

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fourteenth Year—Number Nine.

CHICAGO, AUGUST 1, 1923.

One Dollar a Year—Ten Cents a Copy.

SKINNER SPECIFICATION FOR SKY-SCRAPER FANE

TO BE IN CHICAGO TEMPLE.

Four-Manual with Solo and Echo
Designed To Be Placed in Tower-
ing Downtown Edifice of the
First Methodist Church.

The towering new edifice of the First Methodist Church of Chicago, whose Temple, as the structure is to be called, is approaching completion in the center of the downtown district on Washington street at Clark, two blocks from State and diagonally across the street from the city hall and county building, will have an organ in keeping with the size of the new building. The Skinner Organ Company is constructing the instrument, as announced in the July issue of The Diapason, and it is to be one of the largest organs in the city. The name of the donor has not been revealed.

Following is the specification of the organ:

GREAT ORGAN.

Diapason, 16 ft., 73 pipes.
First Diapason (high pressure), 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Third Diapason, 8 ft., 73 pipes.
Double Flute, 8 ft., 73 pipes.
Wald Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Dolce Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Ophicleide, high pressure, 16 ft., 73 pipes.
Tromba, high pressure, 8 ft., 73 pipes.
Clarion, high pressure, 4 ft., 73 pipes.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Violin, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 ranks dolce, 183 pipes.
Contra Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Flute, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Harp, 61 bars, 8 ft.
Celesta (from Harp), 4 ft.
Carillons.
Tremolo.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gross Gedeckt, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Chimes, 25 notes.
Tremolo.

ECHO ORGAN.

Quintadena, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN (Augmented).

Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (From Swell), 16 ft.
Posaune (From Swell), 16 ft.
Octave (From Pedal Diapason), 8 ft., 12 pipes.
Cello (From Violone), 8 ft., 12 pipes.
Gedeckt (From Bourdon), 8 ft., 12 pipes.
Still Gedeckt (From Swell), 8 ft.
Super Octave (From Diapason), 4 ft., 12 pipes.
Flute (From Bourdon), 4 ft., 12 pipes.
Bombarde (Extension of Trombone), 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba (From Trombone), 8 ft., 12 pipes.
Clarion (From Tromba), 4 ft., 12 pipes.

William Lester, the Chicago organist and composer, and Mrs. Lester, soprano, gave a program together with the Woman's Chorus at Kewanee, Ill., May 18. The chorus sang Mr. Lester's cantata, "The Tale of the Bell."

DECAUX COMING TO AMERICA

Noted Paris Organist and Teacher
Engaged by Eastman School.

Abel Marie Decaux, one of France's most celebrated teachers of the organ, has been engaged by the Eastman School of Music as a member of its faculty. M. Decaux will be in Rochester in time for the opening of the school Sept. 17.

M. Decaux is organist of the Basilique du Sacre Coeur in Paris and professor of organ in the Schola Cantorum of Paris. He is a pupil of Guillemant and was a protegee of the great French organ master. Decaux studied composition under Dubois and Massenet at the Paris Conservatory. Both of his positions came to him by award of a jury composed of distinguished French musicians.

M. Decaux is one of the foremost exponents of the great French organ school in the founding and perpetuation of which Lemmens, Widor, Guillemant, Vierne, Bonnet and Dupre have been leaders. While M. Decaux is a concert organist of distinction, his major fame has been won as a teacher, and it is widely said in France that what Bonnet and Dupre do for French organ supremacy as public players, Decaux does as a teacher.

"I can truthfully say that we of the organ department are greatly pleased over M. Decaux's coming," said Harold Gleason. "In my many talks with Joseph Bonnet about the future of our work in the Eastman School and in regard to carrying forward the motives and practices for which he laid foundations in his two seasons with us, Decaux was frequently mentioned as an ideal man to come to this school, if he could be brought here. I have personal acquaintance with a number of organists who have studied with Decaux and all say without reservation that he is the most inspiring and helpful teacher with whom they have had student experience."

ATLANTIC CITY HAS PLANS.

Large New Organ Used in June and
To Be Completed in September.

The Atlantic City High School organ, now being built by the Midmer-Losh organization, was used for the commencement exercises on June 15, although the contract date for completion is Dec. 20, 1923. It was 60 per cent complete for this occasion, and will be fully in service in September, when a series of recitals by distinguished artists, including a prominent performer of international reputation, already informally engaged as the regular city organist, will begin.



FIRMIN SWINNEN,
Who Will Play at Rochester.

Recital Programs at N. A. O. Convention

By HAROLD GLEASON.

At 3 p. m., Aug. 28.
Sonata in D minor, Op. 65, No. 6.
Chorale and Variations, Fuga, Andante, Mendelssohn.
Gavotte, Martini.
"Piece Heroique," Franck.
"Papillons Noirs," Jepsen.
"Ariel," Bonnet.
Adagio in C major, Andrews.
Scherzetto (F sharp minor), Vierne.
"Tocatta per l'Elevazione," Frescobaldi.
Variations in E minor, Bonnet.

By T. TERTIUS NOBLE.

At 8 p. m., Aug. 28.
Concerto in G minor, Camidge.
Song without Words, Guillemant.
Andante in G minor, Boely.
Prelude and Fugue in C minor, Bach.
"Prelude Solennelle," Noble.
Two Preludes, Stanford.
Tocatta and Fugue in F minor, Noble.
Overture in C minor and major, Adams.

By S. WESLEY SEARS.

At 3:30 p. m., Aug. 29.
First Organ Concerto, Handel.
Solemn Prelude to "Gloria Domini," Noble.
"Benedictus," Reger.
Scherzo (Fifth Sonata), Guillemant.
Serenade, Miller.
Andante (Fourth Sonata), Bach.
Romanza, Rheinberger.
Allegretto (Seventh Symphony), Widor.
Overture to "Rienzi," Wagner.

FESTIVAL CONCERT IN EASTMAN THEATER.

(With co-operation of Eastman Theater Orchestra, Victor Wagner, conductor, at 8 p. m., Aug. 29.)

Organ and orchestra—
Festival Prologue (first performance), Deszo d'Antalfy.
(Deszo d'Antalfy at the organ.)

Organ solos—
Variations (Finale of Gothic Symphony), Widor.
Cantilene ("Romaine" Symphony), Widor.

Finale (Symphony 8), Widor.
Eric De Lamarter.
Concerto No. 2, in E flat major, Handel.
(Guy F. Harrison at the organ.)
Allegro Vivace (Fifth Symphony), Widor.

(Arranged for orchestra by Frank Stewart Adams.)

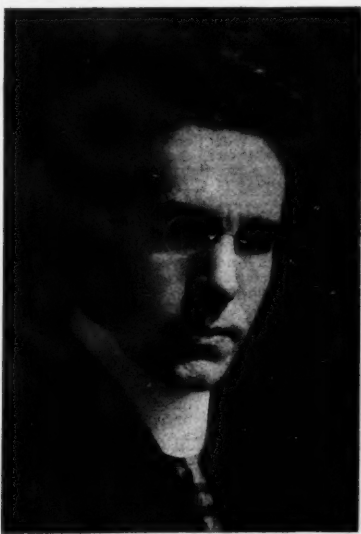
(Firmin Swinnen at the organ.)
Concerto in E major, Eric De Lamarter.
(Palmer Christian at the organ; the composer conducting.)

