MUSIC IN TRINITY CHURCH.

FIRST ORGANS IN AMERICA—HOW THE PRINCE OF WALES HELPED TO INTRODUCE SURPLICES—THE ORGANIST OF THE PRESENT.

The beginnings of an appropriate and ornate musical service in the churches of New-York may be fixed for the sake of convenience at the date when Trinity Church received its first organ. For forty years the worshippers at the church, still accounted as being in the diocese of the Bishop of London, sang the metrical versions of the Psalms without organ accompaniment and, presumably, without harmony; certainly without instruction of any kind. The first organ came in 1741, and it invites to a correction of some faulty history and a trifling contribution to the books. F. L. Ritter, whose book on "Music in America" ought never to be mentioned without a warning, says that the organ in Trinity Church was probably the first one in America. The record is clear of at least two older organs, and a careful examination would probably extend the list. King's Chapel, in Boston, had an organ, the gift of Thomas Brattle, as early as 1711; Trinity Church, Newport, was presented with an organ by Bishop Berkeley in 1733. This instrument was used in the church until 1844, when it came to Brooklyn. It now stands in St. Mary's Church, Portsmouth, R. I. Henry M. Brooks, in his delightful compilation of notices entitled "Olden Time Music," says that the first organ built in New-England was made by Thomas Johnston for Christ Church, Boston, about 1752. But Hood, in his "History of Music in New-England," tells of an organ made by an amateur builder named Edward Bromfield, jr., in 1745. Bromfield was a young man, a graduate of Harvard College, who took his degree of M. A. in 1745, and died the next year, aged twenty-three, while working on the organ. It had two banks of keys, and was to have had 1,200 pipes. It is possible that the organ which the vestry of Trinity Church ordered in 1738, and which was set up in 1741, was the first organ built in America, though I should hesitate to say so. There may have been organs in some of the Southern churches, and the art of organ building may have come over with some of the first Moravians. The builder of Trinity's first organ died among the Moravians at Bethlehem, Penn., in 1762. He called himself John Clemm, but his name was Johann Gottlob Klemm. He was born in Dresden in 1690, learned his trade with Andreas Silbermann (a brother of the greater Gottfried, who made the pianofortes which "Old Bach" played for Frederick the Great), and came to America in 1736, and lived in Philadelphia, New-York and Bethlehem. He was a resident of Philadelphia when he built Trinity's organ, and it is more than likely that he had association of some sort with Gustavus Hessel, a descendant of one of the Swedes who had settled under Minuit or Printz at Tinicum on Delaware. This Hessel was also an organ builder, and made the organ for the Moravian church at Bethlehem in 1746.

However, Trinity, having planned for an organ, turned her attention to the betterment of the singing within her walls, and did it in the approved English manner. From the middle to the end of the eighteenth century charity children were relied upon to provide the best that there was in the way of parochial music, and they and others were instructed by travelling teachers. One of the evidences of the goodness and wisdom of Addison's squire, Sir Roger de Coverley, was that he engaged an itinerant music master to teach his village folk the psalm tunes. For a hundred years after 1739 the children of the charity school had more or less to do with the music of Trinity Church, which began to shake off the dreary shackles of droning psalmody with the coming of William Tuckey from England to officiate as clerk alternately at Trinity and St. George's Chapel, recently built. Tuckey had been a vicar choral in his native town, and was evidently more of a musician in a general sense than the majority of his professional brethren. He came to New-York probably toward the end of 1752. At any rate, his appointment was dated January 1, 1753, and it seems probable that he was engaged for the vestry in England. He was the second Englishman imported by the church, the organist whom he found installed, Thomas Harrison, having been brought over in 1744. English organists were the rule, which had few exceptions until the present incumbent took office. A new organ, set up in 1764, also came from England. Tuckey was a man of great energy. He composed and published music, taught singing and gave concerts. He was clerk of the parish only four years, but his connection with the music of the church and its chapels lasted much longer. He composed anthems for the charity sermons and taught them to the charity children, brought out some of his own music at the funeral services held for George II in Trinity, and when the new organ was inaugurated in 1764 he seems to have been ready to bring forward an original setting of the "Te Deum." At least, a subscription had been raised to enable him to teach "ladies and gentlemen" a "Te Deum" which he "guaranteed" to be "as good a piece of music as any of the common 'Te Deums' sung in any cathedral church in England." On January 9, 1770, this same Tuckey gave a concert for his own benefit, at which he performed sixteen numbers from Handel's "Messiah," which he repeated on October 3 of the same year in Trinity Church at a special service and sermon on behalf of the corporation for the relief of the widows and clergymen of the Church of England in America. The performance was a noteworthy achievement:

It took place a little less than twenty-eight years after the original production of the work under Handel's direction in the New Music Hall in Fishamble-st., Dublin (April 13, 1742); it was only eleven years after Handel's death (April 13, 1759); it was more than fourteen years before the great Handel Commemoration in Westminster Abbey, on which occasion King George III, by a wave of his hand, commanded a repetition of the "Hallelujah" and "Amen" choruses (May 29 and June 5, 1784); it was twenty years before Mozart wrote the additional accompaniments, at the request of Baron von Sweten, for the performance of the oratorio in the hall of the Hofbibliothek, in Vienna (March, 1789); it was nearly sixty-nine years earlier than the first performance of the oratorio by the Handel and Haydn Society of Boston (Christmas, 1818), and eleven years before the custom of an annual performance of "The Messiah" in the Christmastide was introduced by the Cæcilian Society of London (1791).—("Choral Music in New-York," by H. E. Krehbiel.

