Doughty, all of whom had served in the Revolutionary army and whose names are "writ large" in the early history of western Pennsylvania and the Northwest Territory, out of which half a dozen great states were afterward carved. Downer not only kept entries of his dealings with individuals, but I find debit and credit entries under the head of "Books," "Raiment & Clothing," "Tools," etc.



FRONT OF HISTORIC ORGAN.

This man in the back-woods owned a copy of Johnson's Dictionary. He possessed some of the ancient classics, among them that once well-known, but now almost forgotten book, "The Epitome of Roman History," by Eutropius. He read the writings of Locke and of Rousseau. He found inspiration in Milton's "Paradise Lost" and "Paradise Regained." He regaled himself with Sterne's "Sentimental Pilgrimage," Thomson's "Seasons," "The Vicar of Wakefield" and "The Sorrows of Werther." His mechanical and scientific tastes are attested by many publications on mathematics, mechanics and music. He owned three books which were books "to swear by" in those days: Buchan's "Family Physician," Ferguson's "Astronomy" and Chiselden's "Anatomy," all of which made small fortunes for their authors and publishers, the first having a few years after it appeared sold 80,000 copies in Great Britain, not to speak of the editions in German, French, Italian and Russian, into which it was translated. In these days when Sir Oliver Lodge is indulging in a pilgrimage through the United States to expound his views, it is interesting to find among the books listed in Downer's inventory "Mrs. Dow's Letter from the Dead to the Living."

Under the heading "Raiment & Clothing" the old ledger contains some entries which provoke a smile and show that the author had a sense of humor. I quote a few:

RAIMENT AND CLOTHING.

		Dr.
1788.		
Jan. 28.	To coat, trimming and making	2/16/0
	To surtout, lambskin	0/12/0
	To 1 handkerchief	0/ 1/0
	To 2 pr. socks	0/ 2/0
	To 1 old great-coat	0/ 4/0
	Cr.	
1789.		
Jan. 1.	By worn out and stolen	0/12/0
Oct. 1.	By lost	0/ 1/0
Oct. 1.	By 1 pr. lost	0/ 1/0
Oct. 1.	By gone to pot	0/ 4/0

But all of this has no immediate bearing upon the building of the organ. The account with the organ is as follows:

	ORGAN.	Dr.
1787.		
April 7.	Boards	0/ 3/0
	Boards	0/12/5
1788.		
Jan. 28.	3 lbs. glue	0 /4/6
	6 skins	0/ 7/4
	Brads 2 hundred	0/ 1/4
	Nails	0/ 2/0
Feb. 11.	28 feet board	0/ 2/8
	Screws	0/ 4/6
	To wood, maple boards, &c., pr. Woodward	2/16/0
May	To organ irons pr. Mr. Brewer	0/11/9
	To lead	0/ 2/9
	To wire for springs	0/ 2/0
	To false pipes	0/10/8
	To painting them	0/ 1/0
	To hinges	0/ 0/9
	To ivory and ebony	0/ 3/4
	To my labour from 28 Jan. to June 23 at 4s per day	24/ 4/0
	To tuning	1/ 4/0
	To my assistance	0/ 8/0
	To gilding	0/ 7/6
		32/ 9/6
	Ball. gaind	7/10/6
		£40/ 0/0

	CONTRA.	
1790.		
Jan. 7.	By John May note	7/ 1/2
27.	By endorsing E. Batelli's note to me	2/ 2/6
	By do. Jonathan Lane's note	2/ 8/0
	By an order drawn by John Mathews, signed over by James Mitchell on the company of Messr. Brit &c.	5/12/0
	By a horse at Peters Creek	10/ 0/0
	By a watch	3/ 0/0
	By his note payable in eight months	6/ 0/0
	By cash	3/16/4
		£40/ 0/0
	Interest on May Notes 13/ 1/2, 14 months, say 18/	
		£40/ 0/0

At the time the instrument was being built the infant settlement was filled with wonder and people came from far and near to observe, and, when it was completed, to hear it played. The story is told that on one occasion a party came twenty miles for the purpose of hearing the organ and on entering the house, one of the company, seeing an old-fashioned warming-pan hanging on the wall, asked "Is that the organ?"