By HEALEY WILLAN, Mus. Doc.

At 8 p. m., Aug. 30.
Tocatta and Fugue in D minor, Bach.
Prelude, Clerambault.
Menuet (Bernice), Handel.
Gavotte, Kirnberger.
Sonata No. 7 in F minor, Rheinberger.
"Claire de Lune," Karg-Elert.
"Vesperale," Cyril Scott.
"The Old Castle," Moussorgsky.
Rhapsody No. 1, in D flat, Howells.
Introduction, Passacaglia and Fugue in E flat minor, Willan.

By PALMER CHRISTIAN.

At 2 p. m., Aug. 31.
Passacaglia and Finale on B-A-C-H, Georg Schumann.
Improvisation, Op. 34B, Karg-Elert.
Caprice, Edward Shippen Barnes.
Tocatta, Adagio and Fugue in C, Bach.
"Vesperale" (Seventh Sonata), Guillemant.
Sonata No. 3 (MS.), Borowski.
Canzona, Rene Vierne.
Tocatta-Carillon, Matthey.



ERIC DE LAMARTER,
One of the Convention Recitalists.

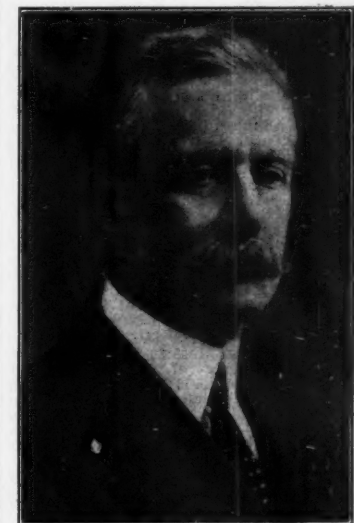
READY AT ROCHESTER FOR N. A. O. CONVENTION

FOUR BIG DAYS OF ACTIVITY.

Sixteenth Annual Meeting Will Open
with a "Get-together" Aug. 27—
Well-known Players and
Speakers on Program.

By WILLARD IRVING NEVINS.

All is in readiness for the sixteenth annual convention of the National Association of Organists, which will open with a "get-together" social hour on Monday evening, Aug. 27. The place of meeting is the Eastman School of Music, Rochester, N. Y., and for four days the convention will continue with either Kilbourn Hall or the Eastman Theater serving as the scene of note-



PRESIDENT T. TERTIUS NOBLE.

worthy recitals, picture demonstrations and round-table discussions. The recitalists are drawn from the east, west and north and from Rochester itself. The Canadian College of Organists will be represented by its president and the warden of the American Guild of Organists will come to give a greeting and a talk on examinations. The speakers are men exceptionally well known in the organ world. Two of them are known to every reader of The Diapason through their monthly contributions to its pages and they need no further introduction. The other men are authorities in their respective fields and no one has chosen a subject which in any sense can be without interest to the organist.

The picture demonstration promises to be one of the finest, as the Eastman Theater is equipped with the largest theater organ in the world. The orchestra is one of high symphonic standard. In the orchestral concert the convention offers a program which should prove memorable. Concertos of Handel, Widor and De Lamarter and a new overture provide a range of considerable magnitude in organ and orchestral literature.

The N. A. O. members of Rochester have provided a pleasant outing for the last day of the convention.

Rochester is a delightful city and is surrounded by much that is beautiful in nature. Niagara Falls is a short distance west, and a short sail on Lake Ontario takes you to the Thousand Islands, a scenic beauty spot which you should not miss.

Following is the revised convention program:

MONDAY, Aug. 27.—8 p. m., "Get Together."

TUESDAY, Aug. 28.—9:15 a. m., Registration. 10 a. m., Addresses of Welcome from Mayor of the City of Rochester and the University of Rochester. Response by President Noble. 10:30 a. m., Business meeting. Minutes and reports. Election of nominating and resolutions committees. 11:30 a. m., Round-table conference, Henry S. Fry presiding. Paper by Harold Thompson, Ph.D., on

"Anthems of Today." 2:15 p. m. Paper by F. W. Riesberg, A. A. G. O., on "The Organist and Publicity." 3 p. m., Demonstration of the organ in Kilbourn Hall and Recital by Harold Gleason (organ built by Skinner Organ Company). 5 p. m., Demonstration of organ in the Eastman Theater (organ built by Austin Organ Company), Deszo D'Antalfy. 8 p. m., Recital in Kilbourn Hall by T. Tertius Noble, organist of St. Thomas' Church, New York.

WEDNESDAY, Aug. 29.—9:30 a. m., Meeting of executive committee with the state presidents and official state delegates, Reginald L. McAll presiding. 10:30 a. m., Greetings from representatives of the Canadian College of Organists, Healey Willan, president; the American Guild of Organists, Frank L. Sealy, warden; the American Organ Players' Club, John McE. Ward, president; the Society of Theater Organists, Robert Berentzen, president. 11 a. m., Round-table conference on examinations. Speakers: Frank L. Sealy and John F. Hammond. 12 noon, Greetings from Organ Builders' Association. Conference on the work of the reference committee, T. Tertius Noble, presiding. 2:15 p. m., Paper by Professor H. C. Macdougall on "The Country Organist." 3:30 p. m., Recital in Kilbourn Hall by S. Wesley Sears, representing the American Organ Players' Club. 5 p. m., Theater organ demonstration by Robert J. Berentzen. 8 p. m., Concert in Eastman Theater with the co-operation of the theater orchestra, Victor Wagner, conductor. Organists, Eric De Lamarter and Palmer Christian.

THURSDAY, Aug. 30.—9:30 a. m., Demonstration in Eastman Theater under the auspices of the Society of Theater Organists. Address of welcome, William Fair, manager of Eastman Theater. Review of the year 1922-23 for the Society of Theater Organists, Robert J. Berentzen, president. Picture demonstration by John Hammond: "Toonerville Trolley" and "Fruits of Faith." Picture demonstration, "The Apartment House," Frank Stewart Adams. Talk, "What the Society of Theater Organists Has Accomplished," T. Scott Buhrman, editor of the American Organist. Discussion. 11:30 a. m., Round-table conference. Herbert S. Sammond on "The Value of the Organist to the Community." T. Tertius Noble on "Choral Competitions." 2:15 p. m., Paper by H. Augustine Smith, professor in the Boston University School of Religion. 4:30 p. m., Musical in residence of George Eastman, Harold Gleason at the organ. 8 p. m., Recital in Kilbourn Hall by Healey Willan, Mus. D., president of the Canadian College of Organists.

FRIDAY, Aug. 31.—9:30 a. m., Business meeting. Reports of committees and election of officers. 11:30 a. m., Paper on "Improvisation," illustrated at the organ by Healey Willan. 2 p. m., Recital in Kilbourn Hall by Palmer Christian. 6 p. m., Farewell banquet; toastmaster, Henry S. Fry.