Trickery seems also to have eliminated the girls of the Charity School from the choir and thus early took a step toward the present régime. The period of the American Revolution was a troublesome one for Trinity Parish. Rather than omit the prescribed prayers for the King of England, the church was closed. Then Trinity was burned and for eleven years services were held in the chapels of St. George and St. Paul. When a new edifice was ready for occupation in 1790 the Church of England in America had made way for the Protestant Episcopal Church in the United States of America. The chapter is an interesting one and may be read elsewhere. It contributes nothing to the development of the musical service, as may easily be imagined. Of the vicissitudes through which music passed there is no record. Dr. A. H. Messiter, who spent a long time in preparing a history of music in Trinity from the beginning to 1891, and to whom I am indebted for a great deal of help in this study, could find no records of importance touching music prior to 1840. In 1839 the coming of Dr. Edward Hodges, destined to be of vast service in the upbuilding of Trinity's music, seems to have had its first effect in an effort to bring about uniformity between the parish church and the chapels. It was ordered by the vestry that a chorister be appointed to have charge of the vocal music in the three churches and to practise the three choirs frequently at one time and place; also that a choral school be established for the younger members of the parish. A month later the sum of $4,500 was appropriated for the support of the three choirs. The effort was futile; the combined rehearsals were never held, but the annual appropriation of $1,500 for each choir was continued without change for thirty years. Dr. Hodges came from Bristol, England. He was a Mus. Doc. of Cambridge University and a trained cathedral musician. He had chosen Toronto as his American field of operations, but after two months came to New-York and was appointed "an organist of Trinity Parish" at a salary of $300 a year. He began his labors in St. John's Chapel, Varick-st., for the old Trinity Church had been torn down and the present edifice was building. At St. John's he found the style of musical organization which had fashionable vogue in the principal churches of the city down to twenty years or less ago. The choir was a double quartet of adults who were hidden behind velvet curtains. There were no boys until 1843, and no surplices till much later.

For seven years, while Trinity Church was in process of construction, Dr. Hodges labored in St. John's Chapel, but under his impulse efforts were begun looking toward the eventual installation of the full choral service. He knew then what so many organists in New-York do not seem to have learned even yet, that a condition precedent to boy choristers worthy of the name is a choir school. In 1843, at his instance, doubtless, measures were taken by the vestry of Trinity Parish to establish such a school. The Charity School had changed its name and was now the New-York Protestant Episcopal Public School, and as such it exists to-day. For its scholars the vestry founded sixteen musical scholarships, with stipends of from $20 to $40, the holders to receive a general education, with instruction two days every week in music. In a century and a half the mode of service at Trinity had got out of the parochial into the mixed stage. It was now to be directed toward the cathedral. The new edifice was consecrated at the Feast of the Ascension, 1846. Unhappily the new organ, this time again one of American manufacture, was incomplete, and the music was not all that had been hoped for. The foundation for the choir school had not produced a choir of boys; the choir was a mixed one of twenty-six men, women and boys. The trebles were women; the altos one woman, one boy and two men; tenors and bass, men, of course. There were also "four small boys," whose share in the music is not specified. The "Te Deum," "Benedic Anima," responses at the Decalogue, "Gloria Patri," and opening anthem, "The Lord Is in His Holy Temple" were all new compositions by Dr. Hodges, the "Sanctus" and "Gloria in Excelsis" old ones. Boyce's anthem, "I Have Surely Built Thee an House," was also sung. Hodge's notes concerning the musical doings in the parish during the next dozen years, as reviewed by Dr. Messiter, record the beginning of the struggle for a complete service which he did not live to see finished. Relics of centuries of tradition, reinvigorated by the spirit of antagonism to ritualism stirred up by the Oxford movement, put a clog upon his efforts which he could not shake off. When he attempted to embellish the musical portion of the service there were parishioners ready to rise up with their complaints of too much music and too much science. In 1851 Dr. Hodges founded the Church Choral Society, with Trinity choir as a nucleus. On April 13, 1852, this society as an experiment sang the first choral service in Trinity Church. It lived two years. After the fourth service of the society a worshipper wrote a letter to the "Courier" newspaper that it was his daily practice to go to the church to say his prayers, but on this day, March 17, 1853, he "could not say them on account of the musical innovations." In 1857, while the organ was repairing, a harmonium was placed in the chancel and nothing sung for six weeks but metrical psalms. "One of the clergy was heard to remark that it was 'the best music he ever heard in Trinity Parish.'" Dr. Hodges was working valiantly, but the odds were against him. In 1847 a proposition was made to the vestry to put the boys of the choir in the chancel, but it was promptly vetoed. In that direction lay Popery. Women were still strongly intrenched in the choir. At Bishop Wainwright's funeral in 1854 the trebles and altos were equally divided between women and boys; the choir which sang at the dedication of Trinity Chapel in 1855 contained four adults in each voice and nine boys.

Dr. Hodges became disabled by paralysis in September, 1858, and the vestry gave him leave of absence for six months and appointed Henry Stephen Cutler to perform his duties. At the end of the period the leave was extended a year, and he went on a visit to his English home. He came back to New-York in May, 1860, but was unable to resume his duties, and, though he remained nominally organist of Trinity Church till 1863, when he resigned and went back to his native Bristol, Cutler was responsible for the music of the church from October, 1858, on. Dr. Hodges died in 1867. He was one of the original members of the New-York Philharmonic Society, and a man of excellent artistic parts and strong character. He had worked for twenty years to attain three things—a boy choir, choral mode of service and the use of the Anglican chant in the Psalms; and he had to retire without seeing the full consummation of any one of these strivings, but he had prepared the ground for his successor, who unexpectedly and fortuitously found his most potent ally in the present occupant of the throne of Great Britain.

