

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Thirteenth Year—Number Seven.

CHICAGO, JUNE 1, 1922.

One Dollar a Year—Ten Cents a Copy.

LARGE ORGAN ORDERED FOR MILWAUKEE CHURCH

INSTRUMENT FOR MUELLER

Contract Is Awarded to the Wangerin-Weickhardt Company by the Grand Avenue Congregational Church.

The Grand Avenue Congregational Church of Milwaukee has awarded to the Wangerin-Weickhardt Company the contract for a large new organ of three manuals. In constructing the instrument the pipes of the present organ, which was installed in the church about ten years ago, are to be utilized. There will be a number of additions to the scheme of stops and the action, console, etc., will be entirely new.

The Grand Avenue Church is one of the largest in Milwaukee and a leader among Congregational churches in Wisconsin. Its organist is Carl F. Mueller, who has made the music of the church famous through his recitals, continued through a number of seasons, which are musical events in the cream city.

Following is the specification as drawn up by Mr. Mueller:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Double Flute, 8 ft., 61 pipes.
Viola d Gamba, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Tuba Major, 16 ft., 85 pipes.
Harmonic Tuba, 8 ft., 61 notes.
Tuba Clarion, 4 ft., 61 notes.
Chimes, 25 bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Quintadena, 8 ft., 73 pipes.
Acolne, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Dulce Cornet, 3 rks., 183 pipes.
Flautino, 2 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp, 49 bars.

CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Dulciana, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp (from Swell), 49 notes.
Chimes (from Great), 25 notes.

PEDAL ORGAN.

Resultant, 32 ft., 30 notes.
Diapason, 16 ft., 30 pipes.
Violone, 16 ft., 30 pipes.
Bourdon, 16 ft., 30 pipes.
Gedeckt, 16 ft., 30 notes.
Flute, 8 ft., 30 notes.
Tuba Major, 16 ft., 30 notes.
Tuba, 8 ft., 30 notes.
Tuba Clarion, 4 ft., 30 notes.

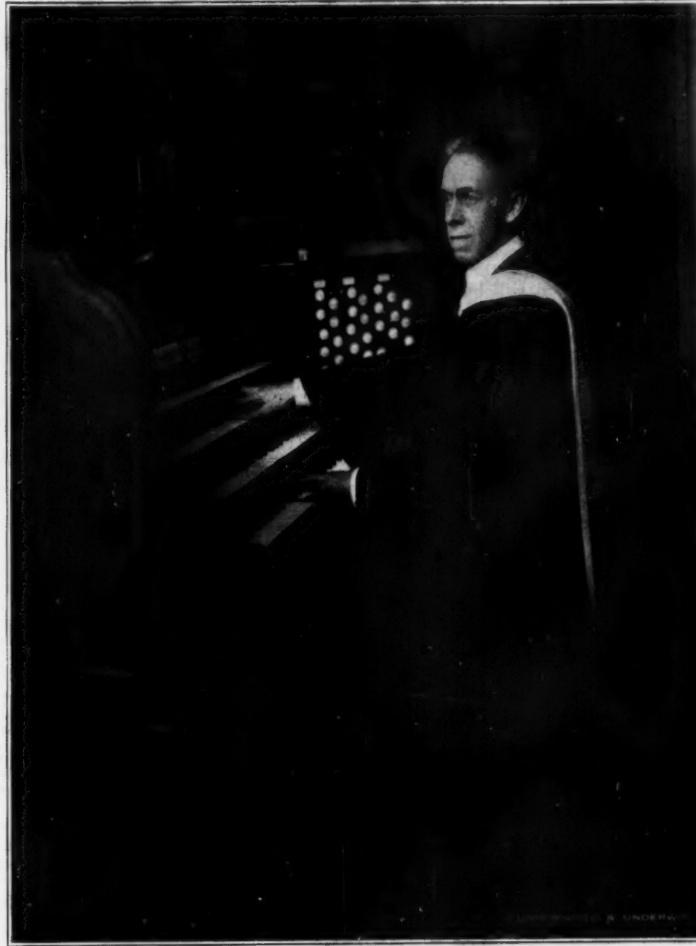
In addition to six adjustable pistons and a release for each manual, there will be six general pistons and a release affecting the entire organ. Among the pedal movements will be a locking device for all swells. Mr. Mueller expects this instrument when completed to be one of the finest in the west, and is preparing to make good use of it in his recitals.

Ford Given to W. M. Jenkins.

A committee representing the membership of the Westminster Presbyterian Church of St. Louis recently called upon William M. Jenkins, the organist, and gracefully "said it with a Ford." It appears Mr. Jenkins has so thoroughly satisfied the Westminster congregation with the music which he has directed and with his organ playing that the people wished to express their appreciation in a tangible form.

When Edwin H. Lemare sailed for England late in April Mrs. Lemare took his place at the municipal organ in Portland, Maine, and played the remaining recitals of the season. Mrs. Lemare was heard by large audiences and her playing made a good impression.

DR. WILLIAM C. CARL AT HIS NEW SKINNER ORGAN.



READY FOR ANNUAL MEETING

Organ Builders to Have Sessions and Banquet June 6 and 7.

Everything is in readiness for the annual meeting of the Organ Builders' Association of America, which, as previously announced in The Diapason, will be held at the Hotel Commodore, New York City, on June 6 and 7. The meetings will be held at the same time as those of the other affiliated bodies of the Music Industries Chamber of Commerce, and in addition to the four business sessions on the two days those going to New York will find ample entertainment provided for them. The responses received by the secretary indicate that the attendance at the meeting will be large this year.

On the evening of June 6 there will be a banquet at the Hotel McAlpin. All members and others connected with the organ building profession are cordially invited. Ladies will be welcome. There will be informal talks and the spirit of good fellowship is expected to pervade the meeting. Plates will be \$3.50.

A special railroad rate of one and one-half fare under the certificate plan has been granted to members in good standing, as well as dependent members of their families, of all associations in the Music Industries Chamber of Commerce, for the jubilee convention. This rate applies to the entire country, except the Pacific coast states. Tickets under the certificate plan must be purchased at the regular one-way rate from June 1 to 7 (limit June 6 in central and western territory) and certificates must be procured from local ticket agents. These certificates must be presented at the registration desk at the Hotel Commodore in New York immediately upon arrival, for membership indorsement, and they will be validated by a special railroad agent at the registration headquarters only on June 6 and 7. Returning, the certificate properly validated will entitle the holder to a return ticket via the same route up to and including June 19.

DEPAUW PRIZE IS AWARDED

Harry Banks, Jr., Wins Honors with His Composition, "The Cuckoo."

The DePauw University School of Music announces that its prize for the best short organ composition has been won by Harry Banks, Jr. The prize-winning composition is entitled "The Cuckoo." The composer is organist of Girard College, Philadelphia, and has several published works to his credit.

It is the intention of the school to offer this prize yearly, and details of the second competition will be published soon.

Open with Marr & Colton Organs.

The Capitol Theater, Pittsfield, Mass., pronounced the most beautiful theater in the Berkshire region, was opened April 26. A three-manual Marr & Colton concert organ is a part of the equipment. Mr. Grierson presided at the console. The new Rivoli, Syracuse's newest motion picture theater, was opened April 28. Many compliments were received by Mr. Fitzer on his beautiful new theater. A two-manual Marr & Colton organ, presided over by Mr. Paddock of Rochester, was used effectively for the musical program.

Death of Robert Y. Barrows.

News comes as we go to press of the death of Robert Y. Barrows of New York and Rutherford, N. J. Mr. Barrows was a victim of pneumonia. He was known as an organ architect, organist, inventor and artist and was admired for his ability and his high qualities of character. Mr. Barrows was a valuable factor in the promotion of organ progress of the last generation.

Quarles Lectures in Kansas.

James T. Quarles of Cornell University recently gave a lecture on "Church Music" before the Kansas Federation of Music Clubs at the third annual convention at Fort Scott. While in the West he played a program at Independence, Kan.

NEW FEATURES MANY IN KILBOURN HALL ORGAN

EASTMAN SCHOOL SCHEME

Ninety-four Stops in Instrument Designed by Gleason and Built by Skinner—Unique Conveniences Included.

From Harold Gleason The Diapason has received the specification of the organ the Skinner Company has built for Kilbourn Hall at the Eastman School of Music, Rochester, N. Y., and this is herewith published for the first time. The organ is being installed and the opening is expected to take place early in the fall. This is one of the most interesting as well as one of the largest organs of the last few years. It has four manuals and a total of ninety-four complete stops. There are forty-five couplers and sixty combination pistons. These pistons are all adjustable at the keydesk and move the stopknobs. There are five expression pedals for controlling the pedal, choir, swell, great and solo organs, and a crescendo pedal adjustable to three different crescendos—an unusual feature. A separate group of orchestral strings is playable from any keyboard, at sixteen, eight or four-foot pitch, as also is the harp. A special set of twenty-seven chimes has been installed, playable from any keyboard.

The pistons under the swell and great manuals are double touch, the second touch bringing on appropriate pedal stops. There are six combination pistons, visibly affecting the entire organ, including couplers, and five pistons affecting the entire organ, but not moving the stops. The latter may be used with the registers drawn or the registers drawn may be cancelled. Three pistons under the solo manual cancel respectively the 16-foot couplers, the sixteen-foot pedal stops and the sixteen-foot manual stops. There are three four-foot couplers which divide the pedal above DD and enable the player to play the ordinary bass with the left foot and a solo with the right.

There is a coupler for reversing the order of the great and choir manuals, which will make the order of manuals read from the lowest to highest as follows—great, choir, swell, solo—which is the same as found in French organs, giving the opportunity for the player to perform French music more easily. The harp and string organs are not affected by the couplers of the manual on which they are placed, but have their individual couplers, so that they can be played at sixteen, eight or four-foot pitch. A choir to pedal fifth gives a useful effect. There are five indicators over the solo manual to show the position of the various swell pedals. There are also two adjustable pistons under each manual which affect the couplers of that manual and all pedal couplers.

Tremolo cancel and general cancel pistons for the entire organ complete that part of the mechanical equipment.

The pedal organ is entirely enclosed and has its individual expression pedal, but in addition can be coupled to any other expression pedal, so that the pedal combination may be suited to what is being played on the manuals. The string organ will be coupled to the expression pedals of the manual on which it is drawn, or it may be placed on the choir or swell expression pedals.

The great organ is in two divisions, both of which are enclosed, but the first, or diapason section, may be left open if desired.

Tonally the organ is built on sound lines, containing, as it does, the true foundation tones of the organ as a historic instrument, and the added tone colors of the modern organ. The organ is rich in string tones and solo stops, such as the French horn, orchestral oboe, clarinet, musette, Eng-

lish horn, heckelphone, the last named stop being the most recent development of Mr. Skinner's genius. An unusual variety of tonal color can be obtained from the mixture stops, which may be drawn separately. There is some interesting duplexing in using the choir sixteen-foot English horn on the solo at eight-foot pitch.

A thirty-five horse-power blower is required to furnish the air supply at six to twenty inches pressure.

The beautiful console is made of Italian walnut, designed by the architects of the Eastman School of Music. The organ is placed over the stage and will speak through the grill and through a large opening into the paneled ceiling.

Harold Gleason, who designed the organ, spent many months in study and research, with the result that an organ of the highest artistic development has been constructed, an instrument not only unique among organs of the present day but also one that is capable of performing satisfactorily music of all ages.

Following is the complete specification:

GREAT ORGAN.

- (First Enclosed Section.)
- Double Diapason, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- (Second Enclosed Section.)
- Quintaton, 16 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Bourdon, 8 ft., 73 pipes.
- Harmonic Flute, 8 ft., 73 pipes.
- Third Diapason, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Seventeenth, 1 3/5 ft., 61 pipes.
- Nineteenth, 1 1/2 ft., 61 pipes.
- Septieme, 1 1/7 ft., 61 pipes.
- Mixture, 4 ranks.
- Double Trumpet, 16 ft., 73 pipes.
- Harmonic Trumpet, 8 ft., 73 pipes.
- Harmonic Clarion, 4 ft., 73 pipes.
- Chimes (from Solo), 8 ft.
- Harp (from Choir), 8 ft.
- Orchestral Strings.
- Tremulant.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Contra Viole, 16 ft., 73 pipes.
- Ethereal Celeste (2 ranks), 8 ft., 146 pipes.
- Spire Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Viol di Gamma, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Unda Maris (2 ranks), 4 ft., 122 pipes.
- Traverse Flute, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Twelfth, 2 2/3 ft., 61 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Seventeenth, 1 3/5 ft., 61 pipes.
- Nineteenth, 1 1/2 ft., 61 pipes.
- Contra Tromba, 16 ft., 73 pipes.
- Cor d'Amour, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tromba (from Contra Tromba), 8 ft.
- Clarion, 4 ft., 73 pipes.
- Harp (from Choir), 8 ft.
- Chimes (from Solo), 8 ft.
- Orchestral Strings.
- Tremulant.

CHOIR ORGAN.

- Contra Dulciana, 16 ft., 73 pipes.
- Dulciana (from 16 ft. Dulciana), 8 ft.
- Unda Maris, 8 ft., 61 pipes.
- Kleiner Erzähler (2 ranks), 8 ft., 146 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- Viole d'Amour, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Octave Dulciana (from Dulciana), 4 ft.
- Flute d'Amour, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Super Octave (from Dulciana), 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Dulciana Cornet, 3 ranks, 183 pipes.
- English Horn, 16 ft., 73 pipes.
- Orchestral Trumpet, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Musette, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Harp.
- Celesta.
- Chimes (from Solo).
- Orchestral Strings.
- Tremulant.

SOLO ORGAN.

- Orchestral Flute, 8 ft., 73 pipes.
- Cello, 8 ft., 73 pipes.
- Cello Celeste, 8 ft., 73 pipes.
- Stentorphone, 8 ft., 73 pipes.
- Forest Flute, 4 ft., 73 pipes.
- Heckelphone, 8 ft., 73 pipes.
- Cor de Basset, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Tuba Clarion, 4 ft., 73 pipes.
- Orchestral Oboe (from Choir), 8 ft.
- Clarinet (from Choir), 8 ft.
- Orchestral Trumpet (from Choir), 8 ft.
- English Horn (from Choir), 8 ft.
- Musette (from Choir), 8 ft.
- Chimes (27 notes), 8 ft.
- Harp (from Choir), 8 ft.
- Orchestral Strings (4 ranks) enclosed in separate box and playable from all manuals.
- Tremulant.
- PEDAL ORGAN.**
- Contra Bourdon, 32 ft., 32 pipes.

- Dulciana (from Choir), 16 ft.
- Second Bourdon (from Swell), 16 ft.
- Viole (from Swell), 16 ft.
- Quintaton (from Great), 16 ft.
- First Bourdon, 16 ft., 32 pipes.
- Second Diapason (from Great), 16 ft.
- Violone, 16 ft., 32 pipes.
- First Diapason, 16 ft., 32 pipes.
- Octave Dulciana (from Choir), 8 ft.
- Soft Flute (from Swell), 8 ft.
- Soft Viole (from Swell), 8 ft.
- Octave Bourdon, 8 ft., 32 pipes.
- Octave Violone, 8 ft., 32 pipes.
- Octave Diapason, 8 ft., 32 pipes.
- Quint Octave, 5 1/2 ft., 32 pipes.
- Super Octave Bourdon, 4 ft., 32 pipes.
- Super Octave, 4 ft., 32 pipes.
- Twelfth, 2 2/3 ft., 32 pipes.
- Quint, 10 1/2 ft., 32 pipes.
- Piccolo, 2 ft., 32 pipes.
- Contra Bombarde, 32 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- English Horn (from Choir), 16 ft.
- Contra Tromba (from Swell), 16 ft.
- Trombone, 8 ft., 32 pipes.
- Tromba (from Swell), 8 ft.
- Clarion, 4 ft., 32 pipes.
- Tympani.
- Orchestral Strings.

The immense Austin organ of 154 stops is going into the theater at the Eastman School and will be ready for the opening Sept. 1.

ACQUIRES ENGLISH QUICKLY

Marcel Dupre Progresses from Six Words to Fifteen-Minute Talk.

Great interest has been aroused by the announcement of the forthcoming American tour of Marcel Dupre, the famous young organist at Notre Dame Cathedral, Paris. His visit to America last season lasted just six weeks; in that time he played fourteen recitals in Philadelphia and New York, made a brief visit to Canada and was guest of honor at fourteen public and private receptions, dinners, etc. It takes a man of strong physique to compress so much activity into so short a time.

The secret of Dupre's ability to meet the taxing requirements of so crowded a schedule lies in his power of concentration and relaxation. Arriving in America on Nov. 11, with half a dozen words of English at his command, M. Dupre was called upon to respond to six different toasts at a dinner given in his honor at the Hotel Vanderbilt by Dr. Alexander Russell on Nov. 12. He then said that he would rather play half a dozen Bach fugues and improvise double counterpoint than to be obliged to speak six words in English. But such are his powers of assimilation that Dupre added some words to his English vocabulary every day of his stay in America. As he was guest of honor at an average of three public events a week, he had ample opportunity to put his newly acquired English to the test. Upon every occasion when he rose to respond to the praise of his admirers, he revealed some new phrase or expression which he had stored away in his memory. At a dinner given in his honor by the St. Wilfrid Club of New York City, toward the end of his visit, Mr. Dupre spoke for nearly fifteen minutes with a happy choice of words which native-born Americans might well envy. Some one compared the increasing beauty of Dupre's improvisations with his increasing command of English, and complimented him upon having progressed from six words in English upon the day of his arrival to a fifteen-minute public speech the week before he sailed.

Kilgen Organ Opened by Browne.

A two-manual organ built by George Kilgen & Son of St. Louis for St. Benedict's Catholic Church, Blue Island, Ill., was dedicated with a concert Sunday evening, May 21, at which Dr. J. Lewis Browne of St. Patrick's Church, Chicago, was at the organ. Dr. Browne's numbers included: Prelude, G major, Bach; Andante from an Orchestral Suite, Bird; "Hymnus," von Fielitz; "Fuga Cromatica," Rheinberger; "Contrasts," Browne; Scherzo Symphonique, Browne; Concert Piece, Browne. The choir of St. Benedict's was assisted by a double quartet from St. Patrick's. The organ is a resourceful instrument designed by Dr. Browne, and has four stops in the great, nine in the swell and two in the pedal. The swell is unusual for a small organ, including in addition to a unified flute, used as a bourdon, stopped diapason and 4-foot flute, a violin diapason, vox celeste, echo salicional, oboe, piccolo and three-rank dolce cornet. The console is detached.

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

FOR SALE—USED TWO-MANUAL and A. G. O. pedal reed organ, with electric blowing outfit complete, \$300 f. o. b. Alton. Organ has been thoroughly overhauled and is in first-class condition. Suitable for practice or church. J. W. GRATIAN, Alton, Ill.

FOR SALE—TWO-MANUAL SIXTY-one-note and pedal thirty-note reed organ, including Spencer suction blower, suitable for studio purposes. Excellent condition. Address Wangerin-Weickhardt Company, 112-124 Burrell street, Milwaukee, Wis.

FOR SALE—TWO-MANUAL TRACKER action organ. Eighteen stops. Cole & Woodberry manufacturers. Organ in good condition. Calvin Brown, 4539 North Richmond street, Chicago, Ill.

FOR SALE—ONE-MANUAL UNIFIED pipe organs fully equipped with our Patented Direct Electric Action and blower. Ideal instruments for smaller churches. Prices very reasonable. Quotations upon application. WICKS PIPE ORGAN COMPANY, Highland, Ill.

FOR SALE—TWENTY-THREE SETS of pipes, from second-hand organ. In good condition. Includes three sets of reeds. Address P. Butzen, 2128 West Thirteenth street, Chicago.

ORGAN PRACTICE.

ORGAN PRACTICE—CHICAGO; NEW two-manual electric organ. Ten hours \$5, 25 hours \$10. Bush Conservatory, 839 North Dearborn street.

WANTED—ORGANS, MUSIC, ETC.

WANTED—SEVERAL SMALL SECOND-hand two-manual pipe organs. Must be in first-class condition. Send photograph and complete specifications, stating where organs can be seen. Quote price and terms. Address: Charles F. Chadwick, organ builder, 28 Dorchester street, Springfield, Mass.

WANTED—POSITIONS.

WANTED—POSITION. All-around pipe organ mechanic, over twenty years' factory and road experience, desires installing or tuning and repairing position. Familiar with all types of actions. At liberty June 15. Address F 21, The Diapason.

AT LIBERTY—EXPERIENCED theater organist, large library, wants to locate in the East—Pennsylvania or New York. Reliable and mean business. Address D-24, The Diapason.

Yon to Sail for Italy June 17.

Pietro A. Yon, the concert organist and composer, will sail for Europe June 17 and is again to pass the summer months at the beautiful home of his father at Settimo Vittone, Italy. Here Mr. Yon will devote his time to teaching and composition, and also to recitals in his native land, where he always draws admiring audiences. Mr. Yon is at present in the southwest, and will return to New York June 15, just two days before sailing. He was heard at Lindsborg, Kan., May 7 and at the Grand Avenue Temple of Kansas City May 4. Speaking of the latter performance the next day one of the Kansas City papers said: "There are other excellent players of the organ, but there is just one Yon and there is always something expectant and receptive in an audience that flocks to hear him. The largest audience he has yet played to in Kansas City in the Grand Avenue Temple last night was of that type." Several dates had to be canceled because the floods in Kansas stalled trains.

William H. Johnson Dead.

William H. Johnson, 80 years old, a retired organ builder, died April 20, at his home in Westfield, Mass. He was associated with his father, the famous William A. Johnson, in the manufacture of organs for many years. The business passed from the Johnson family some years ago. Mr. Johnson was a thirty-second degree Mason. He leaves a widow.

Stanley W. Williams, of Van Nuys, Cal., has been spending the month of May in the East, mainly at the Kimball factory, inspecting late Kimball organs in and around New York, Philadelphia and Chicago. Mr. Williams also visited relatives in Canada. During his stay in Chicago he was the guest of R. P. Elliot, manager of the Kimball organ department and an old personal friend from the days of Hope-Jones in England.

WANTED—HELP.

WANTED—ORGANISTS FOR THE-ater work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. Over two hundred pupils of Sidney Steinhilmer now playing in theaters. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

WANTED—PIPE ORGAN BUILDERS for all departments. State experience, age and wages expected in first letter, and address the Gratian Organ Company, Alton, Ill. [8]

WANTED—ORGAN FACTORY DES-ires first-class church organ salesman. State experience, commission arrangement, references. Communications treated confidential. Address D 23, The Diapason.

WANTED—FIRST-CLASS ORGAN mechanics. State experience and wages expected. The Marr & Colton Company, Inc., Warsaw, N. Y.

WANTED—CAPABLE MEN FOR erecting and finishing. The Hall Organ Company, West Haven, Conn.

WANTED—FIRST-CLASS ORGAN mechanics. The Hall Organ Company, West Haven, Conn.

WANTED—EXPERIENCED WOOD pipe maker, by large organ factory in Middle West. Address F 22, The Diapason.

WANTED—FIRST-CLASS CONSOLE makers. Address Hillgreen, Lane & Co., Alliance, Ohio.

WANTED—First-class men wanted in all branches of organ building. Also a bright young man who wants to learn voicing to assist voicer. Nine-hour day, good pay, steady work. BENNETT ORGAN CO., Rock Island, Ill. (1f)

WANTED—FIRST-CLASS PIPE OR-gan salesmen. Address E 21, The Diapason. [6]

WANTED—EXPERIENCED ORGAN builders for outside erecting and finishing. THE AMERICAN PHOTO PLAYER COMPANY, San Francisco, Calif. (1f)

WANTED—REED AND STRING PIPE-makers, by Eastern concern. Day or piecework. Overtime worth while investigating. Address B 4, The Diapason.

WANTED—SKILLED WORKMEN IN every department. Highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

WANTED—EXPERIENCED METAL pipemakers. Address John A. Hanley, Skinner Organ Company, Dorchester, Mass.

WANTED—EXPERIENCED REED and flue voicers. Steady work with good pay. Address D. I, The Diapason.

THE DIAPASON.

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

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Doctor's Degree for F. A. Moure.

