

THE COST OF NEW YORK CHURCH MUSIC.

There are new wrinkles in everything—even in churches. How to make the services attractive, so that they will draw "full houses," is one of the problems which confronts the modern church. Indeed, a church, like a theater, is obliged nowadays to conduct its affairs largely from the "box-office" point of view, says the New York Herald. However the religiously inclined may protest against this statement it is true, however blunt.

In those churches where the sermon is the chief consideration star preachers are engaged to draw the crowd. In the liturgical churches, on the other hand, those in which the sermon occupies but a brief portion of the time and is considered rather a subordinate feature of the service as a whole, every effort is made to make certain features especially attractive, and none more so than the music. Organists and choirmasters of greater and greater ability are being engaged; the choirs are becoming larger and larger and better and better trained; and soloists, many of whom are well known concert singers, form the solo quartet. It is true that no Jean de Reszke, Plancon, Nordica, James or Schumann-Heink is as yet to be heard in church services.

The point has not yet been reached when it costs \$10,000 to raise the curtain. It may be many years before music in the liturgical churches is put upon such an extravagant basis. But who can tell when one takes as in-

stances St. Bartholomew's church, New York, where the clan Vanderbilt worships, or St. George's church in the same city, where J. Pierpont Morgan has his pew and is a regular attendant, when the multi-millionaires of the congregation will ask to have their religious thoughts wafted upward on the vocal income of the greatest singers money can procure, and make their contributions proportionately large? Such consumption would be by no means the most surprising phenomenon of up-to-dateness in America.

\$10,000 A YEAR.

At present, however, the churches are getting along with about as large an annual appropriation for music as it takes to raise the curtain on an opera performance at which the unusual sum of \$7 or \$10 is charged for an orchestral stall. Mr. Grau once figured out to me that the expenses of such a performance were about \$10,000 for a single night, and \$10,000 represents the average appropriation for church musical services the year around, though some churches pay more.

Among these is the Vanderbilt church—St. Bartholomew's—of which the Rev. Dr. Greer is rector and Mr. Richard Henry Warren organist and choirmaster. This church expends something like \$15,000 to \$20,000 a year on its music, and, while again reverting to operatic comparisons, this amount may not seem extravagant, the chorus at the opera is not to be mentioned in the same breath with the choir of this church, nor indeed with such churches as the J. Pierpont Morgan St. George's, of which Edward Bingham is organist and choirmaster; the Church of the Ascension, over the music of which Mr. Charles Heimroth presides; St. Thom-

Fashionable Churches in Gotham Doing Away With Boy Choristers—The Vanderbilt Church, Known as St. Bartholomew's, Expends Something Like \$15,000 to \$20,000 a Year on Its Vocalists—Hundreds of Applications to Join the Choir.

as, with W. C. MacFarlane, All Souls', with Walter C. Gale, St. James', with Walter Hall, St. Agnes' Chapel, with Mr. Stubbs, Grace, with Mr. Heifstein, who has a regular church school connected with the church, and old Trinity, with Mr. Victor Bailer. The Church of the Archangel, of which Mr. Lee Bingham is organist and choirmaster, also has an excellent choir, with vested women instead of boys.

ST. BARTHOLOMEW'S EXAMPLE.

St. Bartholomew's is one of the leading churches in the country which has no boys in its choir, employing women and men. Very pretty, too, the women look in their vestments as they march in and out during the processional or recessional, or while they occupy their seats in the chancel. This church was one of the first in America to employ women choristers in the vested choir. Now, not only are there half a dozen or more churches in New York with women choristers, but the number of them is constantly growing throughout the country. Every choirmaster in New York who has women in his vested choir is constantly in receipt of letters from other cities asking for information on the subject or for models of the vestments. While the first choir of this

kind is believed to have existed in Australia, the spread of this picturesque feature of church services is so marked in this country that it may be considered a distinctly American institution. It is doubtful if a single choir with vested women in the place of choir boys exists in England.

