



THE DIAPASON

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

Eleventh Year—Number Six.

CHICAGO, MAY 1, 1929.

One Dollar a Year—Ten Cents a Copy

FOUR-MANUAL AUSTIN FOR SARATOGA SPRINGS

TO HAVE SOLO AND ECHO

First Methodist Church of the New York Town Orders Large Instrument—Deal Is Negotiated by Elisha Fowler.

To the Austin Organ Company has been awarded the contract for a four-manual and echo organ to be placed in the First Methodist Episcopal Church of Saratoga Springs, N. Y. The deal was negotiated by Elisha Fowler, representative of the Austin company. The specification of the instrument is to be as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 61 pipes.
- Principal Diapason, 8 ft., 61 pipes.
- Small Diapason, 8 ft., 61 pipes.
- Doppel Flute, 8 ft., 61 pipes.
- *Corabella, 8 ft., 61 pipes.
- *Violone-lo, 8 ft., 61 pipes.
- *Octave, 4 ft., 61 pipes.
- *Flute, 4 ft., 61 pipes.
- *Trumpet, 8 ft., 61 pipes.
- Chimes (From Echo)

*Enclosed in Choir Box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Robr Flute, 8 ft., 73 pipes.
- Viola d'Orchestra, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 73 pipes.
- Echo Saccional, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Viola, 4 ft., 73 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Corropean, 8 ft., 73 pipes.
- Clare, 8 ft., 73 pipes.
- Vox Humana (Special chest and tremolo), 8 ft., 61 pipes.
- Tremolo

CHOIR ORGAN.

- Contra Viola, 16 ft., 73 pipes.
- Geigon Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Viola Maris, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celestial Harp, 61 bars.
- Tremulant.

SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Flauto Major (Ped. Ext.), 8 ft., 73 notes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Flute Overté, 4 ft., 73 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.

ECHO ORGAN.

- Lieblich Gedeckt, 8 ft., 61 pipes.
- Echo Viola, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Fern Flute, 4 ft., 61 pipes.
- Vox Humana (special chest and tremolo), 8 ft., 61 pipes.
- Cathedral Chimes, 20 notes.
- Tremulant.

PEDAL ORGAN.

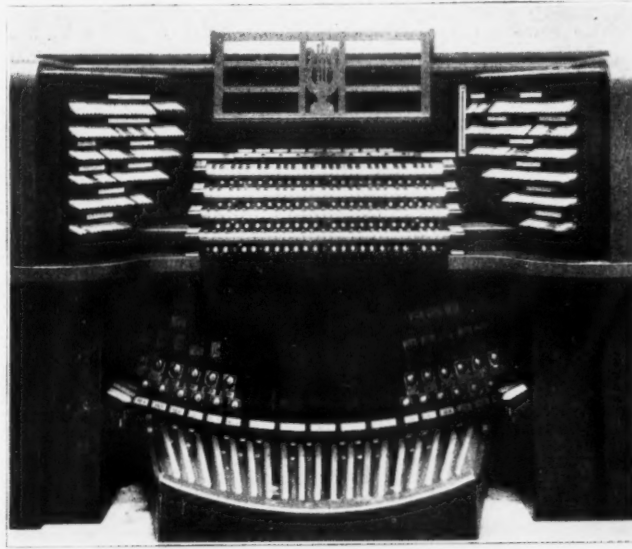
- Resultant, 32 ft., 32 notes.
- Great Open Diapason, 16 ft., 32 notes.
- Second Open Diapason (From Great), 16 ft., 32 notes.
- Viola (From Ext.), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 notes.
- Contra Viola (From Choir), 16 ft., 32 notes.
- Gedeckt (From Swell), 16 ft., 32 notes.
- Gross Flute, 8 ft., 32 notes.
- Violone-lo, 8 ft., 32 notes.
- Flute Dolce, 8 ft., 32 notes.
- Bombarde, 32 ft., 32 notes.
- Trombone, 16 ft., 32 notes.
- Contra Fagotto (From Swell), 16 ft., 32 notes.
- Harmonic Tuba (From Solo), 8 ft., 32 notes.

STRIKE TIES UP SHIPMENTS

Kimball Company Has Example of Effect of Railroad Difficulty.

Shipping conditions in Chicago have been seriously affected by the "outlaw" switchmen's strike during the last month. The W. W. Kimball Company loaded one three-manual organ for New York on April 4 after waiting days for a car, and it was pulled out of their yards precisely ten days later. How far it has proceeded on its way is problematical. A few organs have been loaded since then but cars still stand on their tracks, while with their production rate of two or more organs a week several more await cars and fill all available storage capacity. Due to their extensive lumber yards and heavy stocks generally they have not felt the effect seriously as yet on incoming materials.

NEW CONSOLE OF WEST POINT ORGAN.



DAVID M'K. WILLIAMS CHOICE OWN HOME HONORS PROPHET

Becomes Organist of St. Bartholomew's Church, New York, May 1.

The important and distinguished post at St. Bartholomew's Episcopal Church, New York, has been won by a young man but by one who has earned a reputation during his short time in New York as a sound musician and an organist of distinctive finish and brilliance. David McK. Williams, who was associated with the late Captain Arthur Hyde, in that he had played for him for several of the summer periods, and who during the latter's illness planned the music at St. Bartholomew's, has been chosen for the position and will assume full charge of the music there May 1.

Mr. Williams was born in Denver and began the study of organ with Henry Houseley in that city. About ten years ago he moved to New York and became organist of Grace Chapel, but soon gave up this position to go to Paris. Three years were spent at the Schola Cantorum under Vincent d'Indy, Widor, Vierne and others. In 1914 he returned to New York and won the position at the Church of the Holy Communion. Here his organ recitals at once attracted notice and he was already making a name for himself when the war interrupted his plans for the time being. But after serving with distinction with the Tenth Canadian Siege Battery, Mr. Williams returned last fall.

With the resources of St. Bartholomew's back of him, Mr. Williams no doubt will carry on a vast work there.

In addition to this position he has recently been appointed to a post at Columbia which deals with ecclesiastical music.

Clarence Eddy Sprains Wrist.

Clarence Eddy at last has lived to see the day when he was compelled to break an engagement. Mr. Eddy had the misfortune to sprain his wrist in April and as a consequence was unable to play for a period of two weeks. Both of these weeks had been booked with recitals in various places and all of these had to be abandoned or postponed. In moving to his new Chicago apartment at 3970 Ellis avenue, where he and Mrs. Eddy are now making their home, he caught cold to complicate the difficulty and was compelled to take to his bed for several days. Mr. Eddy never before in all his career here and abroad had the misfortune to be prevented from fulfilling a concert engagement.

Clifford F. Green has been appointed organist and choirmaster of All Saints' Church at Worcester, Mass. He relinquished the post at the First Congregational Church of Fall River to take the one in Worcester.

Courboin Heard by Audience of 2,200; Hundreds Turned Away.

Charles M. Courboin gave a recital on his great organ in the First Baptist Church of Syracuse, April 12. The auditorium was packed, seats were placed on the platform, and the crowds extended out into the street at both entrances. It is estimated by officers of the recital commission, under whose direction the recital was held, that over 2,200 people were in the auditorium and hundreds were turned away, which shows Mr. Courboin's popularity in his home city. His program was a brilliant one and included the three movements of the "Grande Piece Symphonique" of Cesar Franck; the "Liebestod" and "The Ride of the Valkyries," Wagner; "In Coeli Immensi," Marcello; "The Bells of St. Anne de Beaupre," Alexander Russell; "La Fileuse," Raff; and closed with an improvisation on the Italian Hymn, which he modulated into "The Star-Spangled Banner."

April 15, Mr. Courboin played before the Amateur Musical Club of Peoria, Ill. and the following evening in the College Hill Presbyterian Church, Cincinnati. Both recitals attracted capacity audiences.

PIPE FALLS; SINGERS HURT

Strange Accident in Utica Church Nearly Results Fatally.

The final rehearsal for Easter at the Tabernacle Baptist Church of Utica, N. Y., of which Homer P. Whitford, F. A. G. O., is organist and director, was marked by an accident that nearly proved fatal. Mr. Whitford, in writing of the strange mishap, says: "Just as we finished one of the big choruses a large wood pedal pipe from a show rank just back of the choir fell among the singers, striking four of them. The most seriously injured was struck on the head, sustaining a severe scalp wound, requiring five stitches, and is laid up for some time. The others, less seriously, though painfully, hurt, were able to sing Sunday. It seems the building had settled, leaving the pipes almost self-supporting."

On the evening of Easter Sunday the choir under Mr. Whitford's direction, with Mrs. Charles Williams at the organ, sang Rogers' cantata, "The New Life," and preceding it Mr. Whitford played this program: "Fling Wide the Gates," from "The Crucifixion," Stainer; "Gethsemane," from "Death and Resurrection," Malling; "Resurrection Morn," Johnston; "Alleluia," Loret.

ORGAN AT WEST POINT HAS NEW EQUIPMENT

LARGE CONSOLE INSTALLED

Expression Chambers for Solo and Orchestral Divisions Provided—Thirteen New Stops Ordered—Enlargement Plan.

The cadet chapel organ at the West Point Military Academy has a new console, which was designed with the aid of Dr. George Ashdown Audsley, the noted organ expert, and built by M. P. Möller, Frederick C. Mayer, the West Point organist, dedicated this console March 21 with a special recital at which he played: Prelude in F, Dubois; "Good Friday Spell," from "Parsifal," Wagner; Prelude and Fugue in D minor, Bach; "Funeral March of a Marionette," Gounod; Sanctus, from "St. Cecilia Mass," Gounod; "March Cortège," from "The Queen of Sheba," Gounod.

Together with the new console the organ has been equipped with a new blowing plant and both improvements are calculated to be sufficient for the future expansion of the instrument, which, it is expected, will eventually be one of the largest in the United States. This work was done with the aid of Brigadier General John A. Johnston, class of '79, recently in command of the Thirty-fourth Division, A. E. F. Concrete expression chambers for the new solo and orchestral divisions also have been installed and the installation of the stops for these divisions may proceed as rapidly as subscriptions to provide for them are received. A contract for thirteen new stops, including a harp celesta, a 32-foot double open diapason and a 32-foot contra bombarde, has been let.

In his dedication program Mr. Mayer makes special mention of the help given by Mr. Möller and by J. O. Funkhouser, his factory superintendent; G. Rowe, console foreman, and R. S. Williams, installation foreman. The original organ, built by congressional appropriation, is being gradually enlarged upon an extensive scale, which will make it eventually an instrument of international importance. The additions are being made possible through the offerings at the public recitals, through private subscription, and through memorial and gift stops—more than \$12,000 having been raised in this manner to date. Information regarding this worthy movement may be obtained from the chaplain, the Rev. Clayton E. Wheat, or the organist, Frederick C. Mayer.

The specification of the original organ of three manuals and forty-eight stops, together with the additions installed or contracted for, follows:

- PEDAL (Eight and 12-inch wind).
- 1. Gravissima (res.), (From No. 3), 64 ft.
- 2. Double Open Diapason, 85 pipes, 32 ft.
- 3. Contra Bourdon, 44 pipes.
- 4. Diapason I, 16 ft., 44 pipes.
- 5. Diapason II (From No. 2), 44 pipes.
- 6. Diapason III (From No. 22), 44 pipes.
- 7. Contra Bass (From No. 76), 44 pipes.
- 8. Bourdon (From No. 3), 44 pipes.
- 9. Dulciana, 32 pipes.
- 10. Gemshorn (From No. 43), 32 pipes.
- 11. Dolce Bourdon (From No. 61), 32 pipes.
- 12. Octave (From No. 4), 8 ft.
- 13. Cello, 32 pipes.
- 14. Dolce Bourdon (From No. 61), 32 pipes.
- 15. Contra Bombarde, 32 ft., 85 pipes.
- 16. Tuba (From No. 36), 16 ft.
- 17. Bombarde (From No. 15), 16 ft.
- 18. Euphonium (From No. 73), 16 ft.
- 19. Tuba (C), (From No. 36), 8 ft.
- 20. Tuba (C), (From No. 36), 4 ft.
- 21. Chimes (From No. 41).
- GREAT (Five and 10-inch wind).
- 22. Diapason, 16 ft., 61 pipes.
- 23. Cathedral Diapason, 8 ft., 61 pipes.
- 24. Diapason Major, 8 ft., 61 pipes.
- 25. Viol Diapason (5 ft. 61 pipes).
- 26. Dolce Diapason (C), (From No. 44), 8 ft.
- 27. Jubal Flute (From No. 2), 8 ft.
- 28. Horn Flute (L) (From No. 79), 8 ft.
- 29. Double Covered Flute, 8 ft., 61 pipes.
- 30. Viola di Gamba, 8 ft., 61 pipes.
- 31. Viola Maris, III R(C), (From Nos. 49 and 50), 8 ft.
- 32. Viola Maris, 2d R(C), (From No. 50), 8 ft.
- 33. Octave, 4 ft., 61 pipes.
- 34. Super Octave, 2 ft., 61 pipes.
- 35. Mixture, III, 183 pipes.

- 36. Tuba (C), 16 ft., 85 pipes.
- 37. Tuba (C), (From No. 36), 8 ft.
- 38. Trombone (S L), (From No. 15), 8 ft.
- 39. French Horn (L), (From No. 87), 8 ft.
- 40. Tuba (C), (From No. 36), 4 ft.
- 41. Chimes (C), 23 pipes.
- 42. Battle Thunder (From Nos. 2, 15 and 36).

CHOIR (Five-inch wind).

- 43. Gemshorn, 16 ft., 73 pipes.
- 44. Dulce Diapason, 8 ft., 73 pipes.
- 45. Clarabella, 8 ft., 73 pipes.
- 46. Gemshorn, 8 ft., 73 pipes.
- 47. Gemshorn Celeste, 8 ft., 61 pipes.
- 48. Keraulophone, 8 ft., 73 pipes.
- 49. Unda Maris 1st R., 8 ft., 73 pipes.
- 50. Unda Maris 2d R., 8 ft., 73 pipes.
- 51. Unda Maris 3d R., 8 ft., 61 pipes.
- 52. Dulciana Celeste, 8 ft., 61 pipes.
- 53. Gemshorn Quint, 5 ft., 73 pipes.
- 54. Harmonic Flute, 4 ft., 73 pipes.
- 55. Gemshorn (From No. 53), 4 ft.
- 56. Flageolet, 2 ft., 61 pipes.
- 57. Clarinet, 8 ft., 73 pipes.
- 58. Soprano (Vox H), 8 ft., 61 pipes.
- 59. Harp Celesta (L), (From No. 88), 8 ft.
- 60. Harp Celesta (L), (From No. 88), 4 ft.

Tremolo.

- 61. Dulce Bordoun, 16 ft., 73 pipes.
- 62. Diapason, 8 ft., 73 pipes.
- 63. Covered Flute, 8 ft., 73 pipes.
- 64. Quintadena, 8 ft., 73 pipes.
- 65. Solficcional 1st R., 8 ft., 73 pipes.
- 66. Solficcional Celeste 2d R., 8 ft., 73 pipes.
- 67. Solficcional Celeste 3d R., 8 ft., 61 pipes.
- 68. Forest Flute, 4 ft., 73 pipes.
- 69. Violin, 4 ft., 73 pipes.
- 70. Flautina, 2 ft., 61 pipes.
- 71. Soft Mixture, 3 rks., 183 pipes.
- 72. Oboe, 8 ft., 73 pipes.
- 73. Euphonium, 16 ft., 85 pipes.
- 74. Cornopsean, 8 ft., 73 pipes.
- 75. Althorn (From No. 73), 8 ft.

Tremolo.

- 76. Contra Bass, 16 ft., 85 pipes.
- 77. Viol Diapason, 8 ft., 73 pipes.
- 78. Horn Diapason, 8 ft., 73 pipes.
- 79. Horn Flute, 8 ft., 73 pipes.
- 80. Orchestral Flute, 8 ft., 73 pipes.
- 81. Viol Diapason (From No. 76), 4 ft.
- 82. Orchestral Flute (From No. 80), 4 ft.
- 83. English Horn, 8 ft., 73 pipes.
- 84. English Horn (From No. 83), 4 ft.
- 85. Trombone (From No. 15), 16 ft.
- 86. Tuba (C), (From No. 36), 8 ft.
- 87. French Horn, 8 ft., 73 pipes.
- 88. Harp Celesta, 8 ft., 73 pipes.
- 89. Harp Celesta (From No. 88), 4 ft.

ECHO CHOIR.

- 90. Diapason, 8 ft., 61 pipes.
- 91. Chimney Flute, 8 ft., 61 pipes.
- 92. Antiphonal Viol, 8 ft., 61 pipes.
- 93. Muted Viol, 8 ft., 61 pipes.
- 94. Celeste Aeolian, 2 rks., 8 ft., 110 pipes.
- 95. Flauto Angelico, 2 rks., 4 ft., 122 pipes.
- 96. Aetherial Octave, 4 ft., 61 pipes.
- 97. Harmonica Aetheria, 2 rks., 122 pipes.
- 98. Vox Angelica, 8 ft., 61 pipes.

Tremolo.

ECHO SWELL.

- 99. Chimney Flute (From No. 91), 16 ft.
- 100. Diapason (From No. 90), 8 ft.
- 101. Antiphonal Viol (From No. 92), 8 ft.
- 102. Muted Viol (From No. 93), 8 ft.
- 103. Celeste Aeolian (From No. 94), 2 rks., 8 ft.
- 104. Flauto d'Amore (From No. 95), 4 ft.
- 105. Flauto Angelico (From No. 95), 4 ft.
- 106. Aetherial Octave (From No. 96), 4 ft.
- 107. Harmonica Aetheria, 2 rks. (From No. 97).

Chimes and harp are built by Mayland.

The total number of stopkeys is 287 and the accessories number 184. The stops and couplers are controlled by stopkeys arranged in horizontal rows in vertical stop-jams that are set on the sides at an angle of forty-five degrees from the line of keys. There are six rows on each side, the largest containing thirty stopkeys. There are no stop-keys or tablets above the fourth manual, thus making possible a low music rack. Sixteen divisional release bars extend almost to the ends of the various sections of stopkeys over which they are mounted. Being wired to the release, or cancel mechanism, a touch upon any bar belonging to a given division will visibly release or cancel all the stopkeys of that division. An elaborate system of combinations, visibly moving the stop-keys, is provided; there are twelve pistons and a release for each principal division, whose respective couplers are included on every piston. Full organ is controlled through seven piston couplers. The length of the pistons beneath the lowest manual has been increased, their numbers being engraved upon the top surfaces, in addition to the concave ends, to assure their legibility. The combination action is operated by vacuum.

This is the first large church organ in this country to follow the French and German practice of placing the great on the lowest manual.

Variable crescendos are a feature, introduced for the first time in any

organ, which amplify the use of the regular balanced crescendo pedal in that it can be used to operate any of the following tonal families or groups: Foundation, flutes, strings, reeds, brass and expressive, in addition to the regular, or grand. The first six are controlled by stopkeys, which are supplied with four pedal combinations. When any of these stopkeys are on, the grand crescendo is automatically off; when they are all off the grand crescendo is automatically on. Thus seven different crescendos, each containing stops specially chosen for tone color and power, are instantly available from a single balanced pedal. The order of crescendo of the stops and couplers affected differs in each one.

Robert-Morton Organs in South.

F. K. Ricksecker, southern representative of the American Photo Player Company, with headquarters in Atlanta, has returned from a trip through North Carolina on which he sold Robert-Morton organs to the following: New Theater, Henderson, a \$15,000 instrument; Stallings & Mason for their new theater in Wilson, a \$20,000 instrument; Crescent Theater, Statesville, a \$15,000 instrument; Grand Theater, Kinston, a \$15,000 instrument; Acme Theater, Goldsboro, a \$15,000 instrument; Alamo Theater, Raleigh, a \$15,000 instrument. Mr. Ricksecker will open his Atlanta office shortly. This company will also have a Charlotte office, under the management of F. H. Andrews, at 213 North Tryon street.

Studies Lobster Ganglia.

Ennmett Robert Gaderer of Chicago is located temporarily with the Scripps Institution for Biological Research of the University of California at La Jolla, Cal. He went to California late in December to take his mother to the western climate for her health. Since then he has been doing neurological research on the cytology of the ventral ganglia of the spiny lobster. Dr. C. J. Herrick, neurologist of the University of Chicago, directed the work. As a means of recreation he has accepted the position of choir-master of St. James by the Sea, La Jolla. Occasions find him doing organ solos at the Cabrillo Theater, San Diego's finest picture house.

Waukesha Order to Wangerin.

The Methodist Church of Waukesha, Wis., has awarded to the Wangerin-Weickhardt Company of Milwaukee the contract for an organ to cost approximately \$8,000. The instrument is to be completed about Aug. 1. The Wangerin-Weickhardt Company has installed, among others, an organ in St. Mary's Church at Riverside, Iowa.

Charles J. Custer, who has been the organist of the Church of the Transfiguration at Pottstown, Pa., for thirty-three years, since he was 13 years old, and whose vigor is greater now than before, according to those who listen to him every Sunday, arranged elaborate organ programs for Holy Week and Easter. On Palm Sunday he played: "Lamentation," Goltmant; Preludium in B minor, Chopin; Solemn March, Op. 17, No. 2, Guilmant. The Easter selections were: Fantasia, Frost; "Souvenir," Drdla; Postlude in D, Merkel; Grand Easter Chorus, Drifill; "Easter Morning," Malling; Festal March in E flat, Duncan; "March of the Royal Retinue," Ashmall; Wedding March, Sousa; Easter Anthem, Rogers.

J. B. Francis McDowell, organist of the Central Presbyterian Church at Columbus, Ohio, and also organist of the Eastern Theater, spent several days in Chicago late in April. Mr. McDowell is well-known not only for his work as a concert organist, but for his pupils, who have been many in his long and active career in Columbus.

Mr. and Mrs. Kenneth E. Runkel, who co-operate in conducting the Runkel Studios at Waterloo, Iowa, the former being a prominent organist and the latter an equally well-known singer, passed through Chicago in April and stopped for a day or two on their way to New York, where they will take advantage of a leave of absence from their Waterloo duties to study and hear music in the metropolis.

Franklin Stead, the Peoria organist, will henceforth spend a good share of his time in Chicago, having accepted the position of organist and choir director at Crerar Memorial Presbyterian Church. Mr. Stead has for a long time been a resident of Peoria and has built up one of the strongest schools of music in Illinois, the Peoria Musical College.

Guests of Dr. and Mrs. Wolf.

The monthly meeting of the Organists' Association of Lancaster, Pa., was held at the Wolf Institute of Pianoforte and Organ Playing on a recent Sunday afternoon and the organists and their friends were the guests of Dr. and Mrs. Wolf. Preceding the meeting a lecture and concert was given in an endeavor to show that there is no difference between the playing of a living pianist and his playing preserved for all time, as rendered at the institute by a Knabe "Ampico." Dr. Wolf told how during the course of construction of the two concert grands used in his studio he was privileged to meet the inventor and associate with him up to this day. He described the value in the preservation of artists' work. The following program was rendered: Ballade in A flat, Chopin (played by Leopold Godowsky); Polka de W. R. Rachmaninoff (played by the composer); Barcarolle in A minor, Anton Rubinstein (played by Arthur Rubinstein); Etude de Concert, No. 2, Liszt (played by Leopold Godowsky); Waltz Op. 70, No. 3, Chopin (played by George Copeland); Valse Op. 12, No. 2, Stojowski (played by Mischa Levitzki).

At the conclusion of the recital the meeting was thrown open for discussion, which proved most interesting and instructive.

Dr. Wolf laid stress on his appreciation of the fact that more than three-fourths of the membership was present, which showed evidence of the good fellowship among the members of the association.

Hirschler Conducts Festival.