On June 8 the University of Toronto will confer on Ferdinand A. Moure the degree of Doctor of Music. This honor is well deserved in view of Mr. Moure's distinguished work as university organist. In this position he has given for several seasons excellent programs on the large Casavant four-manual organ which is the pride of the institution. Mr. Moure's recitals have become famous throughout Canada. Among others on whom the university will confer degrees at the same time are Premier W. L. Mackenzie King of the dominion, Dr. Alfred Size, Chinese minister to the United States, and Sir Auckland Geddes.

Edward C. Austin to New Orleans.

Edward C. Austin, F. R. C. O., has resigned as organist and choirmaster of Trinity Episcopal Church at Houghton, Mich., and will leave that city in June to become organist and choirmaster at Christ Church Cathedral, New Orleans, La., where he succeeds Parvin W. Titus. Mr. Austin, who is blind, has been at Houghton three and a half years and has made a fine impression through his work, which included a number of excellent recitals.

**LARGE SMITH UNIT
FOR FOREST HILLS**

FOUR-MANUAL TO BE BUILT

**Swell Control from Second Touch on
Manuals and Tenuto Device
Among New Inventions
to Be Incorporated.**

The Smith Unit Organ Company of Chicago, the youngest, but one of the lustiest, of organ building companies, despite its youth, has won an important contract in the New York district, the order for a four-manual unit organ having been awarded to it a few days ago by the Sheer Amusement Enterprises for the new Forest Hills Theater on Long Island. Forest Hills is one of the most exclusive suburban districts of New York and the new theater is in keeping with the surroundings, and is one of the most palatial houses anywhere in the country. There is only one afternoon and one evening performance and for this all seats in the house are reserved. The organ is to have a beautiful ebony console, designed by F. W. Smith, who before coming to Chicago was associated with the late Robert Hope-Jones for a number of years.

Two features of the organ of special interest to organists are patents of the Smith Company. One is a new arrangement for swell control, by which on using the second touch the swells are opened automatically from the manuals. To control the device a stop-key for each manual is provided. This device enables the player to use both feet on the pedals when necessary and at the same time open and close the swell-boxes. The other invention is the tenuto arrangement. By this the organist, on depressing a foot piston, may sustain any chord he has struck on any manual, leaving both hands free to play on the other manuals.

The specification of the organ, which is to be built immediately at the north side factory of the Smith Unit Company, is as follows:

PEDAL ORGAN.

- Diaphone Resultant, 32 ft.
- Diaphone, 16 ft.
- Bourdon, 16 ft.
- String Gamba, 16 ft.
- Open Diapason, 8 ft.
- Octave, 4 ft.
- Tuba, 8 ft.
- Clarion, 4 ft.
- Flute, 8 ft.
- Tibia, 8 ft.
- Tibia, 4 ft.
- Cello, 8 ft.
- Clarinet, 8 ft.
- Trumpet, 8 ft.
- Oboe Horn, 8 ft.
- Chimes, 8 ft.

Second Touch:

- Bass Drum.
- Cymbal.
- Kettle Drum.
- Crash Cymbal.
- Roll Cymbal, First Touch.
- Diaphone Resultant, 32 ft.
- String Gamba, 8 ft.
- Tuba, 8 ft.
- Three adjustable combination pistons.

ACCOMPANIMENT ORGAN.

- Bourdon, 16 ft.
- String Gamba, 16 ft.
- Diaphonic Diapason, 8 ft.
- Tuba Horn, 8 ft.
- Flute, 8 ft.
- Flute, 4 ft.
- Twelfth, 2 1/2 ft.
- Piccolo, 2 ft.
- Tibia Clausa, 8 ft.
- Tibia, 4 ft.
- String Gamba, 8 ft.
- Violin, 8 ft.
- Viol Celeste, 8 ft.
- Clarinet, 8 ft.
- Trumpet, 8 ft.
- Oboe Horn, 8 ft.
- Harp, 8 ft.

Second Touch:

- Tuba Horn, 8 ft.
- Tibia, 8 ft.
- Chimes, 8 ft.
- Clarinet, 8 ft.
- Xylophone, 8 ft.
- Oboe Horn, 8 ft.
- Triangle.
- Ten adjustable combination pistons.

First Touch:

- Snare Drum.
- Tambourine.
- Castanets.
- Chinese Block.
- Tom Tom.

GREAT ORGAN.

- Sub bass, 16 ft.
- String Gamba, 16 ft.
- Clarinet T. C., 16 ft.
- Diaphone, 16 ft.
- Diaphonic Diapason, 8 ft.
- Octave, 4 ft.
- Tuba, 8 ft.
- Clarion, 4 ft.
- Concert Flute, 8 ft.
- Flute, 4 ft.
- Twelfth, 2 1/2 ft.
- Piccolo, 2 ft.
- Tierce, 1 3/5 ft.
- Tibia Clausa, 8 ft.
- String Gamba, 8 ft.

- String Gamba, 4 ft.
- First Violin, 8 ft.
- First Violin, 4 ft.
- Viol, 2 ft.
- Viol Celeste, 8 ft.
- Celeste, 4 ft.
- Clarinet, 8 ft.
- Trumpet, 8 ft.
- Oboe Horn, 8 ft.
- Vox Humana T. C., 16 ft.
- Vox Humana, 8 ft.
- Vox Humana, 4 ft.
- Kinura, 8 ft.
- Wood Harp (Marimba) Vibrato, 8 ft.
- Orchestral Bells, 8 ft.
- Glockenspiel, 8 ft.
- Xylophone, 8 ft.
- Chrysoglott, 8 ft.
- Chimes, 8 ft.

Second Touch:

- Tuba.
- Tibia.
- String Gamba.
- Clarinet.
- Oboe Horn.
- Harp.
- Glockenspiel.
- Orchestral Bells.
- Chimes.
- Ten adjustable combination pistons.

SOLO ORGAN.

- String Gamba, 16 ft.
- Diaphonic Diapason, 8 ft.
- Tuba Horn, 8 ft.
- Flute, 8 ft.
- Flute, 4 ft.
- Tibia Clausa, 8 ft.
- Tibia, 4 ft.
- String Gamba, 8 ft.
- First Violin, 8 ft.
- Viol Celeste, 8 ft.
- Clarinet, 8 ft.
- Trumpet, 8 ft.
- Oboe Horn, 8 ft.
- Vox Humana, 8 ft.
- Kinura, 8 ft.
- Harp Marimba (Single stroke), 8 ft.
- Harp Marimba (Single stroke), 4 ft.
- Harp Marimba (Single stroke), 2 1/2 ft.
- Orchestral Bells, 8 ft.
- Glockenspiel (Single stroke), 8 ft.
- Xylophone, 8 ft.
- Chrysoglott, 8 ft.
- Chimes, 8 ft.
- Amplex Gamba, 8 ft.
- Amplex Violin, 8 ft.
- Amplex Clarinet, 8 ft.
- Amplex Kinura, 8 ft.

ECHO ORGAN.

- Flute, 8 ft.
- Flute, 4 ft.
- Piccolo, 2 ft.
- First Violin, 8 ft.
- First Violin, 4 ft.
- Cor Anglais (Brass Bells), 8 ft.
- Cor Anglais, 4 ft.
- Vox Humana, 16 ft.
- Vox Humana, 8 ft.
- Vox Humana, 4 ft.
- Chimes, 8 ft.
- Tremulant.

Ten combination pistons. Three expression pedals. One general pedal. Crescendo pedal. Four tremulants. Sforzando pedal bringing on full wind stops. Sforzando pedal bringing on all traps and percussions. Swell pedal for flutes, strings and vox humana, etc. Swell pedal for percussions. Swell pedal for heavy reeds and remainder of organ. Three stop-keys for connecting all three swell pedals to the general swell pedal.

NEW ORGAN FOR ARMY POST

**Reuter Two-Manual Is Dedicated at
Fort Leavenworth, Kan.**

The chapel at Fort Leavenworth, Kan., is the possessor of a new two-manual organ largely through the efforts of the Rev. Frank C. Rideout, post chaplain. The instrument, which occupies a place made specially for it in the beautiful house of worship at the army post, was built in Kansas by the Reuter Organ Company and has already won the admiration of those who have played and heard it. The dedicatory recital was given on April 30 by Hans C. Feil of Kansas City, who played the following: "Variations de Concert," Bonnet; "In Paradisum," Dubois; "Oh, the Lifting Springtime," Stebbins; Grand Processional March ("Queen of Sheba"), Gounod; "Benediction Nuptiale," Frysinger; "Will o' the Wisp," Nevin; "On the Coast," Buck; Scotch Fantasy, Macfarlane.

The new organ, which replaces the Sherman-Sheridan memorial organ, is a two-manual, electro-pneumatic instrument of the latest design and with all modern equipment. The old organ was placed in the post chapel about forty years ago as a memorial to the officers for whom it was named. The money for the new installation was secured through subscriptions by army officers, but more particularly through the contributions of the congregation worshipping at the chapel.

Members of the vestry, choir and chancel of St. Mary's Church at Burlington, N. J., bade farewell to Roy Leighton Scott, organist and choirmaster, at a social in the guild house May 1. Mr. Scott, who has been the organist at St. Mary's during the last two years, recently resigned to accept a similar position in Long Branch. As a token of the esteem in which he is held in St. Mary's, and as a tribute to the service he has performed, Mr. Scott was presented with a beautiful silver tea service. The presentation address was made by William D'Oller, one of the wardens of St. Mary's. Addresses were made by the Rev. John Talbot Ward, rector of St. Mary's Church, and by George C. McIntire.

**DR. CARL PRESIDES AT
NEW FOUR-MANUAL**

NEW YORK WORK IS FINISHED

**Skinner Instrument in First Presbyterian Church Heard by Large
Congregation—Has Seventy-
five Speaking Stops.**

The four-manual organ built by the Skinner Organ Company for the First Presbyterian Church, Fifth avenue and Twelfth street, New York City, is completed. During May Dr. William C. Carl, organist and director of the music, has displayed the new instrument with a series of interesting programs at the morning services each Sunday before congregations which have taxed the capacity of the historic church.

The organ is placed on the north side above the new chancel, with the music library underneath, and the echo organ is in the belfry. The console is in the chancel behind a magnificent hand-carved screen, and is hidden from view.

The instrument contains seventy-five speaking stops, in addition to a full equipment of combinations, couplers, etc. In addition to a large amount of new material, it also contains portions of the Roosevelt organ formerly in the First Church, and the Hutchings organ of the Madison Square Presbyterian Church (Dr. Parkhurst's). The latter recently was consolidated with the First Church.

This organ is a valuable addition to the large and important instruments of this country. Dr. Carl is planning some interesting events for the coming season.

The specifications follow:

GREAT ORGAN.

- Diapason, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Third Diapason, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Wald Flöte, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.

- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Chimes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Spitz Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Gamba, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Clara-bella, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Cornet, 3 ranks, 183 pipes.
- Trumpet, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Fugara, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Flügel Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celesta.
- Celesta Sub.
- Tremolo.

SOLO ORGAN.

- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Hohl Pfeife, 4 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Musette.

ECHO ORGAN.

- Diapason, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Chimes.

PEDAL ORGAN (Augmented).

- Diapason, 32 ft., 32 pipes.
- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich (from Swell), 16 ft., 32 notes.
- Quinte, 10 1/2 ft., 32 pipes.
- Octave, 8 ft., 32 pipes.
- Gedeckt, 8 ft., 32 pipes.
- Still Gedeckt (from Swell), 8 ft., 32 notes.
- Cello, 8 ft., 32 pipes.
- Super Octave, 4 ft., 32 pipes.
- Bombarde, 32 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- Posaune, 16 ft., 32 pipes.
- Tromba, 8 ft., 32 pipes.

A New Sacred Cantata for General Use

The Crown of Life

By **GEORGE B. NEVIN**
Price, 75 cents, postpaid

J. Fred Wolle, Conductor Bethlehem Bach Choir:

"THE CROWN OF LIFE" is a most interesting and grateful composition, which seems to sing itself. Its several numbers are varied and well contrasted, leading up to the climax where the famous old melody, 'Sleepers, wake,' is introduced, judiciously harmonized. Throughout the work the declamation is excellent, and the interpretation of the text of a high order. I can recommend it to choirs desiring an attractive number which may be used in the regular church service or on festival occasions."

Harvey B. Gaul, in Pittsburgh Post:

"If within a year this cantata is not to be found—and heard—in every choir loft from Charleston, S. C., to Charlestown, Mass., I am a poor guesser. It sings, and the organ part plays. Mr. Nevin writes, as he has always done, with a fluent, facile pen; and the result is a vocal opus that fairly hums along."

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RECITAL PROGRAMS

Humphrey J. Stewart, San Diego, Cal.—Recent programs by Dr. Stewart, the municipal organist, in his recitals at Balboa Park, on the outdoor organ, have been as follows:

May 5—Prelude and Fugue in G, Bach; Elevation, Lang; Andante (Piano Concerto), Raff; "Marche Heroique," Saint-Saens; "The Guardian Angel," Pierné; "In a Mission Garden," Diggle; Moderato Pomposo, Vincent.

April 26—Concerto in D minor, Handel; "O'er Flowery Meads," Dunn; "In Paradisum," Dubois; "Flat Lux," Dubois; Bell Symphony, Purcell; "Valerie" (Gavotte), Federlein; "Marche Militaire," Gambini.

April 28—Sonata No. 3, Guilman; "In the Garden," ("Rustic Wedding" Symphony), Goldmark; Allegro Marziale, Weber; Prelude in C sharp minor, Vodorinski; Allegro in D minor, Silver; "Dawn's Enchantment," Dunn; March in C minor, Spindler.

Samuel A. Baldwin, New York City.—Among Professor Baldwin's programs in May at the City College were these:

May 3—Concert Fugue in G major, Krebs; Arioso in A, Bach; Allegro risoluto and Moderato cantabile from Eighth Symphony, Widor; Andante from Fourth Symphony, Tschaiakowsky; Improvisation—Caprice, Jongen; "Kammenoi-Ostrow," Rubinstein; Theme and Finale in A flat, Theile.

May 7—Prelude in E minor, Bach; "Oh! The Lifting Springtime," Stebbins; "Variations de Concert," Bonnet; "Drifting Clouds," d'Antalfy; "Hope" and "The Primitive Organ," Yon; Fountain Reverie, Fletcher; "By the Sea," Schubert; "Grande Piece Symphonique," Franck.

May 10—Prelude on a Theme in Gregorian Style, De Lamarter; "Soeur Monique," Couperin; Toccata and Fugue in C major, Bach; Prelude from Bohemian Suite, Friml; "Chant Negre," Kramer; Adagio Patetico and Scherzo from Symphony in D minor, Lemare; Nocturne in G minor, Chopin; Finale from First Symphony, Vierne.

May 14—Variations on a Theme of Beethoven (MSS), Thayer; "Eklog," Kramer; Prelude and Fugue in B minor, Bach; "Legend" and "In a Norwegian Village," Clokey; "Eurydice," a Fantasy, Chaffin; Largo from "New World" Symphony, Dvorak; Overture, "Manfred," Schumann.

May 17—Overture, "Occasional Oratorio," Handel; Andante from Fifth Symphony, Beethoven; Fantasia and Fugue in G minor, Bach; "Extase," Ganne; Intermezzo, Brahms; Scherzo in G minor, Bossi; Spring Song, Mendelssohn; "Suite Gothique," Boellmann.

May 21—Chromatic Prelude and Fantasia (MSS), Chaffin; Second Meditation, Guilman; Fugue in E flat major, Bach; "Benediction Nuptiale," Day; "Sportive Fauns," d'Antalfy; "Prize Song" from "Die Meistersinger," Wagner; Fifth Symphony, Widor.

The recital May 21 was the last of this season. Professor Baldwin will resume his Sunday and Wednesday recitals on Oct. 1.

Mrs. Kate Elizabeth Fox, F. A. G. O., Morristown, N. J.—Mrs. Fox gave a recital in commemoration of music week at the Church of the Redeemer May 3, playing this program: Sonata in D minor, Guilman; Gavotte, Martini; Largo, from the "New World" Symphony, Dvorak; Spring Song, Lemare; Serenade, Rachmaninoff; Toccata and Fugue in D minor, Bach; Adagio (Sonata Op. 27, No. 2), Beethoven; "Soeur Monique," Couperin; "Variations de Concert," Bonnet.

George Henry Day, F. A. G. O., Wilmington, Del.—Mr. Day gave the twelfth recital of the season under the auspices of the American Organ Players' Club in St. John's Church the afternoon of Sunday, April 30. His program was as follows: Prelude in C minor, Chopin; "The Magic Harp," Meale; "A Joyous March," Lawrence; Nocturne in E flat, Chopin; "Chinoiserie," Swinnen; "The Brook," Dethier; Cantilene and Scherzo, from Sonata in D minor (MSS), Day; First Concert Study (Pedal Etude), Yon; "Fraeludium," Jarnefelt; "Consolation" (from Songs without Words), Mendelssohn; "Marche Slav," Tschaiakowsky.

J. Warren Andrews, New York City.—Mr. Andrews gave programs with the assistance of his quartet at the Church of the Divine Paternity on the afternoons of Sunday, April 30, and Thursday, May 4, in honor of music week. The organ selections played were:

April 30—Symphony, Op. 42. (Introduction, Allegro, Pastorale, Finale), Guilman; Andante, Fifth Quintet, Mozart; Toccata and Fugue in D minor, Bach; Allegro, Fourth Sonata, Mendelssohn; Vorspiel, "Sun, Moon, and Stars," Bach; "L'Organo Primitivo," Yon; Coronation March, Meyerbeer.

May 4—Sixth Organ Concerto (Allegro-Larghetto, Allegro Moderato), Handel; Trio Sonata No. 1 (First two movements), Bach; Passacaglia and Fugue, Bach; Menuet, Fourth Symphony, Vierne; "Swing Low, Sweet Chariot," Ditton; Largo, "New World Symphony," Dvorak.

William Robinson Boone, Portland, Oregon.—Mr. Boone gave the following program before the Bellingham Women's Club at the Garden Street Methodist Church of that city April 19: Sarabande, Grave, Couperin; Gavotte from "Dardanus," Rameau; "Soeur Monique," Couperin; Fugue in C major, Bach; Sonata in F minor, Mendelssohn; "Cortese Orientale," Dunn; "Song of the Basket Weaver," Russell; "Schön Rosmarin," Kreisler; March from "Tannhäuser," Wagner.

Harry E. Cooper, Kansas City, Mo.—In a lecture-recital of French music before the Fortnightly Study Club at the Presbyterian Church of Liberty, Mo.,

April 28, Mr. Cooper played these numbers: "Grande Offertoire de Sainte Cecile," in D major, Batiste; First Sonata, in D minor, Guilman; "Romance sans Paroles" and "Caprice Heroique," Bonnet; "Suite Gothique," Boellmann; Third Choral, in A minor, Franck; Toccata from Fifth Symphony, Widor.

Hans C. Feil, Kansas City, Mo.—Mr. Feil's recent programs at the Independence Boulevard Christian Church have included the following:

April 2—Sonata in D minor, Volckmar; Spring Song, Macfarlane; Allegro con grazia from "Symphony Pathetique," Tschaiakowsky; Scherzo, Wareing; Scotch Fantasy (request), Macfarlane.

April 16—Sonata in C minor, Baldwin; Sketches of the City (request), Nevin; "Marche Funebre et Chant Seraphique," Guilman; "Resurrection Morn," Johnston.

Edwin Arthur Kraft, Cleveland, Ohio.—Mr. Kraft gave a recital May 5 at the First Methodist Church of Lockport, N. Y., playing this program: "Marche Triomphale," Hollins; "Song of India," Rimsky-Korsakoff; Minuet, Mozart; "The Brook," Dethier; Berceuse, Guilman; Pavanne, Johnson; Overture to "Tannhäuser," Wagner; Air, Bach; Song without Words, Nevin; Toccata, Bartlett; "Liebestod," Wagner; "Ride of the Valkyries," Wagner.

Warren Gehrken, A. A. G. O., Brooklyn, N. Y.—In his twenty-first recital at St. Luke's Episcopal Church, played May 3, Mr. Gehrken offered this program: Fugue in G minor, Bach; American Humoresque, Intermezzo in A flat, Arietta, "Baga-telle" and "Album-leaf," Felix, Dey; Overture to "Rienzi," Wagner; "Pilgrims Chorus" and "To the Evening Star" ("Tannhäuser"), Wagner; "Forest Murmurs" ("Siegfried"), Wagner; "Liebestod" ("Tristan and Isolde"), Wagner; "Magic Fire Scene" and "Ride of the Valkyries" ("Walküre"), Wagner.

Judson Waldo Mather, Seattle, Wash.—Mr. Mather gave the following program at Henry Memorial Chapel April 21, at the Bellingham (Wash.) First Methodist Church April 23, and at the Vancouver (B. C.) First Baptist Church April 25: Prelude and Fugue on B-A-C-H Liszt; "The Seraph's Strain," Wolstenholme; "Christus Resurrexit," Ravanello; "In Springtime," Stebbins; "In Springtime," Friml; "Gesù Bambino," Yon; Spanish Serenade, "Cadiz" (Organ transcription by Clarence Dickinson), Albaniz; "Marche Funebre et Chant Seraphique," Guilman; "Waldweben" ("Siegfried"), Wagner; Overture to "Euryandis" (Organ transcription by Mr. Mather), Weber.

Gordon Balch Nevin, Johnstown, Pa.—In the first of three recitals on the new organ in the First Lutheran Church, played on May 2, Mr. Nevin was heard by an audience of 850 people in this program: Toccata and Fugue in D minor, Bach; Ballet Music from "Rosamunde," Schubert; Intermezzo, Kramer; Bachanale from "The Seasons," Glazounoff; Prelude to "Shanewis," Cadman; "Chinoiserie," Swinnen; "Song of Sorrow," Nevin; "Jubilant Amen," Kinder; "Liebestod" from "Tristan and Isolde," Wagner; "The Musical Snuffbox," Lidloff; Fugue from Sonata, "The Ninety-fourth Psalm," Reubke.

In a program at Wilkes-Barre Mr. Nevin played: Sonata No. 1, F minor, Mendelssohn; Fountain Reverie, Fletcher; Ballet Music, "Rosamunde," Schubert; Andante Cantabile (Fifth Symphony), Tschaiakowsky; Three Dances (Nutcracker Suite), Tschaiakowsky; Variation and Fugue on British National Anthem, Reger; "Frere Jaques! Dormez Vous?" Ungerer; Sketches of the City, Nevin; Festival Procession, Nevin.

Frederic B. Stiven, Urbana, Ill.—Professor Stiven gave the following program at the Sunday afternoon recital in the University of Illinois Auditorium May 7: Sonata No. 5, in D minor, Allegro Risoluto and Andante, Merkel; Serenade in D, Chaminate; Elegy, Noble; "Pensee Intime," Van Gael; "Solitude," Godard; "Ronde d'Amour," Westerhout; "Benediction," Karg-Elert; "Grand Choeur" in A flat, Faulkes.

Miss Edna A. Treat, Urbana, Ill.—At the University of Illinois recital April 23 the following was played by Miss Treat: Overture to "William Tell," Rossini; Sarabande in D major, Bach; Caprice, Guilman; "In Springtime," Chaffin; Toccata in G, Jepson; Melody in D flat, Ockelstan; Lippa; Cantilene and "Grand Choeur," Salome.

On May 14 Miss Treat played as follows: "Marche Religieuse," Guilman; "Tempo di Gavotta," Handel; "Solitude on a Mountain," Ole Bull; Canzonetta, Thomas; Choral, "Es ist das Heil uns Kommen her," Kirnberger; "The Magic Harp," Meale; Cavatina, Raff; An Elizabethan Idyll, Noble; "Marche Solennelle," Mally.

William M. Jenkins, St. Louis, Mo.—Mr. Jenkins gave a series of special recitals on the afternoons of music week, beginning April 24, in the Vandervoort music hall, where he presides at the organ. On Thursday afternoon he played an interesting program of works by St. Louis composers, presenting the following: Festival March, E. R. Kroeger; Andante Cantabile, Carl W. Kern; Berceuse (dedicated to Mr. Jenkins), Edward M. Read; "In Springtime" (dedicated to Mr. Jenkins), O. H. Kleinschmidt; "Legend" (Sketches in Tone, Op. 16), E. Prang Stamm; Slumber Song, William John Hall; March in A flat, William M. Jenkins.

Friday afternoon there was the following request program: Largo, Handel; Minuet in G, Beethoven; "Russian Boatmen's Song on the River Volga," arr.

by Clarence Eddy; Largo ("New World" Symphony), Dvorak; "A Perfect Day," Carrie Jacobs Bond.