Taking again, as an example, St. Bartholomew's, because it has one of the largest choirs in the country, it is found to be composed of between fifty and sixty voices, women and men, instead of boys and men, with four soloists. A harp player, in his vestments, also adds to the picturesque appearance of the choir. The divisions are about as follows: Twenty-three sopranos, twelve altos, ten tenors and fourteen basses. They have on an average two rehearsals a week, and sing two services on Sunday. Their compensation ranges from \$50 to \$500 a year. But of those who receive \$500 there rarely is more than one in a choir, usually the soprano with the brightest and clearest voice, who is to the choir what the concertmaster is to an orchestra. There will be, perhaps, one other who receives \$400, and several whose pay is \$300. But the great bulk of choir singers attend rehearsals and services at a compensation of \$100—"and that,"

said my informant, "doesn't begin to pay them for the work they do."

Large sums of money sometimes are quoted as the price paid to church soloists. How it may be in other cities I do not know, but in New York there is no such thing, at present, at least, as \$10,000, or even \$5,000, salaries for church solo singers. From \$1,000 to \$1,500 are about the highest sums represented in the salary lists of the best paying churches. But popular solo singers find many engagements at the houses of members of the congregation, which may double or even triple what they receive from the churches themselves. Some ten years ago there was a soprano, who is now substituting in opera, who was then a very popular concert singer and who received \$5,000 from the church in which she sang the soprano solos. But that salary is still mentioned as the largest ever paid in New York. It is just as well that the large salary myth of church soloists should be exploded. It leads to many trials and struggles on the part of singers to get to New York or on the part of churches to secure church soloists, and, in consequence, is responsible for so many sore disappointments and heart trials.

A well organized church choir prob-

ably has not more than ten vacancies a year. Yet the number of applications is enormous. From three hundred to four hundred a year is no exaggeration. It is like the thousands of manuscripts which annually pour in upon a magazine editor, who perhaps has use for one hundred. Every church has its choir room, and here the choirmaster has his regular hearings for applicants. Like the musical director of a concert opera, he sits at the piano and tests voices. Usually he will have about forty applicants of an afternoon. He is fortunate if among these he finds two which are acceptable as probationary voices. Those who are selected as probationers are required to attend rehearsals, and if they fulfill expectations they are taken into the choir. The most difficult voices to procure are fine, showy sopranos. One of the best known choirmasters told me that in trying voices he had been much impressed with the many good voices which have been ruined by poor instruction, and this applied even to those women who have studied abroad. A purely lyric voice is required for church work—a voice which is sweet and pure.

There is still considerable controversy among choirmasters as to whether a choir of mixed voices—men and women—is better than a choir of boys and men. There are some choirmasters who say that for church music no singing can ever supply the place of the choir. Boys, and that they produce a certain quality of tone different from the adult voices of either sex. One argument is that girl choirs lack the breadth of tone of boys' voices. Against this must be placed the testimony of choirmasters who have established mixed choirs in the chancel, notwithstanding the fact that a mixed choir is

more difficult to secure and keep up than one with boys. "Boys," said one of the leading choirmasters of New York to me, "having had no previous training, come with no preconceived ideas on the subject of singing. Their voices can be taken and moulded as the choirmaster wishes, whereas many of the women who apply have had previous instruction, and when I begin to train them for my choir they exclaim, 'Oh, but Mr. Blank, my teacher, always said so and so.' I am obliged to train every voice in my choir just as if I were a vocal teacher, for I wish to secure a uniform quality of tone production. This is essential to fine effects, and I have discarded good voices simply because they kept throwing their former teachers in my face."

ADULT VOICES BLEND BEST.

Choirmasters who have had experience with mixed vested choirs appear to have reached the conclusion that, as a whole, adult voices mingle better. They produce one mature quality of tone. It is true that boys sing high with greater ease, their voices being pitched about a tone higher than that of the average woman chorister. But the average choir with boys consists only of sopranos, tenors and basses. The alto practically is non-existent in a boy choir. In such a choir the altos are apt to be mangled. For good boy altos are very rare, and good man altos are not only scarce, but many consider their tone unpleasant, because it is either falsetto or counter-tenor.

Whatever the difference of opinion, however, women in the vested choir are here to stay. In her picturesque vestments she is altogether too pretty ever to be put out of the chancel.

IMMIGRATION HOPE OF SOUTH AMERICA.