Dean Daniel A. Hirschler of the College of Emporia has made extensive preparations for the annual May music festival, which will be held from May 4 to 7. Hadley's comic opera, "The Fire Prince," will be given the opening night and Handel's "Messiah" the closing night, with Mr. Hirschler conducting. Frieda Hempel will sing one evening. And another great attraction, booked for May 6, is Pietro A. Yon, who will give a concert on the large Moller organ of the Kansas college.

THE DIAPASON.

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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.

WANTED—AN EXPERIENCED organ builder, who understands unit electric theater organs, to work in factory and some road work. Give references. Do not write unless you are going to make a change. We want a hard worker WITHOUT talking ability. Fifty-four hours per week at \$60. Address E 5, The Diapason. (56)

WANTED—GENERAL ALL-AROUND pipe organ mechanic for maintenance, rebuilding and repair work. Man with factory experience preferred. State experience and salary wanted. Also several experienced organ mechanics for factory work. E-2, The Diapason.

FOR SALE—TWO-MANUAL TRACKER organ, seventeen draw knobs, rotary water motor; fine hardwood case. A bargain. For further information address Roy Johnson, care of M. E. Church, Taylorville, Ill. (56)

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 YOUNG MAN FOR console work. Good wages and ideal working conditions. An opportunity for the right man to become head of this department. Address THE GRATIAN ORGAN CO., Alton, Ill. (56)

FOR SALE—THREE USED TWO-MANUAL organs, at a sacrifice. One has tubular-pneumatic action and the other two have tracker actions. Address L. Lubertoff, 1928 North Seventh street, Philadelphia, Pa.

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.

WANTED—FIRST-CLASS CONSOLE makers and men thoroughly familiar with electric unit organs to work on bench. We pay the highest wages in United States. Address E 7, The Diapason.

WANTED—EXPERT VOICER. Give references. Fifty-four hours per week at \$70. Must be quick worker with experience in voicing high class theater organs. Address E 6, The Diapason.

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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

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WANTED—AN ORGAN OF ABOUT twenty stops. Electric or pneumatic action. Must be reasonable. **LESTER HEATH, 2813 Burling street, Chicago.**

WANTED—TWO OR THREE SMALL or medium-sized pipe organs. Full particulars with first letter. C. R. McKay, Johnson City, N. Y.

FOR SALE—SMALL TWO-MANUAL, second hand organ. Address Theodore Backefer, 3606 Forbes street, Pittsburgh, Pa.

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NEW HOME OCCUPIED BY REUTER-SCHWARZ CO. FACTORY AT LAWRENCE, KAN.

Growing Concern Moves From Trenton, Ill., and Is Increasing Force to Take Care of Orders—Location Seems Ideal.

The Reuter-Schwarz Organ Company, formerly of Trenton, Ill., has begun operations in its new factory at Lawrence, Kan.

Several months ago this company found it necessary to locate at a point more advantageous for the building of its organs and after considerable investigation decided upon Lawrence.

This is a city of 20,000 population, on the Kansas river just west of Kansas City, and is on the main lines and several branches of the Union Pacific and Santa Fe systems and on a good interurban road, thus giving excellent shipping facilities. Besides being a good business place Lawrence is an ideal city in which to live, being the home of the state university and the Haskell Indian School.

Since occupying the new factory the company has had more orders for organs than it can carry out with the present help and is more than doubling the working force.

The officers feel that with the present prospects for business, they will have to enlarge the three-story building within a year in order to handle the business, which will put them in line with the largest organ builders of the country.

Anyone interested in organs who passes through Lawrence is invited by the company to stop off and pay a visit to the new home.

Big Repertory for Tour.

On his tour to California in May, Hugo Goodwin will include the following numbers in his programs, all of which are to be played from memory:

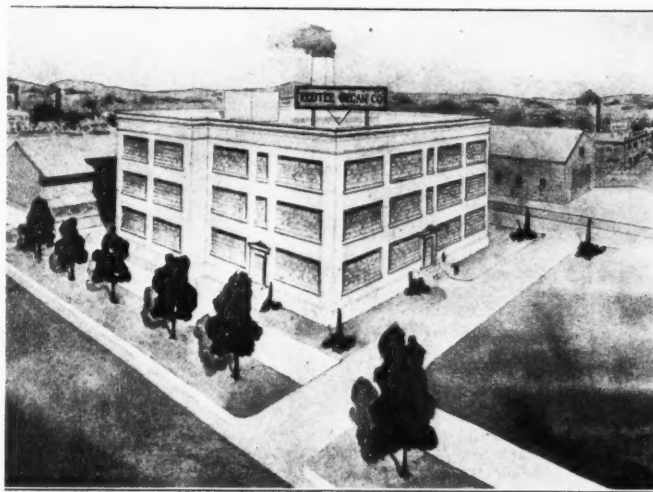
- Fugue in G minor (The Greater), Bach;
- Fugue in G minor (The Lesser), Bach;
- Tocatta and Fugue in D minor, Bach; Air in D, Bach; Concert Variations, Bonnet; Heroic Caprice, Bonnet; Second Legend, Bonnet; "Song of Springtime," Bonnet; "Chimes of Dunkirk," Carter-Goodwin; "Sister Monica," Couperin; Andante from String Quartet, Debussy; "Cortège," Debussy; Prelude to the "Prodigal Son," Debussy; Tocatta in E, Demereaux; Fountain Revery, Fletcher; Heroic Piece, Franck; "Carnival Passes By," Goodwin; "In Olden Times," Goodwin; "In the Garden," Goodwin; Symphony, Scherzo (MS), Goodwin; "The Sparkling Fountain," Goodwin; "Told by the Camp-Fire," Goodwin; Cradle Song, Gretchaninoff; Cradle Song, Gullmatt; Introduction and Allegro, Sonata 1, Gullmatt; Prelude in F, Jarnefelt; "Moonlight," Karg-Elert; "Nocturne Song," Kramer; Oriental Sketch, A minor, No. 1, Kroeger; Oriental Sketch, B minor, No. 2, Kroeger; Gavotte in F, Martini; Passacaglia, D minor, Middel-schulte; Cossack Cradle Song, Napravnik; Sketches of the City, Nevin; Adagio, B flat, Pleyel; Serenade, Rachmaninoff; "Bigaudon" (Dardanous), Rameau; "Dance of the Odalisques," Rebiokoff; "The Swan," Saint-Saens; Canon, B minor, Schumann; "Cradle Song, Cyril Scott; Finale, A flat, Thele; "Song of the Volga Boatmen," traditional; Finale from Symphony 1, Vierne; Gothic Symphony, Widor; Andante Cantabile from Fifth Symphony, Widor; Tocatta in F, Widor; "Speranza," Yon; "The Primitive Organ," Yon.

Yon Plays at Oberlin.

The fourth artist recital of the second semester at the Oberlin Conservatory of Music, Oberlin, Ohio, was given Tuesday evening, April 6, by Pietro A. Yon, the New York organist. Mr. Yon's program was as follows: Sonata Cronatica, Yon; "Frere Jaques! Dormez-vous?" J. C. Ungerer; Toccata and Fugue in C major, Bach; "Christus Resurrexit," Ravanello; "From the Mountainside," George W. Andrews; "Echo," and First Concert Study, Yon. Mr. Yon's playing was a marvel of brilliancy. He was greeted enthusiastically by the large audience and was compelled to give a number of encores.

According to the Boston (Mass.) Post of March 28, the highest-paid organist in New England is Arthur J. Martel. This paper prints a picture of Mr. Martel signing a contract with Nathan H. Gordon of the Olympia Theaters to play for the theaters in the Olympia chain for a period of ten years at an aggregate salary of \$100,000.

NEW ORGAN FACTORY AT LAWRENCE, KAN.



FOR A SPRINGFIELD CHURCH

Frederick N. Morgan to Preside Over Austin Three-Manual.

Frederick N. Morgan, organist of St. Paul's Episcopal Church at Springfield, Ill., rejoices over the prospect of a new Austin organ, the contract for which has been awarded. The organ will have three manuals and nineteen speaking stops, three of which will be duplexed from the great to the choir. The instrument will contain all the mechanical features that will make splendid effects possible and the specification indicates a wise choice of stops. The scheme of speaking stops is as follows:

- GREAT ORGAN.**
- Bourdon, 16 ft., 72 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Charabella, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Harmonic Tube, 8 ft., 73 pipes.
- SWELL ORGAN.**
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flute, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Eche Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremulant.
- CHOIR ORGAN.**
- Unda Maris (Flute Celeste), 8 ft., 61 pipes.
- Charabella (from Great), 8 ft., 73 notes.
- Dulciana (from Great), 73 notes.
- Harmonic Flute (from Great), 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.
- PEDAL ORGAN (Augmented).**
- Double Open Diapason, 16 ft., 32 notes.
- Violine (Great Charabella extended), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 notes.

Begins Activity in Texas.

Willard L. Groom, who recently left Chicago to become organist and choirmaster at St. Peter's Church, Brenham, Tex., and St. Mary's Church at Bellville finds himself in the midst of varied and interesting activities in his new field. Late in April he had two festival services with his combined choirs, on April 18 at Bellville

and April 25 at Brenham. Festal choral evensong was sung, with the Magnificat and Nunc Dimittis of Huffmaster, Rogers' "Lift Up Your Heads," Gounod's "Babylon's Wave," and as a recessional "O God of God," by Jeffery. Mr. Groom reports excellent satisfaction with the two new Pilcher organs at his disposal. April 15 he gave recitals in the afternoon and evening opening the Pilcher organ in Grace Church at Alvin, Tex. Two recitals were required as the church was not large enough to accommodate all who desired to attend at once.

His Forty-fourth Anniversary.

Albert T. Gardner celebrated his forty-fourth anniversary as organist and choir director at St. Matthew's Episcopal Church, Eighteenth street and Girard avenue, Philadelphia, at the Easter service. Mr. Gardner has served through the pastorates of five rectors. He has been a successful leader of trained singers, and many of the choirs in the city have members who started their training under him.

Losh Installs Many Organs.

C. S. Losh of New York reports great activity in organ installations in the metropolis. In addition to the Rio Theater organ now near completion, he is putting a two-manual electric in the Gotham Theater, a three-manual in the Springfield Presbyterian Church and a two-manual electric in the Spooner Theater and has several out-of-town installations, including a two-manual for Livingstone College, Salisbury, N. C. He will install a three-manual in the Rialto Theater, Jamaica, L. I., next month.

Sing Cantata by Mrs. Hine.

On Easter Sunday evening, under the direction of Mrs. Marie M. Hine, organist and musical director, the

choir of the College Hill M. E. Church, Wichita, Kan., sang the cantata "Christ Triumphant," composed by Mrs. Hine. Despite inclement weather and many counter attractions, the church was filled to overflowing and the performance met with warmest praise.

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KATE ELIZABETH FOX, F.A.O.O.

ORGAN RECITALS Organist and Choir Director, Church of the Redeemer Morristown, New Jersey

RECITAL PROGRAMS

William H. Oetting, Pittsburgh, Pa.—Mr. Oetting gave the inaugural recital on the Fva Taylor memorial organ in the Second United Presbyterian Church of Steubenville, Ohio, April 2, and his program was as follows: Overture to "Euryanthe," Weber; Aria in D and Gavotte from the Second Violin Sonata, Bach; "Reve Angelique," Rausstein-Lemare; Prelude and Fugue, William H. Oetting; "Benedictus," Barton; Dream-song, Frysinger; "Will o' the Wisp," Nevin; Intermezzo from the Sixth Symphony, Widor; Festival Toccata, Fletcher.

Frank E. Ward, New York City.—In recent recitals at the Church of the Holy Trinity, which are played on the first and third Sundays of the month preceding the evening service, Mr. Ward has presented the following programs:

Feb. 1—Chorale in A minor, Franck; "Meditation Serieuse," Bartlett; Allegretto in B minor, Guilmant; Cantilene and Grand Choeur in C minor, Rogers.
Feb. 22—Sonata in G minor, Pfitz! Nocturne ("Midsummer Night's Dream"), Mendelssohn; Allegro Risoluto, Gade.
March 7—Prelude and Fugue in A, Bach; Meditation, Cadman; "Orientale," Cui; Canzonetta, Lemare; "Scenes from the Orient" (Andante and Tempo di marcato), Schumann.
April 4—"Piece Heroique," Franck; Allegro con Grazia, Bartlett; "Hymn of the Nuns," Lefebvre-Wely; "Will o' the Wisp," Nevin; Spring Song, Mendelssohn; "Good Friday Spell," Wagner.

Horace Whitehouse, Delaware, Ohio.—Mr. Whitehouse, director of the Ohio Wesleyan University School of Music, has finished a series of recitals, the last of which was played in Gray Chapel on Easter Sunday afternoon. The program consisted of the following: Chorale Prelude, "In Dir ist Freude," Bach; "Symphony Roman," Widor; Chorale in A minor, Franck; Chorale improvisation, "Most Glorious King" (with assistance of trumpets and trombones), Karg-Elert; "Dreams," from Seventh Sonata, Guilmant; "Ronde Francaise," Boellmann; "Hosannah," Dubois.

The other programs included these: March 7—"Scherzo Gothique," Boellmann; "Our Father Who Art in Heaven," Chorale prelude, Bach; Pastoral Sonata, Rheinberger; Canon in B minor, Schumann; Andante from String Quartet, Debussy; Finale from Symphony 1, Verne.

March 14—Sonata No. 6, Mendelssohn; Fugue in E flat, Bach; "Soeur Monique," Couperin; "Romance sans Paroles," Bonnet; "Fantaisie Pastorale," deSeverac; "Song of Sorrow," Nevin; Gavotte, Wesley; Choral in B minor, Franck.
March 21—Prelude and Fugue in C major, Bach; Fantasie, Franck; Concert Piece No. 2, Parker; Rhapsodie No. 1 on Breton Melodies, Saint-Saens; Intermezzo, Brahms; Intermezzo, Callaerts; Sonata in D minor, Guilmant.
March 28—Marche and Fugue in A minor, Bach; Cantabile, Franck; "Piece Heroique," Franck; Nuptial March, Guilmant; Caprice, Guilmant; "Marche Funebre et Chant Seraphique," Guilmant; Sixth Organ Symphony, Widor.

Carl K. McKinley, Hartford, Conn.—In a recital March 19 at the First Church of Christ Mr. McKinley was assisted by his choir. His organ selections were: "Toccata and Fugue in D minor," Bach; Andante in B flat for the Fifth Quintet for Strings, Mozart; Allegro Giocoso, (from the "Water Music"), Handel; Sixth Symphony, in G minor, Widor; "Lament," McKinley; "Kammen-Ostrow," Rubinstein; Finale from First Symphony, Verne.

Henry H. Freeman, Washington, D. C.—Mr. Freeman gave the dedicatory recital on a two-manual Moller organ of twenty-two speaking stops, designed by him, in the First Baptist Church of Charlottesville, Va., March 26. His program follows: Overture, Moller; "Parsifal," Hollins; Second Sonata, in C minor, Mendelssohn; Evensong, Martin; "Chanson de Mai," Borowski; Toccata and Fugue in D minor, Bach; "Marche Militaire," Schubert.

David Grove, Dallas, Texas.—Mr. Grove, organist and choirmaster at St. Matthew's and the Scottish Rite cathedrals in Dallas, resumed his Sunday afternoon organ concerts at the Scottish Rite Cathedral in February, after the fuel famine, and they have been enthusiastically received by large crowds. On March 7 his program, with the Ashenden Male Quartet, was as follows: "Marche Solennelle," Lemare; Andante from the Fourth Symphony, Widor; Finale to "Paggiaceli," Leoncavallo; "Within a Chinese Garden," Stoughton; "A Song of India," Rimsky-Korsakoff; Serenade, Driga; Roumanian Bridal March, Wareing; "Valse Triste," Sibelius; Toccata, Mally; His program for March 21 featured the First Quartet of the Scottish Rite Cathedral, and included: "Marche Pontificale," Lemmens; "By the Lake of Galilee," Barton; "Andante Seraphique," Debat-Ponsan; "Gloria in Excelsis," Concone; Scotch Fantasy, Macfarlane; Serenade, Rachmaninoff; "Quis Est Homo," Rossini; Prelude to "The Deluge," Saint-Saens; "Good-Night, Beloved," Pinsuti; Festival Postlude, Seiferts. The Scottish Rite Quartet appeared on the program for April 11 also, when the following numbers were given: Allegro Symphonique, H. Brooks Day; Christmas Musette, Mally; Meditation, Callaerts; Serenade, Schubert; Dance of the Hours ("La Gioconda"), Ponchielli; Slavonic Cradle Song, Neruda; "In the

Forest," Durand; "Carmina," Wilson; "Jubilate Deo," Lorei.
At St. Matthew's Cathedral, on the Fridays during Lent, Mr. Grove gave a series of thirty-minute recitals at noon.

Easter week he gave three out-of-town concerts, the first of which was at the City Temple at Greenville, where with Mrs. Albert Smith he was presented by the Greenville Harmony Club in the following program: "Marche Solennelle," Mally; Meditation, Mally; Cantilene, Mally; "Scherzo Symphonique," Debat-Ponsan; "A Scotch Carol," Guilmant; "Gesu Bambino," Yen; "Within a Chinese Garden," Stoughton; "An Old Southern Ditty," Kramer; Allegro Symphonique, H. Brooks Day; Grand March in D flat, Lemare.

On Easter Thursday and Friday he gave the opening concerts of the new Piche organ at St. Peter's Church, Brenham, and St. Mary's Church, Bellville, where Willard Green, a talented young musician from Chicago, is the new organist and choirmaster. The Brenham program was: "Scherzo Symphonique," Debat-Ponsan; Serenade, Rachmaninoff; "Song of India," Rimsky-Korsakoff; "Old Russia," Tschaiakowsky; Pastoral, Guilmant; Prologue and March from Organ Suite, Rogers; "The Winter Rain" and "The Egyptian's Lament," David Grove; "Dance of Death," Saint-Saens; "Marche Moderne," Lemare; "Chant Negro," Kramer; Intermezzo, Callaerts; March for a Church Festival, Best.

Miss Edith B. Athey, Washington, D. C.—Miss Athey was assisted by Frances Scherzer, soprano; George Flemer, violinist, and Mrs. Z. W. Alderman, pianist, at a public recital in the general civic center of the Central High School at Washington April 20. Her interesting program included: "Marche Pontificale," Lemmens; trio—Elegie, Massenet; "Happy Day," Strelzki; and "The Rosary," Nevin; An April Song, Brewer; Swedish Wedding March, Soderman; Gavotte, "Mignon," Thomas; "Lamentation," Guilmant; trio—"Ave Maria," Gounod; "Mighty Lak a Rose," Nevin, and Lullaby, "Jocelyn," Godard; "Easter Sunday," Messiaen; Handel; Hallelujah Chorus, "Messiah," Handel.

Charles M. Courboin, Syracuse, N. Y.—In his recital opening the four-manual Austin organ in the East Liberty Presbyterian Church at Pittsburgh on March 19 Mr. Courboin played as follows: Toccata and Fugue, in D minor, Bach; Aria, Leo; Allegretto, Block; "Piece Heroique," Cesar Franck; Largo, Handel; Toccata from Sixth Symphony (dedicated to Mr. Courboin), Widor; Largo from "New World" Symphony, Dvorak; "La Fille au Raif," "Marche Heroique," Saint-Saens.

Mrs. Lillian Arkel Rixford, Cincinnati, Ohio.—Mrs. Rixford played for the musical department of the Wyoming, Ohio, Woman's Club, March 29, presenting these numbers: Prayer, Felix Borowski; Canzonza, Scammell; Cradle Song, Delbruck; "Lament," Lemare; "Kammen-Ostrow," "Will o' the Wisp," Nevin; "At Twilight," Stebbins; Allegro Vivace, Morandi.
April 17 she gave a program before the Delta Omicron Sorority at the Odeon with these offerings: Sonata in A minor, Borowski; "Night," Foote; Fugue in G, Bach; Concert Caprice, Kreisler; "At Twilight," Stebbins; Canzonza, Scammell; "In Springtime," Kinder; Allegro Vivace, Morandi.

Frederic Tristram Egner, Goderich, Ont.—Mr. Egner, who has a fine choir and a three-manual Casavant organ in the Knox Presbyterian Church, gives a monthly Sunday evening recital that always draws a good audience. In March the recital had to be omitted because of the influenza epidemic. The February and April programs are as follows:

Feb. 8—Devoted to compositions of Franz Schubert; Symphony in B minor (unfinished), Mozart; "Moment Musical," Maria; "Moment Musical," No. 2, in F minor; Military March in D major.
April 4—Vorspiel to "Lohengrin," Wagner; Selection from "Il Trovatore," (by request), Verdi; "Morning in Venice," F. T. Egner; Military March, "Pomp and Circumstance," No. 1, Elgar.

The cantata "Ruth," by Alfred Gaul, was sung by the choir under Mr. Egner's direction on April 20 and a week before the performance 1,000 tickets had been sold, so that a packed house was assured.

John Winter Thompson, Galesburg, Ill.—Mr. Thompson of Knox College, the well-known organist and composer, gave a recital in the First Congregational Church of Sedalia, Mo., April 16, and played as follows: Sonata in F minor, Mendelssohn; Romance, "In the Garden" (dedicated to Mr. Thompson), Hugo Goodwin; Autumn Sketch, Brewer; Romance in G major, John Winter Thompson; Nuptial March, Faulkes; Toccata in F major (by request), Bach; Berceuse, Dickinson; "Song of Joy," Diggle; Meditation, Sturges; Toccata in D minor, Gordon B. Nevin; Funeral March and Seraphic Song, Guilmant; Torchlight March, Guilmant.

Marshall S. Bidwell, A. A. G. O., Cedar Rapids, Iowa.—Mr. Bidwell of the "Coe" College, Iowa, gave in St. John's Memorial Chapel at the college March 27 for which he had a large and enthusiastic audience, including a number of persons from out of town. George Edward Turner was one of the latter, coming down from Waterloo, Mr. Bidwell was compelled to play three encores, using Johnson's "Evensong," Wagner's "Pilgrims' Chorus" and Debier's "The Brook." His set program included: Toccata and Fugue

in D minor, Bach; Scherzo (Second Symphony), Verne; Canon, Schumann; Fugue in D, Guilmant; "A Desert Song," Sheppard; "In Paradisum," Dubois; "Variations de Concert," Bonnet; Oriental Sketch, Bird; Spring Song, Macfarlane; Toccata (Fifth Symphony), Widor.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller gave his twenty-fourth recital in the Grand Avenue Congregational Church the afternoon of April 11, with these offerings: Prelude and Fugue in C minor and Largo in D minor, Bach; Prelude to "The Deluge," Saint-Saens; "Moment Musical" in F minor, Schubert; "Cathedral Shadows," Alfred T. Mason; Suite in D (Dedicated to Mr. Mueller), Carl W. Kern.
At the March 11 recital Mr. Mueller played: "Finlandia," Sibelius; "Valse Triste," Sibelius; "Suite Gothique," Boellmann; Trio, Schabert; "Choir de Lune," Karl-Ehert; "Barbarea e Melodia," Ralph L. Baldwin.

The last recital of the season will be given Sunday, May 9, at 4 o'clock. This will be the third annual "guest program" and Mr. Mueller will be assisted by members of the Wisconsin chapter of the American Guild of Organists.

Mr. Mueller gave a recital in the First Congregational Church of Port Washington, Wis., March 21, at which he played: Concert Overture in C minor, Hollins; Evensong, Martin; First Sonata, in G major, Rene L. Becker; "To an American Song," Van Deunan; Thompson "The Magic Harp," Meale; "In a Mission Garden," Diggle; Triumphant March from "Aida," Verdi.

Charles Heinrich, Pittsburgh, Pa.—For his recital at Carnegie Institute April 13 Mr. Heinrich prepared a "religious service without words," which included: "The Nativity," Dvorak; "Gethsemane," Malling; "Good Friday Spell" (from "Parsifal"), Wagner; "Paeon," Harwood; "Paques Fleuries," Mally; "Christus Resurrexit," Ravanello; "Voices of Spring, Sinding; In the Garden," Solihuberger; Andante from a Suite for Orchestra, Arthur Bird; "Scherzo Symphonique," Browne; Fantasia (G major), Bach; Chorale Prelude, "O World, I can't Must Leave Thee," Brahms; Organ and Piano, Synchronon Prelude and Fugue, by Charles Heinrich; Two studies in popular style, "Soupir," Stern; and "The Fragrance of a Rose," Howard; 15-minute improvisation on theme furnished at time of performance.