Following was the program Saturday, April 29: "March of the Magi," Dubois; Prelude, Op. 28, No. 20, Chopin; "Contrasts," J. Lewis Browne; Andante Cantabile (Fourth Symphony), Widor; "Hallelujah Chorus" ("Messiah"), Handel.

Louise Shaduck Zabriskie, F. A. G. O., Omaha, Neb.—Mrs. Zabriskie gave the seventeenth Guild recital in Omaha on Sunday afternoon, April 30, at the First Presbyterian Church, and was assisted by Edith Louise Wagoner, pianist, and Louise Jansen Wylie, soprano. Miss Wagoner played the adagio and the allegro from Grieg's Concerto in A minor, with Mrs. Zabriskie playing the orchestral parts on the organ. The organ numbers were: "Grand Choeur Dialogue," Gigout; "Pilgrims Chorus" and "To the Evening Star" (from "Tannhäuser"), Wagner; "The Bells of St. Ann de Beaurpe," Russell; "An Elizabethan Idyll," Noble; Finale from Sonata in D minor, Guilman.

Warren D. Allen, Stanford University, Cal.—In his recitals at the memorial church at Stanford University Mr. Allen, the university organist, has given these programs:

April 16—"Christus Resurrexit," Ravanello; "In Paradisum," Dubois; Choral Prelude, "In die, ist Freude," Bach; "Easter Morning," Malling; "Hallelujah Chorus" (from "The Messiah"), Handel.

April 20—Three pieces, Op. 23, Pierné; Prelude in G major, Mendelssohn; Triumphal March, T. Tertius Noble.

April 23—Passacaglia in C minor, Bach; Romance (from Fourth Symphony), Vierne; Morning Mood (from "Peer Gynt" Suite), Grieg; Toccata on a Gregorian Theme, Barnes.

April 30—"The Old Mission" (from "Scenes from the Mexican Desert"), Nearing; Scherzo and Toccata on a Gregorian Theme, Barnes; "Litany," Schubert; Triumphant March from "Aida," Verdi.

May 4—Symphony in G minor, Barnes; "Oratorio" (arranged by H. Cough-LEIGHTER), Amani; "Festival of the King" (from "Sigurd Jorsalfar"), Grieg.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—In a recital at Calvary Episcopal Church Sunday afternoon, March 19, Mr. Steuterman played: Prelude and Fugue in A minor, Bach; Canzonetta, d'Ambrosio; "Alla Marcia," Bossi; Prelude to "Parsifal," Wagner; "Will o' the Wisp," Nevin; "Chanson Indoue," Rimsky-Korsakoff; "Variations de Concert," Bonnet; Persian Suite, Stoughton.

Miss Anna Carbone, New York City.—Miss Carbone, a well-known Italian organist, and pupil of G. B. Fontana, gave a recital which evoked high favorable comment at the Washington Irving High School Auditorium the evening of May 10. Miss Carbone's program was as follows: Fugato in F minor, Fontana; "Ricercare," Palestrina; Toccata and Fugue in D minor, Bach; Prelude to "La Dama de Elue," Debussy; Minuetto, Preudio and "Il Pastore Vagante," Fontana; "Fantasia Bizarra" and Sonata, Fontana.

George Leland Nichols, Chicago.—The talented young organist of the Wellington Avenue Congregational Church gave a novel recital denominated a "children's organ program" at his church the afternoon of May 4, and for this occasion selected these compositions: March, from Suite in G minor, Rogers; "A Desert Song," Sheppard; Entre acte, "Mignon," Thomas; Pastorale, from Second Symphony, Widor; "Fire Magic," from "Die Walküre," Wagner; "The Musical Snuff Box" (for celesta alone), Lidloff; Two Scenes from "Sigurd Jorsalfar," Grieg.

Mr. Nichols commented upon each number before playing it and explained the organ after the program. This was his first program in this church.

Hugo Goodwin, Northfield, Minn.—Among Mr. Goodwin's recent programs at Carleton College, which are drawing large audiences, many people coming from miles around, have been the following:

April 23—Overture to "Raymond," Thomas; Sanctus from "St. Cecilia" Mass Gounod; Variations, A flat, Theile; Largo from "Xerxes," Handel; Serenade, Rachmaninoff; Scherzo, C minor, from Sonata 5, Guilman; "Monotone," Cornelius.

May 7—Overture to "The Magic Flute," Mozart; Minuet in E flat from "Arlesienne Suite," Bizet; "Legend," Jepson; "The Bells of Aberdovy," Stewart; Toccata in D major, A. Renaud.

Fred Faassen, Zion, Ill.—Mr. Faassen played the following programs at Shiloh Tabernacle:

April 2—Grand Chorus in A, Salome; Evesong, Johnston; Fantasia in G minor, Bach; "At Evening," Buck; Prelude and Adagio from Third Sonata, Guilman.

April 16—"Lamentation," Guilman; Allegretto, Foote; "Resurrection Morn," Johnston; "Finlandia," Sibelius; Postlude, Hosmer.

April 21—Sortie in F major, Rogers; Pastorale, Foote; Concert Prelude in D minor, Kramer; "Priere a Notre-Dame," Boellmann; Spring Song, Mendelssohn; "In Moonlight," Kinder; Berceuse, Godard; "To the Rising Sun," Torjussen.

May 14—Autumn Song, Gretchaninoff; "Marche Funebre et Chant Seraphique," Guilman; "L'Arlequin," Nevin; Toccata and Fugue in D minor, Bach; "Northern Lights," Torjussen.

Arthur L. Bates, Saskatoon, Sask.—In a recital at St. Thomas' Presbyterian Church May 3 Mr. Bates was assisted by Mrs. A. M. Gibb and the choir of St. Thomas' Church, conducted by W. C.

Fyfe. The organ selections played were as follows: Intermezzo, from Sixth Symphony, Widor; Two chorale preludes, "Hark, a Voice Saith, 'All is Mortal,'" and "Now Rejoice Ye, Christians," Bach; "In Summer," Stebbins; "Minuetto antico e Musetta," Yon; Evening Song, Birstow; Choral Improvisation in E flat, "Adorn Thyself, Dear Soul," Karg-Elert; Finale from Eighth Symphony, Widor.

Wilhelm Middelschulte, Chicago.—In his recital at St. Paul's Church for the benefit of the American Welfare Association on April 9 Mr. Middelschulte played: Concerto No. 4 (F major) (with cantata by Middelschulte), Handel; Chromatic Fantasia and Fugue, Middelschulte; "Chorus Mysticus" (finale from "Faust" Symphony), Liszt.

Mrs. Gladys Morgan Farmer, Portland, Ore.—Mrs. Farmer played a program at the First Christian Church of Salem, Ore., the afternoon of April 2 before a capacity audience which showed marked appreciation of her work. The organ numbers were: Prelude in C sharp minor, Rachmaninoff; "Chant d'Amour," Gillette; Reverie in D flat, St. Clair; "Swing Low, Sweet Chariot," Ditton; Largo from "Xerxes," Handel; "In Springtime," Kinder; "At Evening," Kinder; Toccata in D, Kinder.

Frederick C. Mayer, West Point, N. Y.—In the fifty-fifth public recital on the large organ at the West Point Military Academy, May 14, Mr. Mayer was assisted by James Stanley, bass. The organ numbers included: March from "Hercules," Handel; "Ariel," Bonnet; "The Deserted Cabin," Dett; "Mammy," from "Magnolia" Suite, Dett; Grand Chorus in B flat, Dubois.

Frank E. Ward, New York City.—In his half-hour recitals Sunday evenings at the Church of the Holy Trinity Mr. Ward recently has offered these programs:

April 16—"Resurrection Morn," Johnston; Impromptu, Miller; Nocturne, Dethier; "Good Friday Spell," Wagner; Meditation, Massenet; Easter March, Merkel.

April 23—Chorale No. 3, Franck; Humoreske, Dvorak; Gavotte, Debat-Ponasson; "The Swan," and "Scene Pygmalion," Saint-Saens; Grand March, Gounod.

April 30—Overture in B minor, Rogers; Evesong, Johnston; Chaconne, Durand; Meditation, Cadman; "Traume," Wagner; "Marche Nuptiale," Guilman.

May 7—Overture, "Tancred," Rossini; Nocturne, No. 5, Field; Finale from "Tristan," Wagner; "Hymn of the Nuns," LeFebvre-Wely; Duo, Henselt; Toccata, Boellmann.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium: Prelude to "The Deluge," Saint-Saens; Grand Offertoire, Op. 22, Batiste; Andante from Fifth Symphony, Beethoven; Prize Song from "The Mastersingers," Wagner; Good Friday Music from "Parsifal," Wagner; Prayer from "Ghella," Verdi; "Pilgrims Chorus" from "I Lombardi," Verdi; "Celestial Triumph" from "Mefistofele," Boito; Melodie, Friml; Meditation (new), Doud; "Forgiveness" (new), Hastings; "Immortality," Hastings.

Carl F. Mueller, Milwaukee, Wis.—In his recital at the Grand Avenue Congregational Church Sunday afternoon, May 14, Mr. Mueller played this "descriptive" program: "The Holy Night," Buck; "Valse Triste," Sibelius; "Resurrection Morn," Johnston; Sketches of the City, Gordon Balch Nevin; Grand Fantasia in E minor (The Storm), Lemmens.

In a recital at the First Congregational Church of Eau Claire, Wis., May 10, Mr. Mueller's offerings included: Prelude to "Lohengrin," Wagner; Sonata No. 6, Mendelssohn; Gavotte in F, Martini; "A Wagner Scene," Mason; "By the Waters of Babylon," Stoughton; "Valse Triste," Sibelius; Prayer and Cradle Song, Guilman; Spring Song, G. Waring Stebbins; Fountain Reverie, Fletcher; American Rhapsody, Yon.

Harold D. Phillips, Pittsburgh, Pa.—A series of recitals is being given in Trinity Church, each Wednesday during May and June, from noon until 1 p. m., by Harold D. Phillips, organist and choirmaster. The program for May 10 follows: Toccata and Fugue in D minor, Bach; "In Summer," Stebbins; "Vision," Rheinberger; Oriental Sketch, Bird; Barcarole, Sternad-Bennett; Finale from Sixth Symphony, Tschaiakowsky; Toccata, Mally.

Joseph Ekman, Wausau, Wis.—Under the auspices of the Wisconsin Music Teachers' Association, Mr. Ekman gave a recital at the First Universalist Church of Wausau on the afternoon of May 9, playing as follows: Sonata in Style of Handel, Wolstenholme; "Harmonies du Soir," Karg-Elert; "Suite Casse-Noisette," Tschaiakowsky; "Aphrodite," Kinder; Madrigal, Simonetti; "Finlandia," Sibelius; Toccata from Fifth Organ Symphony, Widor; Improvisation on two themes.

Joseph C. Beebe, New Britain, Conn.—In his Sunday evening recitals at the South Congregational Church in May Mr. Beebe played:

May 7—March (D major), Deshayes; Evening Song, Brockway; Bourree, Handel; Aria, Giordani; Finale (First Symphony), Maquaire; "In Modo Religioso" Glazounoff; "Within a Chinese Garden" Stoughton; "Souvenir of Spring," Holbrooke; Prelude to "Lohengrin," Wagner.

May 14—Russian March, Schminke; Mountain Idyl, Schminke; "Evening Rest," Rheinberger; First Sonata, Guilman; Sarabande, Bach; Prelude to "Tristan and Isolde," Wagner.

May 21—"Jubilant Deo," Silver; Evening Song, Seiss; Canzonetta, Sykes;

Etude, Op. 25, No. 7. Chopin; Minuet, Mozart; Larghetto (Clarinet Quintet), Mozart; Overture to "Tannhäuser," Wagner.

May 28—Gothic Suite, Boellmann; "Night," Worth; Summer Song, Hailing; Andante Cantabile, Tschalkowsky; "A Spring Morning," Zimmerman; Prelude to "Otho Visconti," Gleason.

Clarence Eddy, Chicago—Mr. Eddy played to capacity audiences in May at Jonesboro, Ark., and Yazoo City, Miss., on his last southern trips of the present season. His program at the First Baptist Church of Jonesboro May 2 was: Prelude and Fugue on B-A-C-H, Bach; Arabesque and Cantilena, Carl McKinley; "Hymn of Glory," Yon; "A Summer Morning," Kinder; "Keep Me From Sinking Down," Ditton; Rustic March, Boex; "Contrasts," J. Lewis Browne; Fantasia on the Welch hymn-tune, "Twrgrwyn," T. J. Morgan; "Oriental Air (arranged by Clarence Eddy)," Fulton; "Dawn's Enchantment," Marion Austin Dunn; "I Hear You Calling Me" (arranged by Clarence Lucas), Charles Marshall; International Fantasy, Rogers.

Carl G. Schoman, Canton, Ohio—A program by Mr. Schoman at Trinity Lutheran Church May 8 was divided into two parts, one devoted to European compositions and the other to those of American composers. The offerings were as follows:

European composers: Grand March ("Aida"), Verdi; Fugue on the "Kyrie," Couperin; Prelude and Fugue, Buxtehude; "Piece Heroique," Franck; Tocata ("Suite Gothique"), Boellmann.

American composers: "A Summer Morning," Kinder; "The Rippling Brook," Gillette; "Hymn of Glory," Yon; "By the Pool of Pirene, Stoughton; "To the Evening Star," Wagner; Caprice, Kinder; "The Bells of St. Ann de Beaupre," Russell; First Concert Study, Yon.

Carl K. McKinley, Hartford, Conn.—In a recital at the Second Congregational Church of Holyoke, Mass., May 15, Mr. McKinley gave this program: "Marche Solennelle," Tombelle; Arabesque (by request), McKinley; Scherzetto, Vierne; Sixth Symphony, in G minor, Widor; "Twilight," Cesek; "Dirge," MacDowell; Caprice, Arndt; "Kammenoi Ostrow," Rubinstein; "Finlandia," Sibelius.

James P. Johnston, Pittsburgh, Pa.—The following programs have been given at the East Liberty Presbyterian Church: April 23—Fifth Sonata, Guilmant; Springtime Sketch, Brewer.

April 30—Fifth Symphony, Widor; Cantilene Pastorale, Dethier.

May 7—Adagio in E (in the free style), Merk; Tocata in F, Bach; Nocturne, Faulkes.

Percy Shaul Hallett, F. A. G. O., A. R. C. O., Pasadena, Cal.—Mr. Hallett has given some interesting programs at All Saints' Church, among them being the following:

March 5—"Finlandia," Sibelius; Pastorale, Barmotine; "Lamentation," Mousorgsky; Prelude, C sharp minor Rachmaninoff; Largo ("New World"), Dvorak; Prelude in A flat, Pokrowsky; Prelude in C minor, Gliere; Romance, Arensky; Melody in F, Rubinstein.

March 19—French and Belgian Composers: Prelude in D minor, Chaminade; Andantino in G minor, Franck; Cantilene in E flat, Piere; "Procession du St. Sacrement," Chauvet; Allegretto in B minor, Guilmant; Revue in A major, Renaud; "Grand Choeur," Lemmens; Cantilene, Mally; Andante in F, Lefebure-Wely.

April 2—Scenes from the life of Christ: "Bethlehem," Malling; "Meditation on the Lake of Galilee," Wiegand; "El Camino Real," Diggle; "Jerusalem, Thou That Killest the Prophets," Mendelssohn; "Quis est Homo," Rossini; Passion Chorale (varied), Andre; "On the First Three Words from the Cross," Malling; "Come, Ye Disconsolate," Gillette; "Hallelujah Unto God's Almighty Son," Beethoven.

C. Walter Wallace, Philadelphia, Pa.—Mr. Wallace gave a recital at the Lawndale Theater April 30 in connection with music week, playing this program: Offertory to St. Cecilia, Batiste; Largo from Fifth Symphony, Haydn; "The Mill-Wheel," C. W. Wallace; Meditation, Kinder; March, C. W. Wallace.

Ruth Brown, Decatur, Ill.—Miss Brown, a pupil of D. M. Swarthout, gave her senior recital at the Milliken Conservatory of Music April 19, and a feature of the program was the playing of Yon's "Concerto Gregoriano," with Mr. Swarthout at the piano. The program was as follows: Sonata in C minor, Mark Andrews; "Marche Heroique," Saint-Saens; "In Springtime," Kinder; "Within a Chinese Garden," Stoughton; "The Brook," Dethier; Gregorian Concerto, Yon (for organ and piano).

James T. Quarles, Ithaca, N. Y.—Professor Quarles has recently given the following programs at Cornell University: Sage Chapel—Sonata 6, Mendelssohn; Intermezzo, Op. 117, No. 1, Brahms; "Meditation a Sainte Clothilde," James; Introduction, Act 3, "Die Meistersinger," Wagner; "Paean," Matthews.

Bailey Hall—Tocata in F, Bach; Menuet from "Le Devin du Village," Roussseau; "Suite Gothique," Boellmann; "Chant D'Espoir," Quef; Farandole from "L'Arlesienne," Suite, No. 2, Bizet.

Sage Chapel—Tocata and Fugue in D minor, Bach; Gavotte, Padre Martini; Fantasia in A minor, Franck; "Fille aux Cheveux de Lin," Debussy; Finale, Symphony 6, Tschalkowsky.

Bailey Hall—Chorale No. 3, Franck; Adagio, Enesco; "Lamentation," Guilmant; "Hymn to the Sun," from "Le Coq d'or," Rimsky-Korsakoff; "Marche Militaire," Schubert.

Earl W. Rollman, Reading, Pa.—Mr. Rollman, together with Chester Wittell, pianist, gave a recital on the new organ in St. John's German Lutheran Church Sunday afternoon, April 23, playing these organ numbers: Fantasia, Demarest (Messrs. Wittell and Rollman); Allegro

Moderato (First Sonata), Mendelssohn; "Abendlied," Schumann; Berceuse, G. Waring Stebbins; Scherzo Pastorale, Federlein; "Concerto Gregoriano," Yon (Messrs. Wittell and Rollman).

Ruby Belle Nason, Columbus, Ohio—Miss Nason gave the following program at the Presbyterian Church of Piqua, Ohio, May 11, with the assistance of Marion Louise Pratt, harpist: First Sonata (First movement), Guilmant; harp and organ, "Ave Maria," Schubert; "The Bells of St. Ann de Beaupre," Russell; "Tanglewood Tales," Stoughton; Song without Words, Nevin; "Frere Jacques, dormez vous," Ungerer; Nocturne, Woodman; "The Primitive Organ," Yon; Concert Study, Yon; organ and harp, Angel's Serenade, Braga, and "The Chimes," arr. by R. B. Nason.

John B. Hartranft, Philadelphia, Pa.—Mr. Hartranft gave the dedicatory programs on a Möller organ in the Jerusalem Evangelical Lutheran Church of Rothsylv, Pa., May 7. In the afternoon he played: Sonata in G minor (Andante, Allegretto, Caprice, Allegro), Guilmant; "Pilgrims' Chorus" from "Tannhäuser," Wagner; Prologue and Air Symphonie, Vedor; Hallelujah Chorus, Handel. In the evening he played as follows: Prelude and Air in B flat, Verdi; Fugue in C minor, Bach; Meditation from "Thais," Massenet; Theme and Variations on "Oh, Come All Ye Faithful," Hartranft.

Mrs. Arthur Hamilton, Urbana, Ill.—Mrs. Hamilton was at the organ at the University of Illinois recital April 30 and played these works: First Organ Sonata, Andante Recitativo and Allegro assai vivace, Mendelssohn; Evening Song, Bairstow; Largo, from Fifth Symphony, "From the New World," Dvorak; "Marche Heroique de Jeanne d'Arc," Dubois; Canzone, Harrison; Gavotte from "Mignon," Thomas; "Walther's Prize Song," from "Die Meistersinger," Wagner; "Marche Slav," Tschalkowsky.

Christian H. Stocke, St. Louis, Mo.—Mr. Stocke gave a recital at Salem Evangelical Church April 23 in commemoration of music week at St. Louis. His program included: Grand Chorus, Renaud; "At Twilight," Frysinger; Spring Song, Stebbins; "Chanson de Jole," Hailing; "Narcissus," E. Nevin; "At Dawning," Cadman; "Triumerel," Schumann; "To a Wild Rose," MacDowell; Festival Finale in C, Demarest.

Miss Grace Terhune, Jacksonville, Ill.—Miss Terhune gave her certificate recital at the Illinois Woman's College April 20 and her program shows the high grade work done in that school under the tutelage of Henry Ward Pearson, director of the college of music. Miss Terhune's numbers were: "Marche Solennelle," Lemaigre; "Marche Funebre et Chant Seraphique," Guilmant; Adagio and Finale from the Second Symphony, Widor.

Frank Merrill Cram, Potsdam, N. Y.—In his recital at the Normal Auditorium May 7 Mr. Cram played the following American program: Suite for Organ, Rogers; Idyll, Kinder; "Swing Low, Sweet Chariot," Ditton; "To a Wild Rose," MacDowell; "Evening Bells and Cradle Song," Macfarlane.

John E. Worrell, Jeffersonville, Ind.—Mr. Worrell played this program May 16 at Christ Church Cathedral: Sonata No. 4, Mendelssohn; Air for G String, Bach; Tocata and Fugue in D minor, Bach; "A Moonlight Serenade," Nevin; "Will o' the Wisp," Nevin; Melody, Dawes; "A Joyous March," Lawrence.

Recital of Cole's Compositions. A novel recital the program of which consisted entirely of compositions of Rossetter G. Cole was given by pupils of Mr. Cole May 26 at Kimball Hall. The recital was under the auspices of the Cosmopolitan School of Music. The numbers included were piano pieces and songs.

Under the direction of Charles N. Boyd, the Cecilia Choir of the Western Theological Seminary gave a program of church music at the Highland Presbyterian Church of Pittsburgh May 3 in connection with the ninety-second annual commencement of the seminary. The Cecilia Choir is a part of the teaching force of the Western Theological Seminary, in connection with the department of practical theology. It is in attendance at the regular preaching service on Monday evenings and by means of this and other exercises, in connection with positive instruction, illustrates and expounds the principles of divine praise.

Paul Edward Thomson gave the dedicatory recital late in April on a two-manual organ built by the Voteler-Holtkamp-Sparling Company of Cleveland, Ohio, at Lewisburg. Mr. Thomson writes that the instrument is well-designed and delightfully voiced. Among the numbers on this program were the following: Largo, Handel; "The Swan," Saint-Saens; "Eventide," Harker; Intermezzo, Mascagni; "To a Wild Rose," MacDowell; Overture, "Euryanthe," Weber; Fanfare, Shelley.

Homer P. Whitford has been engaged by the organ committee of Plymouth Congregational Church of Sherrill, N. Y., to draw up the specifications and superintend the construction of the instrument to be installed in the new church. The auditorium and organ chamber offers every opportunity for the advantageous installation of a fine organ, and work is to begin in a few weeks. The organ will be built by the Buhl & Blaschfield Company of Utica, and will contain about 1,000 pipes. The instrument when completed will be the gift of the Joslyn estate.

RECENT ORGAN COMPOSITIONS FROM THE PROGRAMMES OF PROMINENT ORGANISTS

ROSSETTER G. COLE
A Song of Consolation.

A Song of Gratitude.
A. DARGOMIJSKY
Russian Song
(Tr. by Harold V. Milligan.)

ROLAND DIGGLE
Vespers
Starlight

W. FAULKES
Op. 128, No. 1.—Festival March in D
ARTHUR FOOTE
Op. 71, No. 1.—Cantilena in G
Op. 71, No. 2.—Solemn March
Op. 71, No. 7.—Tocatta

CUTHBERT HARRIS
Boatman's Night Song
F. J. HOLLOWAY
Suite Arabesque

HAROLD VINCENT MILLIGAN
A Russian Rhapsody
R. DEANE SHURE
Larkswoo

TRYGVE TORJUSSEN
(From "Norwegian Tone Poems" arranged by Harold V. Milligan)
Northern Lights
To the Rising Sun
EVERETT E. TRUETTE
Fantasia on "Old 100th"

Played By
Fred Faassen, Zion, Ill.
Ferdinand Dunkley, Birmingham, Ala.
Sibley G. Pease, Los Angeles, Cal.
Frederic B. Stiven, Urbana, Ill.
Ferdinand Dunkley, Birmingham, Ala.

Dr. H. J. Stewart, San Diego, Cal.
Ernest Prang Stamm, Tulsa, Okla.
Ernest Dawson Leach, Burlington, Vt.