There isn't much room to doubt that but for the Monroe doctrine the greater part of South and Central America would by this time have been colonized and held as territorial possessions by some of the great European powers. It is quite conceivable that as the Spanish mongrel governments in those regions have turned out, the South would have been better off if European civilization of the Northern European type had been permitted to gain a foothold there, though it is quite doubtful whether the continued rule of Portugal or Spain or other countries that might be named would have resulted in any improvement over their present condition. But the South American republics were entitled to a chance to live and

to show the world what they could do with the magnificent domains under their respective flags, and this chance the Monroe doctrine secured for them. They have not improved it. Their governments, with scarcely an exception, have proved pitiable failures. They are behind the Chinese and Japanese—behind most of the native races of India—behind Turkey and Persia, and Morocco even—in their industrial development and in the protection they afford to life and property. Such real civilization as they have exists only in isolated spots, as in the neighborhood of the capitals of Brazil, Argentina and Chili. If the life and property of a foreigner are measurably safe at any other points, it is not due to the local authorities, but to a wholesome dread of the foreigner's home government.

But the Monroe doctrine has at least

saved them from the blighting influence of Spanish and Portuguese rule, and has kept alive the spirit of republican liberty and independence pending the period of their coming regeneration. That regeneration can apparently come only through American and European immigration. And to this immigration the Monroe doctrine opposes no obstacle except such as results from the insecurity of life and property under the feeble and unstable governments which prevail there. Blaine's conception of a Pan-American congress may perhaps be utilized in the development of plans whereby the vast fertile areas and teeming opportunities of these South American states may be opened to the floods of European immigration which we no longer need and to the joint capital and enterprise of Europe and America in

building the railroads and planting the industries which are necessary to their progress in civilization. The admission of the immigrant population to the fullest right of republican citizenship would be an inducement. Those from Northern Europe and the United States would generally carry with them the spirit of representative institutions and a ready capacity for self-government and leadership in public affairs. Their participation in the government of these republics would go far to impress upon them the principles of orderly and enlightened administration and give them the strength, the stability and the progressiveness which they now lack. The people of the United States are deeply interested in promoting the civilization and development of the South American states not only as a guarantee of perpetual peace in this hemisphere, but because the higher they rise in the scale of civilization the more multiplied their wants and the wider their market for American products.—St. Paul Pioneer Press.

'Frisco's Immune Barbers.

In view of the fact that a very large percentage of civilized mankind is familiar with the services of the razor, and that a large proportion of these razor devotees spend a startling percentage of their time in barber shops, the recent sanitary regulations adopted by the San Francisco board of health will be found interesting reading. The regulations are strict, and the board promises to do its best to enforce them. There will be unheralded visits from the sanitary officers at unexpected times, and barbers caught napping will be severely dealt with. The barber

must keep his premises in readiness for inspection. His floor must be mopped with an antiseptic solution, his razors must be wiped in alcohol, his mugs must be immersed in boiling water after every separate use, his brushes and combs must be sterilized, and each customer must be provided with a separate clean towel.

The San Francisco barbers will have to keep themselves personally clean, too. They must wash their hands after serving each customer. They must not sleep on the premises. They must not use sponges, nor powder puffs. They must not wipe their razor strops with the hand, nor must they blow their breath down the customer's neck in an

effort to remove loose hairs after cutting. There are other regulations, a lot of them, but these are enough to show that it will keep a good many 'Frisco barbers so busy observing the regulations that they will have but little time to indulge in the usual flow of tenuous language. Nor will it be safe for them to complain of the tyrannical character of this board of health ukase, when the very man in the chair may be a sanitary officer on a spying expedition.

But while the 'Frisco barber may strenuously object to all this scientific rigmarole, there isn't a doubt that the 'Frisco customer will view the experiment with a good deal of satisfaction.—Cleveland Plain Dealer.

Bridegroom: "I don't see anything of your father's \$10,000 check. He promised it, didn't he?" Bride: "Yes; but he saw that your father had already given us one, and he knew we didn't care to have any duplicate presents."—Philadelphia Record.



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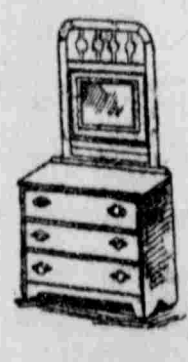
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