Henry Stephen Cutler, who succeeded Dr. Hodges as organist of Trinity, was born in Boston in 1825. He was a pupil of A. U. Hayter in his native city, but in 1844 went to Germany, where he studied at Frankfort, and afterward to England, where he became interested in cathedral music. On his return to Boston he became organist of Grace Church and in 1852 of the Church of the Advent, where he organized a choir of boys and men and carried out his notions of a choral service. Called to Trinity Church to relieve Dr. Hodges, he immediately set the springs in motion which the ritualistic party in the church had carefully prepared and kept oiled for action. The choir, which still sat in the organ gallery, consisted of two women, ten boys and seven men. The women, Miss Eager and Mrs. Hutchings, were the last of their sex to sing in Trinity choir. There now began a systematic and strategic movement having for its aim all the things for which Dr. Hodges had been striving, and a little more. The Tribune has printed the story before, but Dr. Messiter's manuscript, based on the notes of Dr. Cutler, provides a few dates and establishes a sequence of incidents which previous recitals have lacked.

The first step was to get the choir into the chancel. One Sunday afternoon in March, 1859, the two solo boys, Henry Eyre Browne and W. J. Robjohn (both of whom became prominent church musicians in later life, the latter under the name of Caryl Florio) sang two duets after the regular service in front of the chancel. Thirty or forty worshippers, who, it is fair to presume, were in the secret, remained to hear. On the next Sunday after service the entire choir left the organ gallery and, grouped in front of the chancel, sang an anthem. There they occupied places at the Ash Wednesday service, but on the following Sunday discreetly fell back to the organ gallery. On the afternoon of that Sunday, however, Dr. Cutler took the choir into the chancel for rehearsal after the service. On the next Wednesday the service music was sung in the chancel for the first time, and the position was continued at the weekday services till Easter Sunday, when the attacking party, fortified now by choir seats and desks, made the occupation of the chancel permanent. For a while the men singers were discreetly placed in front of the boys, but after a few weeks the regular positions were established. A few words on the musical part of the service, which from an artistic point of view must have suffered from the change in the location of the choir, and I shall reach the surplice question, which now assumed an importance which it never had seemed to have before, though never quite out of the minds of the High Church party. On Easter Day, 1859, the choir, ensconced in the chancel after its weeks of manœuvring, chanted the psalms for the first time. Then the ministers gradually took to intoning, carefully adhering to low tones so as not unduly to startle the conservatives in the congregation. This was looked upon as a gain for the ritualists, naturally, but the music, as such, soon began to fall into what must have been a woful state. The organ, separated by the length of the large church from the choir, could furnish no adequate support to the voices, and the deviations from pitch on the part of the singers were distressful. But the eyes of those who were working for a choral service, with all its accessories, were so fixed on the boys in the chancel that little attention was paid to the outrages committed by them on the ears. After a while a harmonium was installed in the chancel to help keep the boys true in pitch, but four years were permitted to elapse before a chancel organ was provided.

The chancel position achieved, the next step was to get the singers vested. The choir now numbered twenty—sopranos, all boys, ten; altos, three; tenors, three, and basses, four. After the Easter Sunday service General Dix preferred a request that the choir be robed on all occasions of choral service. The time was not ripe, and the rector declined to accede to the request. In December the vestry were again called on to take action on the question of choristers' vestments, and again the anti-robers triumphed. A few weeks later Mr. King made a gift to the church of fifteen surplices for the use of the choir—a timely gift, as it turned out. There is a story that at a Lenten service in 1860 the choir was—dare I say surreptitiously?—slipped into the garments, or, rather, the garments were slipped over the singers. Whether the story is true or not I cannot say; but another application was soon made that the vestments on hand be used.

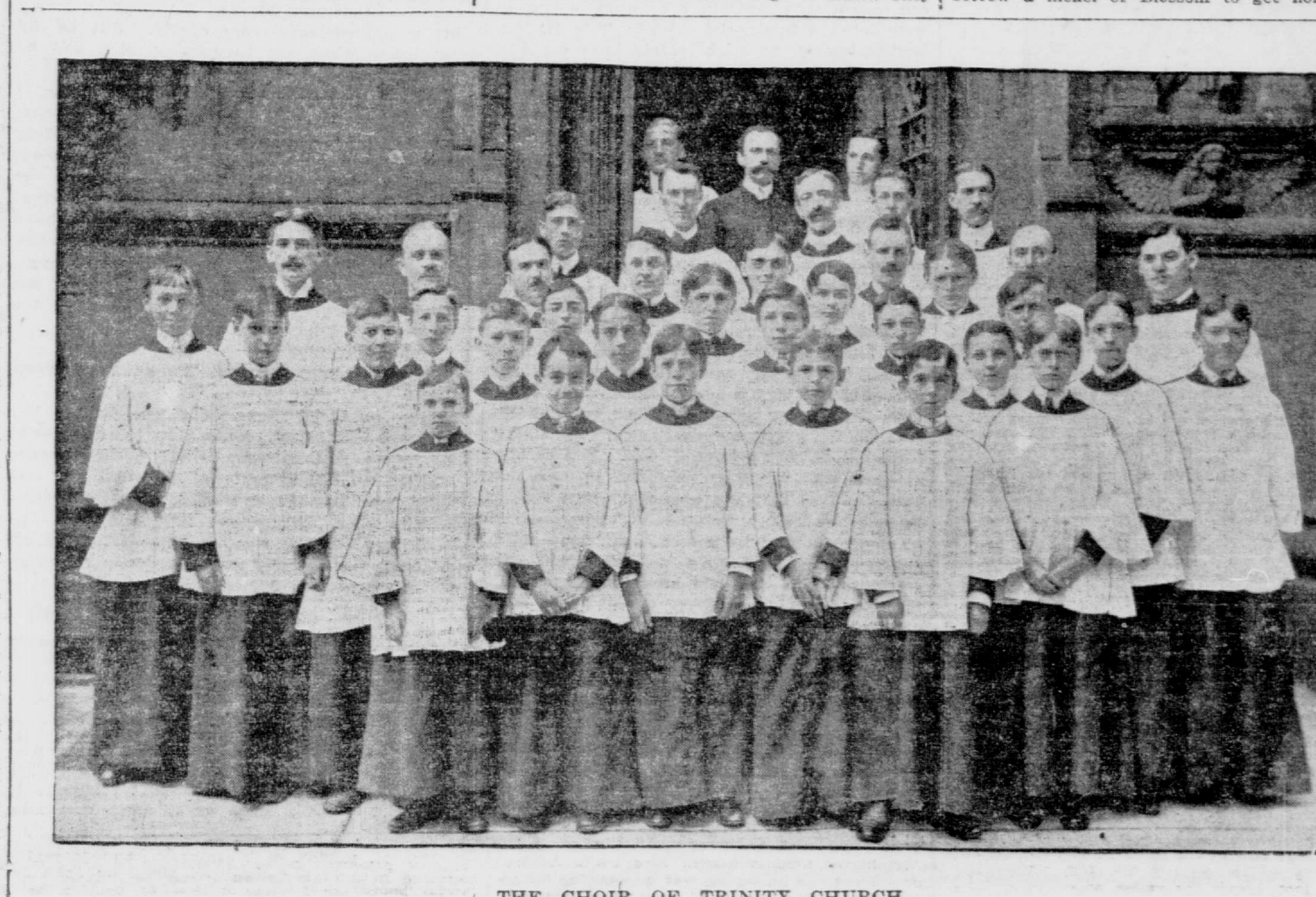
The opposition was still strong, and the rector refused his consent. On Wednesday, in Holy Week, the singers assembled in the clergy room and walked in procession into the chancel. The orderly custom was maintained soon after, though the term "processional" was carefully eschewed for several years more. Enters the unconscious but efficient ally and coadjutor of the surplice party, his royal highness the Prince of Wales, at present the King of England. It was the occasion of his American visit under the name of Baron Renfrew. He had signified his intention to attend divine service in Trinity Church on the nineteenth Sunday after Trinity, which in 1860 fell on October 14. Representations that the spectacle of chancel choristers clad in miscellaneous roundabouts would offend his royal highness's sense of propriety proved effective, and it was determined to bring out the vestments. Then, for purposes of rehearsal (the garments were long, "very like nightgowns," as one of the "old boys" explained to the writer twenty-five years later, "and we were afraid we would stumble in them"), they were "tried on" on the Sunday before the momentous visit of the Prince. All went well, and Trinity's choir has been vested ever since. For the sake of the historical record I give the programme of the service and the names of the singers:

Venite and Psalms for the Day.......Chants
Te Deum and Benedictus.......Cutler
Anthem, "O Lord, Our Governor".......Marcello
Hymn, "Before Jehovah's Awful Throne" (Verses 1, 4 and 5).
After the sermon, Gloria in Excelsis.

THE CHOIR.

Trebles—Miron Ward, S. Howard, C. H. Ackermann, G. Ward, —— Powell, Henry Eyre Browne, James Little, W. B. Ogilvie, F. Camp, H. W. Collins.
Altos—A. R. Walsh, F. C. Maeder, —— Clark.
Tenors—W. J. Robjohn, S. Mayer, —— Chase.
Bassos—J. W. Hill, —— Woodman, —— White, H. Congdon, Dr. Guilmette, —— Hall.

Dr. Guilmette, who was specially engaged for the occasion, was an admired concert singer. While the second lesson was reading two reports were heard, and a musket ball fell in one of the pews without hurting any one. There was much speculation as to whether the shots were accidental or a hostile demonstration; the facts in the case were never learned. At the memorial service to President Lincoln, on April 19, 1865, four boys, of whom two, at least, won fame in later years, sang the opening sentences, "I am the Resurrection and the Life," as the choir passed from the vestry to the chancel. Their names were Toedt, Coker, Ehrlich and Grandin. Cutler, who was afterward made a Doctor of Music honoris causa by Columbia College, having carried Dr. Hodges's aims for a vested choir and a choral service to accomplishment, now put an end to his usefulness to Trinity Church by undertaking concerts in various cities with the choir, to the ignoring of his duties. On May 1, 1865, he went away, leaving matters in the hands of an assistant without an adequate choir. On June 30 the vestry terminated his engagement "for absence without leave." Subsequently he was organist at St. Alban's, Holy Trinity and Christ Church, this city, and St. Paul's, Troy. He then went to Boston, retired from active work and died at Swampscott on December 5, 1902.



THE CHOIR OF TRINITY CHURCH.

Between his incumbency and the memorable one of Dr. Arthur H. Messiter, which lasted thirty-one years, and the results of which are still fresh in the memory of the lovers of church music in New-York, came the brief régime of W. A. M. Diller, the son of a Brooklyn clergyman. He died in 1880, and Dr. Messiter says of him that from his twelfth year until the year of his death he never passed a Sunday without playing the service at some church with which he was connected. He was organist of Trinity for one year, and was succeeded by Dr. Messiter on June 11, 1866.