Dr. J. Lewis Browne, Chicago.—Dr. Browne gave a recital at the First Methodist Church of Mishawaka, Ind., April 12, and his selections were: Sonata in G major, J. Lewis Browne; "Fuga Cromatica," Scherzo, and Andante from a Suite for Orchestra, Arthur Bird; "Scherzo Symphonique," Browne; Fantasia (G major), Bach; Chorale Prelude, "O World, I can't Must Leave Thee," Brahms; Organ and Piano, Synchronon Prelude and Fugue, by Charles Heinrich; Two studies in popular style, "Soupir," Stern; and "The Fragrance of a Rose," Howard; 15-minute improvisation on theme furnished at time of performance.

C. Cawthorne Carter, Baltimore, Md.—Mr. Carter, the organist and choirmaster of St. Luke's Episcopal Church, gave a recital at the Unitarian Church on Wednesday afternoon, March 17, in a series of Lenten recitals by visiting organists. His program included: Fantasia, Silas; "Am Meer," Schubert; "Cantique d'Amour," Lemare; Scherzo, Fifth Sonata, Guilmant; "Caprice Orientale," Lemare; Andante in E, Heller; Allegro, Wely; "Harmonies du Soir," Karg-Elert; Military March, Elgar.

Carl Paige Wood, Seattle, Wash.—Mr. Wood gave the first recital in the University Methodist Church on April 2, presenting this program: Grand March from "Aida," Verdi; "Nourture," Franck; "Within a Chinese Garden," Stoughton; Sketches of the City, Nevin; Good Friday Music from "Parsifal," Wagner; "Carillon," Sowerby; "The Little Shepherd," Debussy; Ballet, Debussy.

Frank Wilbur Chace, Boulder, Colo.—On Sunday afternoon, April 11, Dr. Chace gave the first of a series of recitals in the First Methodist Church. Following is the program: Vorspiel to "Lohengrin," Wagner; Largo ("New World" Symphony), Dvorak; "Vision," Rheinberger; Scherzo (Sonata in E minor), Rogers; First Symphony, Op. 10, Guilmant; Fantasia in "O Filii et Filiae," Batiste; Andantino in D flat, Lemare; "Pilgrims' Chorus" ("Tannhauser"), Wagner; Fanfare, Shelley.

Fred S. Smith, A. A. G. O., Wilmington, Del.—Mr. Smith gave the thirteenth recital of this season under the auspices of the American Organ Players' Club in the New Jerusalem Church at Wilmington, April 22. His program follows: First Sonata, Borowski; Nocturne, Foote; Festival Prelude in B minor (MS.), Smith; Serenade, Rachmaninoff; "Marche Russe," Scherzo; Fugue in D, Matthews; Festival Toccata, Fletcher.

Ella Scoble Opperman, Tallahassee, Fla.—A very artistic organ and violin program was given April 13 by the director of the Florida State College School of Music, Ella Scoble Opperman, pupil of Guilmant and Clara Farrington-Edmondson, pupil of Cesar Thompson. The program included: Organ and violin, Theme and Variations and Gigue, Rheinberger; Cantilene Pastorale, Op. 15, Second Meditation, Op. 20, and Prelude from Third Sonata, Guilmant; "Rhapsodie Catalane" (Cadenza for pedals alone), Bonnet.

Charles Galloway, St. Louis, Mo.—In his recital at the Grand Memorial Church of Washington University on Sunday afternoon, April 18, Mr. Galloway played: Dedication March, William D. Armstrong; Prelude and Fugue in D minor, Bach; Suite (No. 1), Rogers; Theme and Variation; Bossi; "Chant Celeste," J. S. Matthews; Paraphrase on "O Filii," Guilmant.

Charles H. Baker, Pottstown, Pa.—Mr. Baker, organist and choirmaster of Emmanuel Lutheran Church, gave a recital April 15 assisted by George Russell Strauss, baritone, of Philadelphia. He was the recipient of many congratulations after the recital on the high quality of the program: Mr. Baker played: Allegro Appassionato and Adagio, from the Fifth Sonata, Guilmant; Pastoral, from Second Symphony, Widor; "The River of Life," Coerne; Sketches of the City, Nevin; Toccata, Rogers; "Echo Bells," Brewer; "At Parting of Day," Frysinger. On Good Friday afternoon, from 4 to 4:30, Mr. Baker gave the following program: "De Profundis" (Recitative and Prelude), Bartlett; "Reverie Triste," Diggle; "The Death of Ase" (from "Peer Gynt"), Grieg; "Vesperale," Frysinger.

John J. McClellan, Salt Lake City, Utah.—The organist of the Mormon Tabernacle gave a recital in the Strand Theater at Phoenix, Ariz., March 16, his program being as follows: Toccata and Fugue in D minor, Bach; Andantino, Lemare; "Walther's Prize Song" from "Die Lorelei," Wagner; Meditation and Toccata, E. d'Evry; "Kammenoi Ostrow" (arranged for organ by McClellan), Rubinstein; Toccata from Fourth Symphony, Widor; Grand Selection from "Mignon," Thomas; "To a Wild Rose," MacDowell; "Moment Musical," in F minor, Schubert; "Traumerl," Schumann; Excerpts from Music Dramas of Richard Wagner (arranged for organ by McClellan).

Clarence Eddy, Chicago.—Mr. Eddy gave an Easter recital at St. Mary's Catholic Church, Muskegon, Mich., on the evening of April 4. His offerings on this occasion included: "Christus," Frysinger (Dedicated to Clarence Eddy), Ravanello; "Elevation," Edith Lang; "Hosannah!," Dubois; "The Holy Boy," John Ireland; Paraphrase on Gottschalk's "Last Hope," (Dedicated to Clarence Eddy), Karl Theodor Saul; "A Shepherd's Evening Prayer" (G. B. Nevin); "The Rosary," Ethelbert Nevin; "Marche Solennelle" (From the First Suite, dedicated to Clarence Eddy), Felix Borowski; "Romance Without Words" and "Caprice Heroique," Joseph Bonnet; "Evening Rest," Alfred Hollins; Toccata in F, Thomas; Crawford.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—In his recital at the University of Illinois Auditorium Sunday afternoon, March 14, Mr. Erb included on his program: Prelude and Fugue on the name Bach, Steane; "Repos d'Amour," Henselt; "Good Friday Spell," Rubinstein; Concerto in D minor, Handel; Cantabile, Lorei; "En forme de Canon" and Offertoire in F minor, Salome; Grand Chorus in March Form, Guilmant.

Harry Alexander Russell, Princeton, N. J.—The final recital of the season by Mr. Russell, director of music at Princeton University, was played in Procter Hall Saturday afternoon, March 27, the following program being offered: Chorale Prelude on "Christ Lay in Bonds of Death," Bach; Chorale Prelude, "World, I can't Must Leave Thee," Brahms; "Good Friday Spell," Rubinstein; "Parsifal," Wagner; Largo e maestoso, Allegro, Pastoral and Grand Chorus in D major, from First Sonata, Guilmant; Andante Cantabile from "Symphony Pathetique," Tschaiakowsky; Nocturne in G minor (by request), Chopin; Romance, Sibelius; Finale from First Symphony, Verne.

On March 20 Mr. Russell played: Prelude to "The Deluge," Saint-Saens; Prelude and Fugue in G minor, Bach; Minuet in D, Mozart; "Praculudium Grave," "Adoration et Vox Angelica" and "Alleluia," Dubois; Largo from "New World" Symphony, Dvorak; "Liebestraum" (by request), Liszt; Introduction to Third Act of "Tristan and Isolde," Wagner; March, "Pomp and Circumstance," Elgar.

Riley Chase, Spokane, Wash.—The following incidental music was played at the Central M. E. Church by the organist, Mr. Chase, during the noon devotion hours of Passion week:

Monday, "The Day of Authority"—Solemn Prelude from "The Dedication of the Temple," Noble; Laudate Dominum," Sheldon; "Christ Cleansing the Temple," Maunder; "War March of the Priests," Mendelssohn; "Thanksgiving," Turner; "To the Evening Star," Wagner.
Tuesday, "The Day of Controversy"—"So That Thou Hast Harkened to My Commandments," Sullivan; Magnificat in F, Claussmann; "The Pilgrim's Song of Hope," Batiste; "A Desert Song," Sheppard; "Misericordia," Nevin; "In the Twilight," Posca; "Gloria," Mozart.
Wednesday, "The Day of Retirement"—"Vision," Rheinberger; "Parsifal," Schubert; Adoration, Gaul; Andante Religioso, Demarest; "Be Thou With Me," Hiller; "Traumlied," Frysinger; "The Lost Chord," Sullivan.

Thursday, "The Day of Preparation"—Andante from the "Symphony Pathetique," Tschaiakowsky; Invocation, Mally; "Dono Nobis," Weber; Communion, Wely; Lento Sostenuto, Chopin; "Twas Night O'er Lonely Olivet," Maunder; "The Majesty of the Divine Humiliation," Stainer.
Friday, "The Day of Suffering"—Largo, Handel; "Betrayed and Forgiven," Maunder; "Christ Before Pilate," Maunder; "The March to Calvary," Maunder; "The Appeal of the Crucified," Stainer; "Droop Sacred Head," Maunder; "Night," Worth.

Ernest H. Sheppard, Warren, Ohio.—Mr. Sheppard, the composer, and organist of the First Church of Warren, dedicated his new Austin organ in that church March 25, before a large audience

composed of music lovers of this town, so long devoted to musical culture. The organ responded to his every wish. Mr. Sheppard writes. The program was: "Praeludium Festivum," Becker; "A Cloister Scene," Mason; "A Desert Song," Sheppard; Concert Fugue in G. Krebs; Sonata in A minor, Faulkes; Evensong, Johnston; "Marche Pontificale," Tumbello; Nocturne, Foote; "Immense sans Paroles," Bonnet; Postlude in D, Smart.

Harry Alan Russett, Albany, N. Y.—Among Mr. Russett's recent programs at the Cathedral of All Saints were these:

Feb. 24—Concert Overture in B minor, Rogers; "Harmories du Soir," Karg-Elert; Prelude and Fugue in D major, Bach; "Petite Pastorale," Ravel; Arcadian Idyl, Lemaire; Sonata in A minor, Borowski.

March 2—Solemn Prelude, Noble; Choral Prelude, "A Rose Breaks into Bloom," Brahms; Prelude and Fugue in G minor, Bach; "Clair de Lune," Karg-Elert; Meditation—Elegie, Borowski; Sonata in D minor, Guilman.

Ernest Prang Stamm, Tulsa, Okla.—Mr. Stamm gave these numbers in a recital at the First Christian Church March 28: Concert Overture in E flat, Faulkes; Meditation, d'Evry; Toccata in C, d'Evry; "Rimembranza," Yon; "Mountain Idyl," Schminke; "Will o' the Wisp," Nevin; "Kammenoi Ostrow," Rubinstein; Fanfare d'Orgue, Shelley. At his recital afternoon of April 11, Mr. Stamm played: Persian Suite, Stoughton; Caprice, "The Brook," Dethier; "The Swan," Stebbins; "The Curfew," Horsman; Finale, Act 2, "Madam Butterfly," Puccini; "Pomp and Circumstance," Elgar.

Samuel A. Baldwin, New York City.—Among Mr. Baldwin's program in April at the College of the City of New York were the following:

April 14—Solemn March, Foote; Largo from Sonata, Op. 2, No. 2, Beethoven; Toccata in F, Bach; Allegretto Pastorale, Walter Heaton; Magic Fire Scene, "The Valkyrs," Wagner; Pastorale, "To a Wild Rose," Legend; "A Deserted Farm," and Melodie, "To a Water-Lily," MacDowell; Symphony No. 5 (Allegro Vivace, Allegro Cantabile, Toccata), Widor.

April 18—Toccata, Op. 7, No. 7, Foote; Prelude to "Lohengrin," Wagner; Prelude and Fugue in D major, Bach; Pastorale, Roger-Ducasse; Sketches of the City, Gordon Balch Nevin; Intermezzo, Op. 116, No. 4, Brahms; Overture to "William Tell," Rossini.

April 21—First Symphony (Allegro, Andante, Maestoso, "Soeur Monique," Coppérin; Passacaglia in C minor, Bach; An Arcadian Sketch, Stoughton; Allegro Jubilant, Milligan; "Elves," Bonnet; "Kammenoi Ostrow," Rubinstein; Overture to "Tannhäuser," Wagner.

April 25—Sonata No. 5, in C minor, Guilman; Choral Prelude, "Jesu My Guide," Bach; Fugue in C major, Buxtehude; Meditation, Cole; Toccata on "Plain Song" Melody, René L. Becker; Symphonic Poem, "Orpheus," Liszt; Love Song and "Hidde of the Valkyrs" ("The Valkyrs"), Wagner.

Oscar Frey, St. Paul, Minn.—Mr. Frey gave the following program in Trinity Lutheran Church, St. Paul, and in Zion Church, Minneapolis, in March: Concert Overture, Hollins; Largo from "New World" Symphony, Dvorak; Caprice in B flat, Guilman; Prelude and Fugue, E minor, Bach; "Aftusoso," Frey; "Peer Gynt" Suite (complete), Grieg; "Primitive organ," Yon; Minuet, Bocherini; "Tannhäuser" March, Wagner.

F. A. Moore, Toronto, Ont.—Mr. Moore gave the tenth and last recital of the eighth series at the University of Toronto, March 23, playing this program on the large Casavant organ: Toccata in F, Bach; "Ave Maria," Schubert; Allegro, Adagio and Finale, Sixth Symphony, Widor; "Dragonflies," Shelley; "Finlandia," Sibelius.

At his recital March 9, Mr. Moore played: Fantasia and Fugue, Silas; Reverie, Bonnet; Dithyramb, Harwood; Theme (Varied) in E, Faulkes; "Benediction Nuptiale," Saint-Saens; "Marche Triomphale," Guilman.

A total of fifty-eight compositions, by forty-eight different composers, were played at these recitals this season.

William H. Jones, A. A. G. O., Raleigh, N. C.—At his second recital of the series of 1919-1920 in Christ Church Mr. Jones played as follows on the evening of March 22: Prelude to "Lohengrin," Wagner; Sonata in A minor (No. 1), Borowski; "The Garden of Iram," Stoughton; Prelude to "The Deluge," Saint-Saens; Prayer and Cradle Song, Guilman; March from Suite No. 1, Rogers; Humoreske, Dvorak; Minuet, Bocherini; Finale in B flat, Wolstenholme.

William Smithson, Mus. Bac., Granby, Quebec.—At a recital in the First Congregational Church Sunday afternoon, April 11, Mr. Smithson was assisted by Miss D. Lutton, soprano, and Miss Y. Lamontagne, cellist, both of Montreal. The organ selections were: Toccata in G, Dubois; "Pilgrims Chorus" ("Tannhäuser"), Wagner; Gavotte ("Mignon"), Thomas; "Ase's Death," Grieg; "March of the Magi Kings," Dubois; Caprice (request), Lemaigre; "Marche Solennelle," Lemaigre.

In a recital March 7 Mr. Smithson played: Fugue from Suite in F minor, Handel; Overture in F, Vincent; Prelude to "Le Deluge," Saint-Saens; Cantilena, Wheelton; Caprice, Lemaigre; Grand Choeur, Wheelton.

Frederick C. Mayer, Woodville, Ohio.—Mr. Mayer of the Woodville Normal gave his third recital in Salem Lutheran Church at West Alexandria, Ohio, March 28, and managed to finish his program despite the raging storm and the fact that several times the power left the

organ. He played: Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "The Swan," Stebbins; "Une Larne" ("A Tear"), Moussorgsky; "Resurrection Morn.," Johnston; "In Springtime," Kinder; "To a Wild Rose" (Pastorale), MacDowell; "Marche Nocturne," MacMaster; "Neptune" (from "Sea Sketches"), Stoughton; "Moonlight" (Nocturnette), d'Evry; Evensong, Martin; "Marche Slav," Tschaikowsky.

Ernest Dawson Leach, Burlington, Vt.—In a recital at St. Paul's Church, April 18, after evensong, Mr. Leach played the sixth of the regular monthly recitals, and offered the following: Third Sonata Mendelssohn; Spring Song, Hollins; "Chanson d'Esnoir," Meale; Minuet, Bocherini; Andantino, H. Davan Wetton; Sortie in D major, Duncan.

Ray Hastings, Los Angeles, Cal.—Dr. Hastings gave the following popular program at the Upland, Cal., Presbyterian Church March 23: March, "Torchlight," Clark; Prelude, Faumann; "Dulci Jubilo," Bach; Largo, Handel; Prelude, "In the Temple," Petrali; Celestial Triumph, "Mefistofele," Boito; "Solitude on the Mountain," Ole Bull; Barcarolle, "Love Tales of Hoffman," Offenbach; well-known songs arranged for the organ: "Eclogue of Tears," Schubert; "The Bird So Like a Flower," Laszt; "The Palms," Faure.

In his March recitals at the Temple Auditorium Dr. Hastings' programs included: Prelude to "Lohengrin," Wagner; "Elsa's Dream" ("Lohengrin"), Wagner; "Evening Star" ("Tannhäuser"), Wagner; Prelude to "King Manfred," Reinecke; Funeral March, Mendelssohn; Wedding March, Mendelssohn; "Träumerei," Schumann; Pastorale in F, Bach; Cavatina, Raff; Invocation, Mailly; Capriccio, Lemaigre; Temple Prelude, Petrali; "Cantilene Nuptiale," Dubois; "Water Lily," Gottschalk; Love Song, Doud; "Prelude Solennelle," Hastings.

Henry Ward Pearson, Jacksonville, Ill.—Mr. Pearson gave the last of his series of Lenten recitals in music hall at the Illinois Woman's College Sunday afternoon, March 21, playing as follows: Prelude in sharp minor, Volodinski; "Echo," Tumbello; Fountain Reverie, Fletcher; Meditation, Hubeck; Prelude to "The Deluge," (Violin, Piano and Organ), Saint-Saens; "Gethsemane," from "The Death and Resurrection of Christ," Op. 54, Malling; Easter Offertoire, Lorel; "Resurrection Morn.," Johnston.

G. Herman Beck, St. Louis, Mo.—Mr. Beck of Emmaus Lutheran Church gave the following program at his sixteenth recital in Zion Lutheran Church at Belleville, Ill., April 11: "Adoremus," Ravina-Westbrook; Serenade, Widor; "Eastere Morning," Haumgartner; Fantasia on "Duke Street," Kinder; "Les Rameaux," Gauvain-Westbrook; Toccata in G, Dubois. His Sunday evening pre-service recitals at Emmaus Church are gaining rapidly in attendance and the cantatas given occasionally attract large audiences. The church has ordered a new three-manual organ.

William M. Jenkins, St. Louis, Mo.—Mr. Jenkins, organist of the Westminster Presbyterian Church and of the Scruggs-Vandervoort-Barney store, gave six recitals in the Vandervoort establishment the week of April 5 to celebrate its seventieth anniversary. Streams of visitors came into the music hall of the store to hear Mr. Jenkins. His programs included:

April 5—Postludium, Whiting; Pastorale in F, Whiting; March in E flat, Petrali; Prelude in F, Whiting; "The Lost Chord," Sullivan; "Evening Star," "Tannhäuser," Wagner; Andante Cantabile, Widor; March in B flat, Silas; Romanza in A flat, Mozart; Scotch Idyl, F. Marion Ralston; Evensong, Martin; Reverie, Whiting; Communion, Op. 39, No. 5, Guilman; March in D major, Guilman; Prelude in C, Arranged from A. Freyer; Elevation in A flat, Guilman; "Marche Pontificale," Lemmens; Fanfare, Lemmens.

April 6—Communion in G, Batiste; Postlude in F, Gade; Siciliano, Hopkins; Elevation in E minor, Saint-Saens; Prayer in E flat, Groven; Gavotte, E flat, Roeder; "La Chiquita," Gabriel-Margie; Slumber Song, Hall; Desert Song, Sheppard; "La Paloma," Yradier; Improvisation on March, Guilman; "The Land of the Sky-Blue Water," Cadman; Andante Cantabile, Silas; Romanza, Gleason; Sextet from "Lucia," Donizetti.

April 7—"In Springtime," Kleinschmidt; Andante con moto, Gleason; Postludium, Whiting; Adagio Cantabile, Haydn; Prelude, Whiting; Barcarolle, "Tales of Hoffman," Offenbach; Celebrated Air, Bach; "Melody at Dusk," Keats; "Queen of Sheba" March, Gounod; Caprice, Botting; Nuptial Postlude, Guilman; "Old Folks at Home" and "Believe Me," Boston Commandery March, Carter; Cantilene, Capocci.

April 9—Trio, F major, Merkel; Vorspiel to "King Manfred," Reinecke; Gavotte, E flat, Roeder; "Träumerei," Schumann; "Tannhäuser" March, Wagner; "Chanson du Soir," Freyberger; "Somewhere a Voice," Tate; "March of the Teys," Schminke; Barcarolle, Dethier; Serenade, Leoncavallo; Miserere, "Trovatore," Verdi; "By the Waters of the Minnetonka," A Staccato Etude, Nevin; Minuet in G, Beethoven; "Friere," Borowski.

Guy F. Harrison, Manila, P. I.—Mr. Harrison gave a recital at the Cathedral of St. Mary and St. John Feb. 25 with the assistance of Dr. Robert L. Schofield, director of the conservatory of the University of the Philippines, who sang "Be Thou Faithful unto Death" from "St. Paul." Mr. Harrison played: Fantasia, Hubeck; Scottish Elegue, Salome; Prelude and Fugue in C major, Bach; Choral Perles on "Melcombe" and "Old 104th," Parry; "In the Garden," Goldmark; Grand Choeur in C, Chauvet.

From the Recital

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QUARLES

BALDWIN, RALPH L.

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BAIRSTOW, EDWARD C.

Evening Song

COLE, ROSSETTER G.

Op. 39 Rhapsody

FOOTE, ARTHUR

Op. 29 No. 2 Allegretto

No. 6 Nocturne

Op. 54 Suite in D

Op. 80 Christmas

HALL, WILLIAM JOHN

Slumber Song

MACDOWELL, EDWARD

Op. 51 No. 1 Pastorale

(To a Wild Rose)

TORJUSSEN, TRYGVGE

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J-U-L-Y 27-30.
 N. A. O. Convention.
 New York City.
 C-O-M-E.

Eminent recitalists will be heard; papers on important subjects will be read; open discussion on questions of moment to the organist—in which you may join if you will—will take place.

May day is moving day for some organists. Are you changing your position this year? If so, won't you drop a line to the associate editor. It will be of interest to others to know where you were, where you are going to be and who is to occupy your former position.

The chairman of the committee on arrangements will be glad if you will inform him at as early a date as possible of your intention to come to the convention. The various committees can work more intelligently if this is done. The last Diapason contained the personnel of the committees.

In the article concerning R. Huntington Woodman words speak eloquently for themselves and need no underscoring, but we cannot refrain from adding our congratulations to him on his splendid record; to his church congregation on being permitted to listen to his music for so many years; to Brooklyn, New York and the whole country, or as much of it as has been able to profit by coming under the spell of his influence and his compositions.

It is to Woodman the man, as well as to Woodman the organist, the composer, the musician, we take off our hat.

Those who were present at the N. A. O. dinner April 12 at the Roma Restaurant, New York City, listened to a stirring address by Mr. Silver, rector of the Church of the Incarnation. He spoke of the co-operation necessary between minister and organist, and cited instances in which much good had been done through the instrumentality of the musical part of the service. It is undoubtedly true that at each service someone in the congregation is in a receptive mood and can be reached through the ministry of music, if we, leaders in music, are inspired and are ready to measure up to our great responsibility.