The Canadian College of Organists' convention meets in Toronto the week

go from Kansas City. Twenty-five years ago the large three-manual organ in St. Paul's was built by Johnson, in accordance with plans by Mr. Weiss. This is the last organ Johnson ever built. Mr. Weiss is a former pupil of Guilman, Clarence Eddy and Wilhelm Middelschulte.

CREDITORS ARE IN CHARGE

Committee to Arrange Affairs of American Photo Player Company.

Dispatches from San Francisco are to the effect that the American Photo Player Company plants, one at Berkeley and the other at Van Nuys, Cal., are closed. The affairs of the corporation are in the hands of a committee representing the leading creditors, and this committee is sending out letters to all creditors of record, urging them to consent to letting the committee act for the best interests of all concerned. Louis D. Brownstone, an attorney, chairman of the creditors' committee, stated that to force matters now would be against the best interests of the creditors. Briefly, Mr. Brownstone stated that there is on hand a great deal of raw material, partly manufactured, which if made up into Fotoplayers and Robert-Morton organs, will be valuable.

At a meeting July 12 the outline of a tentative plan of action was resolved upon and a letter, which will be sent to creditors, was approved. In an interview after the meeting Chairman Brownstone said:

"We feel remarkably confident that, if we are allowed to liquidate the business interests of the company without any interference from creditors, we ought to be able to pay the creditors practically in full. We have a large amount of raw material on hand, some of which is partly manufactured. Unless we can take this material and turn it into organs it is worthless. The American Photo Player Company has also two very expensive plants with special machinery. This machinery is worthless for any other purpose. We may be able to refinance and take over these plants or have them taken over, so that they can be operated at a profit. There is also a lot of finished product on hand and the idea is to sell that off gradually."

Mrs. Lester Blair of Norwood, Cincinnati, for sixteen years organist and choirmaster of the Walnut Hills Congregational Church, has resigned to accept a similar position with the Church of the Epiphany, Walnut Hills. She will take up her new duties, including reorganization of the quartet, early in September.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879. Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

WANTED—POSITIONS.

POSITION WANTED—THEATER AND hotel organist, now employed, desires change about Sept. 1. Ten years' experience; education exceptional. Salary and organ must be worthy of high-class man. Address H 3, The Diapason.

POSITION WANTED—DESIROUS OF theater position as organist. Competent and experienced. Have large library. Address ALLEN T. FULFORD, Boyce-Greeley Block, Room 60, Sioux Falls, S. D. [9]

POSITION WANTED—DESIROUS OF contracting with theater as organist, with or without orchestra, in United States, Canada, South America or Europe. Address G 4, The Diapason. [9]

WANTED—POSITION COMING SEASON in live Protestant church by male organist and director now studying in Philadelphia and playing four-manual in downtown church for summer. Can handle chorus choir and young people. Minimum salary \$1,200. Address H 5, The Diapason. [9]

POSITION WANTED—EXPERIENCED Episcopal church organist desires position with choir or quartet. Prefers one which has choir director. At liberty Sept. 1. Chicago or vicinity. Address H 6, The Diapason.

WANTED — THOROUGHLY COMPETENT and experienced organist desires church position, preferably with quartet choir, but would accept place with a chorus choir which already has a director. Success guaranteed. Ample references. Minimum salary, \$1,800. Address D 5, The Diapason. [tf]

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

FOR SALE—BAPTIST CHURCH, Rockland, Maine, will dispose of its two-manual, tracker action, pipe organ at first good offer. Instrument consists of twelve stops in swell organ; ten stops in great organ; two stops in pedal organ. Organ is being used every Sunday and demonstration can be arranged for at any time. A great bargain. Apply to W. O. Fuller, Rockland, Maine.

FOR SALE—A TWENTY-TWO STOP Pilcher pipe organ about sixteen years old, in good condition. A bargain to quick buyer. Address Rev. W. C. Hartinger, D. D., Columbus, Ohio, or M. P. Möller, Hagerstown, Md.

FOR SALE—FORTY-NINE PIPE ORGAN pipe 6 inches in diameter, down to 3 inches in diameter, ranging from 18 feet high down to 10 feet. \$150.00 takes the lot. These pipes are gilded and have never been used. This is a bargain. For more information address CENTRAL ROOFING AND CORNICE COMPANY, Roanoke, Va. [9]

FOR SALE—TWO-MANUAL TUBULAR organ, fifteen stops. Can be seen and played any time. Compactly built. Address M. B. NORRIS, 301 Main street, Coshocton, Ohio. [9]

FOR SALE—MILLER PEDAL PIANO. For organ pedal practice at home, in fine condition; \$150.00 cash, or will sell on easy terms. Charles G. Greeley, 179 Washington street, Boston, Mass. [9]

FOR SALE—One 12-INCH ROSS WATER motor for organ blower. Good condition. Very low price. SCHAEFFER MACHINE WORKS, 3500 Grays Ferry Road, Philadelphia, Pa. [9]

FOR SALE—TWO-MANUAL ESTEY organ, practically new, pneumatic action, with electric blower, cheap. Inquire H. GOURLEY, 1218 Chestnut street, Philadelphia, Pa. [tf]

FOR SALE—ROCKER TYPE RIMMER blower. Suitable for use on large read organ. Cost \$150 when new. Make offer. Box 62, Stoneham, Mass.

WANTED—HELP.

WANTED—ZINC PIPE MAKERS. Good pay and steady work may be obtained by applying to the Austin Organ Company, Hartford, Conn.

WANTED—AN ALL-AROUND voicer. Exceptional ability required. Also must be able to handle other men. Give references and state your piece work prices. We want you to earn big money. There is a chance for a man with executive as well as mechanical ability. Long term contract if desired. Address G 9, The Diapason. [tf]

WANTED—EXPERIENCED MAN FOR erection and repair work. State salary, etc. Address H 4, The Diapason.

WANTED — COMPETENT ORGAN man for outside work. State freely your experience and salary expected. Address Charles A. Ryder, 454 Piedmont avenue, Atlanta, Ga. [tf]

WANTED—ORGANISTS FOR THEATER work. Organists coached on style and repertoire for theater playing by specialist. Private and special correspondence lessons. Lucrative positions. Over 300 pupils of Sidney Steinheimer now playing in theaters. Exceptional opportunity for organists. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City. [9]

WANTED—A METAL PIPE-MAKER to work in best equipped factory under pleasant conditions. Give references and state your piece work prices. Long term contract if desired. Address G 10, The Diapason. [tf]

WANTED—ACTION MAN. STEADY job and good wages. Only first-class man considered. State salary desired and experience. UNITED STATES PIPE ORGAN COMPANY, 8105 Tincum avenue, Philadelphia, Pa. [tf]

WANTED — EXPERIENCED ORGAN builders for factory and outside erecting and finishing. WELTE-MIGNON CORPORATION, 297 East 133rd street, New York, N. Y. [8]

WANTED—SKILLED WORKMEN in every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclade avenue, St. Louis, Mo. [tf]

WANTED—TO BUY.

WANTED TO BUY—SECOND-HAND pipe organs, one or two manuals. Any kind of action. Peter Butzen, 2128 West Thirteenth street, Chicago. (tf)

WANTED—ELECTRIC RELAY FOR Two-Manual Organ. Address H-2, The Diapason.

FOR SALE—ORGANS.