Dr. Messiter was born in 1834 at Frome Selwood, Somersetshire, England, and began the study of music at seventeen. To this end he was articled to Charles McKorkell, of Northampton, a pupil of Moscheles. He afterward took a short course of pianoforte lessons from Joseph Dörffel, an Austrian musician whose playing of Beethoven had interested him, and studied singing with Signor Arrigotti. He came to America in 1863, sang for a short time as a volunteer in Trinity choir, then went to Philadelphia as organist of St. Mark's Church. After a term of teaching at a female college in Poultney, Vt., he was successively organist at St. Paul's, Calvary Chapel and St. James' the Less, in Philadelphia. He came to New-York in the early part of 1866. Dr. Messiter describes the condition of things at Trinity when he began his duties in effect as follows: The choir numbered twenty-one voices—twelve trebles, four altos, two tenors, three bassos. The principal features of the service were the solos of the first alto, Cullen P. Grandin. Loose surplices of the cathedral pattern were worn without cassocks. The mode of service was choral, but there were no processionals or offertory anthems. No hymnal with tunes had yet been adopted, the choir singing from manuscript copies. The metrical Psalm selections were from a revised edition of Tate and Brady. There was no choir library; each previous organist had provided his own music and taken it away with him on going out of office. Processionals seem to have been instituted by him at once, and within the first year offertory anthems, cassocks and cottas were introduced. For the greater part of the year, also, there was a daily choral service with the aid of a supplementary choir of boys from the parish school. The Psalms were chanted. Nothing difficult was attempted, but the experiment failed. In 1870, on Ascension Day, a day on which the services at Trinity are always elaborate, it being the anniversary of the consecration of the church, an orchestra, conducted by John P. Morgan, associate organist, was employed, and the use of a band at each of the five principal festivals was a custom for seven years. This résumé must suffice as a history of Trinity's music during the thirty-one years in which it remained under Dr. Messiter's care. It might be extended, profitably and interestingly, were I to attempt to trace the careers of some of the many church musicians, organists as well as singers, who have come from the ranks of the five hundred or more boys who have enjoyed his instruction. He found his successor in one of his own boy singers and pupils. For the rest let the following list of singers, organists and leaders suffice:

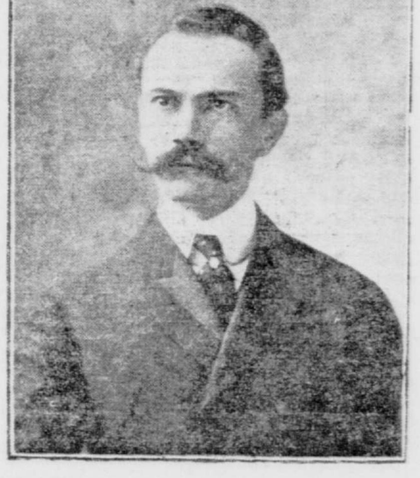
Theodore Toedt, G. W. Raeburn, F. Hallock, John Finger, James Reed, A. Livingston, F. W. Thursch, Emil Haberkorn, John Bishop, Victor Baier, R. Zingsheim, J. Pickslay, J. L. Irvine, Morris Keller, R. W. Terry, Henry Leidel, H. Bernard Coombe, James H. Ward, Paul Stucke, Warren R. Hedden, Charles Baier, Henry L. Case, Oscar Schmitt, James S. Hedden, W. J. Caulfield, Charles Honig, H. S. Quick, W. B. Denham, R. O. Irvine, Frank Fruttchey, S. Richardson, H. F. N. Von der Heide, Harry Reilly, Howard W. Knapp, Julius Baier, Albert Ford, Charles Belling, Frank Carland, Arthur L. Brown, Howard Long, John Goodrige, Howard M. Jaffray, G. S. Trimble, H. B. Neesen, B. H. Old, Frank W. Riker, F. W. Glanzmann, H. S. Carland, R. G. Simpson, Eugene C. Knapp, J. Harold Knapp.

The present organist of Trinity Church, an ex-choir boy, and for thirteen years before his appointment Dr. Messiter's assistant, is Victor Baier. In the beginning of the year 1897 the vestry informed Dr. Messiter, who was growing hard of hearing, that his services were to end at the close of the festival season; later, July 1 was fixed on as the date. Mr. Baier became his successor. He was musically a product of Trinity and a native of New-York, where he was born in 1861. He entered Trinity choir in 1872 as treble chorister, and from 1874 to 1876 sang solos. Meanwhile he studied organ playing, pianoforte, harmony and composition with Dr. Messiter, and in 1879 became organist and choirmaster of St. Paul's Church, Jersey City. The next year he went to St. Mark's, where he organized the first boy choir in Hudson County. In 1880 he became instructor of music in the public schools of Jersey City and superintendent of music in Hasbrouck Institute. He devoted some attention to the Schubert Glee Club, of Jersey City, remaining conductor of the society, which he had organized, from 1886 to 1901. In 1884 he was appointed assistant organist of Trinity Church. In the interim he had remained librarian of the choir and had assisted Dr. Messiter in minor services, so that his association with the musical services of Trinity extends back to his entrance into the choir in 1872, a period of thirty-one years. Under Mr. Baier, who is now in Europe on one of the visits which he has made annually for many years, the choir consists of thirty-eight members—twenty trebles, six altos (four boys and two men), five tenors and seven bassos. Their names are as follows:

Trebles—Henry M. Phoenix, Harley W. Hesson, Charles C. Metz, Gerald E. Burleigh, Henry K. Cudmore, Frederick G. Stewart, Edward V. Gaess, William R. Johnstone, Albert E. Challenger, E. Everett Gardiner, Gilbert L. Stradley, Dore Hoffman, Arthur F. A. Witte, Richard J. Schutt, John Clarence Burleigh, Eugene W. Bolling, George G. Stuckhart, W. Raymond Lewis, Cyril M. Stevens, Albert Kennedy.
Altos—Edward L. Seip, Percy D. W. Williams, Robert L. Howard, Alfred Germond, Frederick Rycroft, George V. Ryall.
Tenors—William L. Parker, Howard W. Knapp, F. L. Green, David M. Doremus, F. L. Clarkson.
Basses—C. H. Middendorf, D. B. Thomas, Nelson D. Sterling, George S. Anderson, John C. Gillies, Victor W. Mori, Charles Mackie.

The treble and alto boys are from ten to sixteen years old, and rehearsals are held for them daily except on Wednesdays and Saturdays. They are expected to attend the day school connected with the church. An elementary class, which meets every Wednesday, is composed of boys who desire to enter the choir. As a rule these boys must not be younger than eight nor older than eleven years, though exceptions are made in favor of boys who come with a knowledge of music. They receive instruction individually in reading, music and the use of the voice, and when sufficiently advanced are admitted to a junior class, whence they are drafted, as vacancies occur, into the regular choir. For twenty years Jersey City and Hoboken have furnished the majority of the choir boys of Trinity, a fact which is partly explained by the large German element in the population of those cities. Rutherford, N. J., Hackensack, N. J., and Sparkill, N. Y., have also furnished a quota for some years.