The announcement that the first movement of Widor's Fifth Symphony for organ has been orchestrated by Frank Stewart Adams and will be played with a pedal cadenza by Firmin Swinnen at the Rivoli Theater, New York City, by the Rivoli orchestra, will be one of interest to organists. While the date has not been settled it will probably be played the last week of May or the first week of June. This is really a significant departure from usual lines and will give an opportunity for thousands of people to hear this beautiful number in an elaborate setting. Mr. Adams is to be commended for this praiseworthy attempt to do something out of the ordinary and we urge the organists of Greater New York and vicinity to inform themselves as to the date of the performance.

There is danger sometimes that musical services as planned by organists and choirmasters may become commonplace simply for the lack of care-

ful thought which begets originality. We call attention to two services given at the Clinton Avenue Congregational Church, Brooklyn, which, under the direction of Herbert Stavelay Sammond, organist of the church, could scarcely fail to be interesting.

At one recent service a miscellaneous program containing Buck's Festival Te Deum in E flat, "I Know That My Redeemer Liveth," from Handel's "Messiah," and "God Shall Wipe Away All Tears," from Coombs' "Vision of St. John" also had two simple "Hymns of Childhood," including, "I Think When I Read That Sweet Story of Old," sung by the quartet with accompaniment, side by side with two Bach chorales sung a capella. At a service on Easter Sunday evening the Story of Christ was given as follows:

"Prophecy and Birth," from the "Kingdom of Christ," Marzo.
 "Raising of the Dead," from "The Daughter of Jairus," Stainer.
 "Healing the Blind," from "The Light of Life," Elgar.
 "Death, Resurrection and Ascension," from "Redemption," Gounod.

The planning of unusual services takes more time, but results frequently justify the effort put forth.

The President's Letter.

Yet a few months remain before another year of musical activity will have passed by. To many the year 1919-20 has been a season of unusual demands. Leisure has been at a premium. Repose has been well earned. Still, amid the scenes of bustle, plans are nearing completion for the greatest convention the N. A. O. has ever held.

The association never has had the good fortune to convene in New York City—the greatest musical center—where the voice of music is never silent and the hand of good fellowship is always extended. Never has there been a time when professional musicians needed to get together as now. Something is stirring afield which will in time affect every walk of life. The unrest in the industrial world is not to be considered a force apart from that which we designate as the art world. The world is not the same world of five years past. Something moved and is still moving. The amount of energy spent each day in keeping the affairs of nations from tumbling over is exceedingly great. Each one of us is contributing something toward this object.

The greatest force in this direction is the Christian religion in its pure and unadulterated form. Music plays no small part in the Christian religion. Do we realize how much and why?

Now the convention is the time and the place to discuss these weighty problems. Do you realize we need you at this convention?

FREDERICK SCHLIEDER.

Fine Papers for Convention.

The subcommittee on conferences and papers has already secured some most attractive speakers for the convention. On the subject of the work of the church organist, we shall have papers by Nicola A. Montani, editor of the Catholic Choirmaster and conductor of the Palestrina Choir of Philadelphia, and by James Clayton Warhurst, also of Philadelphia, organist of the Gethsemane Baptist Church. The Rev. Paul G. Favour of St. Bartholomew's Church, New York, will also discuss this sphere of the organists' activities.

We are fortunate in securing Clarence Dickinson for an illustrated address on the historical development of the organ as an instrument. This will be one of the most valuable opportunities of the convention for all organ students. In addition there will be a practical discussion of the modern organ and its design and at both of these sessions we expect to have the presence of the Organ Builders' Association of America. The

subject of the organist's duty to himself and his community, both artistically and as a citizen, will be covered by Mrs. Bruce S. Keator, whose knowledge of the subject is based on a career of splendid service.

Other important men will contribute papers, announcement of which will be made next month.

Executive Committee Meeting.

Members of the executive committee met at 1 West Forty-eighth street, New York City, on Monday, April 12, at noon. Those present were Mrs. Keator and Messrs. Beebe, McAll, Doane, Macrum, Norton, Adams, Weston and Waters. The treasurer's monthly report showed a balance on hand to date of \$202.55. The report of the New Jersey council was read and appears elsewhere in this issue.

A letter from Dr. Francis Hemington, Illinois state president, requesting official action toward securing larger salaries for organists, was read and discussed. However, no official action was taken at this meeting.

A floral wreath was sent to the funeral of our late honorary member, Homer N. Bartlett, in the name of the N. A. O., and a letter of condolence was addressed to his bereaved family.

WALTER N. WATERS, Secretary.

Recital for Illinois Council.

Edwin Stanley Seder, who has presided over the splendid Skinner organ in the large new First Congregational Church of Oak Park since that instrument was completed, gave a recital in compliment to the Illinois council on the evening of April 16. Mr. Seder, though a resident of Chicago a comparatively short time, has appeared in recital both at this church and at the Fourth Presbyterian, where he assisted Eric DeLamar in his weekly recitals, but this occasion gave an excellent opportunity for the display of his ability, which has attracted general attention.

Mr. Seder had a program of beautiful variety. Mrs. Else Harthan Arendt, the soprano in Mr. Seder's choir, sang two groups of songs with the taste that has won her the reputation among choir singers which she enjoys, and in this connection Mr. Seder's unusual accompaniments, which were marked by a sympathy far beyond what is generally heard, must be noted.

Cesar Franck's "Piece Heroique" opened the program, followed by the Saint-Saens Prelude to "The Deluge" and the fugue from Rheinberger's Pastoral Sonata. In the Saint-Saens piece the beautiful qualities of the solo stops of the organ were at once evident. The second group consisted of Macfarlane's "Evening Bells and Cradle Song," which we have never heard played better, even by the composer himself; the Cui "Orientale" and Bonnet's "Chant de Printemps." Two Wagner selections—the "Liebestod" from "Tristan" and the "Ride of the Valkyries"—closed the program, the latter furnishing a most brilliant climax to the performance. At the close Mr. Seder responded to an enthusiastic encore, playing the "Dreams" from Wagner's "Tristan."

After the program members of the Illinois council, headed by State President Hemington, gathered about Mr. Seder for an informal reception in the church house.

Sunday School Music Festival.

A festival of Sunday school music will be given by the Bible School of the Church of the Covenant (Presbyterian), 310 East Forty-second street, New York, Tuesday, May 4, at 8 p. m. Reginald L. McAll is organist and musical director of this church, and will have charge. A similar service was held three years ago, at which the New York organists of the N. A. O. were present. This year the service has been made a joint meeting of the N. A. O. and the A. G. O., and the members of the New York

City Sunday School Association are invited. The music leaders of the metropolitan Daily Vacation Bible Schools will also attend. The program will consist of carols, hymns and sentences from the manuscript collection which has been developed by this school. The system was introduced more than fifty years ago by the late J. Cleveland Cady, who delivered the address at the first festival in 1917. It is hoped that a large number of organists and Sunday School officers from New York and vicinity will be present.

New Jersey Report.

The last month has found the New Jersey N. A. O. members busy planning and doing things of interest. On March 15 the second organ recital of the Asbury Park chapter series was given by Miss Jane Hall in the West Ocean Grove M. E. Church. Although, owing to the bad weather, the attendance was small, the audience was enthusiastic and repeatedly gave evidence of appreciation of Miss Hall's splendid work at the organ.

On April 5 the New Jersey council held its annual business meeting at 116 West Seventy-second street, New York City. After reports of the secretary, treasurer and special committees were read, the council proceeded to new business. It was voted to accept the kind invitation of Howard McKinney to hold the annual rally in New Brunswick, in Rutgers College chapel, and Saturday, May 29, was the date chosen. Mr. McKinney, who is the Rutgers College director of music, was made chairman of the committee of arrangements with power to select his assistants. The council voted again to send a special delegate from New Jersey to the national convention to be held in New York in July. This delegate will be elected on rally day.

A motion was made and carried that New Jersey have a room of its own in the national headquarters hotel and that the necessary arrangements for such a room be made by the Asbury Park chapter. It was also moved and carried that New Jersey have a convention song—this to be prepared by Paul Ambrose and the Trenton chapter, and rehearsed at the New Brunswick rally on May 29.

On Tuesday evening, April 6, the organists of Red Bank, N. J., under the able leadership of Miss Sadie Child and Harold LaRos, held a reception for the New Jersey members in Grace M. E. Church, Red Bank. The guest of honor was William Y. Webbe of Summit, N. J. About sixty organists were present and greatly enjoyed the evening together. The musical program included an anthem of Mr. Webbe's—"I Will Lift Up Mine Eyes"—and an organ improvisation by the national president, Frederick Schlieder. Appropriate and much-appreciated remarks were made by Mr. Webbe and Mr. Schlieder, after which a social hour and refreshments were enjoyed.

As a result of these various meetings and recitals New Jersey has gained several valuable new members.

Respectfully submitted,

HARRIET S. KEATOR, New Jersey State President.

New Jersey Luncheon.

The members of the New Jersey Council of the N. A. O. were the guests of Mrs. Bruce S. Keator on the occasion of their annual business meeting. Luncheon was enjoyed at the George Washington Tea Room, New York City. Among those present were Mrs. Mark Andrews of Montclair and her sister, who is here for a visit from England; Miss Jane Whittemore of Elizabeth; Clifford Demarest of Tenafly; Howard D. McKinney of New Brunswick; Frederick Schlieder, Mr. and Mrs. Walter N. Waters of New York; Mr. and Mrs. Albert Reeves Norton and Edward K. Macrum of Brooklyn.

National Association of Organists Section

R. H. WOODMAN ROUNDS OUT 40 YEARS' SERVICE GIVES ANNIVERSARY RECITAL

Long Career of Organist and Composer at the First Presbyterian Church of Brooklyn—His Notable Work.

On Tuesday evening, April 27, R. Huntington Woodman gave a recital at the First Presbyterian Church of Brooklyn in commemoration of the completion of his fortieth year as organist and his thirtieth as choirmaster of that church.

Mr. Woodman, who bears an international reputation as organist and composer, was born in Brooklyn, Jan. 18, 1861. At an early age, under the direction of his father, he began his training as an organist, first at St. George's Church, Flushing, L. I., where he played his first voluntary at the age of 13, and later at Norwich, Conn. In 1880 he became organist of the First Presbyterian Church of

125, are sung by the best choirs of the country and appear on the programs of our leading singers. His services in the cause of good church music have been pre-eminent and have found full fruition in the First Presbyterian Church. He was the first organist in the non-liturgical churches of Brooklyn to use stringed instruments. Among his best-known compositions for choir are the "Song in the Night," "Message of the Star" and the "Thanksgiving Ode."

With Mr. Woodman in the organ loft at the First Presbyterian Church on April 27 were soloists from the church choir and stringed instruments.

Choral Church Music

By MRS. FLORENCE BROWN LASKEY

The recent broadening of denominational church activities and the concerted effort of this thought in the Interchurch Movement raises this question: Has church music a deeper mission, and how can it be met? It cannot be denied that the music of the church has been regarded to a very large degree as a certain attraction and, to speak frankly, an advertising medium. But that day is happily passing and we are coming closer to the real purpose of music in the church service, which is to lead the thought and voice the faith of choir and congregation.

To accomplish this end three things are essential—dignity, simplicity and sincerity. Much might be said as to the importance of each of these elements, but the combination of the three leads our thought directly back to that broad and lasting foundation which was laid for church music in the fourteenth and fifteenth centuries by De Lasso, Palestrina and their contemporaries whose work was as truly inspired as the liturgy of the church itself. Through the centuries of others who followed them have contributed much to the development of sacred music, but nothing has ever, or indeed, can ever, approach the uplifting exaltation or compelling appeal of unaccompanied choral singing. An "instrument of ten strings" or a thousand pipes has its place in sacred worship; the solo voice can bring joy and inspiration, but nothing expresses our hope or supplication as directly as the simple impersonal choral voice. And so may we not believe that the development of church music may be along this line?

The plain and practical side of the question is this. Unaccompanied choral singing will develop an accuracy of attack and intonation which cannot be attained in any other way. It will promote a binding unity of thought which is so essential to successful choral work, and last, but by no means least, it will afford an inspiration which will lift choir, congregation and service to a higher level and to new and greater heights. It has been proved out in every detail by the choir with which I am associated, that of the North Avenue Presbyterian Church, New Rochelle, N. Y. And this I mention not as any personal accomplishment, but solely as it illustrates the practical working out of the principle. By unaccompanied rehearsing and singing in service, this choir, which fundamentally differs little from the average in tone quality or musicianship, has come to be a vital factor in the church service and a singing unit of unusual capability.

First principles are usually reliable, if not best. Let us build further on this principle which has stood through the ages—plain, dignified, unaccompanied choral singing.

New Members.

We have the following new members to report since the last issue:
NEW JERSEY.

Miss May E. Carey, Trenton.
Mrs. Mary Lawrence, Bradley Beach.

MICHIGAN.
John D. O'Shea, Mount Clemens.

NEW YORK.
Carl M. Dietrich, Newburgh.

During the Lenten season much music of importance was sung in the North Avenue Presbyterian Church, New Rochelle, N. Y. Mrs. Florence Brown Laskey, whose article on "Choral Church Music" appears in this issue, is the organist and director. In addition to the anthems by Dvorak, Gounod, Tchaikowsky and others, Stainer's "Crucifixion" was sung. On Easter the program included anthems by Parker, Nott and West. As an expression of appreciation of the splendid work done, the official board of the church gave a dinner to the choir on Friday evening, April 9.

J. Frank Bates is the organist of the Congregational Church of Turners Falls, Mass., and his organ numbers on Easter included "Allegro Resurrexit," Ravanello, "Allegro Jubilant," Milligan, and Festival Postlude, Ward.

Invitations to attend the first lesson of a special pedagogical music course were received by the expected guests of Effa Ellis Perfield. The affair was given by Miss Perfield at her studio on West Fortieth street, New York City, Tuesday morning, April 13.

Homer N. Bartlett— An Appreciation

By WALTER C. GALE

The passing of Homer Bartlett on April 2 removed from our midst a unique personality as well as a musician of fine attainments, and will be deeply felt as a distinct loss to his personal friends, as well as to the musical profession in general. His was a nature of rare sweetness and refinement and his cordiality and geniality will long be remembered by those of us who were fortunate enough to be his friends. Naturally modest and retiring, he was keenly appreciative of any friendly interest taken in him or his work, especially in his recent compositions.

Although he was a pianist, an organist and a composer, perhaps he will be longest remembered and best known to posterity as a composer, having left works in nearly all the principal forms of musical composition. As an organist, he will be associated principally with the Madison Avenue Baptist Church in New York City, where he played for thirty-one years, and which was the last church position he held. He retired from active church work a few years ago because of ill health and advancing years.

Organ literature he enriched with a number of excellent works, among which the "Meditation Serieuse" is perhaps the most widely known and the best liked. It makes a beautiful and impressive prelude to the church service. Besides this is the "Suite for Organ" and "De Profundis," the latter number being his last written for the organ. He presented me with a copy of this piece, saying "I hope you will like it as well as you did the 'Meditation.' After you have looked it over, don't you want to send me a line telling me what you think of it?" He smiled quietly and I could see that he himself thought it one of his best recent works. I did like it, and wrote him so, which he seemed very much to appreciate.

Probably his most popular piano piece is and has ever been the "Polka de Concert," which he wrote when only about 18 years of age. There is also to his credit an opera, "La Valere"; an oratorio, "Samuel"; a cantata, "The Last Chieftain," and a symphonic poem, "Apollo," as well as chamber music, anthems, part-songs and numerous songs for solo voice. Many of these last are known and loved by musicians everywhere.

Mr. Bartlett was born in Olive, N. Y., in 1845, studied with S. B. Mills, Max Braun, Jacobsen and others, and was living in Hoboken, N. J., at the time of his death. He was president of the National Association of Organists from August, 1910, to August, 1911, later being made a vice-president and continuing to be, almost to the time of his death, a valued adviser in association councils. In 1917 he was made an honorary member. He was a founder of the American Guild of Organists and a member of the Musicians' Club of New York and of the St. Wilfrid Club.

Homer N. Bartlett Memorial.

The service Sunday evening, April 18, at St. Andrew's M. E. Church, New York City, of which church Mrs. Bruce S. Keator is organist and musical director, was a tribute to the memory of Homer N. Bartlett. This was made possible through the courtesy of the pastor, Dr. Allen MacRossie, and the official board of the church, and in the large congregation which gathered were Mrs. Bartlett, the widow; the son, John Bartlett, the latter's wife and their daughter. The program, which, with the exception of the hymns, was made up entirely of Mr. Bartlett's compositions, included the "Meditation Serieuse," played by Louis R. Dressler, organist of All Souls' Church, New York City, and the "Festival Hymn," played by Albert Reeves Norton, organist of the Reformed Church on the Heights, Brooklyn. The quartet of the church sang and was accompanied by Mrs. Keator. Miss Grace Freeman played

an "Air" for violin and was accompanied by Clifford Demarest, organist of the Community Church, New York City. Miss Kathryn Platt Gunn played the Andante from the Violin Concerto, being accompanied on the piano by Mr. Dressler. Mark Andrews played the organ accompaniment for John Barnes Wells, who sang a tenor solo—"O Little Town of Bethlehem."

Near the close of the service Mr. Andrews, who was a close friend of Mr. Bartlett, made some remarks and also read letters from Mr. Demarest, warden of the American Guild of Organists, and from Frederick Schlieder, president of the National Association of Organists.

Public Meetings Committee.

Dear Friends:—We had a fine time at the get-together dinner on Monday, April 12. The dinner was good and Mr. Silver gave us a talk that we shall never forget. It was most inspiring and helpful. Then President Schlieder, Mr. Waters and Dr. Marks added their individual touch to the proposition and it was very interesting.

On the 27th Richard Keys Biggs gave us a sacred concert in his church, the Cathedral Chapel, Queen of All Saints, Brooklyn, assisted by the chapel choir and Carl Schlegel, baritone, and C. A. Schuller, tenor.

On Tuesday evening, May 4, R. L. McAll is having at his church, the Church of the Covenant, on East Forty-second street, a big Sunday school singing festival in honor of the National Association of Organists, the American Guild of Organists and the State Sunday school convention. They have done remarkable work in mass children's singing there and the meeting should be of real interest to every organist. JOHN DOANE, Chairman of the Public Meetings Committee.

At St. Thomas' Episcopal Church, New York City, the recital series which has been in progress for some time was concluded on April 25, with a remarkably large attendance. On Sunday evening, April 11, Mr. Noble, the recitalist, included in his program Homer Bartlett's Funeral March, in manuscript. Mr. Noble having previously played it at Mr. Bartlett's funeral service, carrying out the composer's wishes.

Mercadante's "Seven Last Words" and Harold Moore's "The Darkest Hour" were sung by the choir of St. John's M. E. Church, Brooklyn, Holy Week. The works were given under the direction of Mrs. Edith E. Levis, organist.

As was noted in Mr. Doane's report for the public meetings committee, Richard Keys Biggs gave a recital on April 27 at the Cathedral Chapel, Queen of All Saints, Brooklyn. His more important organ numbers were: Allegro from Second Symphony, Vierne; Fantasia in C minor, Bach; Meditation from First Symphony, Widor. He was assisted by his choir of men and boys, who sang a part of a mass written by Mr. Biggs. They also sang a Bach chorale, "Regina Coeli," by Lottl, and "Veni Jesu" by Cherubini.

On Sunday evening, April 11, at the Lafayette Avenue Presbyterian Church, Brooklyn, where Dr. John Hyatt Brewer is organist and choirmaster, the choir gave a splendid rendition of Hammond's Easter cantata, "Messiah Victorious."

In Holy Week on Wednesday evening the choir of St. Luke's Lutheran Church, Brooklyn, under the direction of Carl M. Dietrich, organist, gave Dubois' "Seven Last Words." They will also sing on May 13 (Ascension Day) "The Daughter of Jairus," by Stainer.

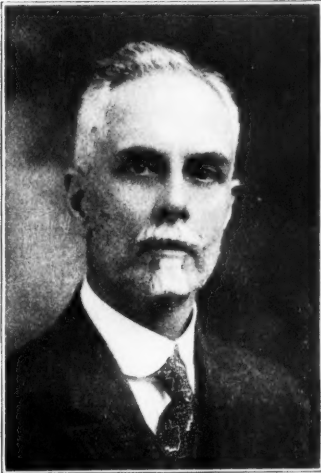
Warren Gehrken, organist and choirmaster of St. Luke's Episcopal Church, Brooklyn, gave a recital in the church on Wednesday evening of Easter week. His program included: Sonata No. 6, D minor, Mendelssohn; "Evening Song," Baird; "In a Chinese Garden," Stoughton; and by request, Mr. Gehrken's own Prelude and Fugue in D minor. His last recital of the season will be given May 5.

The choir of the Church of the Good Shepherd at Clinton, Mass., under the direction of Jasper W. Sawyer, organist, sang Maunder's cantata "Penitence, Pardon and Peace" on the evening of Good Friday. The Easter program had special numbers for organ and choir and their efforts received favorable notice.

The Morning Choral of Brooklyn, an organization composed of about thirty ladies and conducted by Herbert Stavelly Sammond, organist of the Clinton Avenue Congregational Church, gave a very enjoyable concert at the Academy of Music on the evening of April 15. A morning musicale is also scheduled for May 5. The club is fortunate in having a large number of interested associate members and their concerts are private ones.

Coleridge-Taylor's rarely heard oratorio "The Atonement" was presented at the Brick Church, New York City, on Palm Sunday afternoon, under the direction of Clarence Dickinson.

A special Easter musical service was given in the Baptist Church of Keyport, N. J., George M. Collins, organist and director. The choir, assisted by organ, piano and violin, sang a cantata by Petrie—"The Greatest Love."



R. HUNTINGTON WOODMAN.

Brooklyn, taking the position in his eighteenth year. An interesting feature in his career is the fact that in three instances, after a lapse of many years, he filled positions formerly occupied by his father—at Norwich, Conn., at Packer Institute and at the First Presbyterian of Brooklyn.

After studying for some years with Dudley Buck, Mr. Woodman in 1888 obtained a leave of absence from the church and went abroad, where he studied with the great master, Cesar Franck, and where he had the opportunity of meeting the leading composers of church music—such men as Stainer, Barnby, Dubois and Guilmant.

In 1893 Mr. Woodman was selected by the bureau of music of the World's Columbian Exposition in Chicago as one of the ten American organists to give the first series of recitals on the great organ at that exposition. Since that time he has played at several of the other great expositions held in this country.

Mr. Woodman was one of the founders and is a fellow of the American Guild of Organists, of which he was at one time the warden. He has been for years an honored member of the National Association of Organists. He is also a charter member of the department of music of the Brooklyn Institute of Arts and Sciences, of which he has been president for the last fifteen years. He is also director of music at Packer Institute, holding the position since 1894.

His life, always a busy one, has shown still another line of development in his work as a conductor. Mr. Woodman has successively led the Pastime Glee Club, the Bedford Choral Society, the Mount Kisco Choral Society, the Bridgeport Oratorio Society, and the Woodman Choral Club of New York.

As a composer, Mr. Woodman has reached an enviable position and his published works, which number over

**The St. Louis Combine
and Fruits It Has Borne**

St. Louis, Mo., March 13.—To the editor of The Diapason: The movement on the part of the organists of St. Louis for higher salaries having brought out the statement that this city pays lower salaries than any other city in the country, it may be opportune to explain the circumstances which have been instrumental in giving our city this rather unenviable distinction. Incidentally, the explanation may account for another equally unenviable distinction of our city, which has been frequently commented upon, and that is that we have not an organ of concert dimensions available for recitals; organists and music-lovers are consequently deprived of the opportunity of hearing the great organists of the country. It seems to be, however, the logical solution to the other distinction, for can it not be truthfully said that to the cheap organist belongs the cheap organ?