"Well," said Mr. Downer, "I am somewhat bashful about playing an organ before people, but I will go into the next room and play it for you." Whereupon he took down the warming-pan, and such delightful music came from the next room that the strangers were filled with amazement, but finally were disillusioned amid much laughter.

The lower part of the organ contains the bellows, which were pumped by foot by a detachable pedal. Above the bellows is the chest, some ancient cracks in which are pasted over with bits of newspapers bearing the date of 1828. The upper part contains the banks of pipes, many of which are in excellent condition today, showing the goodness of the material employed and the honesty of the workmanship. On the inner frame is chalked the notation "Tuned in 1835," followed by some later notations of the same sort. The outer case is finished in cream-white in many coats of lead, well rubbed down, with ornamentation in relief, gilded. The instrument as it stands is about eight feet high, five feet wide and four feet deep. There are six stops, three on each side of the single manual. The keyboard, like the manuals of all such instruments made 150 years ago, differs from those of organs and pianos of the present day in having the whole-notes represented by ebony keys and the half-notes by white keys.

The Museum of the Carnegie Institute possesses the keyboard of the organ upon which Handel played at Covent Garden Theater in 1745. It has two manuals. It was purchased many years ago in London by Henry D. Atwood of Pittsburgh at an auction of relics, and by him presented to the museum. The keys of the manual of the organ built in 1787 by Downer and those of the organ upon which Handel played are exactly the same in the arrangement of the colors.

The old organ as it stands in the Carnegie Museum is mute. The skin of the bellows is broken in many places, the chest is badly cracked, the keyboard is dilapidated. But as an historic relic, installed in the great edifice the donor of which expended six and a quarter millions of dollars in helping needy churches to secure organs for their places of prayer, it has at last a fitting resting-place, through the kindness of U. C. Kramer, a descendant of the builder, who secured it for the Carnegie Institute.

Bevy of Orders for Austin.

Calvin Brown, Chicago representative of the Austin Organ Company, has closed a number of important deals in the last thirty days. In addition to the large four-manual for St. James' Episcopal Church, he has received orders for a three-manual organ for Trinity Episcopal Church, Chicago, whose organ was destroyed in the recent fire; for a two-manual for St. Paul's Episcopal Church at Springfield, Ill.; for a two-manual for St. Ursula Academy at Cincinnati; for an echo organ at St. Mary's Catholic Church at Cincinnati; for a three-manual residence organ for Frank Fowler at Fremont, Neb.; for a two-manual for the First Church of Christ, Scientist, at Racine, Wis., and for a two-manual to be placed in the Lutheran Church of the Redeemer at Milwaukee.

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New York News Notes

By WILLARD IRVING NEVINS.

New York, March 25.—Bruno Huhn has been selected to succeed Clement R. Gale as organist at Christ Episcopal Church. He will begin his work there on May 1, and until then William Reddick, the well-known accompanist, will be in charge. Mr. Huhn leaves Plymouth Church, Brooklyn, after four years, during which time he organized a choral club at the Arbuckle Institute and gave a series of successful concerts.

Sunday evening, March 21, A. Y. Cornell, at the Church of the Pilgrims in Brooklyn, brought out a new and interesting work in the form of a "Sacred Song Cycle," by Philip Paul Bliss. The cycle depicts the life of Christ and each song is preceded by a scriptural reading, which gives the whole a telling effect. The songs are conceived in a symphonic style and are a valuable addition to the music suitable for the Lenten season.

In June, at St. Patrick's Cathedral, there will be a demonstration of the Gregorian Chant which will show the wonderful beauties of that particular part of church music. Plans are being formed which will make this an event of great importance. Joseph Bonnet will play a recital devoted to the organ music built upon Gregorian themes. This will be Mr. Bonnet's last appearance here for this season. He is now playing through the south and west and will return by way of Canada late in May.

To Bring Vierne to Cincinnati.

There is a movement at Cincinnati to Bring Louis Vierne to this country to become the head of an advanced school for organ students to be established in the Ohio city. The Louis Vierne fund has been started to provide the necessary money for the project. M. Vierne, the noted French composer, was born blind, but a recent operation has given him sight.