Dr. Humphrey J. Stewart, San Diego, Cal.
Harold Vincent Milligan, New York

Dr. H. J. Stewart, San Diego, Cal.
Dr. Roland Diggle, Los Angeles, Cal.

Clare L. Edwards, Fort Wayne, Ind.

Dr. H. J. Stewart, San Diego, Cal.

{ Edwin Stanley Seder, Chicago, Ill.
{ Dr. H. J. Stewart, San Diego, Cal.
{ Winifred Ryan, Wausau, Wis.
{ Edwin Stanley Seder, Chicago, Ill.

Dr. H. J. Stewart, San Diego, Cal.

The Arthur P. Schmidt Co.

BOSTON, 120 Boylston St.

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Praetorius Organ of 1619 Reproduced by Walcker

A most interesting contribution to the history of the organ is the recent completion of a replica of the Praetorius organ of 1619, which has been installed in the seminary of the science of music at the University of Freiburg in Germany. Through the courtesy of Wilhelm Middelschulte The Diapason has received the program and accounts of the dedication of this instrument. The organ was built by the noted firm of E. F. Walcker & Co. at Ludwigsburg, according to specifications drawn up by Dr. W. Gurliitts. The object to be achieved by this reproduction of an early-day organ is the playing of the organ music of that day just as it was interpreted at the time it was composed.

Michael Praetorius in his "Syntagma Musicum," published in 1619, gives specific information as to the art of organ building of that time, with illustrations, measurements and other details, together with complete descriptions of prominent organs then in existence. He presents six representative specifications which were the fruits of his experience as a musician and which met with his demands as a composer. The second of these model specifications was selected for reproduction. Oscar Walcker, the organ builder, undertook the task after the most thorough study.

On completion of the organ a recital on it was played at the Walcker factory and on Dec. 4 the dedication took place at Freiburg, with Professor Karl Straube, the noted organist of St. Thomas' Church, Leipzig, at the keyboard. On this occasion a doctor's degree was conferred on Mr. Walcker in recognition of the work he had done. Professor Straube's program included the following: "Tocatta Sexta" from the "Apparatus Musico-Organisticus" (1690), George Muffat; "A Solis Ortus," Praetorius; Chorale Prelude, "From Heaven

High," Pachelbel; Chorale Prelude, "Ach Gott vom Himmel, sie darenin," Johann Nikolaus Hanff; Chorale, "Rejoice Now," Bach; Chorale Prelude, "Heut Triumphieret," Bach; "Echo ad Manuale Duplex," Scheidt; Prelude and Fugue in G minor, Buxtehude; Capriccio, Johann Kaspar Kerll; Variations on Chorale, Scheidt; Prelude, Fugue and Chaconne, Pachelbel.

In describing the organ and its qualities, Dr. Hermann Erpf writes in the Neue Musik Zeitung of Stuttgart that some of the stops conform with present measurements and qualities. The special features of the organ are the reeds, which compose one-third of the stops. A variety of strong solo ranks stand out in the scheme. As contrasted to the mechanical possibilities of the present day, with manifold combinations and effects, there stand out in this instrument the strong individual colors of certain stops. This explains the rule of registration of Praetorius' time that no two stops of the same pitch should be drawn simultaneously. Dr. Erpf finds in the Praetorius organ the germ of the modern development of the instrument. As an instance he cites the presence of a strong tremolo, the first attempt to break up the monotony of the tone of the organ.

Following is the specification of the organ:

GREAT ORGAN.

1. Diapason, 8 ft.
2. Octave, 4 ft.
3. Mixture, 4 rks.
4. Rohrflöte, 8 ft.
5. Nachthorn, 8 ft.
6. Schwielgepfeiff, 1 ft.
7. Rancket (Posaune), 16 ft.

SWELL ORGAN.

8. Quintadena, 8 ft.
9. Blockflöte, 4 ft.
10. Gemshorn, 2 ft.
11. Double Cymbal.
12. Spitzflöte, 4 ft.
13. Krumhorn, 8 ft.
14. Flute, 2 ft.
15. Baerpfeiff, 8 ft.
16. Geigen Regal, 4 ft.

PEDAL ORGAN.

17. Untersatz, 16 ft.
 18. Posaune, 16 ft.
 19. Cornet, 2 ft.
 20. Dolce Bass, 8 ft.
- Tremulant affecting entire organ, Manual coupler.
Swell to pedal coupler.

National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, St. Clement's Church, Twentieth and Cherry streets, Philadelphia.

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Secretary and Associate Editor—W. I. Nevins, 668 Putnam avenue, Brooklyn, N. Y.

During the period that Mr. Nevins is in Europe, Herbert S. Sammond, 725 Argyle road, Brooklyn, N. Y., will act as associate editor. Mr. Sammond needs no introduction and we trust that all will cooperate with him and send in all news items as early as possible each month.

The music week festival of organ music at Wanamaker's proved to be such a great success that Dr. Russell has extended an invitation to the N. A. O. to make such a festival an important event of next winter's program. The executive committee heartily accepted this plan and hopes to make every effort for another successful festival which will do much to develop public appreciation of the king of instruments.

At the executive committee meeting May 15 definite action was taken on many of the plans for the Chicago convention. It was voted that the Auditorium Hotel should be our headquarters and it is advisable to make your reservations early, as the first week in August is to be a busy one for Chicago. This hotel is two and a half blocks from Kimball Hall, where many of the meetings will be held. You will receive a letter giving rates not only of the Auditorium, but also of several other hotels near by. For reservations, address Miss Florence Hodge, 6 Scott street, Chicago.

Clarence Albert Tufts, the brilliant concert organist from Los Angeles, will play a recital, probably at Kimball Hall, and arrangements have been completed whereby the Medinah Temple organ will be available for an afternoon two-console recital. Courboin and Maitland will be heard on that afternoon.

As a special feature we are fortunate in being able to have Paul E. Sabin of the River Bank Laboratories, Geneva, Ill., for a talk on acoustics. This will be illustrated with lantern slides. The River Bank Laboratories have done marvelous research work and this lecture should be most interesting.

Among other speakers will be Dean Peter C. Lutkin of Northwestern University, Dr. Felix Borowski, president of the Chicago Musical College, and, we hope, John Alden Carpenter, one of America's foremost composers. Any one of these men will have a real message which will give the convention a great distinction.

Couple these events with the recitals of Farnam and Eddy as announced before and it gives Chicago a four-day period which will be hard to surpass.

New Jersey Rally June 1.

The New Jersey state rally will be held June 1 at the Christian Union Congregational Church of Upper Montclair. The morning session will begin at 10 a. m., when it is expected that the mayor will give an address of welcome. This will be followed by a talk by Reginald L. McAll, chairman of the executive committee of the N. A. O. His subject will be "The Religion of the Organist." A short business meeting will be held and luncheon will be served in the church parlors at 1 p. m. The recitalist of the afternoon will be John Doane of the Church of the Incarnation, New York City. He will be assisted by Mrs. Rodman, soprano soloist of the church. Mr. Doane will play at 3:15 p. m.

MUSIC WEEK IN NEW YORK.

Music week is becoming a national institution. In many cities it has brought various types of musicians together for the first time, combining to show convincingly the mission of music in the life of our nation. Philadelphia members of the N. A. O. were prominent in its celebration. The Pennsylvania state president, Dr. William A. Wolf, was chairman of the local committee for Lancaster. The members of headquarters were fortunately able to accept the invitation of our first vice-president, Dr. Alexander Russell, to plan an organ festival during the week, using the Wanamaker Auditorium, with its splendid concert organ, for this purpose. Every afternoon from May 1 to May 6 the organ was heard in recital.

The festival enlisted the cooperation of the Catholic Guild of Organists and the Society of Theater Organists, as well as that of Mr. Isaacson of the New York Mail Music Club. The entire facilities of John Wanamaker's concert direction were placed at our disposal, and from the opening words of welcome by the chairman of New York music week, Otto H. Kahn, Monday, to the last note of John Doane's recital Saturday the interest of the steadily increasing audiences never waned.

Among the outstanding impressions was the playing of the blind organist, Edwin Grasse, whose mastery of the violin has already brought him fame. Those who have handled this organ agree that its resources require close acquaintance for effective performance; yet Mr. Grasse played it like an old friend.

Our members need no introduction to Courboin, Biggs and Cushing, and those who had been expecting great things of John Doane were not disappointed. He and his brilliant rector, Dr. Silver, and the choir of the Church of the Incarnation deserve our warmest thanks for the splendid closing recital.

The organ festival at Wanamaker's brought the instrument into still greater favor with the public. They were able to gain a correct impression of its place in the church, the concert room, and, last but not least, the theater.

There are a few remaining copies of the souvenir program of this festival and they may be obtained by writing to Dr. Alexander Russell, John Wanamaker, New York, for No. 11 of the "Music Record."

The first day of the festival was contributed by the Evening Mail Music Club, and the program was planned to demonstrate the organ as a chamber music instrument. The organist of the day was Edwin Grasse, who has become famous in the triple role of violinist, composer and organist, in spite of the handicap of blindness. Mr. Grasse, who only recently took up the study of the organ, played a difficult program with astonishing ease, accuracy and musicianship. Starting with the Prelude in B minor of Bach, he followed with two of his own compositions, a Nocturne in E major and a Toccata from his E minor Sonata, and again at the close of the program played his own arrangement of the "Tannhäuser" Overture. Recalled at the end of his program by the applause of the audience, Mr. Grasse added another of his own compositions, a Serenade.

The second day of the festival presented the organ and brass ensemble of trumpets, horns, trombones and tympani with Charles M. Courboin. Mr. Courboin played with a warm tonal color which other organist seems to be able to approach and again gave a remarkable demonstration of his memory, his virile rhythm and his splendid powers of interpretation. His numbers included Maltland's Concert Overture, Sibelius' "Finlandia," Swinnen's bizarre "Chinoiserie," Russell's melodious "Song of the Basket-Weaver," and the Serenade by Grasse. In addition the brass instruments were featured with the organ in two Bach chorales, "Christ Lay in Bonds of Death" and "In Thee is Joy." The Bach Chorales made a most effective and unusual group, the original hymn was played by the brass alone, then Mr. Courboin played the organ transcription and the organ and brass repeated the original hymn in ensemble. The contrast between the Lenten and Christmas hymns was thrilling and roused the audience to great enthusiasm. The program closed with the first performance in America of Widor's

"Salvum Fac," a remarkable work for organ, trombones, trumpets and tympani. It is said that Widor was engaged in composing this work in his "cabinet-de-musique" in the Institute of France, on the bank of the Seine, while the Germans were bombarding Paris with their famous long range guns. A cap from an exploding shell pierced his window and fell harmless at his feet. Widor now uses this cap as a paper weight. The audience received this work with great enthusiasm.

On the third day of the festival the heading of the program was "The Organ as a Recital Instrument." This claim seemed to be fully justified in its appeal to the public, for the audience was both large and genuinely appreciative. The reason for the undoubted change in the general attitude toward organ recitals which is taking place is two-fold—the improvement of the instrument itself in becoming more flexible and expressive, thanks largely to American genius; and, more especially, the raising of the standard of organ playing to a degree of excellence comparable to that of the virtuosi of the piano or violin. The recital by Richard Keys Biggs exhibited both these points. The program was of well-chosen, contrasted numbers and it was played entirely from memory. There is a repose in the playing of Mr. Biggs that is a delight, and at the same time there is a sense of rhythm that makes the music seem pulsating and alive. The program opened with a fine performance of the "Pièce Heroïque" by Cesar Franck, followed by the "Chanson sans Paroles" by Bonnet, who also was represented later in the program by his "Ariél." A "Carillon" by Vierne was given with great bravura and the playing of the Fugue in D major of Bach was a really brilliant performance. "Marche Nocturne" by MacMaster was the next number and a delicious rendition of the "Liebstod" from Wagner's "Tristan and Isolde" concluded the program.

The fourth concert presented the organ as an inspirational aid and was contributed by the Evening Mail Music Club, with John Cushing, organist of Calvary Episcopal Church, as organist. Mr. Cushing played the march from Wagner's "Tannhäuser," with brilliant effect, a charming Minuet by Satz and a transcription of Liszt's "Liebstod." Although Mr. Cushing appeared but twice on the program, each occasion substantiated his reputation as a musician and organist of splendid gifts. As in the case of all the organists who appeared during the week, he handled the organ with perfect ease, and made use of its unusual features to advantage.

One of the most interesting features of the week was the motion pictures Friday afternoon, contributed by the Society of Theater Organists. It was an ideal presentation of fine motion pictures accompanied by the best music selected from the great masters. The films shown were by the courtesy of Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion Theaters, New York. The program opened with the Festival Toccata by Percy E. Fletcher, beautifully played by Walter Wild, organist of the Sheridan Theater, and it was refreshing to hear later the comedy Tony Sarg's "Tooth Carpenter" played by Mr. Wild without the use of popular music. The second number, a nature scenic, "Rain-drops," was accompanied by George Crook, organist of the Strand, Brooklyn. Mr. Crook's conception of the scenic was realistic and clever. Third on the program was a clear and enlightened explanation of "Program Notes" by John Hammond, president of the Society of Theater Organists. The great feature film "Dr. Jekyll and Mr. Hyde" was interpreted in a remarkable manner by Frank Stewart Adams, organist of the Rialto. The musical accompaniments were carefully thought and planned, with special themes varying according to the dramatic situation. Forty-six cues (or changes) arranged from thirty different compositions were played from memory. The skill and sympathy with which the organist followed each emotional change and mood was an education and treat. Mr. Adams' poise, coupled with keen intellect, musicianship, and vivid imagination, was an inspiration to organists privileged to hear him.

Mr. Doane's solo numbers made Saturday afternoon partake of the nature of Wednesday afternoon—the organ as a solo instrument, as well as an accompaniment to the church service. He proved himself entitled to high place among concert organists. His selections were all appropriate for use in church, but were played according to the joyous, present-day ideas of religion, not typifying the mournful spirit too often manifest in recitals. It was refreshing to hear a performance that was live, from beginning to end, radiating youthful enthusiasm, magnetism and energy. Especially effective were the last three numbers. "May Night," by Palmgren, and "Scene from an Imaginary Ballet," Colegrige-Taylor, were played with exquisite color and taste in registration, and Matthews' Toccata with much fire and brilliance.

In his dual role of organist-choirmaster Mr. Doane also demonstrated, with the aid of his excellent chorus, the devotional potentialities of choir singing in its highest estate. The chorus showed careful drilling, precision of attack and clear-cut diction. Two comparatively new works—"A Ballad of Trees and the Mas-

ter," by H. A. Matthews, and the "Cherubic Hymn" by Gretchaninoff, proved to be of genuine merit.

FESTIVAL AT CHURCH OF COVENANT.

An unusual contribution to New York music week was given in the Church of the Covenant on the evening of May 4. It was the third spring festival of the Bible school of the church and at the same time a public meeting of the National Association of Organists. From the thickly populated East Side on Forty-second street the children of many nationalities were brought together for their service of song. To the visitors who were present it was a demonstration of the ability of young voices to go through the intricacies of church music of the highest order. The arrangement of the service was the work of the Rev. Graham C. Hunter, pastor of the church, and Cleveland Cady, superintendent of worship, in co-operation with Reginald L. McAll, the organist. Mr. McAll's direction of his boys and girls stood out in the rendering of the hymns. The response of the children to any change of tempo or suggestion of crescendo or even pianissimo was immediate.

The theme of the festival was "Joy," developed along the line of Christ's coming to the world, His presence among men and His reigning in glory. A feature was the address on "The Language of the Heart," by the Rev. Milton S. Littlefield, D. D. For those who contemplate work of this kind in the service of worship in the Bible school it should be said that the hymns, stenciled on charts, six feet by nine, lift the eyes from the printed page and give that flexibility to the voice unattainable when the head is bent over a book.

DELAWARE COUNCIL EVENTS

What was declared by many who heard it to have been the most artistic organ recital of the many held in Wilmington this year was that given Thursday evening, May 4, in Trinity Episcopal Church. It was held under the auspices of the Wilmington branch of the National Association of Organists and the municipal music commission as a part of music week. George Henry Day, organist of St. John's Church; Margery Hamilton Hill, organist of the Delaware Avenue Baptist Church, and Norris C. Morgan, organist of Grace M. E. Church, were the guest organists. They were assisted by the choir of Trinity, of which T. Leslie Carpenter is organist and choirmaster.

Miss Hill played the Offertory in F minor by Salome, and "Evensong" by Johnston. Mr. Day gave the Scherzo from the First Suite of his own composing and Mr. Morgan played the prelude from the Scotch Fantasia by Macfarlane. Splendid effects were attained by the artists, who were warmly congratulated at the close of the recital. The choir sang a processional hymn, the anthem, "O Come Before His Presence," by George C. Martin, and "Agnus Dei" from the Communion Service in C by Mr. Carpenter, its director. It also sang the offertory anthem, "O Saviour of the World," by H. Alexander Matthews, and a recessional hymn. The solo parts were beautifully given and the ensemble work was of highest standard.

Dr. Frederick M. Kirkus, rector of Trinity, gave a discourse on music, in which he said church music should not be looked upon as a means of educating the people up to certain high standards of music, but should be primarily the means by which their religious feeling is given expression. He dwelt upon the power music has in the religious service and the big part the organist contributes to the services. He expressed appreciation of the work done by T. Leslie Carpenter during his long years of service in the church.

"It is seldom," said he, "that any church can have an organist as young as we have, who can at the same time say that he has been organist in the church for thirty-six years." He said Mr. Carpenter had shown good judgment at all times and on many occasions had used great patience in his work during the last seventeen years that they had worked together. "The church is to be congratulated on holding so fine a musician for so many years," he declared.

Previous to the recital a banquet was held in the Wilmington dining rooms by the Delaware chapter. This

is the last banquet to be given by the association this season and the organists and their guests made the most of the occasion. Plans were made for a picnic in June. A committee will be appointed to select a place for this.

"Medals" for Secretary Nevins.

A notable feature of the meeting of the executive committee, May 15, was the presentation, in a tactful and pleasant little speech, by Chairman McAll, of what he called "medals" (coin of the realm) to Secretary Nevins, whose marriage takes place at the end of the month. The purse (afterward discovered to be \$70 in gold) was contributed by the entire executive committee. President Fry of the N. A. O. and President Hammond of the Society of Theater Organists each added a few words of good wishes to the bridegroom-to-be, who responded with feeling. The couple expect to spend the summer in Europe.

NEW JERSEY NEWS NOTES.

In recognition of music week, the choir of the First Baptist Church of Elizabeth, under the direction of Miss Jane Whittmore, sang the cantata "The Crown of Life" by George B. Nevins.

Miss Jessie E. Bouton gave a recital at the Third Presbyterian Church of Elizabeth, May 4. She played numbers from Hollins, Huber, Liszt, Wagner, Borowski and Stoughton.

H. N. Gallaudet, formerly organist of the East Baptist Church of Elizabeth, has taken the position of organist of the Community Church of Mountain Lakes, N. J.

UNION-ESSEX COUNCIL.

The meeting of the Union-Essex council April 24 was open to the public and a large audience availed itself of the opportunity to hear a recital on the splendid new four-manual organ in St. John's Episcopal Church of Elizabeth. S. Frederick Smith, organist and director of the Third Presbyterian Church of Newark, presented a program that held the interest of all, playing with spirit, good phrasing and tonal variety. At the close of the recital a brief business meeting was held.

The complete program was as follows: Overture to the Occasional Oratorio, Handel; "Evening Rest," Rheinberger; "Sonata di Camera," Peace; "Angelus" from "Scenes Pittoresques," arranged by Mark Andrews, Massenet; "Song of Sorrow," and "Will o' the Wisp," Gordon Balch Nevins; "Le Petit Berger," Debussy; "In Moonlight," Kinder; "March Fantastique," Barrett.

SERVES CHURCH 40 YEARS

A. L. Titsworth of Plainfield, N. J., Receives Purse on Anniversary.

In appreciation of his forty years of faithful and efficient service as organist of Trinity Reformed Church, Plainfield, N. J., a large congregation assembled on the evening of April 30 to do honor to Arthur L. Titsworth, organist and director of music. Mr. Titsworth was remembered with a purse of gold. The presentation was made by the pastor, the Rev. J. Y. Broek, following his address on "The Power of Music," and was responded to with much feeling by the recipient. The words of Mr. Broek, in their emphasis of the devotion and ability of Mr. Titsworth and of the successful achievement that was his, were heartily supported by all present.

The aim of Mr. Titsworth and the choir throughout his service has been the musical interpretation of religious thought and sentiment. The services of Mr. Titsworth as organist and director of music of Trinity Reformed Church began during the pastorate of the Rev. Andrew V. V. Raymond in 1882. The Force memorial organ was installed in March, 1911, and Mr. Titsworth has presided over it at every service since then. Prior to becoming organist of Trinity Church, Mr. Titsworth served in the same capacity at the Park Avenue Baptist Church, from 1877-1882, and at the Seventh Day Baptist Church on Saturday from 1877-1885.

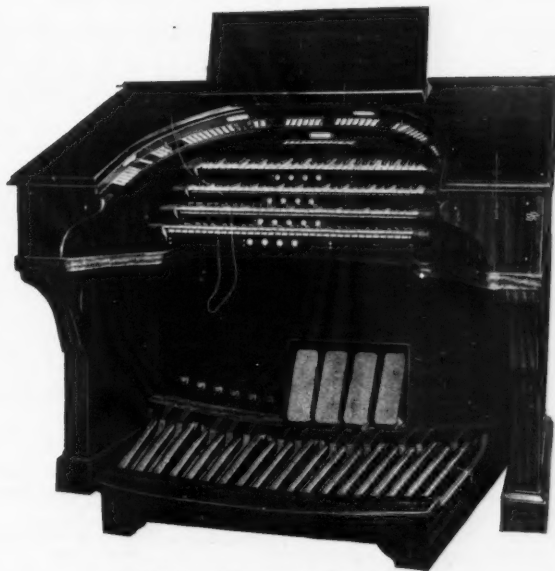
Pueblo Organ Damaged by Fire.

Fire which broke out near the roof of the building damaged the Austin organ at Memorial hall in Pueblo, Colo., to the extent of about \$1,500 May 5. The blaze was extinguished by the firemen without water being used, although the heavy hose was run into the building and the water turned on in readiness for use if the flames threatened to spread through the building. George D. Marshall, who had just completed installing a new console to replace that destroyed last year by the Pueblo flood, states that only one manual was damaged.

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A Quartet Library of Anthems.

Recently I was asked to suggest a "small working library for a mixed quartet of good singers of average stupidity in a non-liturgical church." It occurred to me that the answer to this request might be of interest to a considerable number of readers, and, anyway, I have been neglecting the quartets a little lately. I should like to know how the following selections appeal to choirmasters. Frankly I have preferred modern compositions by Americans and traditional melodies edited by Americans. I have tried to avoid mentioning things that have to be changed here and there, to be made available for quartets; but of course, many of these numbers were written for choruses. To make the selections more useful I have tried to follow a church year, even though the choir in mind may be in a non-liturgical church.

ADVENT.

Brahms—"The White Dove." (G)
Goss—"The Wilderness," TB, A-T-B. (D,G,S)
Garrett—"Prepare Ye the Way," STB. (D,G,S)
Martin—"The Great Day of the Lord," B. (D,G,S)
Spicker—"Fear not, O Israel," SATB. (S)

CHRISTMAS (Anthems and Modern Carols).

Barnes—"Behold, I Bring You," S. (S)
Dickinson—"All Hail the Virgin's Son," T. Harp and Violin. (G)
Candlyn—"On Christmas day," (C)
James—"Child Jesus Came," (B)
Mackinnon—"Christ is Born," (G)
Stevenson—"Christmas Bells," SATB. (D)
Noble—"Eight Christmas Carols," (S)
Parker—"Before the Heavens," T. (G)
J. S. Matthews—"The Little Door," TB. (G)
West—"The Hymn of the Angels," S. (G)

CHRISTMAS (Traditional Carols).

Gevaert—"Slumber Song of the Infant," (G)
Fourteenth Century—"From Heaven High," A. (G)
Norwegian—"In the Silence of the Night," SATB. (G)
Gault(ed)—"Carol of the Russian Children," (S)
Nunn(ed)—"Four Old French Carols," (B)

LENT.