This explanation may also serve to excuse, if not to justify, the application of the heroic remedy which has been suggested. Much indignation has been expressed in certain quarters, presumably by the thought that we may go on a rampage in "wild and woolly" western fashion and perhaps decide to "pick" the churches and ask the members of the congregations to forego their salvation for a short time in order to assist our efforts for adequate compensation; as a result, cautionary signals have been raised, danger signals and messages of disapproval have been sent out by well-meaning colleagues who fear that we may act unjustly toward those requiring our services.

To arrive at the beginning of the conditions responsible for a situation which has for a long time been acknowledged to be intolerable it will be necessary to go back about twenty-five years. At that time a number of music committee chairmen representing the so-called prominent churches formed an organization for the purpose of controlling the engagement of organists and singers for their respective churches. Its operation demonstrated that it was equipped with the most improved "combine" machinery even to the customary "gentlemen's agreement", and, although it has been dissolved for a number of years, yet, to a great extent, its spirit still pervades the realm of church music in this city. The only reason for its dissolution seems to have been that organists and singers had been so effectively subdued that there was no danger of demands being made which required joint action.

The method of control of this "choir trust," as it was facetiously dubbed, followed these general lines: All churches represented made engagements on the same dates; applications for positions were permitted to be made only when there was no objection on the part of any member of the organization; a maximum salary for each position was established, those paying lowest salaries serving as posts, as it were, through which aspiring candidates entered the circle of the elect and from which "undesirables" were deported; it determined all assignments and changes in positions of

organists and singers, they having no voice in the matter. The sole arbiter of the eligibility of an applicant was the prime mover of the scheme, who was its dominating figure until its dissolution; his qualifications as an examiner may be summed up in the remark of an irate voice teacher, who, incensed at the treatment accorded a singer, told him that he did not know the difference between "a bar of music and a bar of soap."

Such was the nature of the power which controlled the destinies of the organists of St. Louis, stifled every ambition and effectually blocked the way toward improvement in salaries. Meanwhile these churches have erected new and expensive edifices, clergymen's salaries have been increased and ministerial assistants have been added; but organists' salaries are still the same or even less in some instances than they were thirty years ago. Why this state of affairs was endured need not be discussed; the fact to be considered now is that we have at least come to realize that there is a possibility of improving the conditions, the remedies to be applied being entirely a matter of future decision.

We have taken the first step, succeeding steps will be taken without causing friction if it can be done; but if it cannot be done without friction, what then? The suggestion of "strikes" has created some uneasiness; but how are we to take care of the situation which will undoubtedly arise when a colleague is dismissed following his demand for an increase in salary? Warden Demarest has promised support for which we gratefully acknowledge his promise; however, with the proviso that we proceed in a "legitimate and dignified manner." Undoubtedly the former "combine" would already declare us to be neither one nor the other. Has not the musical profession rather overworked that word "dignified"? Organists, especially, have been too dignified to resent unjust criticism, to refuse to give their services for all manner of church functions aside from their regular duties or to express dissatisfaction with the compensation doled out to them.

While the movement was initiated by the members of the Missouri chapter of the American Guild of Organists, we have considered it more advantageous to our efforts to form an independent body; neither the guild nor the National Association seems to be in a position to carry on this movement without a great amount of new legislation. For the solution for effective action throughout the country seems to be the independent organization in each community which eventually will develop a national governing body. If such an association should be evolved from this movement, would our profession lower its standard of dignity by calling it "The American Organists' Union"? **GEORGE ENZINGER.**

Carl K. McKinley's choir at the First Church of Christ, Hartford, Conn., gave a program of Easter music at the Easter Vesper service. One of the chorus numbers was a setting of "Come Unto Me" by Mr. McKinley. With the assistance of violin and harp Mr. McKinley gave these organ numbers: Prelude in E flat major, Bach; Berceuse (violin, harp and organ), Hymnsky; "The Answer," Wolsstenholme; "Lament," McKinley; Meditation (violin, harp and organ), Dubois; Toccata, Bachmann. At the vesper service Palm Sunday Dvorak's "Stabat Mater" was sung.

**Anthems for Mixed Voices Suitable for the Sundays
after Trinity, or for General Use**

- GALBRAITH, J. LAMONT** How beautiful upon the mountains Octavo No. 12,750 .16
Especially suitable for the Eighth Sunday after Trinity (St. James). A fine setting of moderate difficulty, quartet or chorus, with Bass solo, very effective ending. Length, 8 pages.
- NEVIN, GEORGE B.** My Shepherd Octavo No. 12,718 .12
Suitable for almost any service, this charming anthem should be in the library of every choir, be it quartet or chorus, no solos. Length, 6 pages.
- STEVENSON, FREDERICK** Sing, O daughter of Zion Octavo No. 13,407 .16
One of the finest anthems we know of, demands a first-class choir and Tenor and Soprano soloists, the organ part is big, and the anthem would be a splendid number for the opening of a new organ. It is suitable for any festival occasion and we recommend it most heartily. Length, 15 pages.
- CORNE, LOUIS A.** Behold, judgment will I lay to the line Octavo No. 13,401 .16
This fine anthem called "Liberty Proclaimed" is an excellent church anthem suitable for general use; the words from Isaiah and Revelations. It calls for a good Baritone soloist, quartet and chorus, but can be made very effective either by a quartet or chorus, it would be most suitable for the Twenty second Sunday after Trinity, the eve of All Saints'. Length, 11 pages.
- PROTHEROE, DANIEL** More love to Thee, O Christ Octavo No. 13,275 .12
An easy hymn-anthem suitable for morning or evening, quartet or chorus, with Soprano solo. Length, 5 pages.
- DUNKLEY, FERDINAND** Praise the Lord Octavo No. 13,426 .16
This fine anthem with words from the Psalms is suitable for general use especially during the Trinity season, it demands a good choir and Baritone soloist. There are solos for the other voices and the anthem needs careful rehearsal, but it will well repay all the time that is given to it; the last two pages work up to a magnificent climax. Length, 11 pages.
- GAUL, HARVEY B.** The light at eventide Octavo No. 12,932 .12
A beautiful setting of this favorite hymn. It is of moderate difficulty and should be in every choir library. Chorus, but can be made very effective by a good quartet. Length, 8 pages.
- STEWART, H. J.** It is a good thing to give thanks unto the Lord Octavo No. 12,492 .16
A fine general anthem, especially suitable for an anniversary service, the words from the Psalms and the setting very churchly. Quartet or chorus and not difficult. Length, 12 pages.
- STEANE, BRUCE** Be merciful unto me, O God Octavo No. 12,976 .10
An easy anthem suitable for any season, words from the Psalms, quartet or chorus. Length, 4 pages.
- WOOD, CARL PAIGE** Abide with me Octavo No. 12,994 .12
An attractive setting of the hymn, of moderate difficulty, it calls for Alto and Tenor soloists and nicely balanced parts; it will repay careful practice. Quartet or chorus. Length, 8 pages.
- STEVENSON, FREDERICK** Behold, Thou shalt call a nation Octavo No. 10,197 .16
One of the most popular of Mr. Stevenson's anthems. The words from Isaiah, it is suitable for general use and Thanksgiving. It demands a good Bass or Baritone solo, chorus or double quartet. It is of medium difficulty and with careful practice cannot help but be a success. Especially suitable for the Fifth Sunday after Trinity (July 4). Length, 11 pages.
- SPENCE, WILLIAM R.** The sun is sinking fast Octavo No. 12,010 .12
A charming evening anthem for Alto solo and chorus, or quartet, not difficult, a good number to have on hand. Length, 5 pages.
- MANNEY, CHARLES F.** They that trust in the Lord Octavo No. 13,301 .16
A splendid anthem for the Fifth Sunday after Trinity (July 4), the words from the Psalms make it also useful for general use. It is a fine churchly chorus anthem although it can be made effective by a quartet, it is of medium difficulty and will prove a most useful number. Length, 12 pages.

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HALL COMPANY ORDER FROM WORCESTER, MASS.

ORGAN FOR PILGRIM CHURCH

Will Enlarge and Modernize Instrument—Other Orders on Hand Will Keep Factory Busy Until May, 1921.

The Hall Organ Company of West Haven, Conn., has been intrusted with the problem of enlarging and modernizing the organ for Pilgrim Congregational Church of Worcester, Mass., installing at the same time a detached console. The specifications of this new organ are to be as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Doppel Flute, 8 ft., 61 pipes.
- Clavichord, 8 ft., 61 pipes.
- Viole d'Amour, 8 ft., 61 pipes.
- Philomela, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes, 20 bells.

SWELL ORGAN.

- Bourdon, 16 ft., 61 pipes.
- Violin Diapason, 8 ft., 61 pipes.
- Salticrion, 8 ft., 61 pipes.
- Aeoline, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Dolce Cornet, 2 rks., 122 pipes.
- Cornopean, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Geigen Principal, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

- Double Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violoncello, 8 ft., 32 pipes.
- Jahlich Gedeckt, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.

The Hall company has closed contracts with the following churches which, with previous orders, will keep the factory running to its fullest capacity until May, 1921:

Swedish Congregational Church, Bridgeport, Conn.

Temple Baptist Church, Bridgeport, Conn.
 St. Paul's Episcopal Church, Fremont, Ohio.
 St. Mark's M. E. Church, Lawrence, Mass.
 Salem Lutheran Church, Naugatuck, Conn.
 Trinity Episcopal Church, Jacksonville, Ill.
 M. E. Church, South, Colorado Springs, Colo.

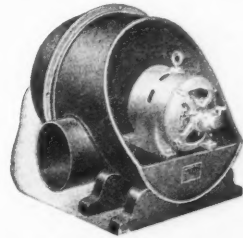
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Bonnet Will Sail June 5.

Joseph Bonnet has been busy giving recitals in the east, south and west during April. He will sail for France June 5. The latter part of May he plans to return to New York and will play at the Gregorian convention in that city.

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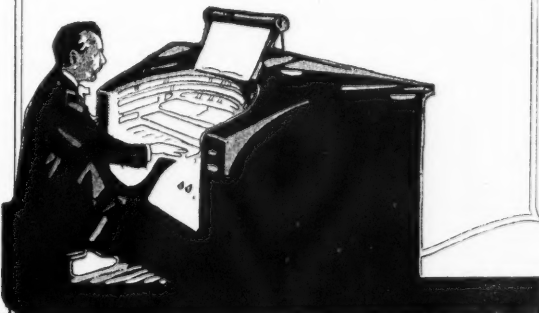
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BY HAROLD V. MILLIGAN.

CONCERTO GREGORIANO for Organ and Orchestra, by Pietro Yon, published by J. Fischer & Bro., New York.

Mr. Yon has already established for himself so distinguished a name, not only as a virtuoso, but also as a composer, that any work from his pen is received with both interest and respect; when the work proves to be of as ambitious a character as a symphony for organ and orchestra, the interest and expectations are naturally even greater than in the case of smaller pieces. Let it be said at the very outset that these expectations, great as they may be, are more than realized in the "Concerto Gregoriano." It is undoubtedly one of the finest works for the organ ever written on this side of the Atlantic, not only because it is a work of large dimensions, but because of the intrinsic quality of the music itself.

The critic of any art work soon realizes that he cannot apply too rigidly a set standard of values to all works, of whatever caliber; it is unfair to apply a severe test to unambitious and obviously second-rate pieces which have never intended by their progenitors to be subjected to any such test. A picture drawn hastily and intended to serve only as an illustration to a story in a magazine is obviously not a great work of art and should not be judged as such, although it may be quite good enough as a picture in its way; a pretty little tune which was never intended to be anything else than a pretty little tune, of the least possible technical difficulty, should not be hailed as a candidate for immortality and compared with the really great monuments in organ literature. We have often wished that a way might be devised of differentiating between the good, the indifferent and the bad. If we might be permitted to say something like this: "As a third-rate organ-ditty, 'Evening Primoses' is a creditable example of inoffensive mediocrity," it might save us from appearing on the one hand to praise something which is not really very praiseworthy, or on the other hand to roast something which is not really deserving of a roast.

All of which digression is by way of leading up to the remark that we never have to make any allowances for the music of Pietro Yon.

There are few composers living in America today who have such complete mastery of the technique of composition as he. We have analyzed in detail a number of his compositions and have never failed to find them constructed with the greatest skill and good taste. They abound in the adroit use of those devices of composition which delight the heart of the musician. Although his invention is always fresh, spontaneous and forceful, he never pours it out recklessly, but always makes the best possible use of it, developing and reiterating his thematic material in such a way as to produce the most logical and satisfactory result, keeping interest always keenly alert and accomplishing an effect of well-rounded completeness which is most satisfying. When men of smaller caliber attempt this extended development, with inferior material, the result is a weariness of the flesh, "kapellmeistermusik" at its worst; when this technical facility is combined with a genius for producing beautiful and expressive themes, the result is a great work of art. In this latter category we unhesitatingly place "Concerto Gregoriano." The musical ideas are in themselves richly beautiful and the use made of them is artistic to the highest degree.

The work is in four movements and is scored for organ and full orchestra. We cannot speak of the orchestra, as the copy we have examined contains the orchestral part in a piano reduction, but the material is there and the music bears every evidence of beauty and worth. The symphony is published in three editions, the first in its complete state, with orchestral score and parts; the second as an organ solo, as arranged by the composer (this by the way ought to be very interesting to organists who do not happen to have a symphony orchestra handy); and the third edition for organ and piano—the organ part as in the original and the piano part arranged by the composer. In thus publishing the symphony in three arrangements, the publishers and the composer have greatly enhanced its value to the profession. Few organists ever have a chance to play a concerto with full orchestra and in that form the work will not likely have as many performances as it deserves; as an organ solo and in the organ and piano arrangement it becomes available to the whole organ-playing profession and in these two forms it will doubtless appear on many a recital program. The symphony is dedicated to Enrico Bossi, Director of the Royal Academy of St. Cecilia in Rome.

The first movement opens with an introduction in which two main themes are stated clearly and succinctly. The first is announced by the orchestra, and is presented in octaves, without harmonization, over a dominant pedal point. After ten bars the orchestra becomes silent and the organ announces its main theme, of solemn, hymn-like character, harmonized simply in four parts. The orchestra repeats its theme, as before, the organ again sounds the hymn-like

theme, this time ending at the half-cadence, the orchestra adding the dominant pedal point, and the introduction is over. The first movement, proper, is marked "Allegro deciso," and plunges at once into the main theme, which proves to be the hymn-like motive of the introduction, but with quickened tempo and a shorter rhythmic unit, no longer "hymn-like." As in that classic of organ concertos, Guilmant's First Symphony, the main theme is announced by the organ pedals alone. From this point on the development of this main theme is full of constant interest; organ and orchestra carry it on in friendly rivalry. A second theme, of softer outlines, is introduced by the organ and incorporated into the fabric and just before the climax of the movement the motto-like theme sounded by the orchestra in the introduction appears in full organ.

The second theme is called an "Adagio," but the tempo mark is "andante religioso." The first theme is announced by the organ, in unharmonized octaves, over pizzicato accompaniment in the orchestra, and is carried out in this manner to completion. The second section, in G major, is given entirely to the orchestra, and in this "poco piu mosso" section the organ has no part. The movement ends with a reiteration of the B minor melody.

The third movement is a "Scherzo" and is for the most part antiphonal in character, the solo instrument and orchestra alternating in passages demanding brilliant staccato from the soloist. The finale is an "Allegro animato," and is the most brilliant of the four, requiring from the organist the utmost dash and bravura. It is the kind of thing the composer himself plays so successfully. During the course of the movement the first theme of the introduction appears again in massive chords of the organ against a swiftly-moving counterpoint in the orchestra. There is a dazzling cadenza for the solo instrument, with pedal glissandi and brilliant passage work on the manuals, in toccata style, the cadenza ending with a long pedal passage. The symphony ends with still further development of the main theme of the finale, by both orchestra and solo instrument.

We hope that it will some day be our good fortune to hear this most noteworthy composition performed in the manner to which its many merits entitle it.

SYMPHONY, "STORM KING," by Clarence Dickinson; published by the H. W. Gray Company, New York.

It is a peculiar coincidence that the same month should see the publication of two such truly notable compositions for the organ as the respective symphonies of Messrs. Yon and Dickinson. Both of these men have proved their mettle in the past, both as composers and organists; both address themselves to the highest phases of the art. Mr. Dickinson's symphony is for the organ alone, without orchestral accompaniment. He, too, long ago mastered the composer's trade and the devices and elaborations of symphonic development are an open book to him. He shows at times, though not habitually, traces of the French influence, as for instance in the Scherzo of this symphony. The pre-vailing quality of his writing, however, is an expression of his own individuality. Like Mr. Yon, he is content to follow the paths laid down by the great masters of the past, seeking to pour new wine into the old symphonic bottle, rather than to evolve forms in spite of the programmatic suggestion contained in the title of his symphony, he is properly to be placed among the classicists; the programmatic ideas are merely suggestive and the music is quite capable of being judged on its own merits as a symphony, without regard to outside influence.

Like Mr. Yon's symphony, also, "Storm King" is the work of an organist for organists. It is written in organ idiom and gives ample play to the virtuoso. There is considerable technical difficulty in it, but it does not make any demands that any good organist should find insurmountable.

The suggestion contained in the title, "Storm King" indicates that the music reflects the impressions made on the composer by the varying moods of the stately "Storm King" mountain which stands guard over the Highlands of the Hudson. The first movement, "Allegro maestoso," suggests the stern and stormy aspects of the rocky heights, with moments of calm beauty and serenity. The second movement, a "Canon," in two voices, calls up a mental picture of two friends walking along a winding hillside path; occasionally blended harmonious sounds of nature are heard, with now and then a far-away peal from the church bell of a distant village. The "Scherzo" reminds us that the neighborhood is the scene of the famous story of Rin Van Winkle; the "Intermezzo" reflects a summer day, with now and then a scurrying gust of wind in the hills breaking the calm; with elusive suggestions of distance, with here and there a touch of the plaintiveness, of the happy, peaceful melancholy with which the heart of man is touched by the beauty of a summer twilight. The "Finale" opens with the enunciation of a solemn, imposing "Hymn to Nature," upon which enter all the other elements of nature's life, harmonious and discordant, peaceful and tempestuous and with them revelation of tumult in the soul of man, all to resolve themselves at last into the broad, sure chords of Nature's Hymn. We may, if we like, follow these suggestions of the composer in listening to the symphony, or we may follow it merely as music, but in either case we cannot fail to be interested both intellectually and emotionally.

The first of the five movements contains some of the finest writing in the whole work. It is built around one short theme, which is announced in the pedal. After a rather extended introduction on

a subsidiary theme, the main theme appears in full organ, followed at once by the second theme, an especially lovely one, somewhat MacDowellish in character. The development begins with a fugue on the theme of the introduction, which is interrupted by reminiscences of the second theme on the echo organ. Then the main theme is developed harmonically and rhythmically, reaching a climax in a passage of double canon imitation, followed by a short, quiet section on the echo organ. A passage of ascending chords with descending bass slowly expanding in continued crescendo leads to the final entrance of the second theme, in the tonic key.

The second movement is a two-voice canon, in strict imitation at the octave. In the trio the imitation is carried throughout four voices at the distance of the fifth. The Scherzo contains as a second part a masetto, or country dance. The development consists of the theme in canon played against itself in augmentation, followed by a fughetto. After the repetition, there is a coda, built on the first three notes of the principal theme. The principal theme of the "Intermezzo" is in the character of a folksong, reminding one somewhat of Brahms' first piano sonata. It is given out first by the French horn and echoed in fuller harmony. Its repetition is accompanied by a short figure on the flute. The middle section treats the theme canonically, the final bit having the imitations at the octave and also, simultaneously, in the third part in inversion.

In the "Finale" the main theme, Gregorian in character, is given out on the pedals, in octaves. A pedal cadenza leads up to an extended, rushing toccata, derived from the main theme and including within itself an elaborate pedal cadenza. The pedaling throughout this movement is of the utmost difficulty and will tax the powers of the virtuoso considerably. In addition to the two cadenzas mentioned, which are very elaborate, there are also a few "stunts" for the busy feet of the organist during the remainder of the movement. As a relief from the toccata-like character of the principal part of the finale, the theme is heard in its entirety during the development as a chorale, and there is also a fughetto on the head of the theme. The symphony ends, full organ, with a chorale-like harmonization of the theme.

Lawrence R. Whipp has resigned his position as organist of the First Church of Christ, Scientist, at Denver, where he played his last service April 4, and left the next day for New York on his way to Paris. Mr. Whipp plans to study in Paris during the summer, returning to America in the fall. He has been one of the most prominent church organists of the city since his early youth and has appeared with many

artists as accompanist. His Denver friends anticipate that he will become one of the brilliant concert organists of his day.

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

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

CHICAGO, MAY 1, 1920.

HUMOR AND FAIRNESS.

Humorists for revenue are rather notorious for unfairness, just as their nearest of kin, the caricaturists, are, for exaggeration. It somehow is part of their stock in trade. So we should not pay much attention when "Autolytus"—who doesn't—reflects in Musical Opinion of London on the recitals given in the United States by saying: "A glance at the columns of recital programs in The Diapason shows such a poor choice of music that we need not be surprised at the church players finding their field invaded." He refers also to a "certain Andantino in D flat" and says that American organists are welcome to it. Well, it was made in England, was it not? As for the references to the titles such as "The Slimy Viper" and the "Crafty Spy," which he finds in the moving picture department, our English friend fails to realize that the moving picture, like every new thing, has its own vocabulary and that "agitated" and "furious," while they naturally sound humorous, no doubt have their place in the new field which the cinema has created. The locomotive has its own nomenclature; so has the later automobile; the airplane, in like manner, has brought into being words that seem odd to the layman. But, after all, it merely proves ignorance of the airplane and its intricacies to laugh at this. The child who for the first time hears a foreign language spoken usually laughs at the one who speaks the tongue which to the child is new. That hardly proves anything beyond the simplicity of the child, however. Motion picture playing is too necessary an art—though new—to be laughed out of court. It does not appeal to many a church and concert organist, and there is no reason why it should; the fact remains that it is an art of its own and the way to elevate it is to lend a hand toward its improvement.

As for the programs printed in our regular recital pages, we accept no responsibility for them—of course—and a few of them, no doubt, are not up to the mark. They are published to illustrate what American organists are doing. But we can assure "Autolytus" that they are fully on a par with an equal number of English recital programs selected at random.

ORGAN PRICE PROSPECTS.

Buyers of organs must soon feel the effects of the advancing cost of labor and materials and the shortage of both much more keenly than has been the case to date, according to reports from the builders. Makers of organ generators, for instance, accept orders for delivery without responsibility as to time and at the price which may be current at the date of delivery. So with wire and other essentials. Lumber dealers refuse to guarantee quotations over night. In one case a lumber salesman called up his headquarters from an organ factory to confirm the quantity of certain stock available at a price given him when he started out that morning, and had

the price raised over the 'phone from \$240 to \$256 on lumber which had sold a few months ago below \$70.

PATIENCE—A NECESSITY.

These are days when patience is much more than a virtue—it is a necessity. We ask it of all and are compelled to exercise it every moment. Copies of The Diapason for April, mailed in the usual way early on March 30, reached their destinations with varying promptness. To St. Louis it seemed to take only two days, while to some of the Chicago suburbs three days were required. Letters from Milwaukee and St. Louis reaching us as we write this show by their postmarks that they were each forty-eight hours en route. There is no use criticising. The men in the postal service are doing the best they can under severe handicaps.

Our list of readers and contributors is growing every day and they are giving us the most welcome assistance they could possibly render by supplying us with news from every corner of the country. We have only two requests to make of them. First, keep your items short; second, do not feel slighted or condemn us if at times something is omitted which you feel should have been printed. It may have been lifted out of the form on press night to make room for something more urgent or that would not well hold over until the next issue. We have columns of excellent articles in type waiting to be published.