Adolph B. Suess, sales manager of the Wicks Pipe Organ Company of Highland, Ill., was in Chicago March 19 and called at The Diapason office. Mr. Suess is comparatively new in the organ business, but his enthusiasm is of the right kind. He is also a designer of church furniture.

Attractive Choir Numbers

The Dawning Light, by Philo A. Otis.....15c
The text by Wm. Chalmers Covert. Except for a short Alto solo the anthem is for full choir throughout. The parts are divided in places, thus lending itself particularly to chorus choir.

Still, Still With Thee, by W. L. Thickstun.....10c
A hymn anthem, with solo for Alto or Mez. Sop. and a duet for Sop. and Tenor.

Oh, For a Closer Walk With God, by Henry Houseley.....12c
Has two short solos for Sop., otherwise for full choir throughout.

Saviour, Again to Thy Dear Name, by Henry Houseley.....12c
Anthem, beginning with Alto solo, then for full choir.

Beyond the Smiling and the Weeping, by Henry Houseley.....06c
Short hymn anthem for Sop. solo and quartet or chorus.

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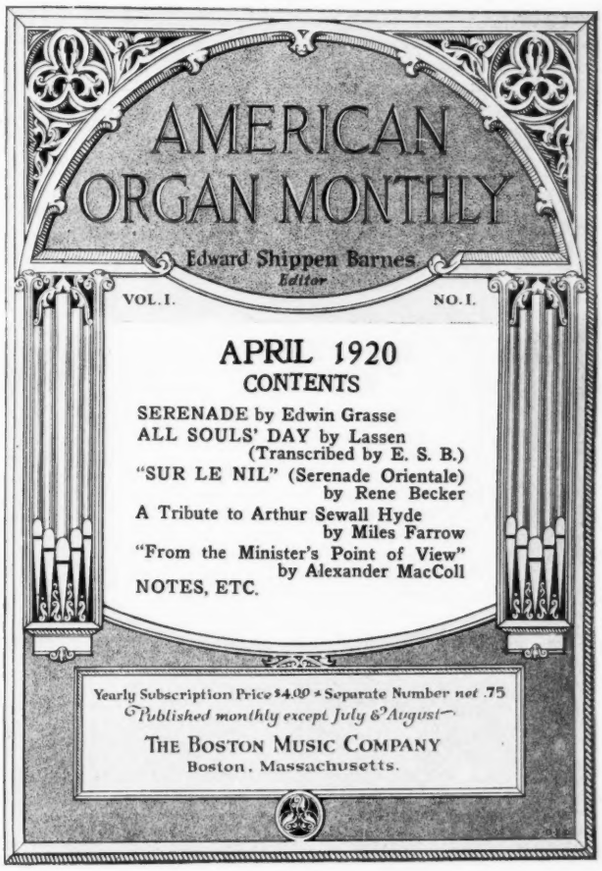

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ORDER COMES FROM FRESNO

Unusual Conditions of Dampness to Be Met—Problem Studied by First Church of Christ, Scientist, Before Award.

An order for a three-manual organ has been awarded to the Hall Organ Company of West Haven, Conn., by the First Church of Christ, Scientist, of Fresno, Cal. Because of the damp seasons in and about Fresno, this church sought an organ that would withstand the unusual climatic conditions and finally decided the Hall organ would meet all requirements. The specifications follow:

GREAT ORGAN.

1. Open Diapason, 8 ft.
2. Gross Flute, 8 ft.
3. Violoncello, 8 ft.
4. Gemshorn, 8 ft.
5. Octave, 4 ft.
6. Tuba, 8 ft.
7. Chimes, 20 bells.

(Nos. 3 to 7 enclosed in choir box.)

SWELL ORGAN.

8. Lieblich Gedeckt, 16 ft.
9. Horn Diapason, 8 ft.
10. Viole d'Orchestre, 8 ft.
11. Viole Celeste, 8 ft.
12. Stopped Diapason, 8 ft.
13. Aeoline, 8 ft.
14. Flauto Traverso, 4 ft.
15. Gemshorn, 4 ft.
16. Cornopean, 8 ft.
17. Oboe, 8 ft.
18. Vox Humana, 8 ft.

CHOIR ORGAN.