Barnes—"I Know No Life Divided," SBar. (C)
Bartlett—"Cast Thy Burden," A. (S)
Candlyn—"Like as a Father," S. (G)
James—"By the Waters of Babylon," (G)
H. A. Matthews—"Prayer of the Penitent," (S)
Noble—"Come, O Thou Traveler," Quartet arr. (S)
Noble—"Fierce Was the Wild Billow," Quartet arr. (S)
Purcell—"Thou Knowest, Lord," (G)
Rogers—"Seek Him That Maketh the Seven Stars," S. (D)
Stevenson—"I Sought the Lord," A. (D)
Targett—"Dear Lord and Father," SAB. (G)
Vibbard—"Ho, Everyone," SBar. (S)
S. S. Wesley—"Lead Me, Lord," med. (G)
S. S. Wesley—"Wash Me Thoroughly," S. (G)

PALM SUNDAY.

Candlyn—"Ride on in Majesty," (In press.)

Elvey—"Daughters of Jerusalem," (G)
James—"Blest Is He," (In press.)
Gadsby—"Rejoice Greatly," (G)
GOOD FRIDAY AND HOLY WEEK.
Auber—"O Loving Saviour Slain," (G)
Goss—"O Saviour of the World," (D,G,S)
H. A. Matthews—"A Ballad of Trees," (S)
J. S. Matthews—"The Light of the World," (G)
Mozart—"When I Survey," B. (G)
Stainer—"God so Loved," (D,G,S)
EASTER (Anthems, Carols and Chorales).
Bantock(ed)—"Easter Hymn," (Ches-ter)
Barnes—"Easter Ode," S. (S)
Dickinson(ed)—"By Early Morning Light," S. (G)
Dickinson-Joseph—"The Soul's Rejoicing," (G)*
Hirsch(ed)—"At Dawn When They Sought," (B)
Hirsch-Vulpilus—"Praise to Our God," (B)
Kinder—"I am the Resurrection," SB. (G)

ASCENSION.

Borch—"Looking unto Jesus," A. (B)
Barnby—"King all Glorious," TBar. Arr. in 4 parts. (G)
Fanning—"Christ Is Not Entered," (G)
Rogers—"Lift up Your Heads," (S)

WHITSUNDAY.

Harris—"I Will Pour Out," SB. (B)
J. S. Matthews—"The Following Love," T. (G)
Roberts—"Peace I Leave," T. (D,G,S)
Tallis—"Veni Creator Spiritus," (G)

TRINITY.

Arkhangelsky—"O Gladsome Light," F minor. (F)
Gaul—"O Brightness," SB. (B)
Noble—"Hall, Gladdening Light," Quartet arr. (S)
C. Harris—"I Saw the Lord," ST. (G)

HARVEST.

Barnby—"Ye Shall Go Out with Joy," T-B, S. (D,G)
Dickinson—"List to the Lark," S. Chimes. (G)
Harris—"And God Said," SB. (G)
Maunder—"While the Earth Remaineth," (G)
Stainer—"Ye Shall Dwell," SB. (D,G,S)
West—"The Woods and Every Sweet-Smelling Tree," ST. (G)

ALL SAINTS' AND SAINTS' DAYS.

Harris—"I Saw the Lord," ST, A-T-B. (G)
Cyril Jenkins—"Light in Darkness," S. (G)
Martin—"Whoso Dwelleth," T. (G)
H. A. Matthews—"From All Thy Saints," (S)
Noble—"Souls of the Righteous," Quartet arr. (S)

FUNERALS.

Croft—"I am the Resurrection," (G)
Field—"God Shall Wine Away," (G,S)
S. S. Wesley—"Man That is Born of a Woman," (G)

EVENING.

Andrews—"Hide Me," T or S. (G)
Baird—"Save Us, O Lord," (G)
Baldwin—"Tarry with Me," Bar. (G)
Bartlett—"Abide with Me," SAT. (S)
Dickinson-Nagell—"Hushed and Still," S. (G)
H. B. Gaul—"Lighten Our Darkness," (S)
H. B. Gaul—"The Light at Eventide," A. (D)
James—"The Day is Gently Sinking," Bar. (S)
Martin—"Hollest, Breathe an Evening Blessing," (G)
H. A. Matthews—"The Shadows of the Evening," T. (S)
J. S. Matthews—"Remain with Us," Close of service. (G)
Noble—"Vesper Hymn, 'Lord, Keep Us Safe,'" (S)
Noble—"Hall, Gladdening Light," Quartet arr. (S)

COMMUNION.

Candlyn—"Bread of the World," T. (G)
Elgar—"Ave Verum," med. (G)
Cesar Franck—"O Bread of Life," S. (D)
Noble—"Communion Service in A. (S)
Noble—"Communion Service in G minor," (S)
Willan—"Ave Verum," T. (G)
Lvoff—"Of Thy Mystical Supper," (F)
MEMORIAL AND PATRIOTIC.
Andrews—"Army Hymn," On card. (G)
Bridge—"God Aid Our Good Cause," (G)
Dickinson—"For All Who Watch," SATB. (G)

H. A. Matthews—"Judge of the Just," T or S. (D)
Maunder—"To Thee, Our God," S or T, B. (D)
Paine—"Freedom Our Queen," (G)
Royle—"Lord of Our Life," Litany of 2 pp. (G)
C. P. Scott—"Soldier, Rest," Part for B flat cornet. (St.)

NEW YEAR.

Brahms—"Lord, Lead Us Still," (G)
Pache—"The New Year," (G)

CHILDREN'S DAY.

Brahms—"O Jesus, Tender Shepherd," (G)
Dickinson(ed)—"Dearest Jesus," S. (G)
S. Salter—"Suffer Little Children," S. 2 pp. (S)

MISSIONS; SOCIAL SERVICE.

Barnby—"Beloved, if God so Loved Us," (G)
Dickinson—"O Lord, Thou Art Our God," B or A. (G)
Fanning—"Christ is Not Entered," (G)
Hiles—"Blessed Are the Merciful," (G)
Harris—"Blessed Be the Man," (G)
Nagler—"Make Us Strong," (G)
Shelley—"God is Love," Bar. (S)
Stainer—"Grieve Not the Holy Spirit," (G)

PEACE.

Harris—"Behold, I Create New Heavens," SB. (St.)
West—"O God of Love," (G)

PRAISE.

Arensky—"We Praise Thee," (G)
Gounod-Sanctus, T. (D,G,S)
Palestrina—"We Adore Thee," 2 pp. (D)
Rogers—"O Lord, Our Lord," SB. (D)
Rogers—"Praise Ye the Lord," SB. (D)
Macfarren—"A Day in Thy Courts," (G,S)

FAITH.

Dickinson—"Beneath the Shadow," Bar or A. (G)
Garrett—"Our Soul on God," T. (G)
Martin—"Whoso Dwelleth," T. (G,S)
Rogers—"I Will Lift Up," SB. (S)
Stebbins—"O Master Let Me Walk," AB. (D)
S. S. Wesley—"Lead Me, Lord," med. (G)

LOVE.

Barnby—"Beloved, if God so Loved," (G)
Brahms—"O Jesus, Tender Shepherd," (G)
Candlyn—"Like as a Father," S. (G)
J. S. Matthews—"The Following Love," T. (G)
Noble—"Come, O Thou Traveller," Quartet arr. (S)
Nevin—"The Comforter Came," A. (D)
Nevin—"Draw Me to Thee," A. A-T. (D)
Nevin—"The Shepherd's Good Care," med. (D)
Shelley—"God is Love," Bar. (S)
Shelley—"The King of Love," AB. (S)
Stainer—"God so Loved," (D,G,S)
Sealy—"O Love That Will Not," T. (G)

THE CHURCH.

Field—"Lord of Our Life," SB. (G)
Macfarren—"A Day in Thy Courts," (G,S)
Spohr—"How Lovely," S. (G)

INTROITS.

Elliott—"The Lord is in His Holy Temple," (G)
Elliott—"O Most Merciful," med. (G)
Knight—"Introit and Two Vespers," (B)
Knight—"Three Introits for Morning," (B)
Roberts—"The Path of the Just," (G)
West—"Three Opening Sentences, 3 sets. (D)

RESPONSES AND AMENS.

Dickinson—Eighty Amens. (G)
Dickinson—Antiphons (book). (G)
Maxson—Sentences and Responses (short). (D)
Rogers—Ten Responses. (D)
Wodell—Four Responses. Evening. (B)

CLOSE OF SERVICE.

Candlyn—"The Peace of God," (G)
Nevin—"Now the God of Hope," Bar. (G)
J. S. Matthews—"Remain with Us," (G)

CANTICLES.

Barnes—"Magnificat and Nunc in D. (B)
Noble—Nunc in G minor, Bar. (S)
James—Nunc in D. Bar. (S)
Noble—Jubilate in D. S. (G)
Parker—"Te Deum in A. (S)
Rogers—"Te Deum in E. SATB. (D)
Noble—"Te Deum in B minor. (Su)
Rogers—Venite in B flat, ST. (D)

M. Martin—Benedictus es, Domine. B. (G)
Willan—Benedicite (G).

I realize that these lists, though too long in some sections, are incomplete. In collaboration with two persons who know more than I, I am preparing a choir-master's guide. You will confer a favor upon me if you will criticize the foregoing lists and will help me in planning the guide, of which this is only a tiny tentative part.

Savannah Organ is Dedicated.

The dedicatory recital on the Skinner organ in the First Baptist Church of Savannah, Ga., was played May 4 by A. Leslie Jacobs, organist and director of music of that church. His program was received so cordially that he has had numerous requests to repeat it. The organ was presented to the church by Mrs. Lucy May Camp Armstrong in memory of her father and mother, Mr. and Mrs. William Nelson Camp. The organ, a three-manual and echo, has forty-one complete registers, seventeen couplers, twenty-one pistons, and other accessories of the modern instrument. The console has fifty stop-knobs, the difference of nine including some borrowed and augmented stops and the tremolos. The steel bars for the harp are situated in the choir division chamber. The set of tubular chimes is in the echo chamber above the gallery. Mr. Jacobs' program included these numbers: Concert Overture in C minor, Hollins; "Eventide," Fairclough; Fantasic and Fugue in G minor, Bach; Fountain Reverie, Fletcher; "Prelude Elegiaque," Jongen; Scherzo in D minor, Faulkes; "Sunset and Evening Bells," Federlein; Largo from "New World" Symphony, Dvorak; "Song of the Basket-Weaver," Russell; "Variations de Concert," Bonnet.

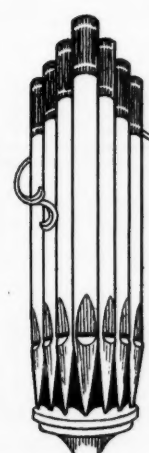
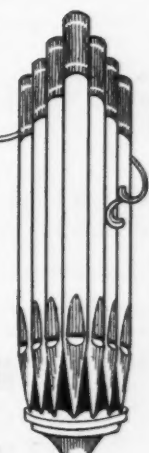
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After more than forty years' continuous service, Samuel D. Mayer has been made organist emeritus of Golden Gate Commandery No. 16, Knights Templar, at San Francisco. Mr. Mayer is organist emeritus of the Grand Lodge of California, after more than fifty years' service; of California Lodge No. 1 and of California Chapter No. 5, Royal Arch Masons. This record is believed to be unique in the United States. In spite of his advanced years he enjoys good health and is a frequent visitor at the various bodies in which he holds membership. He has also been for forty-five years organist of the First Congregational Church, San Francisco.

Big Kilgen Deliveries in May.

George Kilgen & Son of St. Louis delivered during the first two weeks of May a three-manual electro-pneumatic organ, with movable console, to the Sacred Heart Church (Redemptorist Fathers) in Baltimore; an organ to St. Ignatius' Church, El Paso, Tex.; a residence organ to Lucien E. Becker, Portland, Oregon; and organs to Eastminister Presbyterian Church, Kansas City; the Christian Church, Pittsfield, Ill.; St. Benedict's Church, Blue Island, Ill.; two organs for the National Soldiers' Home at Danville, Ill., and three organs in St. Louis.

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TO FOSTER BETTER MUSIC.

Society of St. Gregory to Extend Work—Addresses at Rochester.

The Society of St. Gregory met in convention on May 3 and 4 at Rochester, N. Y. This organization, which exists to further the adoption of true church music throughout the United States and the "motu proprio" of Pius X. in particular, upon this occasion made some strong recommendations, the most important being for the establishment of local centers and the continuation of "white lists," as well as "black lists," of publications approved and disapproved. Features of the meeting were talks by the Rev. Dr. James A. Boylan, Nicola A. Montani, Paul Rhode, Dr. J. Lewis Browne, George Fischer and others.

Two pontifical high masses were celebrated, by Bishop Hickey and Archbishop Hanna, respectively. The musical forces at these services were the seminarians from St. Bernard's, under the direction of the Rev. John M. Petter, the choir of the cathedral and about 500 children. Twelve hundred school children sang the ordinary of the mass, and the seminarians gave the proper of the mass in the cathedral on the second day of the convention. A feature was the concert in the hall of Nazareth Academy on the night of May 3, the participants being combined choirs of men and boys, conducted by Mr. Bonn and the seminarians again, under Father Petter, Gregorian chant and polyphonic music alternating. All of this with splendid effect.

A message of loyalty was cabled to Pope Pius XI.

The following officers were re-elected: The Very Rev. E. R. Dyer, D. D., of Baltimore, president; Monsignor Leo P. Manzetti, of Baltimore, vice-president; the Rev. James A. Boylan, D. D., of Overbrook, Pa., treasurer; James A. McDavitt, of Tompkinsville, N. Y., secretary; the Rev. E. M. McKeever, of Pittsburgh, spiritual director, and Nicola A. Montani of Philadelphia, editor of the Catholic Choirmaster, the society's official publication.

Fourth Estey for Town.

The Estey Organ Company has installed in St. John's Episcopal Church, Johnson City, Tenn., a handsome electric organ. This is the fourth Estey organ in this town, and the contract was awarded without competition. The instrument stands at one end of the church, while the console is on the opposite side. There are no display pipes, the enclosure being a heavy grill of Gothic design with tapestry draperies in the openings. There is not an incomplete register in either manuals or pedal, the net result being an ensemble and chorus effects that have elicited comment of the most favorable character. Preparation has been made for a crypt organ to be installed in the near future, and this will serve the double purpose of solo and processional organ. The Estey Company has also closed a contract for a two-manual for the First Baptist Church of Harrodsburg, Ky., to be installed in the fall. Both these deals were handled by James Reynolds of Atlanta, in charge of the southern department of the company.

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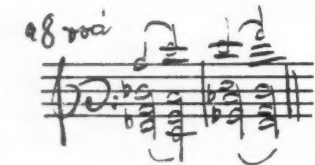
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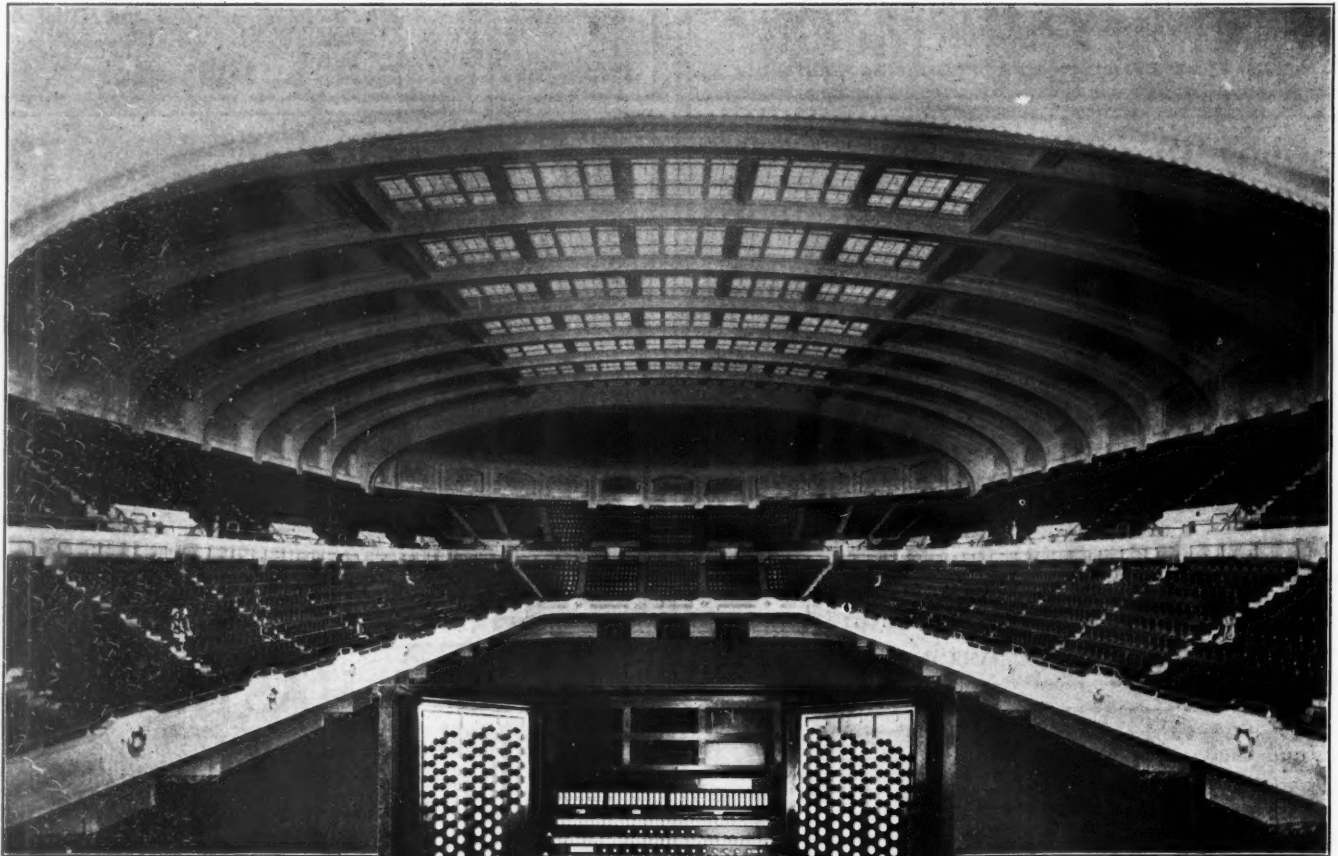
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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

HEBREW MUSIC.

The release of a feature film dealing entirely with a family of Hebrew extraction, and the fact that there has never been issued a list of music suitable for pictures in this class leads us to postpone our article on the orchestra leader this month and substitute this classification.

Undoubtedly the average theater musician, if asked to name examples of Hebrew music, would mention two well-known pieces—Bruch's "Kol Nidre" and the traditional Yiddish melody, "Eili, Eili," which has had great popularity ever since the film "Humoresque" was released about two years ago. These two numbers are the favorite selections when Jewish scenes are on the screen, and yet theater musicians should have more than two pieces to rely on, especially if the scenes are not of a dramatic or quiet nature, as these two works are.

Raoul Gunsberg, director of the opera at Monte Carlo, has been conducting an exhaustive research into translations of ancient hieroglyphics to be found in the Hebrew Bible, and it has revealed many astonishing facts about the original music of Solomon and David. A few interesting facts are: David had 4,000 singers, under three master musicians—Asaph, Heman and Jeduthun. After tremendous discussion women were permitted to sing at all public functions except religious ones. In the temple prejudice reigned and the women singers were replaced with Levites singing treble—evidently one of the first boy choirs! The Torah cites three categories of instruments in use among the ancient Jews—string, wind and percussion—which must have resembled the violins, trumpets and drums of today, and we know from the Psalms that the harp was in popular use.

This bit of ancient history should suggest the registration that can be used on these selections—string-toned stops, tubas and trumpets, and in connection with the first-mentioned registers the harp.

Organ Solos.

Two Traditional Hebrew Melodies, T. T. Noble (Gray).
"Matnath Yad," a memorial of the departed, is a broad andante quasi marche funebre in E flat minor with antiphonal effects of full organ against closed swell. The concluding measures employ strings and orchestral oboe to the end on E flat major. "Addir Hu," a Passover table hymn, is a quiet, religious andantino in E flat major.

"Ancient Hebrew Melody, arranged by Nowakowski.
"Sonata a Tre," Salamone Rossi Ebreo (five minutes).

Two works which we list as a matter of record. We have not seen them, but Mr. Dickinson played them in 1919 in his program illustrating the music of the Jewish Temple.

"By the Waters of Babylon," R. S. Stoughton.
"Eastern Idyll," R. S. Stoughton.
Coronation March from "Le Prophete," Meyerbeer.

Coronation March, Kretschmer.
The first two pieces have already been reviewed, and the marches are standard ones.

Piano Solo.

"The Asra," by A. Rubinstein.
This is a Hebrew melody by one of the great composers of Russian Jewish extraction, which leads us to remark that there are Jews of almost every nationality in the world, with, of course, the Russian Jews, American Jews, Polish Jews and French and German Jews predominating. The theme here expressed in G minor is a plaintive, mournful air and Rubinstein, by using alternate subdominant and tonic chords, gets an unusual effect, which can be brought out in a splendid manner on organ by use of stops like the celestes, vox quintadena, etc., which, with the tremolo, will give a beautiful ethereal effect.

Orchestral Works.

Hebrew Melody, Joseph Achron.
Three Hebrew Melodies—Hebrew Love Song, Rimsky-Korsakoff; Oriental Chant, Moussorgsky; Hebrew Dance, Karganoff.
These four items are from Schirmer's Galaxy, and no doubt some day they will be transcribed and published for the organ. The first is a doleful three-eight A minor moving with a subdued, subdued horn solo. Farther along a middle agitated section works up to a semi-climax, and the first strain is repeated.
The last three items, published together, are to be classified as in the Russian Jewish division. The Love Song is an adagio for clarinet solo, the chant (Lamentation) in nine-four with harp-like chords. The largo then changes harmonically into D flat and returns in grandioso style to F sharp minor. A weird and peculiar song of lamentation. The dance is a lively allegretto in A minor.

"Eili, Eili, Traditional Yiddish Melody. This is the most famous Hebrew

theme and is sometimes known as "The Wrath of the Gods" or again "Through the Ages." This piece is published, after the notation of Shalit by Kurt Schindler, by both Fischer and Schirmer. The first edition has no signature, and is laid in E and A minor, whereas the later edition has two sharps for signature, and is to be found in F sharp and B. This composition has two well-defined meters, the first (after a two-measure introduction) in six-eight and the second in four-four. Beginning with the words "Day and night upon my knees I bow in prayer," which begins the moderate and works up to a thrillingly dramatic ending, the effects of this famous song properly registered and played on the organ on a religious scene will certainly be most impressive.

Twenty-five Hebrew Songs and Dances, compiled by J. Fleischmann.

The previous numbers have all been deeply religious or in the dramatic class, with one exception, and the answer to the natural question what to play on bright, lively scenes of Jewish activity comes in a perusal of the contents of this little volume. The most famous Jewish dances, which are found in this book, are "Mazel Tov" and "Kosatzki," the first being in A minor, and the second in D, both in the nature of two-four allegros, fitting for rollicking scenes. For Hebrew wedding scenes there is a groom's march and the bride's march, the latter being a tempo di polonaise. The "Dance After the Ceremony" in D minor is intended for the younger guests, and then appropriately is given a "Dance for Old People," which proves to be a slower allegretto in G minor. Still another nuptial piece is the "National Wedding Waltz," and there are two "Hand Clapping Dances" in D, which may be used on other than ceremonial festivities. If the picture contains Hebrew life in foreign lands, this is well taken care of by a Bulgarian Dance, Roumanian Dance and "O Wlesie," a Polish national dance. Two of a Hungarian flavor are Czardas and Holgete, while "Pas d'Espane" is intended for the Spanish Jew. "Gesegen" is the Hebrew air for "Home, Sweet Home," while "Scherach," "Chused," "Wengerke" and "Wollach" are in a similar lively vein. Altogether the moving picture musician will find in this volume ample material for scenes of Hebrew weddings and other festivities.

"Kosatzki" and "Wengerka," arranged by S. Katz, are issued as a double number. The first well-known dance, it appears, comes from Russia and is therefore a universal favorite in the life of the Russian Jew.

"Hatikvoh" and "Zionist Air," S. Katz.

Two pieces written for and dedicated to the Zionist Musical Society. They are, of course, of a religious nature, and in the arrangement the quartet idea has been followed, so that the organ adaptation will easily be made.