The Diapason offers its readers more matter every month, we are convinced, than any other agency in the field. It is a problem to do so under present conditions without radical price increases. Paper is costing us just 140 per cent more than it cost two years ago—that is, it cost that much more a month ago. What it costs for this issue we are not even informed, as all prices are "subject to change without notice." And at that we are fortunate to obtain our quota of paper. If you are dubious about the accuracy of this ask any publisher or printer. Printing expenses have increased 100 per cent in the last two years and the cost of mailing and other items is even higher in proportion.

That is why we say it behooves us all to be patient.

ORGANIST, EDITOR, POET.

In addition to being one of the foremost organists of Baltimore, J. Norris Hering is one of the prominent newspapermen of that city, having been for some years music editor of the Star. Mr. Hering has suffered from the general complaint of all editors—shortage of paper—and his department has been curtailed along with the rest of the paper. So in addition to instilling brevity, the soul of wit, into his contributions, he has added a little humorous verse. At the head of his column April 19 appeared the following:

The shortage of paper
And shortage of ink
Have caused this department
With others to shrink.

* The shortage of cars and
The shortage of crews
Lead up to these causes
Which shorten the news.

These shortages come from
Some other things short.
Which come from still further
Defects of some sort.

And, maybe the trouble
Which causes such strains
Is no other shortage—
A shortage of brains!

The Boston Music Company, publishers, and Edward Shippen Barnes, the editor, are to be congratulated on a very satisfactory initial issue of the new American Organ Monthly, which appeared late in March. According to promise, there were three compositions, all calculated to be of practical use to almost any organist. The first number is a "Carillon" by Leo Sowerby of Chicago, which is an example of that talented young man's modernist musical expressions. Then comes the third movement of a Pastorale by Bach, adapted for the organ by E. Harold Geer of Vassar College. The remaining composition is a very pleasing "Woodland Idyl" by Stanley T. Reiff of Philadelphia. Our veteran contributor, Harold V. Milli-

gan, has an article on "Present-Day Tendencies in Organ Music," which is in his usual convincing and interesting style.

PLEADS FOR UNITED ACTION.

Williamstown, Mass., April 6, 1920.—My dear Mr. Gruenstein: I note with pleasure your editorial on the shabby, parsimonious treatment on the part of the watchdogs over the national funds at Washington of the matter of an increase in the salary of the organist and choir-master at the West Point Military Academy. Mr. Frederick C. Mayer, even if only a new nothing of Mr. Mayer or his work it is an occasion for righteous wrath and indignation and vehement protest that the incumbent of such a prominent and responsible position as Mr. Mayer's should be denied the amount of salary given to an instructor in boxing. But when one knows Mr. Mayer, what he stands for as a player and director, what he has developed and accomplished with that splendid choir of eighty-eight voices, the largest choir of men's voices in the country, the enthusiasm aroused by their singing when on visits to Yale University and to New York, also the labor he has put into the enlargement and improvement of the organ in the chapel, and the local pride in the work he is doing taken by the Academy community, the impulse to urge some appropriate action on the part of the two representative organizations of organists, the American Guild and the National Association, is too strong to resist.

Why not let the country know that the organists are united in condemnation of such a low valuation of professional service at a time when the pay of labor of all kinds has been mounting skyward by such leaps and bounds? It would seem that the various chapters of the Guild of Organists could reach a very considerable majority of the members of Congress with a more or less uniform letter of protest which would at least react beneficially to the guild, even if it had no direct result with the congressmen.

Of course it is not to be expected that organists are worth as much as plumbers or stone-masons, but to be rated less than a teacher, and that of boxing, is too much to stand.

The paper is surely going strong. Here with my renewal with cordial regards.

Very truly yours,

SUMNER SALTER.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for April 1, 1920.

State of Illinois,
County of Cook—ss.

Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash Avenue.
Editor—Same.
Managing Editor—None.

Business Managers—None.
2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):
Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there is none, so state):
None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN,

Publisher.

Sworn to and subscribed before me this 24 day of April, 1920.
(Seal) MICHAEL J. O'MALLEY.
My commission expires March 24, 1924.

The Free Lance

By HAMILTON C. MACDOUGALL

Have you ever heard the "movie" organist who may be described as a "gasper" or "ejaculator?" Imagine the erring heroine, ill, forlorn, penitent, groping her way home, longing for its shelter and forgiveness. Dear Reader, would you not pull the vox humana with tremolo, a soft vox celestis, add a touch of the celesta and phrase it this way: "Mid pleasures - (rest) - pala - (rest) - ces tho' we - (rest) - may roam - Hooooooooooooome, hooooooooooooome - (very long rest) - sweecccc - (longer rest) - hoooooooooo?" Of course, you would, dear reader, unless you had heard it done!

It is good at times to acknowledge one's prejudices and to describe how they came to be removed; it conduces to modesty of statement.

Take, for example, my own case. Like all organists I had heard more or less about the organ in the Wanamaker store in Philadelphia. Its great size was featured and it was described as the largest organ in the world. In common with many of my professional friends I immediately jumped to the conclusion that its size was incompatible with excellence of voicing; since there was great quantity there must necessarily be little quality.

I attended the National Convention of Supervisors lately, held in the Quaker City, and strolled into Wanamaker's about three minutes before 5. The organist was evidently improvising to fill up the two or three minutes before closing. He was playing in a smooth, pleasant way on a moderately full organ, no reeds or mixtures—principally the foundation stops. I was moved greatly by the dignity of the instrument and realized for the first time in my life what unsophisticated admirers of the instrument mean when they speak of the "grandeur" of an organ; it filled the entire space with a golden, tonal atmosphere. Later on the reeds were added and then the effect was not so smooth, but on the whole the organ must be termed (at least so far as one hearer is concerned) a noble instrument.

Another pleasant experience, in that it helped set me right on a certain point, was hearing Pietro Yon's "Concerto Gregoriano," played by the author on the same organ with the Philadelphia orchestra. The only time I had heard a concerto for organ with orchestra was at the Gloucester "Three Choirs" Festival in 1910; this was written and played by Basil Harwood, the Oxford Cathedral (Christ Church) organist. (I am not counting the performance of a Handel concerto by Bonnet with the Boston Symphony, since the Handel concerto is thin and unsatisfactory to modern ears.) Harwood gave a correct performance of his work, but the pitifully apparent rhythmical inadequacy of the organ spoiled the performance for me. I was, therefore, most agreeably surprised at the general effect of the "Concerto Gregoriano." I am not alluding so much to the music itself—though this was altogether delightful—as to (1) the very precise and rhythmical playing of Mr. Yon, (2) the care taken to register the organ so that it should not make faces at the orchestra, and (3) the sticking to the kind of thing that the organ can do better than the orchestra and avoiding trying to heat the orchestra on its own ground.

In 1911 I was positive that a composition involving organ and orchestra, that is, a concerto, was in the nature of the case bound to be a failure. I was mistaken. It is true, however, that a supremely important factor in the case is the quality of the organ involved.

At a meeting of the vestry of St. John's Episcopal Church, Lancaster, Pa., it was decided to rebuild the organ. The console will be moved to the north side of the chancel, an electric action will be installed and many new stops are to be added.

NAME ST. LOUIS COMMITTEES

Next Meeting of New Organists' Association to Be Held May 9.

All necessary machinery for definite action toward improving the organists' salaries and general conditions was set in motion at the meeting held Sunday afternoon, April 11, by the St. Louis Association of Organists in the quarters of the association at the Musical Art building. At this meeting the three standing committees provided in the constitution were voted upon and the selections were as follows:

Executive committee—George Enzinger, organist Holy Ghost Church, chairman; Miss Jessie Hayes, Miss Katherine Carmichael, Hunter Jones and Walter Wismar.

Adjustment committee—William John Hall of the First Church of Christ, Scientist, chairman; Edgar L. McFadden, Aloys Rhode, Mrs. Lola England-De Walpine and Carl Braun.

Membership committee—L. Ernest Walker of Kingshighway Presbyterian Church, chairman.

The last-named committee was not completed, but power has been vested in the officers of the association to select the members with consent of the chairman of the committee.

Inquiries are reaching the secretary from all sections as to the plans of the organization, which shows that organists are awakening all over the country. One communication was from Dr. Francis Hemington, organist and choirmaster of the Church of the Epiphany and of Zion Temple, Chicago, who heartily commends this movement. He states that the Illinois council of the N. A. O. is to take the work in hand for Chicago and the state of Illinois, and that he is arranging for a public meeting of organists. Another communication was received from the Michigan chapter of the A. G. O., asking for advice in order that plans may be formulated in Michigan. These are only two instances in which the movement inaugurated in St. Louis has stirred things.

The next meeting of the association has been called for May 9, at which time it will hear what the various committees have accomplished.

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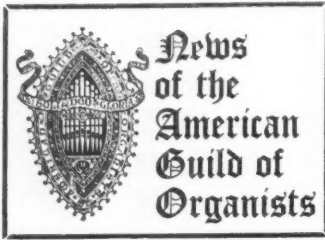
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News of the American Guild of Organists

Headquarters.

Dr. Victor Baier, long connected with guild activities, is to be the next warden. The ticket for general officers, as presented to the membership by means of the official ballot, is as follows:

- Warden—Victor Baier, Mus. Doc. A. G. O.
- Sub-Warden—Gottfried H. Federlein, F. A. G. O.
- General Secretary—Oscar Franklin Comstock, F. A. G. O.
- General Treasurer—Miles F. A. Martin, F. A. G. O.
- Registrar—Edward Shippen Barnes, F. A. G. O.
- Librarian—H. Brooks Day, F. A. G. O.
- Auditors—C. Whitney Coombs, A. G. O.; Lawrence J. Munson, F. A. G. O.
- Chaplain—The Rev. William T. Manning, D. D.
- For Council (term expiring 1925)—(Five to be chosen)—Clifford Demarest, F. A. G. O.; S. Lewis Elmer, A. A. G. O.; Charles H. Doersam, F. A. G. O.; Edward K. Macrum, A. A. G. O.; Homer Emerson Williams, A. A. G. O.; George C. Crook, A. A. G. O.; David McKay Williams, F. A. G. O.; James W. Bleecker, A. A. G. O.

Illinois Chapter.

Chicago enjoyed one of those opportunities that come our way only at intervals when Lynnwood Farnam of New York gave his recital under the auspices of the Illinois chapter at St. Chrysostom's Episcopal Church on the evening of April 14. It was Mr. Farnam's first recital in Chicago. It is to be sincerely hoped that it will not be his last. Although the organ in St. Chrysostom's is an instrument of ample size and dignity, it is in no sense modern and it is to be regretted that for this occasion Mr. Farnam could not have appeared at one of the city's largest and best organs. But what was lacking in the organ was more than made up by the fine spirit of hospitality to the guild and to visiting organists which pervades this church, whose rector, the Rev. Dr. Norman Hutton, and organist and choir-master, Emory L. Gallup, have done much to promote church music in Chicago. The night preceding the recital these gentlemen were the hosts of a number of organists, including the officers of the chapter, at the parish-house, and after the recital coffee and other refreshments were served at the same place to those who tarried following the performance to meet Mr. Farnam.

Mr. Farnam's playing, entirely from memory, is so smooth and so graceful that it stands out at once. In Karg-Elert's "O God, Thou Holiest," his work was positively exquisite. The same could be said as to the Scherzo from Widor's Fourth Symphony. The Krieger Toccata was in striking contrast with its brilliancy. The rendition of the opening movement of the Widor Fifth Symphony, which closed the program, was a bit of perfect organ playing. The Bach number also made a strong appeal with its clarity and poise. Mr. Farnam's complete program was as follows: Postlude on the Psalm-tune "Martyrs," Harvey Grace; "Sempere simpliciter," Karg-Elert; Pastorale in F major, 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.

Southern Ohio.

For the last five years this chapter has had the great pleasure of an annual recital by our fellow member, Charles Heinroth of Carnegie Institute, Pittsburgh, Tuesday night, April 13, he was with us again at the Church of the Covenant, Cincinnati, playing a program truly colossal in its proportions, with a fiery brilliancy and yet a dignity that swept all be-

fore him. We have heard Mr. Heinroth recital stands for perfection in all details, and splendid interpretation, but we feel that he surpassed himself on this occasion. His program was as follows: Fantasy and Fugue on "Ad Nos, Ad Salutarem Undam," Liszt; Pastorale, Roger-Ducasse; Aria, Lotti; Three movements from Sonata in G, Elgar; Passacaglia, Bach; "Song of India," Rimsky-Korsakoff; "The Primitive Organ," Yon; Chromatic Fantasy, Thiele.

Charles M. Courboin played here Friday night of the same week at the College Hill Presbyterian Church. Through the generosity of the donor of the recital guild members were invited. He also played the Passacaglia.

New England.

Chapter events scheduled for May are:

- May 3—Annual meeting, rooms of the Harvard Musical Association.
- May 5—Christ Church, Fitchburg, public service under the direction of Herbert C. Peabody.
- May 12—Wellesley College, public service under the direction of Hamilton C. Macdougall.

An important event of which mention will be made next month was the recital by Lynnwood Farnam of New York at Emmanuel Church in Boston, over whose great organ he formerly presided. This recital was played April 26.

A choral service in memory of Horatio W. Parker was held in the Old South Church, Boston, April 11. Selections from the "Hora Novissima" were sung.

The same evening Albert Snow gave a recital at Emmanuel Church, playing as follows: Meditation, Bossi; "Pour Paques," Quef; Idyl, Bossi; "Dumka," Nowowiejski; "Offertoire pour Paques," Planchet.

April 5 a recital was given by Robert Allen, A. A. G. O., at the First Congregational Church of New Bedford, with this program: Symphony No. 1, Maquaire; Valse, Martini; Fugue, C major, Buxtehude; Concert Intermezzo, Hailing; Fantasia, A minor, Thiele; Minuetto, Yon; "Variations de Concert," Bonnet.

Georgia Chapter.

Walter Peck Stanley, A. A. G. O., gave the first recital of the fifth series of this chapter at the Ponce de Leon Baptist Church of Atlanta April 13. He was assisted by Mrs. Will O. Cheers, soprano. Mr. Stanley included among his offerings the following: Sonata No. 1, Mendelssohn; Minuet, Dethier; "Scherzo Symphonique," Frysinger; Prelude and Fugue in B minor, Bach; Gavotte, Wesley; Spring Song, Hollins; "Ride of the Valkyries," Wagner.

Southern California.

The March meeting of the chapter was held at the Van Nuys high school. Ernest Douglas and Wesley Kuhnle, both fellows of the guild, gave the program.

The thirty-seventh public recital was given in the Asbury Methodist Church of Los Angeles April 5, after a dinner at the Mission Cafe, which was attended by twenty-five organists. Edward B. Gowan, organist of the church, played the Grave-Adagio from Mendelssohn's Second Sonata and "Monologue," Rheinberger. Miss Anna Blanche Foster, a recent acquisition of the chapter, played: Pastorale, Foote; Old Dance, Frank H. Colby; Fifth Sonata, Guilman. Miss Ruth May Shaffner of the Church of the Epiphany played: "In Summer," Stebbins; "In Paradisum," Dubois; Toccata from Fifth Symphony, Widor. The choir of the church, under the direction of Hallie Frazee, sang.

Missouri Chapter.

The chapter held its monthly meeting Monday evening, March 29, in its quarters at the Musical Art building, St. Louis. The meeting was open for general discussion of matters of interest to the chapter, no speaker being on the program. It proved to be the best attended meeting of the season. Letters were read from the Michigan chapter and one from Dr. Francis Hemington of Chicago, seeking information as to the plans of

procedure in the movement seeking higher remuneration for organists. It seems that the movement started by this chapter has spread and that plans are being formulated all over the country.

Suggestions were made to appoint a program committee for next season's work and to include all musical activities fostered by members of the chapter as Missouri chapter activities. Another suggestion, made by Mrs. David Kriegshaber, organist of Temple Israel, St. Louis, which was officially adopted, was to set aside the first Sunday in May as Guild Sunday and that every member of the chapter put on a dignified musical service on the evening of that day, which would be in keeping with the standards set by the American Guild of Organists. This plan will be carried out throughout the state.

The nominating committee reported the ticket for the next season as follows:

- Dean—William M. Jenkins.
- Sub-dean—George Enzinger.
- Secretary—Christian H. Stocke.
- Treasurer—Alpha T. Stevens.
- Registrar—Mrs. David Kriegshaber.
- Auditors—Mrs. J. C. Landree and Hunter Jones.

West Tennessee.

The monthly meeting of the West Tennessee chapter was held Thursday morning, April 8, at Memphis. The principal item of interest was the discussion of plans for the coming of Joseph Bonnet, who appeared in recital at the Second Presbyterian Church on Tuesday evening, April 20. J. Paul Stalls, dean, appointed Ernest F. Hawke, F. A. G. O., A. R. C. O., and Adolph Stenterman, F. A. G. O., examiners for the chapter.

At the next meeting, May 13, officers for the coming season will be elected.

OPEN LETTER TO THE GUILD.

New Haven, Conn., April 17, 1920. Officers and Members of the Guild: Now that plans are being made for the convention to be held in June, it has occurred to me that it might not be out of place to suggest that it might be a useful feature to arrange an exhibit in the form of a model organists' library, including, of course, some of the standard liter-

ature of all periods and schools, but more particularly emphasizing the newer and less familiar works of contemporary composers, both foreign and American. The publishers, no doubt, would be glad to co-operate in the assembling of such an exhibit, if requested to do so by the committee on arrangements, and it is quite conceivable that some of our leading organists might be willing to exhibit some of the gems from their personal libraries, for the information of their less well-informed brethren.

An exhibit of organ music, anthems and services, to be of any considerable value to those who attend the convention, would have to be more than a haphazard collection of the publications of this and that publisher, assembled by the billing clerk or office boy. The task of choosing the works to be shown would call for rare discrimination, and their proper classification for reference and study would involve a considerable expenditure of time and conscientious labor on the part of some of the best men in the guild.

Once started, such an exhibit might well become a feature of our conventions. A desirable extension of the idea would be the permanent acquisition by the guild (either by purchase or gift) of the work exhibited from year to year, and the further exhibition of the library at district and chapter meetings throughout the country in the interim between national conventions. In this way the guild as a whole could render a genuine service to many of its members who reside in parts of the country where organ music of the better class is provokingly inaccessible. Since a periodical rejuvenation of our repertoire is one of the best means of avoiding the ruts we so easily fall into, would it not be more beneficial to spend a few days of every year making the first-hand acquaintance of good music than to gather together periodically for little more than after-dinner speeches on "The Greatness of the Organ Profession," and "The Importance of the Organist?"

Is there a second to the motion for an American Guild Library? Who will take up the idea, and make it a success? It is not too early to begin now! Sincerely,

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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 534 Garson avenue, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.]

Key to abbreviations: O. S.—Organ solo copy (three staves). P.—Piano solo copy. Acc.—Piano accompaniment part for orchestra. T.—Title. D.—Descriptive.

Agitatos.

The fourth and last subdivision of dramatic music is "Agitatos." Scenes which illustrate struggles, fights, duels, etc., and all scenes of great excitement come under this class. Films of a strong dramatic nature usually find their climax in agitato or dramatic agitato scenes. In a dramatic agitato the action is not so rapid, but more tense, and numbers like "Dramatic Agitato" by Levy will fit better here than the ordinary "hurry." There is no need for an extended list. Any good allegro movement from an overture makes a splendid number—for instance, from Suppe's "Poet and Peasant," Keler-Bela's "Romantic Overture," etc. Among the standard photoplay series issued especially for picture work, in which will be found all classes of this music, are:

Agitatos from two series (Ditson). Agitatos from four series (Schirmer).

Agitatos from one series (Fox). Agitatos from one series, Breil (Chappell).

Agitatos from three series, Lake (C. Fischer).

Agitatos from special series, including Luz series (Belwin).

Then for the scenes of battle, in which trumpet and bugle calls are interpolated, Ditson, Schirmer and Fox have one each in their series. Suppe's "Light Cavalry" Overture is fine for these particular scenes. Borch's "Battle of the Marne" was especially written for these.

An isolated instance of a "hurry" for railroad scenes, in which the writer has caught the peculiar rhythmic beat of the racing engine is "Hurry No. 2," by Simon. Another useful novelty is "A Motor Ride" by Bidgood (Hawkes), in which the characteristics of the racing automobile are depicted. Occasionally a movement from a standard sonata like Guilman's First Sonata is good to use on a long continued hurry.

In comedy drama or straight comedy films, where there is a comic "hurry," a bright two-four movement fits admirably, and this is the class of comedy music which we covered in a previous article. "Eccentric Comedy Theme," by Roberts is just the thing for these scenes.

MUSICAL SETTING FOR THE CANADIAN DRAMA: "BACK TO GOD'S COUNTRY." National film. Nell Shipman and Wheeler Oakman, stars.

(Song of same name may be used as theme.)

Reel 1—(1) "Le Tourbillon" (P) by Sternberg until (2) The telegraph to Trail Bar. Short waltz (minor) until (3) D: Man seizes Chinaman. "Broken Melody" by Van Bienen until (4) And while strange instinct. "Indian Summer" (Acc.) by Lake until (5) Dolores Le Beau. "Perfect Song" (Theme) by Nomis until (6) D: Peter shoots fawn. "Love Song" (Indian Summer suite) by Lake.

Reel 2—Continue above until (7) Magic Night. Repeat theme until (8) Days of sunshine. "Sea Gull" (P) by Enechmann until (9) Who says love. "Woodland Dove" (P) by Moret until (10) The invasion. "Playful Polar Bears" by Trinkhaus until (11) Real tragedy. "Eskimo Wedding" by Trinkhaus.

Reel 3—Continue above until (12) The hidden pool. "Cantilena" (P) by Enechmann until (13) I want to see more. "Gorans" by Trinkhaus until (14) After night of evil dreams. "Orgies of the Spirits" by Illinsky and (15) "Le Reve" by Goltzman until (16) Urged on by own danger. "Hurry 25" by Lake.

Reel 4—Continue above until (17) D: Dolores brings father to shore. "Pathetic Andante" by Vely until (18) A year later. Repeat theme until (19) Weeks later. "Deep Sea Romance" by Lake until (20) The captain wants. "L'Adieu" by Fa-

varger until (21) Rydal prepares trap. "Norwegian Folk Song" by Borch to end of reel. Last T. Flying Moon's destruction.

Reel 5—D: Peter in bunk (22) "Romance of Rose" by Trinkhaus until (23) High revelry. Popular one-step until (24) D: Rydal seizes girl. "Eventide" by Schweite until (25) Winter, sudden and terrible. "At Sunrise" ("Desert Suite") by Grunn (twice) until (26) With long Polar night. "On the tessa" by Grunn (mysterioso as Dolores listens) until (27) Blake's trap ready. "Eskimo Lullaby" by Trinkhaus until (28) Rydal takes up pursuit. "The Dog Train" by Trinkhaus until (29) D: Revolver falls in snow. "Dramatic Tension" by Winkler until (30) Sic 'em, Wapi. "Agitato" by Minot until (31) Rydal's last trail. "Tragic Theme" by Vely until (32) Dolores and Peter (sun-set). Repeat theme until (33) And then. "Parade of Tin Soldiers" by Jessel or bright childhood song till the end.

Note: "The Dog Train," "Eskimo Lullaby," "Eskimo Wedding Air" and "Playful Polar Bears" are from "Eskimo Suite" by Trinkhaus. At Cue 28 an all-guitar overture may be substituted until Cue 31.]

MUSICAL SETTING FOR THE ORIENTAL DRAMA: "STRONGER THAN DEATH." Metro Film. Nazimova, Star.

Theme for Sigrid (Nazimova). "One Who Has Yearned Alone," Tschaiakowsky. Reel 1—(1) "Star of India" (Acc) by Bratton until (2) Mother. "Oriental" (Acc) by Cui until (3) Smyth. Theme by Tschaiakowsky (romantic) and (4) Suite: "India" (O.S.) by Stoughton (first two movements: "Grove of Palms" and "By the Ganges") to end of reel.