Trinity's service every Sunday is the full cathedral service as given in St. Paul's, London, save on the first Sunday of each month and on the great festivals—Christmas, Easter, Ascension Day,



VICTOR BAIER.
Choirmaster of Trinity Church.

Whitsunday and Trinity Sunday. On the first Sunday and on these festivals only, the communion service is sung with introit and offertorium, and then usually a mass by one of the great masters. In Trinity's repertory of these masses are Mozart's first, second and seventh; Haydn's first, third, sixth, seventh and sixteenth; Schubert's in C, G, F, B flat, E flat and A flat; Weber's in E flat; Hummel's in D, B flat and E flat; Beethoven's in C; Guilmant's in E flat, Saint-Saëns's in D, Gounod's Messe Solennelle and Sacre Cœur; Silas's in C, and others by Widor, Durand and contemporary composers. These have been adapted to the English text by Dr. Messiter and Mr. Baier. On the other Sundays the cathedral form of service is followed, and the English school is extensively drawn upon, both new and old. The Te Deums, anthems and services come from Purcell, Croft, Attwood, Walmisley, Ouseley, Tye, Tallis, Barnby, Sullivan, Stainer, Stanford, Selby, Gadsby, Martin, etc; the anthems by Arcadelt, Palestrina, Croce, Righini, Handel, Spohr and Haydn are used a great deal and Mr. Baier has manifested a commendable desire not to neglect the American composers, men like Parker, Chadwick and Hadley having frequent representation.

Since the introduction of the chancel organ two organists have been regularly employed at Trinity, one to play the large organ in the organ loft and one to accompany the chancel choir. Men of eminence like John P. Morgan, J. H. Cornell and Henry Carter have occupied the subordinate position, and they for a number of years bore the title of associate organist. This title was abolished in Dr. Messiter's regime. The assistant organist at present is Robert J. Winterbottom.

H. E. K.

STUDIO NOTES.

M. Elfert-Florio, a vocal instructor, of Berlin, has lately arrived from Europe, and has established a studio for both sexes at No. 535 Fifth-ave., where he will give instruction in singing, by the best Italian method, to professionals and others.

COOL.

From The Washington Star.

"The trouble with father," said the gilded youth, "is that he has no idea of the value of money."

"You don't mean to imply that he is a spendthrift?"

"Not at all. But he puts his money away, and doesn't appear to have any appreciation of all the things he might buy with it."

THEATRICAL INCIDENTS AND NEWS NOTES.

BUSY TIME FOR MIDSUMMER ATTRACTIONS AND COMING PLAYS—ADE ON THE BOWERY.

Midsummer finds all the city attractions, together with the various alluring diversions at the nearby beaches, in a flourishing condition. Those compelled to remain in town have flocked to the roof gardens in goodly numbers and the inside performances have by no means been neglected. All amusement concerns report big business. New features are promised for the coming week, and the perpetuation of novelty that characterizes New-York will not be lacking.

There are many summer visitors in the city and they seem to devote a great part of their time to the entertainments offered. Many of them are spending their vacations here, having, instead of going to mountain resorts or watering places, selected New-York as the spot for their recreation. And they have not guessed wrong, for here is everything under the sun, and much shelter from it.

While but few theatres are open, theatrical people are by no means idle. Playhouses are being renovated, plays read and rehearsals for fall productions are beginning. Trains from the country and nearly every steamer from abroad bring Thespians ready and anxious for the fall amusement campaign. These are studying their parts and consulting with costumers. Many early rehearsals have been called for a number of big productions that require much preparation and are promised for the coming season. On the whole this is a busy time.

Henry M. Blossom, so the story goes, accepted George Ade's invitation to "do" the Bowery a few nights ago. Ade knows the Bowery; so does Blossom—now.

"You're the author of a book whose hero would be at home among sports," said Ade, severely, "and you should be able to describe from actual observation the kind of thing you talk about so glibly in 'Checkers.'"

"I am in your hands," answered Blossom, meekly.

They got back to the civilization of upper Broadway at 5 o'clock the next morning. Ade had to borrow a nickel of Blossom to get home with. Ade does not say much about the trip, but Blossom, between chuckles, says he would like to go down the Bowery again some time when Ade is feeling good. He found it so much like Chicago that he was able to hold his own quite well.

"His own!" groans Ade. "He held his own, and mine, and every one else's. If Checkers is only half as wise as his author, there will be no money in any town they play next season after they get out of New-York.

Sir Thomas Lipton went behind the scenes at the Manhatten Beach Theatre last week, and was kissed by the prima donna of "The Sultan of Sulu." A day or two ago he went on the stage to see his friend, D'Orsay, between the acts of "The Earl of Pawtucket."

"Glad to see you, Sir Thomas. Why didn't you come before?" said D'Orsay, cordially.

"I'll tell you, you rascal," chuckled Sir Thomas, as he dug the Earl of Pawtucket playfully in the ribs. "There are no chorus girls or prima donnas in this comedy. That is why. Understand?"

D'Orsay understood.

"The Wizard of Oz" meets with the same success at the Majestic Theatre. It has the merit of enticing within the doors of Messrs. Stair & Wilbur's playhouse persons who are not satisfied with one visit to "The Wizard of Oz," but who wish to enjoy its delights again and again. There are few entertainments of the class of "The Wizard of Oz" that it seems possible for any human being to sit through twice over. The 225th performance at the Majestic on August 3 will be the occasion for the distribution of timely and suitable souvenirs. This time the management have chosen telescopic silver drinking cups, in which the friends and well-wishers of "The Wizard of Oz" may drink to that potentate's long life and prosperous reign.