19. Geigen Principal, 8 ft.
20. Dulciana, 8 ft.
21. Unda Maris, 8 ft.
22. Concert Flute, 8 ft.
23. Flute d'Amour, 4 ft.
24. Clarinet, 8 ft.

PEDAL ORGAN.

25. Open Diapason, 16 ft.
26. Bourdon, 16 ft.
27. Dulciana, 16 ft.
28. Lieblich Gedeckt, 16 ft.
29. Open Flute, 8 ft.
30. Closed Flute, 8 ft.

There are twenty-two couplers in the organ. Combinations are adjustable at the bench and pistons visibly operate the registers. There are eight pistons operating on great and pedal stops, eight pistons operating on swell and pedal stops, eight pistons operating on choir and pedal stops, four general pistons operating on the entire organ, including couplers, and four pedal pistons duplicating general pistons.

On the same day this order was received another came for an organ to be placed in the Warren Memorial M. E. Church of Atlanta, Ga.

W. Middelschulte Ill.

Wilhelm Middelschulte, the distinguished Chicago organist, is ill with a severe attack of bronchitis at his home in Evanston. His many friends in all parts of this country and abroad will wish him an early recovery. Mr. Middelschulte was to give a recital before the Illinois chapter of the A. G. O. soon, but his illness has made the date uncertain.

Work of Henry Ward Pearson.

Henry Ward Pearson, now of the Illinois Woman's College, Jacksonville, Ill., gave his latest vesper recital Feb. 29 before a capacity audience. He was assisted by Miss Louise Miller, soprano. The organ selections were: "Meditation Serieuse", Bartlett; "In Dulci Jubilo", Bach; Largo, Handel; Andantino, Chauvet; "Vision", Bibl; "The Little Shepherd", Debussy; "Deep River", Old Negro Melody; Introduction to Third Act of "Tannhäuser", Wagner. All the work of the college of music is running along smoothly with an increased attendance over last season.

Ray Hastings' Anniversary.

The Temple Herald, the organ of the Temple Baptist Church of Los Angeles, calls attention to the fact that Ray Hastings, Mus. D., has completed his eighth year as organist of that church, and in a recent issue announcing the anniversary it says: "Dr. Ray Hastings is one of the most valued members of our working staff. He has just completed his eighth year of service as organist. Temple Church is justly proud of her organist and choir, and appreciates the fact that good music is man's divine friend, seeking to lift him into a higher sphere of living, thinking and acting."

Work of Kimball-Frazee.

The Kimball-Frazee Organ Company of Boston is building organs for the following churches: Faulkner M. E., Malden, Mass., two-manual of nine stops; Methodist Episcopal Church, Scituate, Mass., two-manual of sixteen stops; Baptist Church, Rockport, Mass., two-manual of twelve stops; Christ Episcopal, Amesbury, Mass., two-manual of eighteen stops.

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From "The Christian Science Monitor" December 27, 1919.

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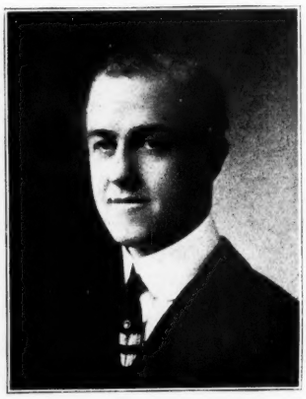

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The Ecclesiastical Music of Horatio Parker.

With the passing of Dr. Horatio Parker has come the opportunity and obligation to evaluate the work of the first American composer of ecclesiastical music, whose right to the term classical is undisputed. In 1809 Washington Irving published the first masterwork in American literature; it was not until 1893 that Dr. Parker published his "Hora Novissima." Like Irving and all our early American men of letters, Parker was imitative in the better sense of the word, and we shall not do him justice unless we remember that of necessity he followed the English tradition of the great church which he served. Like Irving, he made himself master of a form which he did not invent, but which he carried to high artistic achievement. To be sure, the "Hora Novissima" and the "Wanderer's Psalm" show an obvious acquaintance with Wagner, and the "Dream of Mary" shows a less obvious acquaintance with Franck; but from first to last Parker is to be judged as a composer whose thoughts are molded in forms as English as those we admire in the works of Martin and Stanford.