Reel 2—Continue above (D: Smyth and Sigrid together) until (5) The three gods of India. "Incantation Vishnu" (No. 1 in suite) (O.S.) by Stoughton until (6) As cholera claims victims. "Desert Song" (O.S.) by Sheppard until (7) D: Tristram sees Sigrid's face in flower. Repeat theme until (8) D: Two enter hut. "Chanson Pastorale" (O.S.) by Higgs until (9) It was my last night. "Dance of Egyptian Maidens" (Acc) by Shelley or "Less Than Dust" by Finden.

Reel 3—Continue above until (10) D: Fideout of dancing scene and return to hut. "Kashmiri Song" by Finden until (11) Hear them how "The I Wake" by Fidler (Boosey) until (12) A Bazaar. "In the Bazaar" (Acc) by Leigh until (13) Now will you dance. "Pathetic Andante" (Acc) by Langley until (14) D: Scene of execution. "Dramatic Allegro" (Acc) by Langley until (15) You said you wanted. "Legend of Indonee" (Acc) by Baron.

Reel 4—Continue above (playing the dramatic chords as chandelier is smashed) until (16) My people are ready. "Cantilena Orientale" (O.S.) by Viegand until (17) D: Smyth and dea Wicket. Repeat theme until (18) D: Barclay bribes natives. "Love Song Orientale" (Acc) by Kiofert until (19) D: Colonel Bouicault lashes dog. Agitato until (20) D: Tristram knocks colonel down. Repeat "Chanson Pastorale" to end of reel.

Reel 5—D: Tristram to couch. (21) Repeat theme until (22) D: Sigrid plays piano. Improvise on harp until (23) I saw it all. "Romance" (Acc) by Grunfeld until (24) Go call Merodith. "Reve Angeliqne" (O.S.) by Rubinstein (Lemare).

Reel 6—Continue above (Sigrid and Barclay in room as morning dawns) until (25) In honor of Barclays. Concert waltz until (26) Mother is giving party. "Dramatic Tension" (Acc) by Zamecnik until (27) The "Forsine." "Courts of Jamshyd" (Persian Suite) (O.S.) by Stoughton and (28) "March Danza" (Acc) by German until (29) D: Sigrid does veil dance. "Saki" (O.S.) from suite by Stoughton.

Reel 7—Continue above until (30) I'm sorry about. "Agitato by Langley until (31) Tell my officers. "In the Sudan" (Acc) by Sobek until (32) D: Fideout of the after T: You cowardly pack. "The Abneh" (Acc) by Armand until (33) Colonel natives are collecting. Use chords in the "Abneh" in march rhythm and at T: Daughter of Brabma. return to dance proper until (34) D: Priest takes life. "Hurry No. 1" by Lake until (35) Towards morning. Repeat theme to the end.

[Note: Reels 6 and 7 are exceedingly difficult to play accurately, the scenes changing back and forth from the veil dance to the mob scenes; therefore the organist can be on the alert and properly synchronize the music with the picture better than an orchestra can do.]

NEW PHOTO-PLAY MUSIC.

In cutting down on the main article this month we wish to use the space to review many new and worthy numbers which have come to our desk during the last few months. "The Storm King" Symphony by Clarence Dickinson is a wonderful work and the theater organist will find nearly all of it useful in his particular line. The first movement, suggesting the storm and stormy aspect of the rocky heights of that name of the Hudson near the Storm King will be excellent for scenes of a similar nature, either in scenes or features. The second movement, Canon is lovely in texture, and use of the chimes and vox humana for the village church in the distance will have a real effect. It is the third movement—Scherzo—by far the most interesting of all five movements that will prove a brilliant and welcome number for the picture organists. It represents the hobnobbing that are supposed to disport themselves at night, with effects that they also play at bowls, as they did long ago with Ben Van Winkle in the neighboring mountains, and the noise of their games is often heard in rolling, reverberating thunder. One among them is a mighty monster; his giant

footsteps are heard through the pedal bombe. On Page 24, after the Musette, in which we fancy the smaller elves playing games in a sotto voce manner, with all strings coupled, the giant is easily recognized as he enters in the last two measures of the page, and evidently he makes the others scatter in haste; then he takes up the scherzo theme in the pedals in a delightful fughetta. The others gather courage to return and resume their play and on page 30 they all take up these themes in unison to a grand climax. This is one of the finest bits of original writing we have seen in a long time.

The Intermezzo, reflecting a summer's day, is a melodious andantino for French horn, wald flute and soft strings. The repose of nature and the beauty of twilight well describe it. The finale with its imposing "Hymn of Nature" is not, we regret to say, as useful as the other four movements to the picture organist; nevertheless it is a brilliant coda, and could be utilized as an organ solo between films.

This work will be a delight to the concert organist, as well as his brother in the theater. Written in a scholarly manner, with original themes, worked out in an interesting and yet not tiresome style, and above all the finest indicated registration for modern organs, it will prove a refreshing work to play. It is published by the H. W. Gray Company.

American Indian Music.

"Indian War Dance," "Indian Love Song," "Lament," "Indian Intermezzo." These four new issues are all by Charles K. Herbert. The war dance in D minor is a rousing allegro; the love song a plaintive solo for oboe and clarinet, while the "Lament" is a mournful melody with characteristic Indian themes. The intermezzo is a bright allegretto in A minor and F (Belwin).

In the same class also are "Indian Smoke Dance," Metz; "Indian Lament," Borch, and "Touglouwa" (Hopi Indian Dance), Grunn. The Hopi number is in the major key, contrary to the usual style; the "Lament" is in B minor with triplet accompaniment, while the "Smoke Dance" is perhaps the best of the three. In G minor and associated major keys, it is unusually brilliant, and will prove to be a useful number in the repertory. It is the only one issued for piano solo. The others are accompaniments.

Sea Pieces.

"A Drowsy Afternoon," Lemont; "Song of the Brook," Warren, and "From Across the Sea," Huertler. The first is a dreamy barcarolle in six-eight (from Creole Sketches) and is adapted for quiet scenes in a garden, or on a river or lake. The second will require skillful registration, as it is pianistic in style, while the third is a smooth andante in G.

Bright and Comedy Pieces.

"Elfin Dance," Borch; "Will o' the Wisp," Bendix, and "Yogiland," Sullivan. The first two are sparkling two-four numbers, one in G minor and the other in F. The dance is replete with rhythmic passages of thirds and sixths, while the second is more uniformly melodious. A typical popular dance and comedy number is "Yogiland." On cafe and cabaret scenes, and on other comedies it will be found appropriate. Bartlett's famous song has been orchestrated into a waltz, and will serve as a love theme, or on society scenes.

Southern.

"Carry Me Back to Old Virginia," Bland. This famous old melody revived in waltz tempo modernizes the air, and makes it applicable to many films other than the plantation scenes.

College.

"When Good Fellows Get Together," Bullard. Bullard's celebrated "Stein Song" has been combined with here's to Good Old Yale in the form of a popular one-step, and will prove a gem for scenes of college life.

Chinese.

"In Chinatown," Loomis. It is indeed unusual to find a typical Chinese piece that does not begin with the old form of the minor scale, and on four popular notes. Nevertheless, here is one in G major, and what is more, it is characteristic and easy to play. Piano solo. The foregoing selections, beginning with the "Smoke Dance," are published by the Oliver Ditson Company.

Answers to Correspondents.

H. E. M. Fargo, N. D.—We certainly believe the theater offers a more remunerative salary than either church or college, and there is at present a great demand for musicians. We hope to offer a special course this summer in practical hints in the line you mention.

Diapason Reader—Yes, the Breil number is very good, and has a triple use—to depict a conspiracy with consequent capture or escape; a forest or desert scene with pursuit by wild beasts or bandits, and, lastly, an approaching storm and its unleashing.

B. C. Fayetteville, Ark.—The state of Pennsylvania does not permit Sunday "movies" and some of the New England states and a number of smaller cities and towns in Ohio and New York also forbid them, but outside of these most of the larger cities have a seven-day week. We have mailed addresses requested.

NOTE: Beginning with the next issue we shall discontinue the use of the abbreviation "Acc." All pieces mentioned will be the accompaniment parts of the orchestration unless otherwise indicated.

So marked has become the interest in choral work at Detroit, Mich., that the Decatur Oratorio Choir, organized in January for its fifth season of work, sent out a call for a chorus of 200 voices, the response was such that the chorus enrollment in two weeks passed the 360-mark. This year, the chorus, under the

direction of D. M. Swarthout, the organist, accompanied by the full Minneapolis Symphony Orchestra, presents Chadwick's "Land of Our Hearts" and the two cycles, "Hiawatha's Wedding Feast" and "Death of Minnehaha" from the Coleridge-Taylor cantata. These are to be presented at the tenth annual spring festival, May 3 and 4, under the auspices of the Millikin Conservatory of Music. The soloists engaged for the choral evening are Miss Gladys Swarthout, soprano, a cousin of Mr. Swarthout; Eugene Dresler, tenor, and Burton Thatcher, baritone, all from Chicago.

OF 72 INTERLUDES for the Organ by Gordon Balch Nevin

Harvey B. Gaul the noted organist and composer says: "A volume that should be on the console of every organ where the player is not an expert in the art of improvisation. "Many of the numbers are little gems quarried in fact; flashes of inspiration. In length they are just right for their purpose. "The work is carefully edited and presented in a playable form. It is a new idea and a capital one."

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Teaching Sight-Reading to Choir Boys

By WILLIAM RIPLEY DORR

Director of Emmanuel Choir of LaGrange, Ill.

The idea of seeking knowledge for its own sake does not seem to have a wildly stimulating effect upon the average American boy, except to imbue him, in most instances, with an urgent desire to be somewhere else as soon as possible. In most cases when he is having knowledge thrust upon him (as, for instance, during the music period in school), when it is impracticable to be somewhere else in body he accomplishes the same result by being far, far away in mind. It is this peculiar phase of boy psychology which is responsible for the fact which every choirmaster knows: that most boys successfully "pass" in music up to the fifth or sixth grades when they enter the choir, without retaining the slightest vestige of knowledge of even the most rudimentary facts of musical notation, unless they have been taking music lessons, or are really fond of music.

Almost any choirmaster would experience a unique thrill if a group of his boys came up and said: "Mr. Jones, we are anxious to learn more about reading music, and wish you could take time to teach us more about sight-reading. If you will give us something to study, we will gladly memorize it and take an examination individually to make sure we understand it." I feel sure that the average Mr. Jones would at first wonder whether he had gone crazy or whether the boys had, and after sober reflection decide that the boys were simply "kidding" him.

Now an actual occurrence of this kind would signify chiefly one thing: interest. And with a boy the bare idea of the acquisition of knowledge will not of itself arouse interest. But there is latent in nearly every normal human being a quality very difficult to analyze, which seems to be a mixture of pride of achievement, ambition and desire for honestly-earned prominence, and it is this quality in his choir boys to which the choirmaster must appeal, if he wishes them to exert themselves to a real endeavor to improve their knowledge of music and their general usefulness.

Reduced to lowest terms, my system is to grade the boys according to their knowledge, ability and general usefulness, through a series of examinations, and to make the privileges and advantages of the higher ratings sufficiently attractive so that the boys will desire to take and pass the required examinations. This system has worked so well in Emmanuel choir, almost forty boys having passed the chorister test and fifteen the advanced chorister test the last year, and it has developed such gratifying sight-reading that I am going to describe it in detail, with the hope that it will prove useful to others.

The boys are divided into three classes: Probationers, choristers and advanced choristers. In order to save my own time and the boy's and to avoid the heart-aches that have occurred when a boy has become attached to the choir and I have had to drop him because of a defective ear discovered at the chorister test, I give all applicants a very simple test before I accept them as probationers.

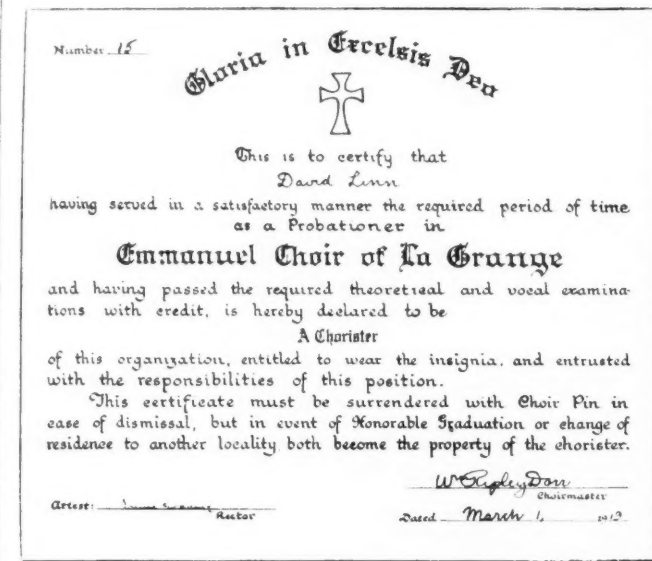
The Probationer's Test.

After a rehearsal I call the applicant and his best friend in the choir up to the piano, chat with both boys a few minutes to get acquainted with the new boy and put him at his ease, and then strike fourth line D on the piano, and ask the old boy to hum it on "n". Then I ask the new boy to do the same thing, which he ought to be able to do without hesitation. If he can sing the note easily, I test his range and ear by striking a dozen entirely unrelated notes, skipping up and down with most unexpected intervals, between middle C and G above the staff. A boy with a normal ear and range should be able to sing every note as soon as it is struck, and reach E without straining, and ought to have a not-unpleasant tone

on "koo" or "oh." If he passes this simple test satisfactorily, I teach him how to breathe, and tell him to come around to the next rehearsal, and assign one of the advanced choristers to explain the chorister test to him and to coach him on it.

The Chorister Test.

During the next three or four weeks I watch the new boy, keep an accurate record of his attendance, if he is absent ascertain whether it was avoidable or not, and make a mental



note of his behavior and interest, and how he reacts upon the other boys. After three weeks of satisfactory work I tell him that he can take the chorister test the following week, and ask the advanced chorister to whom I have assigned him to be sure he is ready for it. In the meantime he has been provided with a copy of the test data from which to study.

The actual test is both vocal and theoretical. For the vocal test I try the boy on the vocalizes he has learned from the chorus vocalizing, watching his breathing and tone quality and range. Then I take some new anthem which the whole choir has learned since he has been attending rehearsals and have him sing his part all the way through, watching particularly whether he has learned the important points in phrasing and dynamics which I have emphasized in working up that anthem. I point to various notes and rests in the anthem under consideration and have the boy state their pitch name and time-value, and then I have him pick out notes and rests of given pitch and value. Next I have him explain in detail the time signature and pick out various signatures in music that happens to be on the piano and make sure he understands the subject thoroughly. In the chorister test I do not take up thirty-second and sixty-fourth notes and rests, leaving those for the advanced test.

If he fails to sing his part fairly correctly, or does not show a thorough understanding of the other work, I give him two weeks more to make good; if he cannot pass then I reject him, taking care to explain matters to his parents. However, if a boy is very young, has a good voice and shows real interest and loyalty, I allow him to continue as a probationer until he has mastered the theoretical work. In these tests the final criterion is always not what the boy knows, but what he can do, and if a boy shows loyalty and interest and his voice is true to pitch I always take him unless he is obviously unintelligent, for in most cases his interest will prompt him to take up his theoretical shortcomings very soon.

And then comes the event to which the lad has looked forward eagerly throughout his probationary period. He is presented with a sterling silver choir pin, which, however, remains the property of the choir as long as the boy is an active member of the organization, but which becomes his to keep if he is forced to leave the choir for any acceptable reason, while still in good standing.

With the pin goes a beautifully-lettered certificate. Many of the parents wondered how I obtained such an artistic certificate for any amount we could afford to pay, but I hit upon a scheme which gave me beautiful hand work almost as artistic as engraving, at a cost lower than the cheapest kind of printing. First I had a certificate lettered by hand, in India

ink, by an expert letterer, upon a good grade of commercial tracing paper. If done by a professional letterer this costs from \$5 to \$10, but any good show-card writer can do it well. I took this original certificate to a blueprint company, which made black-line lithographic copies of it on fine heavy paper, suitable for framing, for the low price of 10 cents each.

I wrote in the boy's name by hand, but did not see how I could put in the words "chorister" or "advanced chorister" by hand and make them look well against the lithographic work, until I hit upon the plan of having Old English rubber stamps made for these words. Rubber stamp ink looks very weak beside the litho, but I found that by going over the rubber stamped words, when the ink had dried, with India ink and an ordinary pen, the result defied detection. The boys take great pride in the choir certificates. And then the probationer is a full-fledged chorister, is assigned a locker, vestments and hymnal, and is entitled to go to choir camp.

In order to maintain interest and to encourage a boy to work still harder, the advanced chorister test is given. No boy is allowed to take the examination before he is 12 years old and is serving his second season in the choir, and has manifested more than usual interest, loyalty and ability. In the fall, after a month's notice for study of the examination questions and answers, all choristers having the necessary qualifications are allowed to take it.

In many choirs the need of incentive is realized, but instead of a plan of this kind, some generous friend of the choir donates a medal to be given as a prize to the boy doing the best work. This plan is wrong in principle, for this reason: In every choir there is always a small group the members of which show more than ordinary musical ability. When a medal is put up as a prize, every boy in the choir realizes that someone in this group is sure to win it, simply because of his superior gifts or outside music lessons. The result is that there is keen competition in the small group, and the rest of the boys do not try at all, realizing that they have no chance. The way to stimulate general interest and individual effort throughout your organization is to make the gaining of the reward solely dependent upon the intrinsic merits of the individual's attainments, and not upon their relative value compared with the attainments of some other individual.

After reading this article some may think: "That plan looks like a lot of work. I wonder if it is worth all the trouble." And whether or not it is worth the trouble to put into effect any out-of-the-ordinary suggestion, depends entirely upon your point of view. If you regard your choir work simply as a "job," and do not care to put any more work into it than is necessary to "get away with it," in accordance with general trade-union ideas of today, you will undoubtedly decide it is not worth the time and trouble to do anything not ordinarily done. But do not hope for real musical success, nor for a closely-knit, loyal organization. Every boy in your choir is a little mirror reflecting your own attitude toward your work. If you are content simply to "get away with it," so will your boys be content. But every strikingly successful choir I have ever seen has been like a watch, lifeless without the main-spring, and the main-spring of a choir is the personal enthusiasm of the choirmaster. If you believe that God never made anything much finer or more interesting than a fine boy, and that the properly-trained boy voice is the ideal medium for the expression of His praise, and that the highest act of worship of which you are capable is leading your choir in divine worship, then will your earnestness and sincerity and enthusiasm be the mainspring of inspiration to your choir, and their joyous response to your leadership will be a tremendous inspiration to you. The greatest element in sacred music is the spiritual, and without a sincere understanding and appreciation of the spiritual side of your work, no deep and lasting success is possible. But with a proper understanding and appreciation of the spiritual element, the music of your choir will be a help and source of uplift to your congregation, your choir will be an inspiration to you, and their work with you will be a great and lasting influence in molding the lives of your boys along the lines that make for success and happiness.

The boys are required to know the rules for finding the keys, and to be able to identify any key signature and thirty-second and sixty-fourth notes and rests. They must know the morning and evening prayer and holy communion services thoroughly and how to find all their places in services. They must know all ordinary Italian tempo and dynamic indications. They must be able to give rules for Anglican and Gregorian chanting, and sing at sight an unfamiliar Psalm or canticle to a famil-

iar Anglican chant, and lastly, must be able to sing their part to anything the choir has learned since they have been in it.

Upon passing the advanced chorister test the boy receives another certificate stating that he has done so. This certificate is the same as the first one, but with the words "advanced chorister" inserted instead of "chorister". In order to make it worth while for a boy to take this test, there must be some definite incentive and I make the incentive in this case a more prominent position in the choir, with added privileges. For instance, in our concert work, when we are engaged to sing some wedding, concert or service requiring a smaller group than the full choir, I take only the advanced choristers and a few of the most experienced choristers, if I need more. I am a great believer in having my boys hear the work of other choirs, and Mrs. Dorr and I frequently attend other services, always taking a few advanced choristers on each trip, and usually bringing the boys to our home afterward for a simple supper.

The advanced chorister test.

The boys are required to know the rules for finding the keys, and to be able to identify any key signature and thirty-second and sixty-fourth notes and rests. They must know the morning and evening prayer and holy communion services thoroughly and how to find all their places in services. They must know all ordinary Italian tempo and dynamic indications. They must be able to give rules for Anglican and Gregorian chanting, and sing at sight an unfamiliar Psalm or canticle to a famil-

News from Philadelphia

BY DR. JOHN M' E. WARD.

Philadelphia, Pa., April 22.—Pietro A. Yon gave another recital on Sunday, March 28, at the First Presbyterian Church, which was crowded to hear a notable concert played *con amore*. The program was most interesting. It included: "Sonata Prima," Page 114; "Christmas in Sicily," Yon; Toccata and Fugue, D minor, Bach; "Christus Resurrexit," Ravanello; Spanish Rhapsody, Gigout; "L'Organo Primitivo," Yon; Second Concert Study, Yon.

Yon's "Concerto Gregoriano," as arranged for organ and piano, had a rendition April 22 at Trinity Lutheran Church, Norristown, with Harry A. Sykes at the organ and Ronald O'Neil, pianist.

Hollo F. Maitland has been invited by the guild to play one of the official recitals at the Oberlin convention.

The twenty-second organ concert given at Wanamaker's was a marked artistic success. Eighty voices of men and boys from the choir of St. Mark's assisted the organ. Charles M. Courboin and Alexander Russell alternated at the console. Especially interesting was the arrangement of the "March of the Knights of the Holy Grail" ("Parsifal") with its bell effects.

Arrangements are progressing to celebrate the thirtieth anniversary of the American Organ Players' Club. It is expected to have Hugo Goodwin of Chicago play a recital at St. Clement's on Tuesday, May 25, and an organ and choral festival will be held Tuesday, June 1, at the Walnut Street Presbyterian Church, participated in by a number of the club members and a chorus. There will be a performance of Yon's "Concerto Gregoriano" with organ and piano, the composer acting as organist.

Among the little known anthems sung on Easter in Philadelphia churches, and which are well worth critical examination by discriminating choirmasters, might be mentioned: "The Women at the Sepulchre," Woyrsch; "Hosanna in Excelsis" ("Mors et Vita"), Gounod; "Glorious Forever," Rachmaninoff; "Glory, Eternal Glory," Concione; Easter Verses, Smolensky; "Shine, O New Jerusalem," Tolstyakoff.

Two essayists from Philadelphia will be heard at the N. A. O. convention in New

York, James C. Warhurst, organist of Gethsemane Baptist Church, a director of the A. O. P. C. and vocal teacher of renown, and Nicolai Montani, organist of St. John's Catholic Church, editor of the Catholic Choirmaster, authority on Gregorian chant, etc. These two men are erudite scholars, prominent in musical events and organists of reputation. They no doubt will "start something."

Mr. Montani takes his Palestrina Choir to New York June 1 to 3 to be heard in connection with the International Congress of Gregorian Chant.

Quite as elaborate as a scene from "Aida" or "Faust" is the background for the revelation of the story of the "Crusaders" by Gade and Henry Hadley's choral work, "The New Earth." Musically these works as performed by the Strawbridge & Clothier chorus under Dr. Tily at the Academy of Music are deserving of the highest encomiums. Noteworthy was the tableau "In Flanders Fields," taken from MacCrae's poem, and accompanied by Mr. Hadley personally.

During Holy Week Miss Belle Andriessen, organist of Trinity Lutheran church, New Brighton, Pa., played the following selections: "Paques Fleuries," Maily; "By the Brook," Boisdreffre; "Les Rameaux," Faure; "Irish Tune from County Derry," Grainger; "Moonlight Serenade," Erb; "Wedding Chimes," Faulkes; "Meditation," Bubeck; March, Verdi; "Resurrection Morn," Johnston; Andante from Fifth Symphony," Tschaiakowsky; "Hallelujah Chorus," Handel. During the services each week day evening organ and choir gave selections from "Olivet to Calvary," by Maunder, and Stainer's "Crucifixion."