"The Earl of Pawtucket" will enjoy the distinction of a run in three Broadway theatres in one year. Opening at the Madison Square Theatre last spring, it ran there for some weeks; then to the Manhattan, where it will celebrate its 200th performance August 5, and in September it will go to the Princess, to remain indefinitely, possibly into the hot weather of 1904. It is one of the remarkable facts of the present summer season that "The Earl of Pawtucket," so the management states, has not had a single losing week since the summer season set in. Extensive preparations are being made for the celebration of the 200th performance. It is the first legitimate comedy for a long time to remain throughout the summer season in a New-York theatre.

The entertainers in the Sam S. Shubert and Nixon & Zimmerman company, "The Runaways," headed by Miss Fay Templeton, keep the fun and tunefulness of the production at concert pitch all the time. It is comfortable in the Casino, where the thermometer shows the handsome auditorium to be cooler than it is outdoors in the summer months. In addition to Miss Templeton there are other clever funmakers in Arthur Dunn, Alexander Clark, William Gould, Charles Dox, Sol Solomon and Miss Lottie Medley; there are singers in Miss Amelia Stone, Miss Mabel Carrier, Van Rensselaer Wheeler and William Wolff; the dancers are the pretty Hengler sisters and the D'Arville sisters. Walter Stanton, jr., the lively jockeys, the dainty dancing daisies, the attractive comic opera queens and the six stately widows of King Goulash II are others.

"A Chinese Honeymoon," which holds last season's record for continued run in New-York, will again be seen and heard in this city in the engagement at the Manhattan Beach Theatre, beginning to-morrow night and lasting for two weeks. The company that will present this musical comedy this time is one that is new to this city, although it appeared for ten weeks in Boston and played three engagements in Philadelphia. It was organized last winter to fill the demand for "A Chinese Honeymoon" from outside cities. After its engagement at Manhattan Beach this company will make a tour of the country from coast to coast. John E. Henshaw, Toby Claude and May Ten Broeck replace Thomas Q. Seabrooke, Katie Barry and Mrs. Annie Yeamans, and Stella Tracey and Christine Hudson will appear in the two leading female roles of Mrs. Pineapple and Princess Soo Soo. W. H. Clarke, Edward Clark, Edmund Lawrence and Charles Prince fill out the balance of the cast on the male side, and Miss Katherine Call and Miss Kitty Parks will be seen as the two cute little tea girls in attendance upon Princess Soo Soo. Miss Call is the "Chinese Honeymoon" girl who rode a race in Barnum & Bailey's circus against the women jockey riders of the circus, and Miss Parks achieved distinction in Atlantic City last week by entering a cage of lions in the Bostock show, coming out unhurt.

George W. Lederer promises something in the way of a distinct novelty for his Crystal Gardens atop of the New-York Theatre for to-morrow evening, when George V. Hobart's skit on the yacht races, entitled "Lifting the Cup," will go on. The travesty will take the place on the programme heretofore occupied by "The Dress Parade." Mr. Hobart's burlesque, "The Darling of the Gallery Gods," has scored a success. Emma Carus and Junie McCree will head the cast. "New-York Forever," a New-York State song, written by Nicholas Biddle, with music by Ben M. Jerome, has been given a special setting, and will be sung by Emma Carus.

Frank McKee's plans for the early part of the coming theatrical season include at present only the appearance on Broadway of Arthur Byron, Mary Mannering and Amelia Bingham. His first offering will be "Major Andre," Clyde Fitch's romantic Colonial drama, in which Arthur Byron will make his first appearance as a star in this city at the Savoy Theatre, November 16. The play is based on the career of the heroic young Englishman who gave his life for his country's sake as truly as did Nathan Hale. Miss Mannering's season will begin with the new year at the Garrick Theatre, and will continue for five months. Three, and possibly four, plays will be presented. In the three months before she comes to New-York Miss Mannering will appear in the other large cities, and will try the three new plays which now are being written for her. The first one presented, in all probability, will be "Judith," a modern emotional drama, by Ramsay Morris. It will be followed by an original modern play by Leo Dietrichstein, in lighter vein than "Judith," and later by a costume play based upon a little known historical episode, by Justin Huntly McCarthy. An interesting feature of Miss Mannering's New-York engagement will be her first appearance in this country in a Shakespearian role. The closing weeks of her engagement will be devoted to a special Shakespearian production.

Miss Amelia Bingham's tour, which will also be under the direction of Mr. McKee, will be almost a continuous one. She is at present playing in California; from there she will travel through the Northwest and will not close her present tour until almost time for the beginning of her engagement in Chicago in September.

Kirke La Shelle's two "Arizona" companies continue to do such large business in cities outside of New-York that they will be allowed to carry on their tour all summer.

St. Nicholas Gardens will reopen to-morrow evening under the management of William F. Dougherty, former business manager of Koster & Bial's. Mr. Dougherty has a three year lease on the property, and will make a great many changes. "The Great Lafayette" has been secured for the opening week, along with a large vaudeville bill. The garden will be kept open until the middle of September, when it will be closed for four weeks, and reopened on or about October 20 as the St. Nicholas Winter Garden, to be run on the same plan as the winter gardens at Berlin.

John C. Fisher announces the following engagements for the cast of "A Princess of Kensington," the latest comic opera success from the Savoy Theatre, London, by Basil Hood and Edward German, which will be produced at the Broadway Theatre on Monday, August 31: James T. Powers, Richie Ling, William Stevens, Stanley H. Ford, Walter S. Craven, John Taylor, Fred Huntley, Miss Cecil Engelhard, Dora de Fillippe, Amelia Fields, Lillie Burcham and Estelle Ward.