FOR SALE

Standard make, Two-Manual, Electric Unit Organ in Madison Heights M. E. Church, Memphis, Tenn. Nine years old. Detached Console. Dark Oak (quartered). Case, 23 feet 6 inches wide. Front pipes arranged to display rose window in center 9 feet from floor. Gilt pipes. Two Swell boxes 3 inches thick.

GREAT ORGAN

- Lieblich Gedeckt—16 ft.
- Contra Viole—16 ft.
- Open Diapason—8 ft.
- Dolce—8 ft.
- Harmonic Flute—8 ft.
- Sallcional—8 ft.
- Gedeckt—8 ft.
- Sallcet—4 ft.
- Gedeckt—4 ft.
- Gemshorn—4 ft.
- Flute D'Amour—4 ft.
- Flautina—2 ft.
- Oboe—8 ft.
- Tremulant No. 1.

SWELL ORGAN

- Viole—16 ft.
- Lieblich Gedeckt—16 ft.
- Gemshorn—8 ft.
- Dolce—8 ft.
- Sallcional—8 ft.
- Harmonic Flute—8 ft.
- Gedeckt—8 ft.
- Gedeckt—4 ft.
- Sallcet—4 ft.
- Flute D'Amour—4 ft.
- Flautina—2 ft.
- Oboe—8 ft.
- Tremulant No. 2.

PEDAL ORGAN

- Double Open Diapason—16 ft.
- Contra Viole—16 ft.
- Bourdon—16 ft.
- Lieblich Gedeckt—16 ft.
- Violoncello—8 ft.
- Flute—8 ft.

Fourteen Couplers.
Six Adjustable Combinations to each Manual.

Five Adjustable Combinations to Pedal.

Flute D'Amour may be exchanged for Vox Humana.

Electric Blower and Generator.

This is a Unit Organ of ten voices.

Address

C. S. LOSH
Merrick, L. I., N. Y.



PALMER CHRISTIAN,
Who Will Play at Rochester.

following the N. A. O. convention. All indications point to a record attendance in Rochester.

Those who will attend the convention are asked to make reservations through Miss Alice Wysard, 316 Ravine avenue, Rochester, N. Y., and as early as possible.

Leaves After 37 Years' Service.

Charles A. Weiss has resigned as organist and choirmaster of St. Paul's Church, Orchard and Kemper streets, Chicago, after serving that church, without interruption, for thirty-seven years. Mr. Weiss' resignation takes effect Sept. 1, and he will devote his time in the future to teaching. The council of the church has accepted the resignation and has expressed in the official paper of the church its deep regret over the retirement of Mr. Weiss. The Rev. R. A. John, pastor of the large and prominent north side church, engaged Mr. Weiss as organist in 1886, bringing him to Chica-

**LOS ANGELES CHURCH
OPENS LARGE AUSTIN**

BLAKELEY AT THE CONSOLE

Plays Sonatas Written for the Dedication of Large Four-Manual Instrument in Costly First Methodist Edifice.

Installation of the Ewart Watchorn memorial organ in the large First Methodist Episcopal Church of Los Angeles was completed in July and Arthur Blakeley, F. C. G. O., organist of the church, presided at the instrument at the dedication services. The four-manual organ, built by the Austin Company, is in keeping with the size and prominence of the church edifice. This church cost \$150,000 and the organ \$50,000. It has four manuals and ninety stops, with a total of 4,600 pipes. The great has fifteen stops, the swell nineteen, the choir twelve, the solo eleven, the echo eight, the string organ four and the pedal twenty-one.

Mr. Blakeley and the Austin Company prepared the specification. J. P. Tilton of San Francisco closed the contract and the installation was in charge of Edward Crome of Los Angeles.

Dedication week of the church opened with the service of dedication July 8. That evening Mr. Blakeley played a sonata composed by himself in honor of the occasion. It was in three movements—a "Te Deum," a "Sanctus" and a "Te Rex Gloriarum"—being a musical interpretation of the beautiful Tiffany art panels in the church. The auditorium was dark while Mr. Blakeley played, only the panels being lighted up. On the evening of July 11 Mr. Blakeley gave a recital before an audience of 4,000 people at which his program was as follows: Concerto in F, No. 4, Handel; Fugue a la Gigue, in G major, Bach; Overture to "Tannhäuser," Wagner; Romance, Schoenfeld; "Scotch Lassic" (A Highland Lilt), Oehmler; Barcarolle, Tandler; Storm Fantasia, Blakeley - Lemmens; "Chinoiserie," Swinnen; "To a Water Lily," MacDowell; Transcription ("Home, Sweet Home"), Guilman; Sonata, Psalm 94, Reubke. A feature of the program was the singing of an anthem written for the dedication by Mr. Blakeley, with the chorus under the direction of John A. Van Pelt.

A special service of jubilation in dedication of the organ was held on the morning of July 15 and Mr. Blakeley played another sonata composed by himself and dedicated to Mr. and Mrs. Robert Watchorn, entitled "In Memoriam." His other numbers included: "Marche Funebre et Chant Seraphique," Guilman; "In Paradisum," Dubois; "Liebestod," Wagner; "Retrospection," Marshall.

Following is the specification of the organ:

- PEDAL.**
Contra Bombarde, 32 ft.
Resultant, 32 ft.
Major Diapason, 16 ft.
Small Diapason, 16 ft.
Violone, 16 ft.
Bourdon, 16 ft.
Dulciana, 16 ft.
Contra Viole, 16 ft.
Lieblich Gedeckt, 16 ft.
Echo Bourdon, 16 ft.
Gross Flöte, 8 ft.
Flauto Dolce, 8 ft.
Violoncello, 8 ft.
Bombarde, 16 ft.
Harmonic Tuba, 16 ft.
Posaune, 16 ft.
Tromba, 8 ft.
Clarion, 4 ft.
Tympani (at second touch).
Gran Cassa.
Gran Cassa (second touch).
- GREAT—(First Section).**
Major Diapason, 16 ft.
Principal Diapason, 8 ft.
Second Diapason, 8 ft.
Gemshorn, 8 ft.
Gross Flöte, 8 ft.
Octave, 4 ft.
- GREAT—(Second Section; Enclosed).**
Doppel Flöte, 8 ft.
Violoncello, 8 ft.
Clariel Flute, 8 ft.
Harmonic Flute, 4 ft.
Mixture, 3 ranks.
Double Trumpet, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.
Chimes (In Echo).
- SWELL.**
Bourdon, 16 ft.
Diapason Phonor, 8 ft.
Horn Diapason, 8 ft.
Rohr Flöte, 8 ft.
Flauto Dolce, 8 ft.
Unda Maris, 8 ft.
Viole da Gamba, 8 ft.
Vox Celeste, 8 ft.
Aeoline, 8 ft.

HOMER P. WHITFORD, WHO GOES TO DARTMOUTH COLLEGE.