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RETIRES AFTER 47 YEARS

James W. Hill Closes Long Career as Organist at Haverhill.

James W. Hill, organist and choir director of the North Congregational Church of Haverhill, Mass., retired April 1, after a professional career of forty-five years. He had been at this church since 1917 and previously played for thirty-seven years at the Universalist Church. In an interview on the occasion of his retirement, Mr. Hill is quoted as saying:

"I began to play the organ in the fall of 1874, coming to Haverhill in the spring of 1879. To the question which has been asked me more than any other, either out of curiosity, or as an implied compliment, why I have stayed in Haverhill all these years, there is one answer—that I have been subject to a very serious asthmatic affliction and Haverhill has been practically the only place where I have been able to have relief. Years ago I consulted a specialist, and he said, if I could find one place where I could get relief, to stay there. I have not been resigned in the matter, but when I look back over this long period of years, I realize that perhaps in no place could I have found firmer friends, more appreciation, or greater independence to carry out my work as I wished. From first to last I have given hundreds of recitals and vesper services in this city. I have never catered to the sensational. The programs have been rather conservative, but the remarkable thing is that the average attendance for all these years has been between three and four hundred people. And for quality and appreciativeness I could not wish for any finer. They have been the finest thing in my stay in Haverhill."

Activities at Canton, Ohio.

On Palm Sunday the choir of St. Paul's Episcopal Church, Canton, Ohio, consisting of fifty-two men and boys, under the direction of Ralph E. Clewell, organist and choirmaster, sang "The Seven Last Words," by Dubois. By request this was repeated Good Friday evening. Easter Sunday Frank L. Moir's Communion Service in G was sung, also "The Hallelujah Chorus," Handel, and "Awake Thou That Sleepest," Stainer. The Sunday after Easter the choir sang "The Daughter of Jairus," by Stamer. At a recital in the First Congregational Church before the combined women's clubs of the city Mr. Clewell, assisted by Master Arthur Trimble, soprano soloist at St. Paul's, gave the following program: "Liebestod," from "Tristan and Isolde," Wagner; Gavotte in B flat, Handel; "Come unto Him," from "The Messiah," Handel; "O, for the Wings of a Dove," from "Hear My Prayer," Mendelssohn; "Clair de Lune," Karg-Elert; Fountain Reverie, Fletcher; "Just You," Burleigh; "I Know a Lovely Garden," D'Hardelot; Toccata from "Suite Gothique," Boellmann.

Organ by Bartholomay Opened.

F. A. Bartholomay of Philadelphia is the builder of a two-manual organ which was opened with a recital by Frederick Maxson in St. George's Episcopal Church at Philadelphia, March 19. The organ has seventeen speaking stops, including a harp in the swell. The action is electro-pneumatic. The instrument is divided, one section being at each side of the chancel, and the console is detached. Mr. Maxson's program was made up as follows: Grand Choeur in D, Guilman; Meditation, Sturges; "Will of the Wisp," Nevin; Romance in C, Maxson; Berceuse from "Jocelyn," Godard; Festive March, Smart; Spring Song, Macfarlane; Concert Overture, Hollins.

Church Proud of Jenkins.

Stainer's "Crucifixion" was sung by the choir under the direction of William M. Jenkins at the Westminster Presbyterian Church of St. Louis on Good Friday evening. As an illustration of the impression made, the following paragraph from the Easter folder of the church may be quoted: "Words fail to express the appreciation of this church to Mr. Jenkins and our choir for the beautiful rendition of

the sacred cantata, Stainer's 'Crucifixion,' which was given here Good Friday evening. Westminster is especially proud of her choirmaster and of her choir."

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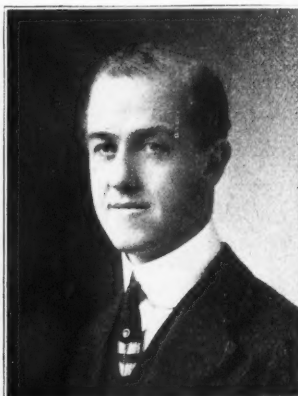
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Sentences, Responses, Amens.

For those of us who serve in the non-liturgical churches the problem of enriching choral worship is a delicate and difficult one. To a certain extent some hymnals are of assistance. I have mentioned before the excellent "College Hymnal" of President Stryker (Biglow & Main). It contains such numbers as Barnby's "Sunset Chant," admirable for the opening of an evening service; most of the finest old German chorales, useful for the opening of any service and varied to the requirements of the church year; Beethoven's double chant for the "Deus Misereatur;" Camidge's "Trisagion," occasionally a welcome substitute for the "Gloria Patri;" Gould's chant, "From the Recesses of a Lowly Spirit," a response after prayer; Pearce's harmonization of the "Gloria in Excelsis;" Blow's chant, "He Was Despised and Rejected." Especially admirable are Dr. Stryker's sturdy English words for the chorales. The "New Hymnal" (G) of the Episcopal Church has excellent carols and processions, including numbers by Parker and Noble.

For the opening of a service there are a number of sentences and short intonations:

Bartlett—Seven Responses (D).
Broome—Six Opening Sentences (S).

Buck (arr)—Three Sentences (D).
Burdett—Seventeen Responsive Service Introductions (S).

Maxson—Sentences and Responses (D).

McLaughlin—Ten Processional Hymns (D).

Rogers—Ten Responses (D).
Salter, Sumner—Seven Calls to Worship (S).

Sanders—Five Intros and Sentences (D).

Storer—Three Responses (D).
West—Three Opening Sentences, 3 sets (D).

Especially good are the three numbers arranged by Buck from Palestrina, Schumann and Wagner; the Palestrina "We Adore Thee" is best and is within the capacity of a quartet. All the numbers by J. E. West are good also; they are about two pages long each and have attractive organ parts. Similar to these are the accompanied intonations by Sanders; the longest has only three pages. In the numbers by Salter and Burdett there are parts to be spoken by the clergyman. I include the McLaughlin processions for the sake of those choir-masters who may wish to supplement their hymnals with some good march tunes. The Maxson numbers include five opening sentences, two responses, two introductions to prayer, two benediction Amens. Each is about two lines long and all are best sung without accompaniment; this set is very useful for a quartet. The numbers by Broome, Rogers and Storer are about

a page long each. I like best the set by Rogers; all are suitable for quartets.

Of course innumerable short introit anthems might be mentioned. Some of the best are in Novello's series of "Short Anthems," where you will find such useful titles as Roberts' "The Path of the Just," and Elliott's "The Lord Is in His Holy Temple." For festival services I like to begin with a Jubilate such as Noble's in D (G). At other times I use a setting of the Venite—for example, the Gregorian settings harmonized by Stewart (D)—or a setting of the Benedicite in shortened form such as that by Andrews (G); or a Sanctus from one of the fine services or such separate settings as the two by Schilling (S) or the one by Harker in B flat (S).

For the opening and close of the evening service there are several numbers available:

Couldrey—Vesper Hymn and Final Amen (G).

Frank-Harling—Vesper Hymn after Benediction (B).

Gaul—Three Closing Responses (D).

Knight—Three Intros for Evening Services (B).

Knight—Introit and Two Vespers (B).

Marks—Six Vesper Hymns (D).
Noble—Vesper Hymn (S).

Wodell—Four Responses (B).

All of these can be done by a quartet, though the Noble number is much finer when sung by an unaccompanied chorus. I see no reason to retract my former opinion that it is the finest two-page anthem ever written. The first of the Wodell numbers is excellent with a modal suggestion that gives it dignity; the second is good; the other two are fair short settings of the Nunc Dimittis. The Frank-Harling number is unaccompanied and is four pages long; it is decidedly pretty. The first of the two vespers by Knight has a chime figure, and on the last line the chimes of the organ can be used effectively. The hymns by Marks and Gaul are each about two pages long; they are easy and useful. The Couldrey hymn is printed on a single sheet.

Of the innumerable responses after prayer I like the following:

Beethoven—"Heavenly Father" (D).

Bullard—Seven Short Responses (B).

Dunham—Nine Responses (D).
Hosmer—Seven Responses (D).

Salter—Seven Responses (S).

Schilling—Six Responses, first series (S).

Stebbins—Eight Responses (D).

The Hosmer numbers are a page or two long; some are chants; all are pretty good. The numbers by Beethoven, Schilling and Sumner Salter are a page each. The rest are short. All can be managed by a quartet. All the little responses by Bullard and the first, third and ninth by H. M. Dunham are effective when you want just a sentence in response.

For offertory sentences I suggest:

Clemens—Two Offertory Sentences (S, No. 4236).

Clemens—Two Offertory Sentences (S, No. 4259).

Dunham—Offertory Sentences 7 to 12 (D).

Noble—Ten Offertory Sentences (S).

Stevenson—"Let Your Light So Shine," B (D).

In the second set by H. M. Dunham there is a jubilant number on the words "Thine, O Lord, Is the Greatness." The accompaniments in both sets are excellent. The numbers by Noble have been reviewed in a previous article. The numbers by Dunham are shortest; each is about a page long. I include one offertory anthem by Stevenson; he has written another good one in which the faithful are promised wine in words that now seem apocryphal. Of course many complete services have good short offertories; for example, Garrett in D.

By all odds the best collection of Amens is the "Eighty Amens" edited by Dr. Clarence Dickinson (G), in which are included numbers for mixed, male and female voices and blank pages for additional Amens the choir-master may find. This is the most valuable number I mention in this article; no choir-master should be without it. I reserve for next time a review of Dr. Dickinson's new book of Antiphons. (The article is to discuss all of Dr. Dickinson's works.) Harvey Gaul has "Five Amens," to be sung after the benediction (B); they are rather elaborate and require a chorus for proper production. The same thing may be said of the stately Orlando Gibbons Amen, published by Schirmer, and the Noble four-fold Amen after the benediction published by Schuberth.

There are many useful settings of the Lord's Prayer:

Barnby (G).

Bartlett for Male Voices (D).

Bartlett for Mixed Voices, chant form (D).

Foote (D).

Harvey Gaul (B).

Gounod (D).

Ilijnsky, 8-part (B).

The last two require a chorus. The Gounod number has too much repetition. I like best the Foote setting, which can be managed by a quartet, there is some fine writing in modal style on the words "And lead us not into temptation." The Gaul setting is easy and good. Mention of the Ilijnsky number reminds me that there are parts in many Russian anthems that make fine responses. For example, the last page of Arkhangel'sky's "The Day of Judgment" (F) makes a beautiful response after prayer.

In some non-liturgical churches it is becoming customary to read the Commandments with responses by the choir on the Kyrie Eleison. The finest set of Kyries that I know is the set of seven by Noble (G) of which the fifth is a unison setting in G minor with a beautiful organ part. A majestic setting for a chorus unaccompanied is that in F by Orlando Gibbons, published by Schirmer.

Sumner Salter has arranged a responsive setting of the Beatitudes (S) which is worth looking over; the clergyman's part is to be spoken. For baptism of infants Mr. Salter has a pretty two-page anthem which he calls a "Sentence for Baptism" (S); it begins with a bit of recitation for tenor. For patriotic services there

are a number of good hymns on cards published by Novello; for example, an "American Army Hymn," by Mark Andrews, and a "Peace Hymn of the Republic," by Walter Damosch, with words by Dr. Van Dyke. For the opening of a patriotic service I like Royle's "Lord of Life," one of the "Hymns for War" published by Novello, and perhaps the best of the lot.

There are many settings of collects that might be listed as excellent opening or closing numbers, but this article is already too long. I wish to add a word, however, on the subject of hymn singing. There has been a great deal of skumble-skamble stuff printed recently by Episcopal organists who wish to know why their congregations do not sing. In their hearts they know that they don't want the people to sing. If they did, they would play the hymns as written, keep up a good tempo, have sufficient diapason foundation all the time to reassure the timid, and mark the accented beats by all legitimate means. The same comment should be applied to the singing of the Doxology and the Gloria Patri. If you want the people to sing, you must forget your cleverness in harmonic theory and let them have the old harmonies that they know. I am one of the least of the apostles, but I am as sure of that as I am of anything in this world.

NOTES.

In my article on Horatio Parker I should have mentioned a two-page setting of the collect for the twenty-first Sunday after Trinity, beginning "Grant, We Beseech" (B). It is a quiet and beautiful prayer suitable for quartet or chorus. In non-liturgical churches it may be used at the close of evening worship.

In the list of Parker's larger choral works I should probably have mentioned his oratorio "Morven and the Grail" (B), though I have not made up my mind that it is strictly to be defined as ecclesiastical music. It was written for the Handel and Haydn Society's festival in 1915, and in beauty of part-writing ranks only below the "Hora Novissima." The libretto is poetically finer than any other that Parker secured, I think; the verses by Mr. Hooker are beautiful without the added charm of the music. It is not a work to be undertaken lightly; it is fully as difficult as the "Wanderer's Psalm." The "Song of the Heroes in Valhalla" is an admirable number for your men at a choir concert; the "Song of the Saints in Paradise" is in four parts and is not excessively difficult, though it is one of the high points of Parker's achievement.

Since my article on trios was published one excellent new trio by De Lamar has appeared, written on the hymn "Jesus, Thy Boundless Love." It is for soprano, alto and tenor. Gray is the publisher.

The A. P. Schmidt Company has published several melodious and useful solos recently. Among them are to be mentioned Cox's "Hearken into My Voice" (2 keys), Cox's "Come Unto Me" (2 keys), and a set of songs by Grant-Schaefer of which I like best "From Out of the Depths" (high and medium). In the same set the "Sing to the Lord" is an effective song for Jewish services, employing the traditional trumpet calls. The same company has also published recently three useful easy anthems: Ambrose's "Heaven Is Our Home," a short anthem for quartet, and the best of the lot; Spence's "Sing to the Lord," a bright and easy chorus anthem with bass solo and duet for soprano and tenor, and Briggs' "My God, Is Any Hour so Sweet," containing two short solos for bass.

Members of St. Paul's Episcopal Church at Columbus, Ohio, have been informed by the rector, the Rev. Sidney E. Sweet, that Judge D. H. Sowers, his son David and Mrs. William G. Deabler will present to the church an organ in memory of Mrs. Elizabeth Sowers, wife of Judge Sowers.

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

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NOTICE TO ORGAN BUILDERS.

Pursuant to a resolution unanimously adopted at the last annual meeting and later fully ratified by mail by the members of the Organ Builders' Association of America, Article XI of the by-laws has been amended and now reads as follows:

"The time and place of each annual meeting shall be decided upon by the board of directors, and such time and place shall not be in that week and locality recommended by the Music Industries Chamber of Commerce, but may preferably be that chosen by the National Association of Organists."

A majority of the board of directors already has approved of New York City as the place for the next annual meeting and of a date concurrent with the announced convention dates of the National Association of Organists, July 27 to 30.

Further and more definite details will appear in the June and July issues of The Diapason. Meanwhile any suggestions from the members of the Organ Builders' Association will be welcome and given careful consideration. The more suggestions the more interest, and the more interest the more enthusiasm.

ADOLPH WANGERIN, Secy.
Address: 112 Burrell street,
Milwaukee, Wis.

Hyde Leaves St. Peter's Church.

After fifteen years' service Herbert Hyde has resigned as organist and choirmaster of St. Peter's Episcopal Church, Chicago. He is succeeded by Ellis E. Chase, who for some years has held the position at Christ Church, Winnetka, and formerly was at the Cathedral of SS. Peter and Paul and at Emmanuel Church, La-Grange. Mr. Hyde was compelled to relinquish the St. Peter's position because the demands of a boy choir interfered with the rapidly growing work he is doing as superintendent of the Civic Music Association of Chicago. He played his last service there April 11 and the vestry presented him with a set of dress studs of pearls set in platinum and the choir presented him with a handsome watch chain with gold knife attached.

Notice of A. G. O. Examination.

All who intend to enter the guild examinations on June 3 and 4 are informed that immediate notice should be sent to the chairman, W. R. Hedden, 170 West Seventy-fifth street, New York, in order that arrangements may be made for their accommodation.

Arthur C. Becker, A. A. G. O., will give the last recital of the season at St. Vincent's Catholic Church, Chicago, at 4 o'clock the afternoon of Sunday, May 16.

A CORRECTION.

University of Durham Offices, Durham, England, April 1, 1920. The Editor, The Diapason, Chicago. Dear sir: I have lately been informed that in the January issue of your paper Dr. J. Fowler Richardson is referred to as a graduate of Durham University, England, and that he received the degree of bachelor of music here. This is incorrect and I should be grateful if you would kindly contradict it in your columns on my authority. The gentleman in question was certainly a student in music at this university some years back, but he never graduated. Believe me, sir,

Faithfully yours,

H. G. THEODOSIUS, Registrar.

Mrs. Irene Belden Zaring, organist and director at the New England Congregational Church in Chicago, arranged special Easter programs which attracted much attention. She had the assistance of Mildred Brown, violinist; Frederick Scheid, violoncellist, and Helena Stone Torgerson, harpist. The instrumental selections included: "Meditation Religieuse," van Lysebeth; Romance, H. A. Matthews; "Marche Religieuse," from "Messe sans Paroles," d'Ortigue; Communion in G, Batiste, and "Alleluia," Lore.

Among the activities of Warren F. Acker of Allentown, Pa., are many musical ones outside his organ work. The

annual spring concert of the nurses' chorus of the Edward Harvey Memorial College for Nurses of the Allentown Hospital was given under Mr. Acker's direction March 16 in the High School Auditorium. April 8 the high school orchestra, also under Mr. Acker's baton, gave a concert. Both programs were excellent.

On Palm Sunday evening the choir of the First Baptist Church at Butte, Mont., gave "The Story of Calvary" by P. A. Schaefer. On April 1 it presented a sacred concert before a large audience. At this event Edward C. Hall, choir-master and organist, played "Gethsemane," by Frysinger. On Easter Sunday at his weekly recital he played the following program: Concert Fantasia ("He is Risen"), Diggle; Reverie, C. J. Bond; "Gloria in Excelsis," Harrison; "Angelus," Sellars; Triumphal March, Buck.

Frank E. Ward's works are appearing on the best organ programs. David McK. Williams played Mr. Ward's First Sonata, in F minor, in one of his series of recitals in March at the Church of the Holy Communion in New York. The Second Sonata, still in manuscript, was played by Samuel A. Baldwin at his 710th recital at the City College April 11.

An Easter concert was given by the choir of St. Patrick's Church at Elizabeth, N. J., April 11, under the direction of Mrs. Fannie Odlin, the organist and director. The principal feature was the singing of Stevenson's cantata "Easter Eve and Morn." The second part consisted of a program of choir and solo numbers and Mrs. Odlin played with orchestral accompaniment the "Souvenir" by Drula and excerpts from "Samson and Delilah" by Saint-Saens.

Allan W. Cooper, organist and director of the Second Congregational Church at New London, Conn., was able to arrange splendid Palm Sunday and Easter services after a hard winter and much sickness. Mr. Cooper writes approvingly of the campaign for higher salaries advocated in The Diapason and expresses the wish that it might be carried into the church papers.

The St. Cecilia Chorus of Grand Rapids, Mich., which is conducted by Harold Tower, the organist of that city, gave a very successful concert in the St. Cecilia Building on April 8. In addition to the chorus numbers there were two groups of violin solos by Roderick White. This chorus is only one of Mr. Tower's musical activities.

P. C. Pierson of Riverside, Cal., has accepted a position with the Robert-Morton Company at their factory at Van Nuys Cal. The company is doing a large theater business and is making the latest instrument for that purpose, as well as church organs. Mr. Pierson has done the organ work in Riverside for many years.

Miss Mary E. Williams of Frenchtown, N. J., gave special organ music at her Lenten and Easter services. On Good Friday she played Noble's "Salome Prelude," the Prelude to "Parsifal" and the Good Friday Music from Wagner's opera. On Easter her organ numbers included: "Resurrection Morn," Johnston; "Oh, the Lifting Springtime," Stebbins; "Easter Day," Lore; "Hallelujah Chorus," Handel; "Cantique d'Amour," Straus; Spring Song, Mendelssohn; Grand Chorus in F, Salome.

Will A. Watkin, head of the Will A. Watkin Company, of Dallas, Texas, and for twenty-three years organist of the First Baptist Church, has resigned his church position. The increasing demands of his music business made it imperative that he devote his entire time to it and he regretfully relinquished a post which he had held for so many years.

At the Church of the Redeemer, Morristown, N. J., Maunders' "Olivet to Calvary" was sung on March 17 and Stainer's "Crucifixion" on March 28 under the direction of Mrs. Kate Elizabeth Fox, organist and choir director.

Stainer's "The Daughter of Jairus" was sung by the choir of St. Paul's Lutheran Church at Allentown, Pa., April 18, under the direction of Warren F. Acker, A. A. G. O. Mrs. Acker was one of the soloists.

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M. P. Möller will build for the First M. E. Church of Cortland, N. Y., an organ in accordance with specifications prepared by the Rev. W. S. Stevens of Moravia, N. Y. Mr. Stevens will also supervise the installation of the organ, which it is expected to have ready for use by Christmas. The organ will be a three-manual with electro-pneumatic action and will have a detached console of the English type. The whole organ will be under expression, all the speaking pipes being placed in two swell chambers. This includes all the pedal pipes. There will be no speaking pipes on the front. The specification follows:

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 7. Octave, 4 ft., 73 pipes.
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 13. Stopped Diapason, 8 ft., 73 pipes.
 14. Viol' d'Orchestre, 8 ft., 73 pipes.
 15. Acoline, 8 ft., 73 pipes.
 16. Celeste, 8 ft., 61 pipes.
 17. Spitz Flute, 8 ft., 73 pipes.
 18. Principal, 4 ft., 73 pipes.
 19. Dolce Cornet, 3 rks., 183 pipes.
 20. Cornopean, 8 ft., 73 pipes.
 21. Oboe, 8 ft., 73 pipes.
- CHOIR ORGAN.**
22. Violin Diapason, 8 ft., 73 pipes.
 23. Concert Flute, 8 ft., 73 pipes.
 24. Dulciana, 8 ft., 73 pipes.
 25. Quintadena, 8 ft., 73 pipes.
 26. Flute d'Amour, 4 ft., 73 pipes.
 27. Piccolo, 2 ft., 61 pipes.
 28. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
29. Double Open Diapason, 16 ft., 42 pipes.
 30. Bourdon, 16 ft., 42 pipes.
 31. Lieblich Gedeckt, 16 ft., 30 pipes.
 32. Celso, 8 ft. (From No. 4), 30 notes.
 33. Octave, 8 ft. (From No. 29), 30 notes.
 34. Flute, 8 ft. (From No. 30), 30 notes.
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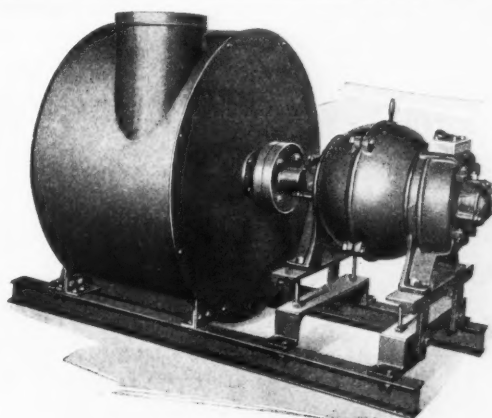
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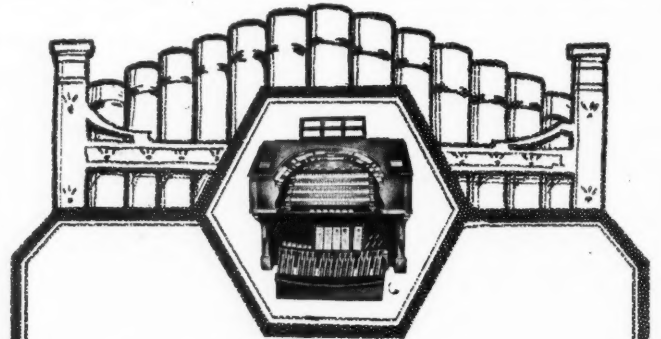
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