"Ilika" Overture, by Franz Doppler.
Here is a fine overture built upon the same characteristic of the Russian Jew, the keys used being principally A minor and major. Beginning with a chorale-like figure, a lovely solo for oboe occurs. An extended section in the minor mode and the final pages are full of brilliancy. It continues to a tremendous climax. "King Solomon" as arranged contains "Elf Zijon" (Yom Kippur), "Chanukah," and several other airs.

"Hejre Kati," by Jeno Hubay, is an extended Scene de la Czardas. A lento introduction in E major is followed by a more vigorous part in minor. Then the quiet lento again and a rapid two-four dance, with alternating minor and major modes, but ending brilliantly in the major. Typically Hungarian in its atmosphere.

In the January, 1921, issue we listed a booklet of numbers from Breil's "Intolerance," and four of the numbers should be classified here also. They are "In Old Jerusalem," "The Pharisee's Prayer," "The Marriage of Cana" and "Babylonian Love Song." Hersom's "Babylonian Dance," a recent issue, is usable here, as is "Chanson Melancolique," by Colinge.

Vocal.

"Avrahm, Avrahm," J. Engel. A traditional folk song from the Russian Octavo.
"Rachem" (Mercy), Mana-Zuoca.
"An Ancient Jewish Lullaby," harmonized by Liebich.
"Elokay-Neshomo" ("My Lord, the Soul You Gave Me").
"Shoimer Israel" ("The Guardian of Israel").

The last two are featured by the eminent Jewish tenor, Josef Rosenblatt, in his concert tours.

"Kol Nidre," ancient Hebrew melody.
We have purposely left until the last this famous air, the meaning of the two words being "All Vows," an ancient Jewish prayer, and one which rivals "Eili, Eili." The exact use in the Hebrew religious ceremony is as follows: Before sunset on the eve of Atonement, when the congregation has gathered in the synagogue, the Ark is opened and two sabbas take from it the Torah (Bible) scrolls (Ten Commandments). Then they take their places, one on each side of the Hazzan (Ark) and recite a formal prayer. The cantor chants the Aramaic prayer beginning with the words, "Kol Nidre," with its plaintive melody. The Hazzan is closed with the benediction, after which the Torah scrolls are replaced and the customary evening service begins.

When transferred to the medium of the organ there are limitless combinations that will be found effective—string solo, with super coupler in imitation of a violin, or sub coupler in imitation of the cello, or again on a soft reed stop, oboe, clarinet or soft horn. Or it may be brought out a little more by using the large reeds and playing in quartet style with swell partly or entirely shut.

The latest film, "The Good Provider,"

a Cosmopolitan production with Vera Gordon, Dore Davidson, Vivienne Osborne and John Collier in the principal roles, deals entirely with the experience of a Russian Jew in America. Wright's "Love Song" for theme, Dvorak's "Old Mother" for scenes where the parents are alone and "Hebrew Dance" by Karganoff on the station scene, followed by "Gesegen" when they enter house, covers the first reel. At the title "Wherever a Man's Home," "Last Lullaby" by Baron may be used. The second and third reels are bright and at the title "When a father is trying," use "Hebrew Melody" by Achron. Reels 5 and 6 offer splendid opportunity for variety. T: "And thus" use "Air de Ballet" by Borch. "Canzonetta" by Herbert and "Flirtation" by Cross. T: "At the hour," play a modern waltz; as family is seated at table "Cinderella" (two-four) by Loraine; when orchestra begins, "Marie," fox-trot by Motzan, changing to "Hindu Dance" by Shelley as the lights are switched out. At T: "The one good thing" play "Tucky Home," changing to waltz at T: "You sleep easy." The final reels, 7 and 8, are dramatic. Martin's Evensong, Tchaikowsky's andants from the Fifth Symphony, Suk's "Chanson d'Amour," Moussorgsky's "A Tear" and the love theme complete the score.

New Photoplay Music.

J. H. Weisel, organist of the Camera-phone Theater, Pittsburgh, sends us a copy of his "Dialogue d'Amour," which he wrote with the theater organist in mind. A gracefully flowing theme in F opens the work and a second theme suitable for oboe solo follows. Then in a change to A flat we have an exposition of the thematic material in a semi-dramatic style, a stretto modulating to the original key. Two themes close the piece. While this number is sub-titled "Romance" it will be very effective on light dramatic scenes.
"La Coquette," by H. J. Tandler, is from the press of W. A. Quinke, Los Angeles. A triple measure allegretto in A flat begins quietly, and an animato section in the form of a dialogue approaches a light dramatic style. A repetition of the opening air concludes the piece. While of good musical value, the composer would have done better to name the piece "Romance," for example, and reserve the title for something more piquant, coquettish and brilliant.

A composer new to film work in the person of S. di Stefano presents his initial offering in the form of a "Suite Trolenne." The first part, "In the Forest," opens with a horn solo of two notes and its echo. Then a robust hunting song, with a short triple measure section, comes as a contrast. It is often puzzling to know what to play on Tyrolean dancing scenes, an example of which occurred in the film "Beyond the Rocks" (Swanson-Paramount) where the interior of the inn is shown. Here we used the second movement of this suite. "At the Inn," and it fitted perfectly. Orchestral oboe strings, 8-foot flutes and vox were used with care that the tempo be taken not too fast. The final movement is a "Wooden Shoe Dance," a lively affair in C.

LOVE THEMES: On the same film "Love in May" by L. Breau was used as a love theme. A nine-eight barcarolle in F, with the melody in thirds, and a second section for baritone register with harp accompaniment, it is most gratifying. "Whims of Love" is entirely different in character, being a caprice whose piquancy and spontaneity is refreshing, and like all of M. Baron's works, will wear well.

ORIENTAL: "Orientale," Nicolas Amani. "Far-Off India," Rimsky-Korsakoff.

Two pieces which were first published for orchestra, and have been transcribed for organ by Clough-Leighter. He has well chosen C sharp minor for the organ medium, instead of the original D minor. A mystic air which will fit innumerable oriental scenes. The second piece is in the original key, but why change the name, when it is so well known as the "Song of India"? Also why omit the original four measures of the work when it would be a point in its favor if this published edition could be used with orchestra? As we compare this number with the original score we find that the transcriber has taken unlimited liberties with the harmonies and accompanying chords. In the second measure of the melody he has interpolated an F sharp that is out of place. In the next measure the composer's harmonies have disappeared altogether. While the theme is there as originally written, the "fussing up" that this beautiful exotic number has received at the transcriber's hands has entirely spoiled it, in our estimation, and it seems a pity, when with care the absolutely original harmonies could be retained and, from actual experience in playing it from the orchestral score, we know that it is most effective in this way.

"Festival of the King," from "Sigurd Jorsalfar," by Grieg, transcribed by G. H. Federlein, is correctly done. Not a harmony or idea of the composer has been changed, as we find by comparing this with the original orchestral score. Congratulations to Mr. Federlein for giving credit to Grieg that he knew just how he wanted his finished work to sound. To be sure, certain alterations in the location of notes have to be made in organ transcription.
This work, Massenet's "Angelus,"

which is arranged by Mark Andrews, and the Amani "Orientale" are well worthy of being placed in the organist's repertoire. The foregoing are Ditson publications.

C. Walter Wallace has returned to Philadelphia after an absence of twenty-two years to accept the position of organist of the Lawdale Theater. On May 6 he gave a lecture and demonstration of the organ at the theater for the children in connection with Philadelphia music week.

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THE DIAPASON

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Official Organ of the Organ Builders' Association of America.

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CHICAGO, JUNE 1, 1922.

ON TO CHICAGO FOR FIRST WEEK IN AUGUST

The annual convention of the National Association of Organists will be held the first week of August in Chicago. There will be four days of recitals by some of the most noted organists in America, Lynnwood Farnam, Clarence Eddy and Charles M. Courboin being among those already booked to play. Another feature will be the noteworthy papers and discussions. One day will be devoted to a trip to beautiful Ravinia Park, on the lake shore, twenty-two miles north of the city, and here a special opera performance is to be given in honor of the organists. Sessions are to be held in Kimball Hall, in the center of the business and musical district, close to all hotels, railroad stations and city transportation, and only a block from the lake front. Among the organs to be heard are those in Kimball Hall (three-manual Kimball), the Fourth Presbyterian Church (four-manual Skinner), St. James' Episcopal Church (four-manual Austin), the Chicago Theater (four-manual Wurlitzer), and Medinah Temple (four and five-manual Austin). An extraordinary event will be a two-console recital at Medinah Temple.

The record of the N. A. O. conventions of the past and the promise for the Chicago convention are such that it is a certainty that every organist who can come should do so in justice to himself. A national meeting of organists has never before been held so far west. Those who live in the central west should take special advantage of their opportunity.

For details of arrangements see the N. A. O. page.

ON TO CHICAGO!

FOR MORE CHORAL MUSIC

In an interesting talk with T. Tertius Noble when he was in Chicago in May that noted organist, composer and choral conductor evinced great enthusiasm over the possibilities for American organists in a field in which the surface has hardly been scratched. Mr. Noble's enthusiasm is contagious, as proved in our case and other instances, and it is a pleasant duty to dwell on his ideas. Mr. Noble was on the way to Canada to act as adjudicator in the festivals of the choirs of various localities. He told of the wonderful advance made in choral singing in the communities of the dominion and of the spread of the movement through the competitions, which have aroused singers to make efforts they never before have made. We all know of the achievements of such organizations as the Mendelssohn Choir

of Toronto, directed by Dr. Fricker, but according to Mr. Noble and others who have heard the choirs of western Canada it is a revelation to anyone to find what they are doing.

N. Lindsay Norden, the Philadelphia organist and conductor of the Mendelssohn Club of that city, writes along the same lines in the Philadelphia Ledger, an article which we hope to reproduce in the next issue of The Diapason. He calls attention to the fact that the small communities are the most promising field for choral work, because there are fewer distractions, musical and of other kinds, and consequently it is possible to have an adequate number of rehearsals. He also refers to an anomalous fact to which Harrison Wild, the Chicago choral conductor and organist, called attention in an article in The Diapason a year ago—the lack of support by the public for good choral singing. It seems that the oratorio gets a penny to every dollar invested in the opera. And yet, as Dr. Peter C. Lutkin emphasized in his recent interesting talk before the Illinois chapter of the A. G. O., the human voice is after all the greatest of musical instruments. As an illustration of the treatment of chorus singing except by the few enthusiasts might be mentioned the fact that when the Apollo Club of Chicago, under Mr. Wild's baton, in the past month celebrated its fiftieth anniversary with three excellent programs, it received brief notices in the Chicago papers on the occasion of the first concert and no attention at all after that. A tiff between two members of the opera company would have had a column on the front page with a liberal smearing of pictures.

But there is a fine opportunity for organists in every city, and especially in the smaller communities where so often one becomes discouraged, to cultivate the field of choral singing. What singing did for the morale of the soldiers in the war can be done for the people in time of peace. When in spite of frequent discouragements there can be such achievements as those of the Apollo and Mendelssohn clubs in Chicago, Dr. Lutkin's exquisite work with the A Cappella Choir at Northwestern University, Dr. Wolle's Bach Choir at Bethlehem; the work of St. Olaf Choir at Northfield, Minn., the choruses of Marshall Field & Co. and Swift & Co. and other large establishments, and the many fine choirs springing up in Canada, there can be much more of the same kind everywhere. If Dr. Noble's suggestion shall be adopted and competitions are held between choirs in cities or districts or states, as the case may be, the interest can be so much increased that we may hope for the support of the wealthy patron and the music-lover in general.

In promoting this movement the organists are best situated to be of service and in doing so they will perform a great service in making music of the people as well as for them.

A NEW POSTLUDE PLAN

The value—or lack of value—of the postlude in the church service has been often discussed, but we find no record of a really satisfactory solution. This makes of special interest the plan adopted at the large House of Hope Presbyterian Church in St. Paul, of which R. Buchanan Morton is the organist and choir director. Mr. Morton makes it a point to select as his postlude something that is well worth while as an organ solo, in distinction from the practice of many who, naturally discouraged, play anything for a postlude that they may consider calculated to submerge the clatter of hoofs of the departing worshippers. Then he calls attention to the postlude with an informative "program note," as it might be called—a paragraph describing the composition and telling something about the composer—which is placed on the weekly church folder. The consequence is that people who otherwise would participate in the customary rush for the doors or for the after-service gossip period in the aisles, wait for Mr. Morton to finish his organ selection and go away benefited. It appears like an excellent suggestion to other organists.

Probably the richest and most artistic example of organ advertising that

The Free Lance

By HAMILTON C. MACDOUGALL

A well-known New England picture player who is also a church organist, writes me:

"Dear Macdougall: You hit it! April Diapason. When I started in the theater business I had some doubts as to how my minister would take it. Later he told me that he was glad I was doing picture work, for it made my playing more human—whereupon I cogitated deeply."

I judge his cogitations were satisfactory, even comforting.

It is well once in a while—not too often, if one wishes to keep one's morale—to see one's self as others see one. The other day I had an opportunity to spend a few hours in testing and playing on William Churchill Hammond's splendid new Skinner organ in his equally new and splendid church at Holyoke, Mass. I became attracted by several examples of mutation stops which I was testing out singly and in combination, when I was accosted by a young man of 25 or 30, who said to me: "Are you tuning the organ?"

Vachel Lindsay, the poet, has been making his annual visit to New England, reciting his poems and greeting his friends. At my request he spoke on "Some things in common between music and poetry" to my seminar studying Musical Criticism. Lindsay is a very wise man in all that relates to aesthetics and the inter-relationships of the arts; very much more than that, Lindsay is willing to talk about his own art to those who are not poets. I wonder if the good musicians who are reading this paragraph realize how little inclined they are to talk to non-musicians about the art of music. They think it a sort of casting pearls before swine! If you ask a composer how he does it, will he give you any sort of an answer? Will the painter treat you with anything short of complete disdain if you ask him how he paints, how he gets his inspiration; in

has ever come to our notice is a volume on the Skinner organ which has just been published for private distribution. In addition to a history of the organ there are descriptions and specifications of several noted Skinner organs, including those in St. Thomas' Church, New York; Locke Ledge, the country home of Arthur Hudson Marks, in Westchester county, New York; the College of the City of New York; the Fifth Avenue Presbyterian Church; the Cathedral of St. John the Divine; the Asylum Hill Congregational Church at Hartford, and the Central Methodist Church in Detroit. There are also illustrations showing various organ pipes, and descriptive matter tells of various modern organ features. The printing and the cuts are highly artistic.

AN ARCHITECT'S SUGGESTIONS.

Boston, Mass., April 14, 1922.—Editor The Diapason, Dear Sir: I have read Mr. Ernest M. Skinner's article in your April issue on the proper placing of organs in public buildings, with drawings "not to scale." "In order that architects of public buildings may have the benefit of them." Eleven feet of proscenium arch would scare some of the small theater promoters, but the solution is a good one.

I wish Mr. Skinner would go farther and discuss the difference in character of organs for public buildings and for churches. One of the unfortunate results of the "movie" theater has been that it has done a great deal to injure the effect of the organ in churches, so that the casual churchgoer is apt to get a theatrical effect where it was never intended.

Besides this, I should like to see a discussion in your paper of the relation of organ music to the church service, including its relation to the design of the building. An architect in planning a church interior does his level best to give it a churchly character so that the impression, even on entering a vacant church, will be one of reverence. The music one hears when the service begins is often extremely painful to anyone who has been trying to get such a result. This means, perhaps, co-operation between the architect, the clergyman who arranges the service, and the organist. It seems

short, how he "puts it across"?

As I've said, Lindsay is not that kind of a chap; he is willing to talk about his art frankly to any respectful inquirer.

Some of his ideas are quite amazing to a musician, but, coming from one of our greatest American poets, they must be received with attention and respect. He says that a poet finds his verses to be music in themselves; how then can he look with any favor whatever upon a musical setting of them? In other words, the composer's music is in the first place unnecessary, in the second place an impertinence, and in the third place it totally spoils the music of the poetry.

It is not generally understood that the art of poetry, or the art in poetry, is not merely or fundamentally the expression of thought, no matter how noble or elevated that thought may be, but is found in the *sounds of the words themselves*, in the metre (rhythm), and in the effect made on the ear. It is this "music" that the musician's music, unnecessary and impertinent (to quote Lindsay), spoils.

In other words, poets hate to have their verses set to music—and who can wonder?

Another astonishing thing may be logically inferred from Lindsay's ideas about the musician's and the poet's music, namely, that the better the poetry is the less fit it is to set to music, for the greater the poetry the greater the slaughter of the word-music of the poet. It therefore is not in the least to a composer's credit that he sets only the best poetry to music; on the contrary, the better the verses the greater the sin he commits—at least in the poet's eyes.

There is something in this.

In the talk to my seminar Lindsay said one thing about music which I consider to involve one of the most searching analyses of the art made by any writer on aesthetics. He was referring to the fact that whenever music is associated with any other art it always predominates, it is always the master. And this is because "Music is a white-hot abstraction."

Have you ever read anything more striking, or more appreciative of the art we love?

as if by working together they could give the feeling on Sunday morning, from the time the churchgoer (or the golf player, for that matter) hears the tower bells, to the time he is impelled to enter by the organ music from the open door, that he is carried on by a connected service in which there is no serious break. The insertion of all sorts of organ music, from Bach to jazz, with intervals of no music at all, does not lead up well to a worshipful feeling or an effective sermon.

Perhaps there has been something written on this subject, but I have never seen it.

Very truly yours,

FRANK A. BOURNE.

FOR BETTER CHURCH PLAYING.

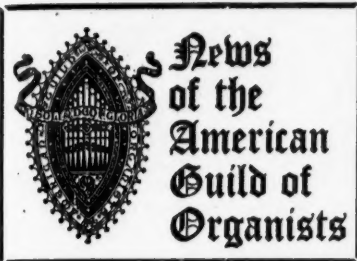
Boulder, Colo., May 4.—Editor of The Diapason: I want to express my appreciation of your fine magazine; have received much benefit from it and look forward with interest to the next copy.

I wish that in some way sharp criticism would be brought down on the heads of some of our big church organists as to their slovenly, irrelevant way of playing the hymn tunes. If they want good church positions why do they not take more pains with the simple music and play it beautifully as well as the "bigger" music? We have had here some excellent organists as far as knowledge is concerned, but some of us lesser lights could take their positions from them, as far as the majority of church members would care. It surprises them to hear some fine instrumental music performed and then have the big man not able to play a simple song smoothly or reverently. Have heard Professor Housely of Denver play a service and it was perfect from beginning to end, but the concert organists do not seem to have much interest in churches. They would get the good will of the people much more if they would do better at the church service. The municipal organs cost a "heap" and the citizens would appreciate the organists to a greater extent if the church music style was given more attention.

Yours respectfully,

A. C. MILLS.

Henry F. Seibert was a soloist at the opening of music week at Reading, Pa., under the auspices of the Music Club in Christ Episcopal Church the afternoon of April 30 and played Ravanello's "Christus Resurrexit" and Bach's Air for the G string. He also gave a recital May 17 in Trinity Church with May Ebrely Hotz, soprano, and another at Emmanuel Church, Pottstown, May 15, with Catharine Yocom, soprano, assisting.



News of the American Guild of Organists

Headquarters.

A meeting of New York members of the American Guild of Organists took the form of a recital by Edwin Grasse, the well-known musician, followed by an informal social, at the Church of the Holy Communion, on Monday evening, May 1.

On entering each guest was labeled and directed to the dimly lighted church. After all were seated the only points of light consisted of two candles, one on each side of the dark cross; over on the altar shone the great chancel window portraying the Lord on the earth, His footstool, surrounded by a great multitude—"These are they which came out of great tribulation." Out of the mysterious darkness came the organ tone, impelled by the musicianly touch of Mr. Grasse, who played the following numbers announced by Lynnwood Farnam, organist and choirmaster of the church: Chora'e Fantasia, "Come, Holy Ghost," Bach; Chorale Prelude, "A Rose Breaketh Forth Into Bloom," Brahms; Second Sonata (Prelude, Andante, Toccata), Grasse.

The second part of the evening's proceedings might be termed a progress from darkness to light, as the guests filed into the beautifully decorated parish house. Mr. Grasse played the following violin numbers at this point: Romance in A, Schumann; Waltz, Brahms; Caprice Waltz, Kreisler; "Waves at Play," Grasse.

The Rev. Dr. Henry Mottet, rector of the Church of the Holy Communion, and the genial host of the evening, told a funny story and helped to make the company more at ease by introducing the ladies and gentlemen, thus breaking up what he termed the "Quaker meeting" effect in evidence up to that time. Mr. Grasse followed the speaker with some entertaining chime effects, taking as models the bells in various cathedrals in Europe and America. He gave a realistic imitation of a hurdy-gurdy playing Mascagni's Intermezzo; also an impression in the style of Debussy.

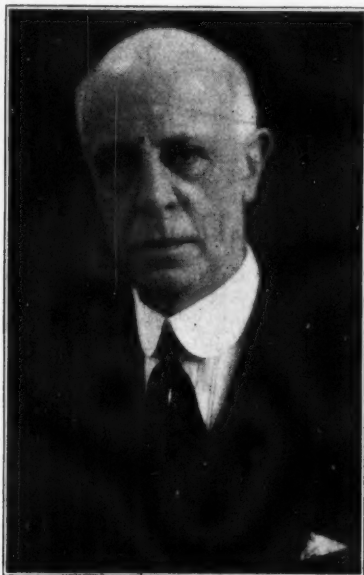
ILLINOIS CHAPTER.

Dr. Peter C. Lutkin, dean of the Northwestern University School of Music, and one of the great men of the present generation in the history of the organ in Chicago, made a very interesting address before the chapter at a luncheon at which he was the guest of honor. May 8 at the Chicago Woman's Club rooms. Dean Lutkin told of the early days in Chicago and of the organists and choirs of the time when he was first a resident of Chicago. Born near Racine, Wis., Mr. Lutkin came to Chicago in the days of the civil war. At the age of 9 years he entered the choir of the Cathedral of SS. Peter and Paul and at the age of 14 was made organist of the cathedral. He recalled many amusing incidents of those days. Dr. Lutkin paid a tribute to Clarence Eddy, from whose coming to Chicago in the early seventies dated a new era for organ playing in the community. Mr. Eddy came as organist of the old First Congregational Church, at Washington and Ann streets, now in the hands of the Volunteers of America. Dr. Lutkin studied with Mr. Eddy and later with August Haupt in Europe. On his return he played first on the south side and then under William Smedley, the famous choirmaster, at St. James' Episcopal Church. He told of Smedley, who went to work in the mills in England at the age of 6 and received his schooling in English Sunday schools, and who afterward emigrated to New York and was trained in the Trinity choir, moved to Chicago, and devoted his life to the worship of God through music.

In closing Dr. Lutkin said he foresaw a day of more systematic training of church musicians and noted how the churches are becoming more interested in the necessity for educating men to conduct their music. He predicted a time when those in charge of the music would be more in the nature of assistants to the clergy, rather than merely trained musicians. His remarks were especially interesting because of his lifelong work on behalf of better church music, through his training of organists and singers at Northwestern and his work in hymnology.

T. Tertius Noble was heard under the auspices of the Illinois chapter on the evening of May 3 at St. James' Episcopal Church. It was his second appearance under the same auspices and in the

FRANK L. SEALY.



Frank Linwood Sealy, the newly-elected warden of the American Guild of Organists, is one of the prominent figures in the organ world of New York. Since 1885 he has been organist of the New York Oratorio Society and his present church position is at the First Presbyterian of Rutherford, N. J. Previously he was for eighteen years organist of the Fifth Avenue Presbyterian Church of New York. Mr. Sealy was born and educated in Newark, and one of his achievements was the founding of the Newark Madrigal Society, the excellence of whose concerts is well known. He is one of the founders of the Guild and has been on the council for many years. Mr. Sealy is a member of the St. Wilfrid Society. He has devoted much of his spare time to collecting books.

same place, as he played here last year. The audience was a representative one, although of course not large for the church. The organist of St. Thomas' in New York gave another of his scholarly programs and the beauty about it all was that he infused variety into his offerings. The program appeared in the April Diapason. It opened with a splendid rendition of the Bach Fantasia in G major. Then came the "Mallorca Barcarolle," by Albeniz, a novelty so far as this writer is concerned. It is one of the Spanish compositions for the organ which are being popularized through use in programs in this country, and its great delicacy made a deep impression. Mr. Noble's fine Theme and Variations in D flat followed. The Silas Fantasia in E minor was played most brilliantly, and in contrast with it was Bairstow's well-known "Evening Song." Mr. Noble closed with Merkel's Sonata in D minor and he deserved a vote of thanks for resurrecting this work for our delectation and as a vehicle for his excellent interpretation.