If we ask what qualities mark the work of Parker and give him claim to his high rank, I think that we should mention clarity, vigor and serenity. Not all of his compositions show those great qualities—not half of them, perhaps — but his ability to unite all three in such works as the "Jam sol recedit" gave him his unique position. Unhappily he was willing to publish such commonplace things as "The Lord is My Light," and he was never to be trusted with sentimental words; but in spite of these lapses he was a man of genius for whom we shall continue to be grateful.

ANTHEMS.

Some of his anthems are known wherever English is sung; most of them, of course, are for chorus choirs. First a list of those useful for Advent and Christmas:

"Before the Heavens Were Spread Abroad," T. (G).
"Brightest and Best," S. (S).
"Calm on the Listening Ear," extra S or T. (G).
"Come, Gentles, Rise," Carol (S).
"It Came upon the Midnight Clear," SB. (D).
"I Will Set His Dominion in the Sea" (G).
"Twelve Christmas Carols for Children" (S).

"Before the Heavens" is an excellent work for Advent or Christmas which I have used with a heavy quartet of trained voices; it really requires a chorus. The same comments may be made upon "I Will Set His Dominion." These two are standard works. Probably any quartet can manage "Brightest and Best," an anthem useful for Epiphany. "Calm on the Listening Ear" has serene music worthy of the fine words; it is one of the many anthems in which the composer employed a solo voice with a chorus, and therefore it requires at least five voices. "It Came upon the Midnight" has accompaniment of organ, harp and violin; a good quartet can manage it, though the organ part makes a chorus desirable. "Come, Gentles," is a good number, but the "Twelve Carols" have poor words and commonplace music.

The Easter anthems:

"Behold, Ye Despisers," extra Bar (G).
"Christ Our Passover" (G).
"Come, See the Place," extra S (S).
"I Shall Not Die," Bar (D).
"Light's Glittering Morn," extra Bar (S).
"O Lord, I Will Exalt," extra S and S part (S).

Of these I like best "Light's Glittering Morn," a noble anthem employing the Easter Hymn of Palestrina ("The Strife Is O'er"), sung by the chorus against a solo. The organ part is elaborate and the anthem is obviously written for a big chorus, but I am attempting it this year with five voices. I have used "Behold, Ye Despisers," another standard work, with a quartet; the organ part is not so likely to smother four voices. "Christ Our Passover" is a fair work for boy choir. "Come, See the Place" requires a chorus, preferably of mixed voices, and a soprano with a good high B flat; it is a showy and popular anthem, but I prefer the solo form. "I Shall Not Die" is an easy anthem, somewhat in the style of the well-known "The Lord Is My Light." The last number is a cheerful anthem for a big chorus and solo quartet; it is suitable for general use.

I list all the other anthems together:

"Bow Down Thine Ear" (S).
"Far from the World," extra S or T (G).
"Give unto the Lord," extra ST and S part (G).
"In Heavenly Love Abiding," extra S (G).
"The Lord Is My Light" (S).
"Now Sinks the Sun" (Jam sol recedit), S part (G).
"Rejoice in the Lord" (D).
"Thou Shalt Remember," extra Bar and S part (G).
"To Whom Then Will Ye Liken God?" extra T (G).
"While We Have Time," S. T-B (G).
"He Faileth Not," extra S (G).

"Bow Down" is an easy Lenten anthem suitable for any sort of choir. "In Heavenly Love" is a popular anthem in which for once Parker set rather sentimental words beautifully. As much cannot be said for a similar work, "Far from the World," which is often sung, nevertheless. "Give unto the Lord" and "Thou Shalt Remember" are impossible except for a large chorus; neither has anything to recommend it except decent partwriting. I cannot understand the vogue of "The Lord Is My Light" among respectable choirmasters, many of whom speak solemnly about the thing as if it were a masterpiece. Parker's real masterpiece among his anthems is the great unaccompanied chorus, "Now Sinks the Sun," originally a part of the "St. Christopher." In the separate edition it is printed in the key of G instead of G flat; thereby, of course, more copies are sold and some choirs miss the rich and shadowy effects of the original key. This anthem seems to me to rank just below the finest work of Noble in its particular form and just a trifle above the best work of Willan and Harvey Gaul. (That is the sort of sentence that gets a man into trouble, but I'll try it on the editor.) "Rejoice in the Lord" is bright and easy and particularly useful because the words make it possible for Trinitytide. "To Whom, Then," is perhaps the last really great anthem that Parker wrote; except for a catchy bit of three against two in the tenor solo it is not difficult. If you give part of the solo to the soprano and move up the alto, you can do it fairly well with a quartet. "While We Have Time" is a fair offertory from the Service in E—one of the few anthems suitable to a begging sermon. "He Faileth Not," Parker's last published anthem, can be used for the New Year; it has not great merit.