- Viole d'Amour, 8 ft.
Principal, 4 ft.
Flauto Traverso, 4 ft.
Flageolet, 2 ft.
Dolce Cornet, 3 ranks.
Contra Posaune, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Tremulant.
- CHOIR.**
Contra Viole, 16 ft.
Geigen Principal, 8 ft.
Concert Flute, 8 ft.
Dulciana, 8 ft.
Vox Celeste, 8 ft.
Quintadena, 8 ft.
Viole d'Orchestre, 8 ft.
Flute d'Amour, 4 ft.
Harmonic Piccolo, 2 ft.
Cor Anglais, 8 ft.
Clarinet, 8 ft.
Harp (61 notes).
Tremulant.
- SOLO.**
Stentorphone, 8 ft.
Flute Major, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Flute Ouverte, 4 ft.
French Horn, 8 ft.
Double Tuba, 16 ft.
Tuba Mirabilis, 8 ft.
Tuba Clarion, 4 ft.
Orchestral Oboe, 8 ft.
Saxophone (Syn), 8 ft.
Tremulant.

- STRING ORGAN—(Playable from Solo, Swell and Choir).**
Viole d'Orchestre, 8 ft.
Viole d'Orchestre, 8 ft.
Nitsua, 8 ft.
Viole d'Orchestre, 8 ft.
- ECHO.**
Lieblich Gedeckt.
Muted Viole.
Chimney Flute.
Vox Angelica.
Cor de Nuit.
Flauto Dolce.
Vox Humana.
Cathedral Chimes.
Tremulant.

All of Mr. Blakeley's programs are broadcast from the powerful KHJ station of the Los Angeles Times, which has a radius of 3,000 miles.

New Position for Mrs. Maryott.
Mrs. Harold B. Maryott (Anne Pearson Maryott), A. A. G. O., has resigned the position of organist and musical director at the Woodlawn Baptist Church, Chicago, to accept a similar position in the Woodlawn Presbyterian Church.

Henry Overley, organist and choir-master of St. Luke's Episcopal Church at Kalamazoo, Mich., has been spending July in Chicago studying with Wilhelm Middelschulte. He was accompanied by Mrs. Overley, who studied with Richard Hageman.

TAKES DARTMOUTH POSITION.

Whitford Will Leave Church at Utica—Succeeds C. R. Cronham.

Homer P. Whitford, F. A. G. O., for the last five years organist and director at the Tabernacle Baptist Church of Utica, N. Y., has accepted the position of instructor in music at Dartmouth College, Hanover, N. H., and will take up his work there in the fall. Mr. Whitford will succeed Charles R. Cronham, who has accepted a position to become organist at a large club at Lake Placid, N. Y., where he will give recitals.

Mr. Whitford has conducted a chorus of fifty voices and a children's choir of forty at Utica and has made the music at the Tabernacle Church known in all parts of the state. At Dartmouth he is to give regular recitals on the fifty-three-stop Austin organ, will take the theory classes and will have charge of the musical vesper services, conducting the college choir.

Before going to Utica Mr. Whitford was a band leader in the army during the war and previously he was at the Church of the Good Shepherd, Scranton, Pa.

Mr. Whitford married Miss Ruth Fisher of Pittsburgh at Utica on June 24. Miss Fisher was the assistant to the pastor of the Tabernacle Church.

Summer Course Successful.

The summer courses at the Guilman Organ School, which will come to a close Aug. 10, have been most successful. Students were enrolled from California, Wyoming, Tennessee, North Carolina and many nearby states. Willard Irving Nevins, who has conducted this summer work, will spend his vacation in central New York. There is already a long list of applicants for the regular course which begins in October.

George O. Lillich, organist of the Congregational Church of Eau Claire, Wis., where he presides over a new three-manual Skinner organ in a remarkably beautiful edifice, is passing the summer months in Chicago taking advantage of its musical possibilities and studying with Edwin Stanley Seder and Palmer Christian.

**ORGAN MUSIC BY RADIO
FOR WEDDINGS AT HOME**

NOVEL PLAN IN ATLANTA, GA.

Dr. Charles A. Sheldon Provides Wedding Marches from Church for Ceremonies at Homes by Means of Air Waves and Horn.

Pipe organ wedding marches for home weddings are the latest development of the radio and the organ, working in co-operation.

The thought of having an organ wedding march for a home wedding originated with Mrs. Samuel Martin Inman, one of Atlanta's most prominent women. Mrs. Inman maintains a splendid receiving apparatus in her home on Peachtree street, and when it was announced that her grandson, Hugh T. Inman, was to marry Miss Mildred McPheeters Cooper, of Philadelphia, Mrs. Inman decided to bring the fine Pilcher organ of the First Presbyterian Church to the Inman home for the wedding.

Dr. Charles A. Sheldon, Jr., organist of the First Presbyterian Church, of which Mrs. Inman is a member, agreed to the plan, and the stage was set. Listeners who tuned in with WSB Tuesday evening, June 19, just before 9 o'clock heard the tones of the organ burst forth on the air unannounced. It was a single chord, and for three minutes nothing but that one chord and its modulation was heard. Listeners learned later that it was Dr. Sheldon sounding for a stringed orchestra to tune their instruments with the organ. It also was the pre-arranged signal for the bride and the groom to get ready for the march. Promptly at 9 o'clock Dr. Sheldon started the strains of the "Lohengrin" wedding march, and a second later they were flooding the Inman home, reproduced by radio and a loud speaker. Then the guests were let in on the secret and the horn of the radio apparatus, which had been hidden from view behind the decorations, was disclosed. Many declared they thought the organ was right in the house.

The second test of the organ wedding march for home ceremonies was at the Ansley Park Golf clubhouse when Tom Wilson, professional of the course, was united in marriage with Miss Hilda Cook, a popular Atlanta girl. At this wedding the organ was the only music and it was played by Dr. Sheldon at the church.

AUSTIN TO FALL RIVER, MASS.

Three-Manual Organ To Be Built for the First Baptist Church.

The First Baptist Church of Fall River, Mass., has awarded a contract to the Austin Organ Company to build a three-manual organ with movable key-desk. Elisha Fowler, Boston representative, arranged the details. James D. D. Comey wrote the specification and had charge of awarding the contract. Mr. Comey has been organist and choir-master of the First Baptist Church, Boston, for over twenty years. The organ will be finished early in 1924.

Following is the specification:

- GREAT ORGAN.**
Open Diapason, 16 ft., 61 pipes.
Principal Diapason, 8 ft., 61 pipes.
Small Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
- SWELL ORGAN.**
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Gedeckt (From Swell), 16 ft., 32 notes.
Quint, 10 1/2 ft., 32 notes.
Flute, 8 ft., 32 notes.

Some Organs and Organists in Colonial Boston

By JOHN HENRY EDMONDS

Address of Archivist of the Commonwealth of Massachusetts Before the New England Chapter, A. G. O., May 15.

Musicians and musical instruments were rarities in the early days of the Massachusetts-Bay Colony and, in fact, as late as 1673 Governor Leverett wrote home that there was not a musician in the colony. But like other statements in the same report, it has to be taken with the proverbial pinch of salt. If the Puritans did not like music, the Indians evidently did, for I find at Salem in 1653 Captain Kempo Sebarda of Block Island suing the owners of the pirate bark Swallow Frigate for goods taken out of his house at Block Island. The loot included "seventeen dussen of Jewes Harpes £3-8s and twelve dussen of bells £1-4s," "which were prized as they were sold to the Indians." A few years later the guests at a merry-making at the house of John Androus in Ipswich were entertained by Thomas Androus, the scholar-musician, with his music.