NEW ENGLAND.

The last of this season's social gatherings was held by the chapter at the rooms of the Harvard Musical Association, Boston, on the evening of May 8. According to the reports presented by the secretary and treasurer, the chapter is in a most prosperous condition. An encouraging account of the activities of the chapter at Portland, Maine, was given by Alfred Brinkler of that city.

The election of officers resulted in practically a unanimous vote for the candidates nominated. The following take office in October:
 Dean—John Hermann Loud, F. A. G. O.
 Sub-dean—John P. Marshall.
 Secretary—S. Harrison Lovewell.
 Treasurer—Edgar Jacobs Smith.
 Executive Committee—B. L. Whelpley, Charles D. Irwin and Ernest Mitchell.

The eighty-ninth public service was held in Christ Church. Herbert C. Peabody, organist and choirmaster, Fitchburg, Wednesday evening, May 17. The surpliced choir of boys and men sang the Magnificat and Nunc Dimittis in E flat (Barby), "Lord, Thou Art God" (Stainer), and "To God on High" (Mendelssohn). As the prelude Francis W. Snow (Church of the Advent, Boston), played the Prelude and Fugue in G minor, Cantilene, and Finale (Dupre). Wallace Goodrich, dean of the New England Conservatory of Music, played "Priere," Franck, as an interlude in memory of Henry Goodrich (1830-1922). He also delivered the address on "Church Music." The postlude, Theme with Variations and Fugue, in E. Hollins, was played by John Hermann Loud (Park Street Church, Boston).

SAN DIEGO CHAPTER.

The annual meeting of the San Diego chapter was held Tuesday evening, May 2, at the studio residence of Mrs. Louis

J. Bangert, Sierra Vista, with a full attendance of members. The season just closed has been the most successful in the history of the local chapter, which was organized in October, 1917, and only recently advanced to the dignity of a full chapter. The success of the season has been due largely to the efficient leadership of the retiring dean, Albert F. Conant, and the untiring efforts of Mrs. Bangert, chairman of the program committee. Officers were elected as follows for the season of 1922-23:

Dean—Dr. Humphrey J. Stewart, A. G. O., F. R. C. O.
 Sub-Dean—Dr. Latham True, F. A. G. O., A. R. C. O.
 Secretary—Mrs. Bess Hilton Bangert.
 Treasurer—Albert F. Conant.
 Auditors—Royal A. Brown, F. A. G. O., and Miss Ethel Wildenor.
 Chaplain—The Rev. Charles Thornton Murphy, A. A. G. O.
 Executive Committee—The dean, sub-dean, secretary and treasurer, ex-officio; Austin D. Thomas (three years), Miss Marguerite Barkeley (two years) and Miss Emma Maynard (one year).
 Program Committee—Dr. True, Mrs. Bangert, Dr. Stewart.
 It is planned to hold an outing meeting in June at La Jolla or some other nearby resort to formulate plans for next season's activities.

EASTERN NEW YORK.

The annual meeting, dinner and election of officers of the chapter was held in the Hotel Hampton, Albany, on Tuesday evening, May 2. The following were chosen as officers for the coming year:
 Dean—Harold W. Thompson, Albany.
 Sub-Dean—William L. Glover, Troy.
 Secretary—Mrs. Emily M. Hendrie, Albany.
 Treasurer—Miss Clara Stearns, Troy.

A service was held at Christ Episcopal Church, Rochester, April 24. The choir of the church, under the direction of Arthur G. Young, sang, and the organ soloists were George Fisher of the Lake Avenue Baptist Church, Guy F. Harrison of St. Paul's Episcopal Church and Norman Nairn.

WESTERN NEW YORK.

The annual meeting and election of officers of the Western New York chapter was held on Tuesday evening, May 9, at the Pine Tree tea room, Rochester. The following officers were elected:
 Dean—Arthur Young.
 Sub-Dean—Guy Fraser Harrison.
 Secretary—Miss Alice Wysard.
 Treasurer—Miss Gertrude Miller.
 Registrar—Miss Ruth Sullivan.

EASTERN OKLAHOMA.

The Eastern Oklahoma chapter, which was organized in March, had its second meeting on April 18 at the First Christian Church in Tulsa. This meeting was held during the session of the State Federation of Music Clubs, and the afternoon of Tuesday was devoted to the Guild. The organ numbers given were: Funeral March and Seraphic Chant, Guilment; Fanfare, Lemmens (Miss Esther Handley, Tulsa); Suite, "In Fairyland," Stoughton (Mrs. E. E. Chulow, Tulsa); organ numbers by Frank A. Saunders, Orpheum Theater, Okmulgee.
 The last meeting of the season will be a luncheon May 29.

Joseph W. Clokey's choral tone poem, "The Vision," was given April 30, with orchestra, at Westport, Conn., by the Westport Choral Society. It was also given by the Connersville, Ind., Choral Society on May 19, with Lillian Eubank of the Chicago Grand Opera as soloist. The Miami University Glee Club, of which Mr. Clokey is director, has completed its sixteenth season, playing fifteen engagements during April. Unlike most college glee clubs, this one has always presented music for male voices of the highest type.

The Reynolds factory of Atlanta, Ga., has closed a contract for a special organ for the blue lodge-room in the new \$300,000 Masonic Temple at Columbia, S. C. The instrument is to stand in a gallery at the rear of the room, and will be entirely enclosed in terra cotta expression chambers faced with hard cement plaster. The action will be tubular-pneumatic throughout.

FRANK S. ROGERS' JUBILEE

Service and Dinner Mark Thirtieth Anniversary at Albany.

An impressive musical service was that on March 26 in St. Peter's Episcopal Church at Albany, N. Y., by the vested choir of boys and men of St. Peter's, the Mendelssohn Club and other musicians, in honor of the thirtieth anniversary of Dr. Frank Sill Rogers as organist and choirmaster at that church. The chorus numbered more than eighty. Two organists, in addition to Dr. Rogers, contributed to the program, and many prominent in musical centers went to Albany for the event. Stuart Swart, a pupil of Dr. Rogers and now organist of the First Reformed Church, played the prelude, "Ein Feste Berg," Faulkes, and Harry Alan Russell, also a Rogers pupil and now organist at the Cathedral of All Saints, played the organ postlude, the Toccata from the "Suite Gothique" of Boellmann. Dr. Charles C. Harriman, rector of the church, paid a tribute to Dr. Rogers. The next night Dr. Rogers entertained about 150 guests at dinner at the Albany Country Club.

Frank A. Ballaseyus Dead.

Frank A. Ballaseyus died at his home in Berkeley, Cal., May 6 after an illness of several months. He was born in Germany and was 70 years of age. Mr. Ballaseyus had held several prominent organ positions in Chicago and New York, and as a director of music in colleges and in California high schools. He was a member of the American Guild of Organists. He also served as a lieutenant in the Spanish-American war. Mr. Ballaseyus is survived by his widow, Mrs. Charlotte Ballaseyus, and three children, Mrs. Thomas B. Wheeler of Fresno, E. Virginia Ballaseyus and Albert Ballaseyus.

Marks Twenty-fifth Anniversary.

George H. Lomas completed twenty-five years' uninterrupted service as organist and choirmaster of St. Paul's Church at Pawtucket, R. I., on Easter Sunday and in commemoration of the jubilee a special service in honor of Mr. Lomas was held on the evening of May 14 at his church. A chorus choir of seventy-five voices sang Haydn's "Creation." The prelude was played by Fred Pollitt, organist of the First Congregational Church at Providence, R. I. The offertory was played by Leroy K. Armstrong of the Universalist Church of Pawtucket and the postlude by Arthur E. Rogers, organist of the First Baptist Church.

Social Club of Builders.

The recently incorporated social club composed of organ builders held a smoker and social for its members on Friday, May 5, at Na-Boklish Hall in New York City. The hall was filled and seventy-five more members joined. Plans are under way for getting permanent club rooms and in the next issue the club promises to announce its permanent club address, where visiting organ builders will be made to feel at home. Vincent S. Aarons is secretary of the organization.

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What Organists Are Playing

By **FREDERICK N. SHACKLEY**

Boston, Mass., May 19.—Editor of The Diapason. Dear sir: Early last fall I made from one of the issues of The Diapason a classified list of pieces used by organists in church and recitals, thinking it might be useful as reference in preparation of my own work for the coming season. It then occurred to me that if the work be continued, to cover the eight busiest months of a whole season—October to May—it would be of interest to other organists. I have prepared such a list, consulting no programs except those reported in The Diapason, as follows:

1. Toccata and Fugue in D minor, Bach.
2. "Pice Heroique," Franck.
3. "Will o' the Wisp," Gordon B. Nevin.
4. Largo, from "New World" Symphony, Dvorak.
5. Toccata from Fifth Symphony, Widor.
6. "L'Organo Primitivo," Yon.
7. "Romance sans Paroles," Bonnet.
8. Pilgrims' Chorus, Wagner.
9. "Liebestod," from "Tristan and Isolde," Wagner.
10. "Gesu Bambino," Yon.
11. Concert Overture in C minor, Holms.
12. Prelude and Fugue in A minor, Bach.
13. Chorale No. 3 in A minor, Franck.
14. "Finlandia," Sibelius.
15. "Suite Gothique," Boellmann.
16. "Marche Funebre et Chant Seraphique," Guilmant.
17. "Marche Religieuse," Guilmant.
18. Largo, Handel.
19. "Soeur Monique," Couperin.
20. "Variations de Concert," Bonnet.
21. Evensong, Johnston.
22. Minuet in G, Beethoven.
23. Great G minor Fugue, Bach.
24. Festival Toccata, Fletcher.
25. "March of the Magi," Dubois.
26. Prelude to "Lohengrin," Wagner.
27. March from "Aida," Verdi.
28. "Lamentation," Guilmant.
29. Sonata No. 1, in A minor, Borowski.
30. Sonata No. 1, in D minor, Guilmant.
31. "St. Ann's" Fugue in E flat, Bach.
32. Prelude and Fugue in D major, Bach.

- Air from Suite in D, Bach.
Allegro, from Symphony 6, Widor.
"To the Evening Star," from "Tannhauser," Wagner.
Humoreske, Dvorak.
16. "Christmas in Sicily," Yon.
Minuet in A, Boccherini.
"The Bells of St. Ann de Beaupre," Russell.
Meditation, Sturges.
17. Adagio, from Symphony 6, Widor.
Finale to Symphony 1, Vierne.
Toccata in F, Bach.
Andantino in D flat, Lemare.
Grand Chorus in D, Guilmant.
"Caprice Heroique," Bonnet.
18. "Cathedral" Prelude and Fugue in E minor, Bach.
Sonata No. 1, in F minor, Mendelssohn.
Fountain Reverie, Fletcher.
19. "Chair de Lune," Karg-Elert.
Toccata in G, Dubois.
"Elves," Bonnet.
"Echo," Yon.
Intermezzo in B flat minor, Callaerts.
Scherzo from Sonata 5, Guilmant.
Nocturne in A flat, Ferrata.
"Forest Murmurs," from "Siegfried," Wagner.
"The Swan," Saint-Saens.
"Chinoiserie," Swinnen.
Andante Cantabile, from String Quartet, Tschalkowsky.
Spring Song, Mendelssohn.
Berceuse, from "Jocelyn," Godard.
Londonderry Air.

The several pieces after the same number have each been played the same number of times.

Bach not only heads the list by a single composition, but also exceeds by more than a hundred in total number of all works performed. Guilmant comes next in total, followed respectively by Widor, Yon, Bonnet, Franck, Mendelssohn, Dubois, Wagner, Handel, Stoughton, Gordon B. Nevin, Vierne, Dvorak and Lemare. You may ask where do Batiste, Wely and Scotson Clark come in. Well, if the total for all three exceeds nine in number my eyes are becoming dimmed. The Franck Chorale No. 3 had just twice as many performances as numbers 1 and 2 combined.

It will be observed that the playing of large works entire has been infrequent. Handel's Largo falls way behind Dvorak's. Yon's "L'Organo Primitivo" is a remarkable infant for a four-year-old. Watch out, Gordon B., or he will catch your "Firefly"! Of very recent works Russell's "Bells

of St. Ann de Beaupre" is going strong. Note that the Bach Toccata and the Lemare Andantino stand side by side. Beethoven's Minuet leads Boccherini's. Fletcher's Toccata leads his Reverie. Notice where Dvorak's "Humoreske" stands.

Organists will miss many familiar pieces which accurate tabulation could not admit, I am sorry that space will not allow a longer list and further comment; therefore it is with regret that I come to a close.

THREE-MANUAL FOR NYACK.

Memorial Organ in Grace Church Built by M. A. Clark & Sons.

M. A. Clark & Sons of Nyack, N. Y., have completed for Grace Church in that city a three-manual organ, the specifications for which were drawn up by Robert Grant Walker, the organist and choirmaster. The instrument is dedicated to the memory of Professor Henry P. Noll. Charles Leech Gulick gave the opening recital on it May 12, playing this program: "Chorus Magnus," Dubois; Serenade, Moszkowski; Spring Song, Hollins; "The Answer," Wolstenholme; "Epithalamium," Woodman; Wedding Song, Stebbins; Nuptial Chorus (MS.), Gulick; Second Sonata, Mendelssohn; Spring Song, Mendelssohn; Scherzo, Hofman; Romance, Lemare; "Ave Maria," Arkadelt; Concert Overture, Faulkes.

The enthusiasm of the audience was unusual throughout and at the close of the program the chancel was packed with those who, unable, because of the place, to applaud, asked for additional numbers. Three of these were given and finally it was necessary to extinguish the lights as a signal for the audience to depart.

The specification of the organ is as follows:

GREAT ORGAN.

1. Open Diapason, 16 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Doppel Flöte, 8 ft., 61 pipes.
4. Gamba, 8 ft., 61 pipes.
5. Salicional, 8 ft., 61 pipes.
6. Gemshorn, 4 ft., 61 pipes.
7. Cornet Mixture, 183 pipes.

8. Tubular Chimes, 25 notes.

SWELL ORGAN.

9. Bourdon, 16 ft., 61 pipes.
10. Open Diapason, 8 ft., 61 pipes.
11. Stopped Diapason, 8 ft., 61 pipes.
12. Viol d'Orchestre, 8 ft., 61 pipes.
13. Flute Harmonique, 4 ft., 61 pipes.
14. Piccolo, 2 ft., 61 pipes.
15. Vox Celeste, 8 ft., 49 pipes.
16. Aeoline, 8 ft., 61 pipes.
17. Oboe, 8 ft., 61 pipes.

CHOIR ORGAN.

18. Geigen Principal, 8 ft., 61 pipes.
19. Concert Flute, 8 ft., 61 pipes.
20. Unda Maris, 8 ft., 49 pipes.
21. Clarinet, 8 ft., 61 pipes.
22. Flute d'Amour, 4 ft., 61 pipes.
23. Fern Flöte, 8 ft., 61 pipes.

PEDAL ORGAN.

24. Open Diapason, 16 ft., 42 pipes.
25. Bourdon, 16 ft., 30 pipes.
26. Gedeckt (from No. 9), 16 ft., 30 notes.
27. Violone, 16 ft., 42 pipes.
28. Flute (from No. 24), 8 ft., 30 notes.
29. Cello (from No. 27), 8 ft., 30 notes.
30. Chimes.

OPENING AT SIOUX FALLS.

K. B. Cressey Presides at New Möller Organ of Fifty-four Stops.

K. B. Cressey, organist of the First Congregational Church of Sioux Falls, S. D., and cashier of one of the large banks of that city, played the opening recital on the three-manual Möller organ of fifty-four stops in his church May 22, and also presided at the instrument at the dedicatory service May 14. Mr. Cressey is delighted with the organ, the specification of which has been published in The Diapason. The work of erecting the organ was done by H. E. Madsen of the Möller staff, and Mr. Cressey writes in high praise not only of the organ, but of the work of Mr. Madsen. Mr. Cressey plans to bring some of the leading concert organists to Sioux Falls soon.

Mr. Cressey gave the following program May 22: Prelude and Fugue in B flat, Bach; "Evening Bells and Cradle Song," Macfarlane; Pastorale, Op. 42, Guilmant; Adagio from Second Symphony, Widor; Spring Song, Mendelssohn; "In Summer," Stebbins; "At Evening," Kinder; "The Nightingale and the Rose," Saint-Saens; "A Song of Sorrow," Nevin; "A Song of Gratitude," Cole.

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BY HAROLD V. MILLIGAN.

FESTA BUCOLICA ("RUSTIC MERRY-MAKING"), by Dezzo d'Antalfy, published by G. Schirmer.

We had the pleasure recently of calling attention to the excellence of four organ pieces by a composer whose work is new to the American public. A fifth composition is now issued and it again displays to a marked degree the qualities that impressed us in the first pieces. When we say that Mr. d'Antalfy is a modern we do not mean only that his harmonic vocabulary is modern. We mean, even more than that, that his music is an evocation of the modern organ. Although the present-day organ builders have created what is practically a new instrument, many composers go on blandly writing for the organ of forty or fifty years ago. Only too seldom do we run across a composer whose music seems to have been called forth for and by the modern organ. We could easily indulge in a lengthy discussion of this point, but we will dodge it for the present and say that the music of this young Hungarian does seem to us to be a product of musical talent of a high order coming in fresh and unprejudiced contact with the modern organ. We have this same feeling, too, about the music of Pietro Yon, although much of it is founded upon classic tradition.

Mr. d'Antalfy is himself a virtuoso upon the organ and his music is for the most part virtuoso music. Not that it is prodigiously difficult, but a more than passable technique is taken for granted. And a good type of modern organ is also a prerequisite. Do not get the impression from these qualifications that his music is stern and forbidding, for it is not.

The "Festa Bucolica" follows the conventional toccata formula, with a dashing theme, developed and varied, followed by a quiet, hymn-like middle section, in sustained harmonies on the vox humana, through which the flute weaves some effective melodic counterpoint. The toccata is not one of those noisy ones that assault the ear and the nerves. It is delicate and piquant through most of its length and the composer stays his hand with praiseworthy restraint until the finale, when he releases his theme from the minor mode, rolls it out sonorously in a joyous major, and summons the full organ, fortissimo, grandioso, con fuoco. One characteristic of the composer we must speak of—an infallible mark of the master workman and the true artist—he sticks to his text!

AUTUMN SONG and CRADLE SONG, by Alexandre Gretchaninoff; published by G. Schirmer.

The works of Russian composers provide a happy hunting ground for the roving pen of the organ transcriber. They are usually romantic in spirit and full of color, with an added fascination which lies in a certain exotic atmosphere. Transplanted into organ literature they furnish a tonic antidote against the turgidities of Rheinberger, Merkel, et al. They are especially well suited to the modern instrument, with its orchestral coloring and facile mechanism.

Gretchaninoff was, we believe, a pupil of Rimsky-Korsakoff. His "Cradle Song" has become popular among singers, and Gottfried Federlein has turned it into a good organ piece. Its simple harmony and continuous melody are highly organic, even in the old-fashioned tracker action meaning of the word. "Autumn Song" is farther off the beaten track. It has little harmonic or melodic continuity and is not the type of piece that would have attracted an organ transcriber a few years ago. But on a modern instrument it is a very effective bit of tone painting. It is one of those fragmentary impressionistic bits that reduce the heart of the picture-player. The transcription is by Harvey B. Gaul.

SORTIE SOLENNELLE, by Rene L. Becker; published by G. Schirmer.

We recently saw Mr. Becker referred to as "the Alsatian composer." We had always regarded him as an American. We remember when he burst upon the organ world about ten years ago with a sonata which attracted much attention and was played far and wide for a while. Since then he has produced at least one other sonata, and a number of shorter pieces. The latest is this "Sortie Solennelle," which is dedicated "a Monsieur W. Ray Burroughs, Rochester, N. Y." Monsieur Burroughs (why not Herr Burroughs, or Signor Burroughs?) is like the principal speaker of the evening, he needs no introduction. "Sortie Solennelle" is an allegro con spirito in double time, the harmonic pattern broken up into a series of rushing appoggiolos. Composers sometimes lose the thread of their discourse when they essay this style, but Mr. Becker keeps his thread always uppermost and manages to hold the attention to the end.

Channing Lefebvre, organist of Trinity Church, New York, married Miss Annette Imley Farish, daughter of Mr. and Mrs. William W. Farish, of Montclair, N. J., April 19. Dr. Miles Farrow, organist and choirmaster of the Cathedral of St. John the Divine, New York, played special wedding music and a number of persons prominent in musical circles were present.

BIDWELL HEARD AT ST. PAUL

Gives Program at the Auditorium—Closes Cedar Rapids Series.

Marshall S. Bidwell of Coe College, Cedar Rapids, Iowa, was the organist at the St. Paul Auditorium on Sunday afternoon, April 30, and played before a large audience. Mr. Bidwell, who won the first prize in organ playing at the Fontainebleau school last summer, took the place of Chandler Goldthwaite for the day. The St. Paul critics accorded his playing the highest praise, pointing out his keenly dramatic musical sense, the inspiring nature of his performance and his vivid tonal coloring. Mr. Bidwell's numbers included: Toccata and Fugue in D minor, Bach; Canon, Schumann; "Morgenstimmung" ("Peer Gynt Suite"), Grieg; Allegro Vivace (Fifth Symphony), Widor; "In Springtime," Kinder; "On Wings of Song," Mendelssohn-Whiting; Caprice ("The Brook"), Dethier; "Liebestraum," Liszt; A Desert Song, Sheppard; Military March, Schubert.

The series of Monday afternoon organ recitals given by Mr. Bidwell of the Coe Conservatory since last fall, have been discontinued for the remainder of the season. In making the announcement the Cedar Rapids Republican said:

"To Mr. Bidwell the city is greatly indebted. Through his noble instrument he has done much toward the promotion of good music and has brought the public into closer touch with standard organ works. It is naturally with keen regret that those who have taken advantage of his generosity see the recitals close and it is to be hoped that if Cedar Rapids can hold Mr. Bidwell another year the same opportunities may again be offered the public."

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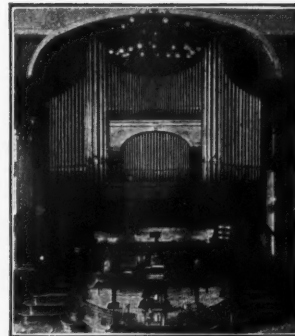
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NEWS FROM PHILADELPHIA.

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., May 22.—Universal approval by Philadelphia organists is given to the gift to the Settlement House of a memorial fund to the memory of Miss May Porter, for many years organist of the Church of the Holy Apostles and later of St. Paul's Presbyterian Church. She was a pupil of Alonzo Stone, David D. Wood, Dr. H. A. Clarke and Sir Frederick Bridge. Her's was an active life musically, she made her acquaintances her friends, and was beloved in all circles. The "May Porter Memorial Fund" has been given to the Settlement Music School for investment, the interest to be used for the promotion of the cause of music in Philadelphia. It will assure in time to come the encouragement of struggling music students, just starting along the way where a little girl, with music in her heart and a smile like the sunlight, preceded them only a few years ago.

Herman Widmaier of St. Matthew's Lutheran Church gave daily noon recitals in his church during music week. A large gathering of the factory workers nearby attended. This feature might be recommended to organists of the downtown or business section of cities, where workmen might spend fifteen or twenty minutes in musical refreshment following the grind of the factory machinery.

Isabel D. Ferris, with the assistance of Ruth E. McConnell, soprano, gave an enjoyable organ concert in the Central Congregational Church, Thursday, May 11.

The most important musical happening of the month was the civic celebration of music week, April 30 to May 6. All the musical forces of the city were called upon by the Philadelphia Music League to produce—and to produce freely, generously and artistically—toward the final goal of success, which was to show Philadelphia's now musical citizens what a storehouse of musical interests is domiciled within her borders, and appreciated by only a few. The result of this effort was a spontaneous outbreak of the contagious disease known as "music." Every musician, band, chorus, choir, organist, theater and music store responded to the limit. The result was an eye-opener as to what the city can do, musically, when properly directed.