In summary I recommend as the finest of Parker's anthems: "Before the Heavens," "I Will Set His Dominion," "Calm on the Listening Ear," "Behold, Ye Despisers," "Light's Glittering Morn," "In Heavenly Love," "Now Sinks the Sun," "To Whom, Then, Will Ye Liken God."

SERVICES AND SEPARATE CANTICLES.

Under this heading may be listed the following:

Complete Service in E. Also published in separate parts (G).
Communion Service in B flat (G).
Te Deum in A (S).
Te Deum in B flat (S).
Magnificat and Nunc in E flat (G).
Magnificat in E flat (S).
Nunc Dimittis in E flat (S).
Deus Misereatur in E (S).

The Service in E has become a standard work in the Episcopal Church here and abroad. It is all good, but the Communion Service seems to me the best section. The Agnus Dei makes an excellent quartet number that may be used in the non-liturgical churches for communion services. The rest is hardly suitable for quartets, being written in the style of Stanford and West, with an excellent organ part too elaborate for four voices. My judgment is that this service is inferior in merit to one by Stanford, one by Harwood, one by Willan and three by Noble; but it belongs among the best ten modern settings.

The Communion Service in B flat is easier and is all within the ability of a quartet. It is as obviously English in style as the Service in E. Especially fine is the Credo.

The Magnificat and Nunc in E flat published by Novello is obviously for boy choirs; it has a very fine Gloria and an interesting organ part. The Magnificat published by Schirmer has an elaborate organ part and requires a chorus, but the Nunc can be managed well by a quartet. The latter has an organ part in three staves. Of the two Te Deums published by Schirmer that in A is easier and much more effective; indeed, a quartet can do it about as well as a quartet can do any Te Deum. It has reminiscences of the "Hora Novissima." The other Te Deum demands a chorus. The Deus Misereatur can be sung by a quartet; it is without inspiration.

ORATORIOS AND CANTATAS.

To many critics Parker is known as the composer of the "Hora Novissima," but he wrote several other large choral works:

"Adstant Angelorum Chori" (S).
"The Holy Child" (S).
"St. Christopher" (G).
"The Shepherds' Vision" (G).
"The Vision of Mary" (G).

"The Shepherds' Vision" is a short and insignificant work. The other two Christmas cantatas I have reviewed before in this column. "The Holy Child" can be sung by a small chorus; the last chorus makes a quartet impossible, for there are six parts. The cantata is attractive throughout and not difficult; there is a charming duet for ST. "In Softest Slumber Rest." "The Vision of Mary" is being sung often this year, being the last of Parker's cantatas and drawing upon pageantry and spoken recitation for novel effects. Time will show how much of its popularity is due merely to novelty. There is a good bass solo in it beginning "There Shall Come Forth a Rod"; and the nine-page prelude is typical Parker with all his favorite touches—chord of the sixth, a vigorous march followed by the usual string passage and a touch of a "Hora Novissima" theme, etc. Well, I like it!

The "Hora Novissima" remains his representative work, probably, and it is a noble one. It seems to me that his best solos are in the oratorios and that Mr. Gray could do American singers a great service by printing separately the lovely soprano aria "O Bona Patria" and the tenor "Urbs Syon Aurea." And while he is about it, I wish that he would include in the series the alto solo from the "Wanderer's Psalm," that number beginning "They that Sit in Darkness." To me that is the finest sacred solo written by an American, and it should be rescued from a work whose excessive difficulty prohibits frequent performance. We have the best number from "St. Christopher" in the chorus "Now Sinks the Sun"; no solo in it is of the same rank.

OTHER CHORAL WRITING.