The drum we have always had with us, however, and at first it was used to call the folks to church as well as to sound an alarm. It usually belonged to the town and the drummer was paid for drumming and teaching others as well.

The Rev. Nathaniel Rogers of Ipswich died in 1655, possessed of "a treble viall," valued at 10s.

Things had changed in 1729, when Governor Burnet, the first golf player in New England, died. His inventory includes "9 Gouff Clubs & 1 Iron ditto @ 4s each, 7 dozen balls @ 1s each, 2 water (i. e., fire) engines with hoses, whells, etc., £15, wine cellar, including 3 dozen and 3 of champagne @ 8s a bottle, large bass violin £5, 2 trible violins @ 30s each, harpsicord £60, clesspord £15, double courted £2, and a large violin or tenor fiddle £2." His Boston estate was appraised at £4,540-4-3/4, though the heirlooms were not valued.

One man to whom we owe a great deal for recording things we otherwise would have missed is Judge Samuel Sewall. He married the daughter of John Hull, the maker of pine tree shillings, and got her weight in a dowry of about £130 in money, not in pine tree shillings by weight. Having studied for the ministry, he substituted for Mr. Parker of Ipswich and, "being afraid to look on the glass, ignorantly and unwillingly . . . stood two hours and a half" in the pulpit. Having married an heiress, as above noted, he turned to trade and politics. He kept an eye on matters contrary to Puritan ideas and some of them may interest you. Dec. 17, 1685, Francis Stepney is ordered not to keep a dancing school; if he does, will be taken in contempt and proceeded with accordingly. This resulted in Increase Mather's "An arrow against profane and promiscuous dancing drawn out of the quiver of the Scriptures" being reprinted. Oct. 14, 1686, King's Birthday celebrated. "Some marched through the streets with viols and drums, playing and beating by turns." Late in 1688 he went to England and on Feb. 11, following, with Mr. Brattle, he went to Covent Garden and heard a "Consort of Musick." This was Thomas Brattle, who brought the first organs to English-speaking America. On Feb. 27 they visited Salisbury Cathedral. "The chancellor's clerk shew'd me the cathedral, chapter house and cloysters. . . Got the organist to give us some musick."

Thomas Brattle, of Boston, merchant, treasurer of Harvard College, and founder of the Brattle Square Church, who, with Sewall, attended Covent Garden, and visited Salisbury Cathedral in 1689, died May 18, 1713, and his will contains the following bequest:

"I give, dedicate, and Devote my Organ to the praise and glory of God in sd Church (in Brattle Square), if they shall accept thereof, and within a year after my decease procure a Sober person that can play skillfully thereon with

a loud noise. Otherwise to ye Church of England in this towne on ye same terms and conditions; and on their Non-acceptance or discontinuance as before, I give the same to my nephew, William Brattle."

On July 24, 1713, Rev. William Brattle of Cambridge, his executor, tendered "a pair of organs" to the Brattle Square Church, who, "with all possible respect to the memory of our deceased Friend and Benefactor, Voted, that they did not think it proper to use the same in the publick worship of God." Rev. Mr. Brattle then tendered them to Kings Chapel and on Aug. 3, 1713, it was "Voted that the Organ be Accepted by the Church, and that Mr. Miles answer Mr. William Brattle's Letter concerning the same." They were duly delivered as shown by a payment Aug. 13, 1713, "for bringing the organs 0-10-0." Even an Anglican church had its doubts about the propriety of accepting them, for it was not until the February following that the vestry voted that the "church wardens write to Colonel Redknapp and desire him to go to Mr. Edward Enston, who lives next door to Mr. Masters on Tower Hill, London, and discourse him as to his Inclination and Ability to come over to be Organist here. We being willing to allow him Thirty pounds per Annum this money, which with other Advantages as to Dancing, Music, etc., we doubt not will be sufficient Encouragement." On March 2, 1713-14, it was "Voted that the Organs be forthwith put up." July 24, 1714, Colonel Redknapp wrote to Sir Charles Hobby and John Jekyll, the then wardens, enclosing a copy of the agreement made with Edward Enstone the 29th of June, 1714, which reads as follows:

Articles of Agreement made, and concluded upon the 29th day of June, Anno Domini 1714, and in the Thirteenth year of the Reign of Our Sovereign Lady Ann, by the Grace of God of Great Britain, France, and Ireland Queen, Defender of the Faith, etc., Between Edward Instone of the City of London, Gent., of the one part, and Coll John Redknapp, of Boston in North America, Gent. (for and on behalf of the Church Wardens and Vestrymen now and for the time being of the Queen's Chappel in Boston aforesaid) of the other part, in manner and forme following, viz., Whereas, the said Coll John Redknapp was authorized by ye Church Wardens and Vestrymen of the Queen's Chappel in Boston aforesaid, to procure, contract, and agree for them and in their names with a person well qualified and would undertake to be Organist in the said Chappel; And said Edward Instone being a person fitly qualified for the said Employnt and willing to undertake ye same; It is therefor mutually covenanted, Concluded, and agreed upon by and between ye said parties, and the said Edward Instone doth agree to ye same, That he the said Edward shall and will by or before the 25th day of October next ensuing, Wind and Weather permitting, be at Boston in North America aforesaid; and being there, shall and will at all proper and usual times of Divine service officiate as Organist in the said Chappell for and during the space of Three years certain, to be computed from the day that the said Edward Instone shall arrive at Boston aforesaid, and afterwards for such terme or time as the Church Wardens and Vestry men of the said Chappel now and for ye time being and the said Edward Instone shall think fit and agree upon. In consideration of which voyage so to be performed by the said Edward Instone, he, the said Coll. Jn. Redknapp, hath this day paid unto ye said Edward Instone the sume of £10 of lawful money of great Britain, the Rect whereof is hereby acknowledged; and the said Coll. Jn. Redknapp (for and on the part and behalfe of the Church Wardens and Vestrymen of the Queen's Chappel in Boston aforesaid now and for the time being) Doth Covenant, promise, and agree to and with ye said Edward Instone, his Exers and Admsrs, That the Church Wardens and Vestry men of the said Chappel now and for the time being shall and will from time to time and at all times well and truly pay or cause to be paid unto the said Edward Instone the sume of £7 10s. p. Quarter immediately after each Quarter day, Current money of New England, for every Quarter of a year that the said Edward Instone shall officiate as Organist in ye said Chappel. And to ye true performance and keeping of all and singular ye Covenants and agreements herein before contained, each of ye said parties bindeth himself, his Exers and Admsrs, unto the other of them, his Exers, Admsrs, and assignes, in ye penal sume of £20 of lawful money of Great Brittain by these presents to be paid recovered. In Witness whereof the said parties to these presents have interchangeably set their hands and seals the day and year first above written.

EDWARD ENSTONE [L. S.]
Sealed and Delivered in ye presence of
Jonah Gawthorne.
Stephen Bellas,—
Gentlemen.

By verbal agreement he was "to acquaint himself in the manner how to keep an organ in repair in case of accident."