The A. O. P. C. gave as its share three gala recitals simultaneously on Monday evening—one at the West Walnut Street Presbyterian Church, S. Wesley Sears and Uselma C. Smith, organists;

the second at the First Presbyterian Church, Germantown, by Stanley Addicks and A. Gordon Mitchell; and the third at St. Clement's by Rollo F. Maitland and Henry S. Fry. The Manuscript Society gave a concert on Tuesday at the Walnut Street Presbyterian Church with the aid of Charles Dryfuse, Rollo Maitland, James C. Warhurst and Samuel J. Riegel.

Arthur W. Howes, Jr., played a short recital at Wanamaker's May 4 to a great throng. He was advertised as "the youngest boy organist who has ever been admitted to the American Organ Players' Club." His program was: March, Faulkes; "Meditation," Borowski; Caprice, Matthews; Toccata, Boellmann.

Frederick Schlieder was the honor guest at a reception at the Sutor School of Music. He gave an illuminating address on musical art in various forms.

Exhibit Kimball Console.

W. B. Milner, Eastern representative, and A. K. Howell, Philadelphia representative of the W. W. Kimball Company, spent the week of May 8 at the annual convention of the Motion Picture Theater Owners of America in Washington, where they had on exhibition a Kimball unit orchestra console which excited a great deal of interest. They provided a storage battery so that the mechanism could be operated. No attempt was made to install a complete organ, owing to the shortness of time available for preparation and the limited hours during which it could be played.

Edward Eigenschenk, artist pupil of Frank Van Dusen, and organist at Ascher's Metropolitan Theater, has accepted the position as organist at the Michigan Theater. Other pupils of Mr. Van Dusen who have recently been appointed to positions are: George Goldkette, organist at Ben Hur Theater; Frieda Weissman, at Gold Theater; Charles Vogel, at Orpheum Theater, Gary, Ind.; Mrs. J. S. Suchonski, at Vista Theater; Mae Freund, assistant organist at Wicker Park Theater, and Whitmer Byrne, temporary organist at Eighth Church of Christ, Scientist. Elwell Hanson, pupil of Mr. Van Dusen, and organist at the Oakland Square Theater, recently gave two weeks of recitals for the Barton Company at Kenosha, Waukegan and other cities in Wisconsin.

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Bequest for Percy Shaul Hallett from Mrs. Harriet Ada Webb.

Percy Shaul Hallett, the well-known organist of All Saints' Episcopal Church at Pasadena, Cal., is the recipient of a bequest of \$10,000 made by the late Mrs. Harriet Ada Webb, in recognition of his excellent work in connection with the music at that church. Mrs. Webb left \$400,000 of her estate, estimated at more than \$1,-



PERCY SHAUL HALLETT.

000,000, to Pasadena men and institutions, and among other beneficiaries under the will are All Saints' Church, \$100,000, and Dr. Leslie E. Learned, its rector, who receives \$40,000.

Mrs. Webb was a native of Albany, N. Y., being a descendant of the pioneer Alden family, prominent in Albany for decades. For several years before going west Mr. and Mrs. Webb lived in New York City. Mr. Webb was talented as a musician and in his home at Oak Knoll had a fine organ. There friends would frequently gather for literary and musical evenings. Mr. Hallett frequently contributed selections and about two weeks before Easter played there before a group of about twenty friends. This was the last of these pleasant home musicales.

Percy Shaul Hallett, F. A. G. O., A. R. C. O., is a native of England and was organist of St. Barnabas' Church, Bexhill-on-Sea, Sussex, from 1891 to 1907. Since 1907 he has been at All Saints', Pasadena, except for one year, from 1913 to 1914, when he was at St. John's, Los Angeles. He was dean of the Southern California chapter of the Guild from 1915 to 1917 and was elected president of the Los Angeles Musicians' Club last year.

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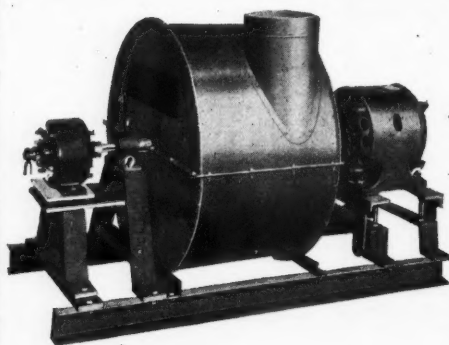
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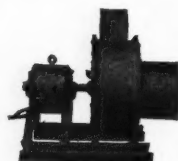
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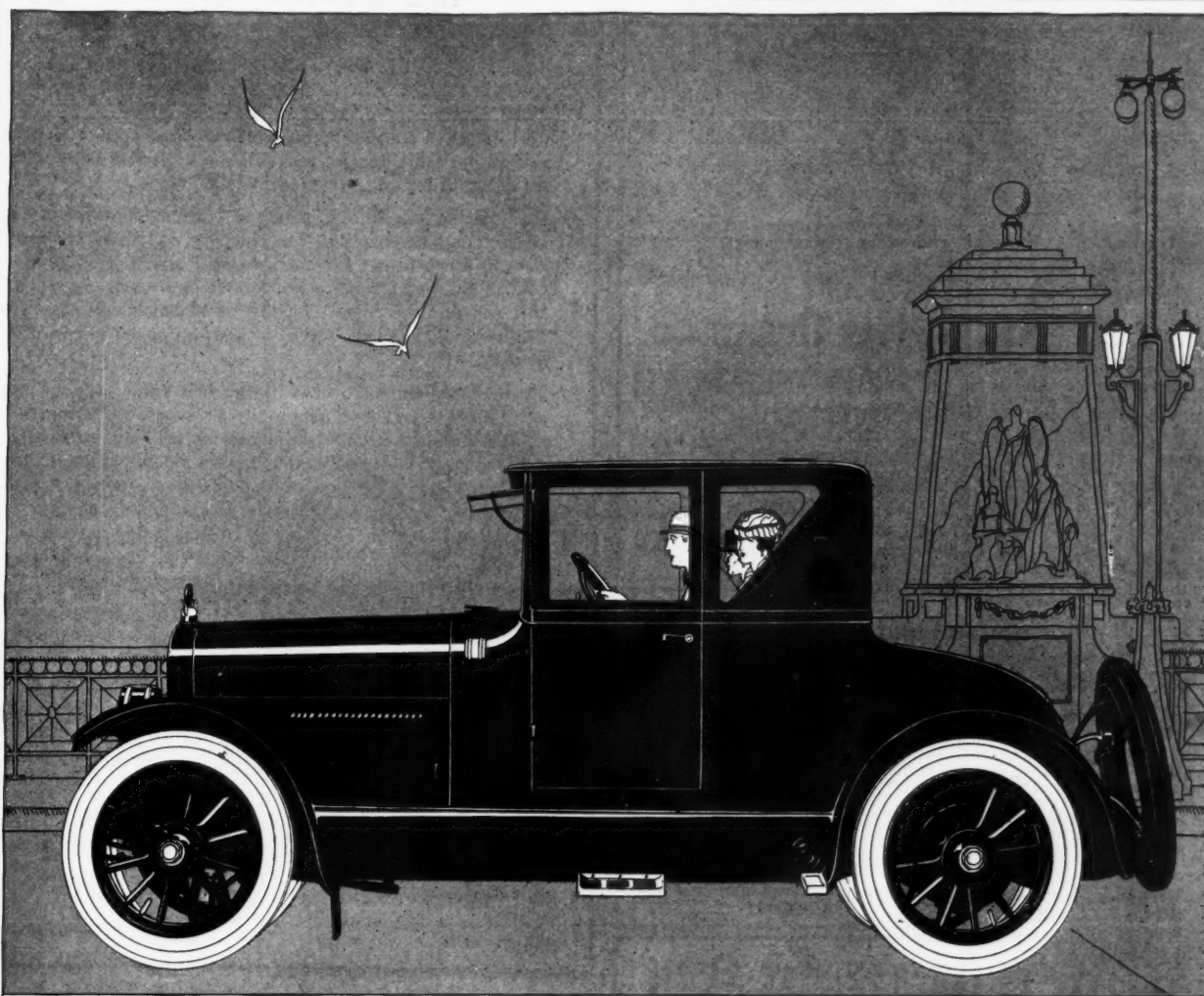
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STATEMENT OF THE DIAPASON.

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, 1922.

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, S. E. Gruenstein, 306 South Wabash avenue.

Managing Editor, none.

Business Manager, 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, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are 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 which 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 person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

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The three-manual organ just installed in the First Methodist Church of Englewood, Chicago, was opened with two recitals, on the evenings of May 4 and 5, and was heard and admired by large audiences. The first recital was played by Charles F. Hansen, of the Second Presbyterian Church of Indianapolis, the well-known blind organist. The second was given by E. Stanley Seder of the First Congregational Church of Oak Park and the Northwestern University School of Music.

The instrument was built by M. P. Möller and the specifications are as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Octave, 4 ft., 61 notes.
- Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Principal, 4 ft., 73 notes.
- Flauto Traverso, 4 ft., 73 pipes.
- Cornopean, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana (Separate swell box with tremulant), 8 ft., 61 pipes.
- Tremulant.
- Harp, 37 notes.

CHOIR ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Viola d'Gamba, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 61 pipes.
- Dolce, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.

ECHO ORGAN.

- (Played from Great Keyboard.)
- Echo Flute, 8 ft., 73 pipes.
- Wald Flöte, 4 ft., 61 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Muted Virole, 8 ft., 73 pipes.
- Violin, 4 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 20 notes.
- Echo Tremulant.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Open Diapason, 16 ft., 44 pipes.
- Bass Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Violin, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.

Mr. Hansen was assisted by Arthur C. Kraft, tenor, and the organ selections were as follows: "Marche Pontificale," de la Tombelle; Allegretto, Foote; Concert Overture in E flat, Faulkes; Bridal Song, Jensen; Prelude and Fugue in G major, Mendelssohn; Rhapsodie No. 1 on a Breton Melody, Saint-Saens; Spring Song, Hollins; Fantasie, "The Storm" (request), Lemmens; Minuet, Boccherini; "Chant du Soir," Bossi; "Evening Chimes," Hansen; "Suite Gothique," Boellmann.

Mr. Seder was assisted by Mrs. Seder (Else Harthan Arendt), the well-known soprano. Mr. Seder played: Concert Overture in C minor, Hollins; Toccata and Fugue in D minor, Bach; Minuet, Zimmerman; "The Bells of St. Ann de Beaupre," Russell; "The Brook," Dethier.

The organ is a memorial to Edgar H. Nichols, for many years officially identified with the church, a large part of the time as Sunday school superintendent. The echo, placed at the opposite end of the church from the main organ, is a memorial to the Rev. James Hill, who founded the church, and was presented by his daughter, Mrs. Emily M. Hill, still a member of the church.

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GREAT ORGAN.

1. Double Open Diapason, 16 ft., 61 pipes.
2. First Diapason, 8 ft., 61 pipes.
3. Second Diapason, 8 ft., 61 pipes.
4. Viol d'Amour, 8 ft., 61 pipes.
5. Doppel Flöte, 8 ft., 61 pipes.
6. Gemshorn (very light), 8 ft., 61 pipes.
7. Flute Harmonic, 4 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Fifteenth, 2 ft., 61 pipes.
10. Mixture, 3 rks., 183 pipes.
11. Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

1. Lieblich Gedeckt, 16 ft., 73 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. Salicional, 8 ft., 73 pipes.
4. Vox Celestis, 8 ft., 61 pipes.
5. Aeoline, 8 ft., 73 pipes.
6. Unda Maris, 8 ft., 61 pipes.
7. Stopped Diapason, 8 ft., 73 pipes.
8. Rohr Flöte, 4 ft., 73 pipes.
9. Principal, 4 ft., 73 pipes.
10. Flautino, 2 ft., 61 pipes.
11. Dolce Cornet, 3 rks., 183 pipes.
12. Contra Fagotto, 16 ft., 73 pipes.
13. Cornopean, 8 ft., 73 pipes.
14. Oboe, 8 ft., 73 pipes.
15. Clarion, 4 ft., 73 pipes.
16. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

1. Violin Diapason, 8 ft., 73 pipes.
2. Viol d'Orchestre, 8 ft., 73 pipes.
3. Concert Flute, 8 ft., 73 pipes.
4. Quintadena, 8 ft., 73 pipes.
5. Dulciana, 8 ft., 73 pipes.
6. Flute d'Amour, 4 ft., 73 pipes.
7. Piccolo, 2 ft., 61 pipes.
8. Clarinet, 8 ft., 73 pipes.
9. French Horn, 8 ft., 73 pipes.

PEDAL ORGAN.

1. First Open Diapason, 16 ft., 32 pipes.
2. Second Open Diapason (from Great), 16 ft., 32 notes.
3. Bourdon, 16 ft., 32 pipes.
4. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
5. Cello, 8 ft., 32 pipes.
6. Flute (from Great), 8 ft., 32 notes.
7. Still Gedeckt (from Swell), 8 ft., 32 notes.
8. Contra Fagotto (from Swell), 16 ft., 32 notes.
9. Trombone, 16 ft., 32 pipes.

In addition to thirteen manual pistons there are to be three pedal pistons adjustable to full organ combinations. In operating pedal pistons all stop action is automatically canceled, without affecting the position of the stop registers, thereby enabling the performer to prepare in advance, while playing, any combination desired which may be brought into operation at the desired moment by pressing release pistons.

The Odell firm naturally is proud of its long record of service to such an internationally prominent and historically famous church as Old Trinity. The first Odell organ used by the parish was installed in St. Paul's Chapel, Vesey street and Broadway, in 1870. It was of three manuals and thirty-one stops and replaced an organ imported from England and installed in the chapel by George Pipe England of London in 1804. The case of the latter organ was retained and still encloses the Odell organ, which has remained in use until now, a few structural modifications having been made, however. The second Odell organ was of three manuals and thirty-three stops and was built for Trinity Chapel in 1871. It is the one that the new organ will replace. The original organ had been a Hall & Labaugh, of which a number of parts and stops were retained. In 1904 a tubular-pneumatic action was installed in this organ.

Trinity's third Odell organ was built for St. Luke's Chapel on Hudson street in 1892. It was a small one of two manuals with twelve stops and is still in use. The fourth and fifth Odell organs of the parish were installed in St. Agnes' Chapel, West Ninety-second street, when that building was erected in 1893. The main organ was of three manuals and forty-

four stops and the morning chapel organ of two manuals and fourteen stops.

The sixth Odell organ was installed in 1914, also in St. Agnes' Chapel, when the main organ above referred to, which had been of the old tracker type, was removed to make way for another with modern electric action. This organ, too, is of three manuals and forty-four stops.

Schoenstein Is in Charge.

Leo F. Schoenstein, who is known throughout the country as one of the pioneers in organ construction and in-



LEO F. SCHOENSTEIN.

stallation, has been appointed superintendent of the Robert-Morton factory at Van Nuys, Cal.

Dedication at St. Paul Church.

A two-manual organ built by M. P. Möller was dedicated with special services and recitals during dedication week from April 23 to 30 at the new Lutheran Church of Our Savior at St. Paul. Theodore F. Meier, organist of the church, presided at the three dedicatory services April 23. Oscar E. Frey gave a recital Monday evening and Peter Johnson played the program Wednesday evening. On Friday there was a recital by T. E. Berg. Mr. Frey's program was as follows: March on a Theme by Handel, Guilmant; Cradle Song, Grieg; Capriccio, Lemaigre; Andantino in D flat, Lemaigre; Prelude and Fugue in C minor, Bach; Toccata in G, Dubois; "Gesu Bambino," Yon; "The Primitive Organ," Yon; Chorale Prelude, "In Thee Is Joy," Bach; Improvisation, Frey; Overture to "William Tell," Rossini. Peter Johnson, A. A. G. O., gave the following program: Prologue, Rogers; "Will o' the Wisp," Nevin; Prayer and Festival March, Hägg; Prelude in C minor, from Sonata No. 3, Guilmant; Evensong, Johnston; Toccata and Fugue in D minor, Bach; Concert Flute, Rinck; Aubade (Serenade), Horton Miles; "Grand Coeur" in F, Salome. Mr. Berg's program was as follows: Festival Prelude, Liebig; "Laudate Dominum," Sheldon; Spring Song, Mendelssohn; "Twilight," Harker; Grand Chorus, Guilmant; Andante from Fifth Symphony, Beethoven; "March Solennelle," Lemaigre.

Hillgreen-Lane Take Much Work.

Recent contracts made by Hillgreen, Lane & Co., Alliance, Ohio, include the following: A large three-manual and echo organ for the Central Reformed Church, Grand Rapids, Mich.; a three-manual organ for St. John's Evangelical Lutheran Church, Easton, Pa.; and two-manual organs for the following: College of Music of Cincinnati; Union Congregational Church, Churchville, N. Y.; First Congregational Church, Royal Oak, Mich.; Hopkins Chapel, Asheville, N. C.; St. Andrew's Episcopal Church, Akron, Ohio; St. Stephen's Episcopal Church, Brooklyn, N. Y.; First Baptist Church, Mexia, Tex., and National Theater of Mexia, Tex.

Harold Gleason will teach at the five-weeks' summer course at the Eastman School of Music, Rochester, N. Y., from June 26 to July 29.

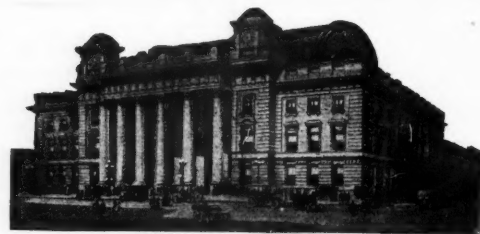


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FOUR-MANUAL UNIT IS BUILT BY MOLLER FOR JERSEY CITY THEATER.

Three Distinct Chambers House Instrument Just Placed in the New State—Twenty-five Sets of Pipes Are Used.

A four-manual unit type organ is being installed by M. P. Möller in the new State Theater, Jersey City, N. J. This is the second instrument built by this firm for the Hall interests in Jersey City this spring.

The console is of Circassian walnut, and is equipped with all the latest improvements. The organ is composed of twenty-five sets of pipes, in addition to chimes, harp, orchestra bells, xylophone, marimba and other percussions and traps. Three distinct chambers house this organ, the great and accompaniment divisions being unified in one chamber, while the solo and antiphonal divisions are in the opposite side of the theater in separate chambers.

The specifications of the organ are:

SOLO ORGAN.

- Tibia Clausa, 8 ft.
- Quintadena, 8 ft.
- Trumpet, 8 ft.
- Kinura, 8 ft.
- Orchestral Oboe, 8 ft.
- Horn Diapason, 8 ft.
- Harmonic Flute, 4 ft.
- Marimba (Single stroke).
- Marimba (Repeating stroke).
- Orchestra Bells.
- Chimes.
- Xylophone.
- Song Birds.

GREAT ORGAN.

- Tuba Profunda, 16 ft.
- Contra Bass Bourdon, 16 ft.
- Double Open Diapason, 16 ft.
- Tuba Mirabilis, 8 ft.
- Open Diapason, No. 1, 8 ft.
- Open Diapason, No. 2, 8 ft.
- Tibia Plena, 8 ft.
- Flute, 8 ft.
- Solo String, 8 ft.
- Vox Celeste, 8 ft.
- Viole d'Orchestre, 8 ft.
- Clarinet, 8 ft.
- Vox Humana, 8 ft.
- Clarion, 4 ft.
- Octave, 4 ft.
- Principal, 4 ft.
- Flute, 4 ft.
- Tibia Plena, 4 ft.

- Solo String, 4 ft.
- Vox Celeste, 4 ft.
- Viole d'Orchestre, 4 ft.
- Quint, 2 2/3 ft.
- Twelfth, 2 2/3 ft.
- Piccolo, 2 ft.
- Fifteenth, 2 ft.
- Concert Harp.
- Song Birds.

ACCOMPANIMENT ORGAN.

- Bourdon, 16 ft.
- Open Diapason, No. 1, 8 ft.
- Open Diapason, No. 2, 8 ft.
- Solo String, 8 ft.
- Viole d'Orchestre, 8 ft.
- Vox Celeste, 8 ft.
- Clarinet, 8 ft.
- Flute, 8 ft.
- Tibia Plena, 8 ft.
- Vox Humana, 8 ft.
- Flute, 4 ft.
- Solo String, 4 ft.
- Vox Celeste, 4 ft.
- Viole d'Orchestre, 4 ft.
- Twelfth, 2 2/3 ft.
- Piccolo, 2 ft.
- Fifteenth, 2 ft.
- Concert Harp.
- Triangle.
- Tom Tom.
- Snare Drum.
- Chinese Block.
- Tambourine.
- Castanets.
- Song Birds.

ANTIPHONAL ORGAN.

- Bourdon, 16 ft.
- Gedeckt, 8 ft.
- Flute, 8 ft.
- Quint, 2 2/3 ft.
- Echo Salicional, 8 ft.
- Celeste, 8 ft.
- Vox Humana, 8 ft.
- Violin Diapason, 8 ft.
- Spitz Flöte, 8 ft.
- Flute Celeste, 8 ft.
- French Horn, 8 ft.
- Spitz Flöte, 4 ft.

PEDAL ORGAN.

- Resultant, 32 ft.
- Tuba Profunda, 16 ft.
- Double Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Tibia Plena, 16 ft.
- Tuba, 8 ft.
- Open Diapason, No. 1, 8 ft.
- Open Diapason, No. 2, 8 ft.
- Solo String, 8 ft.
- Vox Celeste, 8 ft.
- Viole d'Orchestre, 8 ft.
- Tibia Plena, 8 ft.
- Flute, 8 ft.
- Clarinet, 8 ft.
- Bass Drum.
- Tympani.
- Snare Drum.
- Crash Cymbal.
- Small Cymbal.
- Triangle.

There are five tremulants, five pedal movements and thirty pistons. The wind pressure varies from 5 inches on the antiphonal to 10 and 15 inches in other departments.

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RECENT NEWSPAPER CRITICISMS:

Florida Times-Union, Jacksonville, Florida, Feb. 20, 1922: "Clarence Eddy, master organist, composer, idealist, was in the city yesterday and in the afternoon delighted a great throng at the Church of the Immaculate Conception playing a beautiful program, with the new and the old of organ music alternated—and always delightful. In addition to this feast, for which his many admirers in this city were prepared, a new and most enjoyable feature of the afternoon recital was the introduction of Mrs. Grace Morel Eddy, an artist well known elsewhere although for the first time heard here. Mr. Eddy is a national institution; he has played in every town of importance in the United States, not once but many times, and each year seems to add to the brilliance of his touch, the thoughtful interpretation of the great composers, the understanding of every phase of grand organ possibilities. * * * Mrs. Eddy appeared twice during the afternoon and on each occasion won the assemblage with her very beautiful contralto and her perfect artistry. * * * The coming of Mrs. Eddy with Clarence Eddy this season added much to the recital yesterday—we hope they both will come again and soon."

Daily Metropolis, Miami, Florida, Feb. 27, 1922: "A beautiful and spacious home fronting on Biscayne bay, enjoying the quiet of the Sabbath afternoon. A perfect Miami winter day, truly a "June" one. A wonderful organ, played by a great artist. Superb singing by his noted wife. * * * Mrs. Eddy was heard for the first time in this community, and her rich and colorful contralto gave much pleasure. She sings with much feeling and her interpretations were highly praised."

The Herald, Miami, Florida, Feb. 27, 1922: "Mr. Eddy ranks among the greatest organists of this country, and his reputation rests not only on his knowledge of music and of his chosen instrument but on the rare individuality of his interpretations of organ literature. * * * Mr. Eddy's wealth of imagination makes his programs a series of tone pictures, vivid and compelling. Mrs. Eddy has a rich, deep voice and sang two delightful groups of songs which were enthusiastically received."

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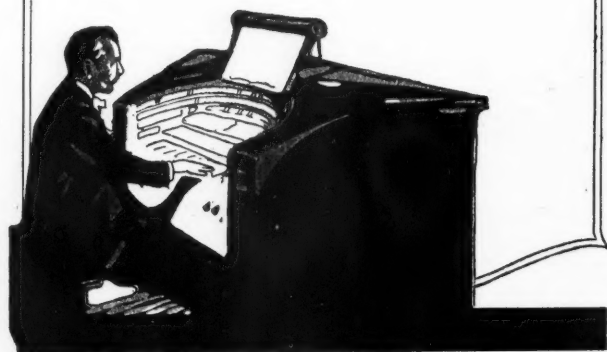
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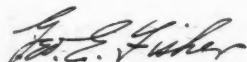
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