Before we leave the choral writing mention should be made of a few good anthems for men's voices:

"Behold, How Good and Joyful" (S).
"Blest Are the Departed" (S).
"Lord, Dismiss Us" (S).
"Softly Now the Light of Day" (S).
"To Whom, Then, Will Ye Liken God?" T (G).

All except the last are intended for unaccompanied singing; all can be managed pretty well by a male quartet, though one or two make severe demands on the first tenor.

Dr. Parker published one good anthem for women's chorus, "The Lord Is My Shepherd" (S), for four-part chorus and soprano solo. It will repay work. There is a good organ part.

SOLOS.

Besides the solos from oratorios and cantatas previously mentioned there are the following:

"Evening," high and medium (S).
"Father Most Holy" (Salve Regina), 2 keys (S).
"Heaven's Hope," high and medium (S).
"Morning," high and medium (S).
"The Red Cross Spirit Speaks," 2 keys (G).
"Come, See the Place," 2 keys (S).

"Come, See the Place," makes an effective, showy solo for Easter. It must be said that nearly all Parker's solos demand big voices; his requirement seems to be a powerful style of pouring out a big tone. Sometimes, too, he does not seem to realize the danger of giving a voice extended passages on notes in the neighborhod of the voice's "break." The "Father Most Holy" is a typical Catholic solo of the type admired by such French composers as Faure; it is often sung. I used "The Red Cross Spirit" frequently during the war.

ORGAN WORKS.

The best thing Parker did for our organ music was in editing an excellent book of transcriptions for Schirmer. His Sonata in E flat (S) is one of the most ambitious of American organ works; Dr. Dickinson played part of it recently in one of his interesting historical organ recitals to show the achievement of New England musically in the last 300 years. To me it is second-rate Rheinberger, and I do not admire Rheinberger except in his fugues. It happens that Parker's fugue is fine scientifically. He also wrote a Concerto in E flat minor (G) and many short organ compositions, most of them in the style of Rheinberger. Among them is a pretty little "Vision" (G) that has some appeal to an audience.

Finally, however, Parker will be judged as a master of choral composition, the most accomplished that this country has yet produced. His place is secure among Americans who deserve the noble title Bacon gave those who wrought "for the glory of God and the relief of man's estate": he is of the Ambassadors of Light. Et lux perpetua luceat in eis.

POSTSCRIPT.

Since sending this article to the printer, I have come upon two sacred solos by Dr. Parker with which I was not previously familiar: "There Is a Land of Pure Delight" (two keys) and "Rest" (three keys). Both are published by Arthur P. Schmidt. Unlike most of the composer's songs, they do not demand a big, dramatic voice, but are easy and appealing in a quiet way. "Rest" is particularly useful for evening services.

I should have made some comment on the "Adstant Angelorum Chori" (S), a work for eight-part choir, to be sung a cappella. It was the prize composition at the Musical Art Society's competition in 1898. The Latin words by Thomas a Kempis are reverently and sonorously set with much of that resource which glorifies Parker's greater works. The part leading is not excessively difficult.

Paul Eward Thomson has resigned as organist of the Presbyterian Church at Walkerville, Ont., to become assistant to Francis A. Mackay at St. Paul's Cathedral in Detroit, where he is very pleasantly situated in an enlarged field of usefulness.

E. G. Schwarz, secretary-treasurer of the Reuter-Schwarz Organ Company, has severed his connection with that company and sold his stock in the concern. Mr. Schwarz is taking a rest previous to deciding on his future connections in the organ field.

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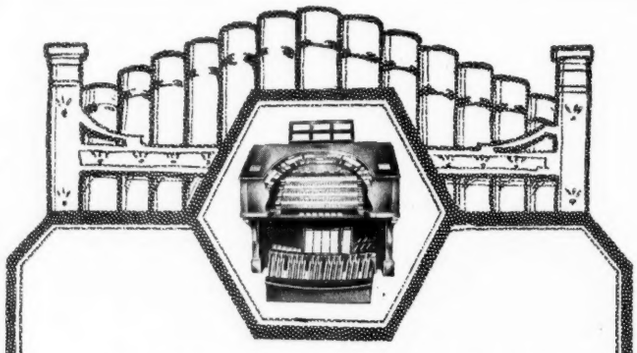

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