Another tempting summer bill has been arranged by Mr. Keith for his Union Square Theatre. Thus he affords the opportunity to be amused, and at the same time to keep cool. The bill includes Smith and Bryan, the "eccentric comedians"; Lonton and the Lawrence Sisters; Keno, Welch and Melrose, in grotesque acrobatic work; the Paros Brothers, acrobats; Charles M. Ernest, monologist; Rice and Cady, German comedians; the Meredith Sisters, in character duets, and others.

The Terrace Garden Opera Company offers an attractive programme for the ninth week of the season at its verdant home, in East Fifty-eighth-st. The managers have provided a double bill, made up of Gilbert and Sullivan's "Trial by Jury" and Mascagni's masterpiece, "Cavalleria Rusticana," for the weekday performances, and an up-to-date revival of "Pinafore" for the Sunday night concert. For the Sunday night concert, the performance will be complete, and sung in yachting costume.

Kirk La Shelle has received word from Augustus Thomas that in conjunction with a well known French dramatist Mr. Thomas is now at work rearranging "The Earl of Pawtucket" for a French production. Many details have already been arranged, and Mr. Thomas states that the play will be produced in the French capital within a few months.

Last week marked the record for the season at the Paradise Roof Garden, where a number of changes will be made in the programme for the ensuing week. "Aga," the mysterious floating woman, still heads the bill. A new feature is Victor's Royal Venetian Band of forty pieces, and Edith Helena, with violin imitations. Another new act is Agnes Mahr, the eccentric dancer.

Beginning Monday, July 27, there will be on each afternoon trip of the steamer General Slocum, leaving for Rockaway Beach, a vaudeville and musical entertainment. The boat leaves West Twenty-second-st. at 1:35 p. m. and the Battery at 2:05 p. m., returning from Rockaway at 4:15 and 6:15 p. m.

The Fourteenth Street Theatre opens on Monday, August 17. Broadhurst & Currie at that time will launch a new star, Nat M. Wills, in a musical comedy called "A Son of Rest," in which fifty people will appear.

Proctor's Twenty-third-st. house will have a large bill this week. The programme will be headed by Mrs. Odell Williams and company in a vaudeville absurdidty, "Big Sister's Beau." "The Watermelon Trust," composed of several singing and dancing comedians, will be an added feature. Reed's acrobatic Boston bull terriers; Leslie Brothers, musical comedians; Russell and O'Connell, Irish comedians; Lenore and St. Claire, comedians; Chinese Johnnie Leech, character impersonator, and twenty other new acts will complete the show.

Proctor's Fifth Avenue Theatre will have as an offering "Lord Chumley," which was produced the early part of last season at this house. The cast will include Wallace Erskine in the title role and Miss Beatrice Morgan as Eleanor. The vaudeville will contain the Chameroy Brothers, comedy acrobats; Edith Richards, musican; Harry A. Brown, caricaturist; Reata Curtis, violinist; Quantrelli, comedian dancer, and others.

At Proctor's One-hundred-and-twenty-fifth-st. Theatre "The Old Coat," a comedy by Charles Townsend, originally acted at the Bijou Theatre several seasons ago, will be the attraction.

At Proctor's Fifty-eighth-st. Theatre this week a production of "My Sweetheart," under the stage management of R. A. Roberts and John R. Rogers, will be the attraction.

The usual 2 p. m. concert will be given at all these places.

Pope Leo XIII lying in state has just been added to the groups in the Central Hall of the Eden Musée.

The plans of Rich & Harris for the coming theatrical year include several ventures early in the season. Their first offering will be Leo Dietrichstein's new farce, "Vivian's Papas," which will open the season at the Garrick Theatre on August 17. The chief roles will be in the hands of John C. Rice and Thomas A. Wise. The central figure of the farce will be a typical New-York show girl, and this role will be taken by Miss Hattie Williams, late leading woman of the Rogers Brothers' company, who will appear through the courtesy of Charles Frohman, to whom she is under contract.

On September 7 Rich and Harris will present Andrew Mack at the Fourteenth Street Theatre in an elaborate revival of Boucicault's Irish drama, "Arrah na Pogue." Mr. Mack will remain a Rich and Harris star until the first of next December. After eight weeks at the Fourteenth Street Theatre he will give "Arrah na Pogue" for two weeks in Boston. He will then pass under the management of Charles Frohman, and will open at the Park Theatre on December 1, in "Lady Molly," the Wilson Barrett play.

Musical.

ARTISTIC SINGING.
No necessity of travelling abroad.
M. ELFERT-FLORIO,
535 5th av., between 44th and 45th sts.
First tenor of the Scala, in Milan, and other European theatres; the leading vocal instructor of Berlin; just arrived from Europe; will accept pupils and professionals to teach those only who are desirous of learning true
ART OF SINGING,
according the best Italian method; study of opera in all modern languages; concert and church. My method is highly indorsed by Frau Cosima Wagner and Professor Kniese, of Bayreuth.

THE GRAND CONSERVATORY OF MUSIC
Dr. E. Eberhard, President. 68 WEST 83D STREET. (Between Columbus Avenue and Central Park.)
The only musical school that is empowered by act of Legislature to confer the regular university degrees.
Thorough instruction in all branches, from the first beginning to the highest artistic perfection.
Open daily until 9 P. M., except Wednesdays and Saturdays (6 P. M.). Open all summer. Moderate terms.

ARL E. DUFFT, TEACHER OF SINGING, Room 6, 30 East 23d-st.

LILLIE MACHIN Vocal Instruction, Carnegie Hall. Certificated pupil of Vannuccini.

PRICE-COTTLE CONSERVATORY,
2,105 7TH AVE., COR. 125TH ST., N. Y.
DAILY CLASS
Pupils attending the class receive an hour and a half musical instruction EVERY DAY.
Call or write for circular.

MISS M. KUEFFNER, Teacher of Zither, Banjo, Mandolin and Piano; thorough method. 235 East 22d-st.

THE FRANK LEA SHORT DRAMATIC SCHOOL, Carnegie Hall, New York. Classes being organized. Send for circular.