In the meantime, pursuant to vote of

March 2, the organ had been set up by William Price, who acted as organist temporarily, as indicated by a vote of the vestry Aug. 18, that Mr. Price be paid £7 10s for one quarter's salary due at midsummer, 1714, and £7 10s more for what work he has done about the organ. The year in both church and state commencing Lady Day, March 25, it was customary in all contracts calling for quarterly payments to pay in rotation from that day. About Christmas, 1714, Mr. Enstone arrived and the use of the organ on that day probably accounts for the attendance of Thomas Sewall. On April 1, 1715, he was paid a "quarter due March 25 last 7-10-00." He was not as favorably received by the Town Fathers, for "at a meeting of the Sel. men Feby 21 [1714-15], Mr. Edward Enstone's Petition for Liberty of keeping a School as a master of Musick & a Dancing Mastr. in this Town is disallowed by ye Sel. men," and "At a meeting of the Selt men, the 25th of Octobr. [1715] voted, That the Town Clerk in the name of the Select men to present a Complaint to Session against Rivers Stanhope, for Setting up & Keeping School in the Town of Boston for the Teaching & Instructing of youth to dance, etc., in time past without the allowance & Approbation of the Sel. men of the Sd Town. And in like Manner to make Complaint against Edward Enstone for Setting up & keeping a School for Teaching Musick, etc."

"Anno 1716, At a meeting of the Select men the 3d of April . . . Messurs Rivers Stanhope & Edwd Enstone their Petition as partners to keep a School of manners or Dancing School in this Town is disapproved by the Sel. men." No further action is found in the town records, but on Nov. 29, 1716, Judge Sewall notes "After Lecture Mr. Welsteed and Capt. Wadsworth acquainted Mr. Bromfield and me that a Ball was designed at Enston's in the evening; pray'd us to prevent the Govr. being there. Accordingly, in the Closet Capt. Belchar, Mr. Bromfield and I spake to the Govr. and at last his Excelcy promised us not to be there." The next day the governor told the judge he was not at the ball and would break no orders of the town. But the governor experienced a change of heart, for on Tuesday night, Jan. 7, 1717/8, the governor has a ball at his own house that lasted to 3 in the morn.

Mr. Enstone continued as organist and dancing teacher till December, 1723, when his household effects in King street were sold at auction, probably as a result of the vote of the church wardens and vestry on Nov. 8, that "Mr. Edward Enston deliver the key of the organs to Messrs. (William) Price and (Nathaniel) Gifford, that they may practice on the organ in order to qualify one of them to be organist, as shall be best approved by ye said church wardens and vestry."

On April 6, 1724, "Voted by the congregation, that Mr. Nathaniel Gifford be organist for the year ensuing, and that he play a voluntary before the first lesson and attend the church upon all holy days"; and he continued as such till at least 1733, first at the salary of £30 and then £40.

This may account for William Price's transfer of his allegiance to Christ Church as a later incident of a similar nature sent him to Trinity, though in 1753 he returned to the newly built chapel.

In all probability, as a result of the organ and the resulting music in King's Chapel, the Congregationalists or Presbyterians began to take interest in their music, and a society for promoting regular singing in the worship of God was formed and met weekly. On account of the smallpox epidemic of 1721, in which 788 died out of 5,889 cases in a population of about 16,000, it was suspended, but meetings were resumed on Dec. 14 at the Town House. March 1, 1722 (Thursday), in the afternoon, a singing lecture was held at the New Brick Church, the society attending, and Rev. Thomas Walter of Roxbury preached from II. Samuel, 23, 1, "The Sweet Psalmist of Israel." "The singing was performed in three parts (according to Rule) by about Ninety Persons skill'd in that Science to the great Satisfaction of a numerous Assembly present."

On April 16 was published "A ser-

mon preach'd at the Lecture held in Boston, by the Society for Promoting Regular and Good Singing and for Reforming the Depravations and Debasements our Psalmody labours under, in order to introduce the proper and true Old Way of Singing. By Thomas Walter, A. M., sold by Thom. Fleet in Savages Court in Cornhill."

On Thursday, May 31, 1722, another singing lecture was held in the same church by the said society and the sermon was preached by the Rev. John Barnard of Marblehead, whose text was Psalm 57; 7, 8. The singing was in three parts by 100 persons. On Thursday, May 30, 1723, a singing lecture was held in the same church and Rev. Cotton Mather preached, and on Sept. 26, when Rev. Mr. Tufts of Newbury preached. In May, 1722, a singing lecture was held by the society in Dorchester and Rev. Mr. Danforth preached. The singing was in three parts by 100 persons, including members from Boston and Cambridge.

Reform in music did not proceed quite as well in other places, as evidenced by the following:

Milton, March 27, 1723—By an Express from the West South West part of the Town, Singing School broken up by order of the Selectmen, forseing ill consequences of Romish practices, etc., and on February 3, 1724, it was announced that some twenty malcontents had publicly declared for the Church of England.

Cotton Mather in his diary notes the following:

September 24, 1716—The Psalmody in our Assembly must be better provided for.

October 13, 1718—The Psalmody is but poorly carried on in my Flock, and in a Variety and Regularity inferior to some others; I would see about it.

March 13, 1721—Should not something be done towards the mending of the Singing in our Congregation?

June 5, 1721—I must of Necessity do something, that the Exercise of Singing the Sacred Psalms in the Flock may be made more beautiful, and especially have the Beauties of Holiness more upon it.

November 25, 1723—A mighty Spirit came lately upon abundance of our people, to Reform their singing which was degenerated in our Assemblies to an Irregularity, which made a Jar in the ears of the more curious and skilful singers. Our Ministers generally Encouraged the people, to accomplish themselves for a Regular singing, and a more beautiful Psalmody. Such Numbers of Good people (and Especially young people) became Regular Singers, that they could carry it in the Congregations. But, who would believe it? Tho' in the more polite City of Boston this Design met with a General Acceptance in the Country, where they have more of the Rustick, some Numbers of Elder and Angry people bore zealous Testimonies against these wicked Innovations, and this bringing of Popery. Their zeal transported some of them so far (on the behalf of Mumpsimus) that they would not only use the most opprobrious Terms, and call the Singing of these Christians a worshipping of the Devil, but also they would run out of the Meeting-house at the Beginning of the Exercise. The Paroxysms have risen to that Height, as to necessitate the Convening of several Ecclesiastical Councils, for the Composing of the Differences and Animosities arisen on this occasion. And if such an Improbable occasion produce them, what is to be expected, when our Great Adversary gets permission to start more hazardous Controversies? O! Tell it not in Gath!

July 1, 1724—Very lately, a Little Crue at a Town Ten miles from the City of Boston, were so set upon their old Howling in the public Psalmody that being rebuked for the Disturbance they made, by the more Numerous Regular Singers, they declared they would be for the Ch. of E. and would form a Little Assembly for that purpose, and subscribed for the Building of a Chapel; and expect a Missionary to be sent and supported from your Society (aforesaid) for the Encouragement of half a score such Ridiculous Proselytes. But we suppose it will come to nothing.

This evidently refers to those of the west southwest part of Milton above noted, but still he thought it necessary to write "A Pacifactory Letter about Psalmody, or the Singing of Psalms," which was published by B. Eliot in Queen street on Feb. 3, 1724.

The Rev. Thomas Walter, A. M., who had preached the Singing Lecture above noted, had written "The Grounds and Rules of Musick Explained: or an Introduction to the Art of Singing by Note. Fitted to the Meanest Capacities. . . . Boston. Printed by J. Franklin for S. Gerrish near the Brick Church in Cornhill, 1721." It was reprinted in 1723, 1740, 1746, 1754, 1760 and 1764, and was a prime favorite. He died at Roxbury, Jan. 10, 1725, was buried on the Thursday following, and must have been "waked" properly, as the accounts for his funeral include charges for rum, wine, pipes, tobacco and a box to put the bones of old Mr. Eliot in. Rather hard treatment for the bones of the Apostle to the Indians! The second

(Continued on page 29.)

On a Friday morning in May when we opened our mail we found the following letter. We do not know Mr. Webber, but he has put into words so much better than we ever have been able to do, a thought which is in the minds of thousands of people, we believe everybody interested in organs will enjoy reading it:

THE COMMITTEE ON CHVRCH ARCHITECTVRE
OF THE ENGLISH DISTRICT OF THE EVANGELICAL
LUTHERAN SYNOD OF MISSOURI,
OHIO, AND OTHER STATES

May 10, 1923

Skinner Organ Co.,
677 Fifth avenue,
New York, N.Y.

Dear sirs:

Two days ago I was in a town in Illinois. Through the kindness of the organist of one of the Lutheran churches of that city I was allowed to see and hear the organ that you installed there recently.

To say that I was astonished and delighted with it, is to put the matter mildly. It is hard to believe that so small an organ can be so rich in tonal resources. The Diapason alone has as much fulness as an ordinary organ with eight or nine stops. I was completely baffled, and was sure that several other stops were likewise speaking. But it was the Diapason alone.

The richness, and at the same time the rare refinement of tone of the other stops was a delight.

The puzzling thing about it all is to try to find out how you get the amazing tonal power from the full organ. Due to the rare richness of tone, it has the power of the average organ of sixteen to eighteen speaking stops. The man who took me to see the organ declared that this little instrument has met the demands for their liturgical service, choir numbers and congregational singing. This congregation, I was told, has 391 communicant members. And they told me, "The organ is fully adequate to all our demands. In fact we have never had to use its full tonal resources, even with our largest congregations."

The beauty of the string tones, the smooth, mellow tone of the delightful Fluegel Horn, the rich, quiet Gedeckt, and the shimmering sweetness of the pianissimo strings, was a rare treat. There is an organ of superlative, outstanding quality!

The same town has several good organs--two of them being noble old Roosevelts. But your organ has character! After hearing it, how "ordinary" do the others sound!

These lines are written by one who, while not an organist, is yet an organ "fan" willing to travel several hundred miles, if need be, to hear a good organ. And the one just mentioned is worthy of such a trip!

How much better for a small congregation of four to five hundred communicants, with but six to eight thousand dollars to spend, to get such an organ, than to spend their money for mere bulk! Your small organs, with eight to fifteen actual stops, prove beyond the shadow of a doubt that a small organ of sterling quality is far better than one of twice its size, but of just average merit! And the Skinner organ is certainly the aristocrat of organs!

Most sincerely yours,

13706 Glenside Road, N.E.

F. Webber

This is the Specification of Skinner Organ in
FIRST ENGLISH EVANGELICAL LUTHERAN CHURCH, DECATUR, ILLINOIS.

GREAT ORGAN	PIPES	SWELL ORGAN	PIPES	PEDAL ORGAN	PIPES	COUPLERS	COMBINATIONS—Adjustable at the console and visibly operating the draw stop knobs.	MECHANICALS
8' Diapason	61	8' Gedeckt	73	16' Bourdon	32	Swell to Great		Great to Pedal Reversible
8' Gedeckt	61	8' Salicional	73	8' Gedeckt	32	Swell to Great 4'		Balanced Swell
8' Aeoline	} Interchange- able with SWELL	8' Voix Celeste	73			Swell to Great 16'		Balanced Crescendo
4' Flute		8' Aeoline	73			Swell to Swell 4'	SWELL—1, 2, 3	
8' Fluegel Horn		4' Flute	61			Swell to Swell 16'	GREAT—1, 2, 3	
		8' Fluegel Horn	73			Swell to Great 4'	PEDAL—1, 2	
		Tremolo				Swell to Pedal		
						Great to Pedal		

Skinner Organ Company

Organ Architects and Builders

677 Fifth Avenue at 53rd Street, New York City

Fine Pipe Organs for Auditoriums—Churches—Theatres—Residences

Works at Boston and Westfield, Mass.

GROUP OF ORGANISTS PHOTOGRAPHED AT PACIFIC COAST CONVENTION IN LOS ANGELES.



BANQUET MARKS END OF CALIFORNIA FETE CONVENTION TO BEAR FRUIT.

Registration at Los Angeles Meeting of Organists Close to 200; Plans for Meeting in Northern Part of State Next Year.

BY PERCY SHAUL HALLETT.

With the banquet on Thursday evening, June 28, the first Pacific coast organists' convention, reported fully in *The Diapason* for July by telegraph, came to a close. The registration was close to 200 and many organists who attended at least one session, when their duties permitted, did not sign the register. If there is one outstanding feature or benefit from the convention it is the coming together of the church and theater organists.

On Thursday the business meeting was held, Dean Roland Diggle presiding. The question considered was: "Shall we have a convention next year?" Dr. Latham True counselled caution as to having these meetings every year, but Warden Sealy advised the chapters on the coast to continue vigorously the auspicious beginning made by the Southern California chapter. Invitations from San Francisco, San Diego and Portland were received, Miss Reynolds ably championing the claims of the far northern city. It was strongly felt that the Northern California chapter should be given the opportunity of entertaining a meeting if willing to accept the responsibility, and on motion of P. Shaul Hallett, seconded by Ernest Douglas, the Northern California chapter was invited to arrange a convention in 1924.

After the meeting Major Scudder gave an interesting talk on the work of the veterans' bureau for the disabled soldiers of the world war. This work is directed by the United States government and music forms one important feature in helping the rehabilitation of some of those who, by reason of wounds or shell shock, find it necessary to change the direction of their lifework.

At 11 o'clock a joint recital was given by three members of the local chapter, George Mortimer and Walter Earl Hartley playing the numbers already announced in *The Diapason*, while C. Albert Tufts, at short notice, took the place of George Walsh, who was unavoidably detained. Mr. Tufts played a Toccata in C minor, written by Roland Diggle; Brahms' A flat Waltz, a Romance by Zidderbock, the Third Chorale of Cesar Franck and the Finale to the Walsh sonata. This ended a busy and enjoyable morning and about 150 sat down to a dainty luncheon as guests of the Southern California chapter.

All met in the afternoon at Dr. Raymond Mixsell's delightful home in Pasadena. The doctor received his guests with a genial smile and a real "punch." After a walk through the charming gardens, John Doane was discovered at the three-manual organ in the music room. He played several numbers, as requested, and it was manifest that his fine work of the night before had won him the recognition and admiration of everyone present. A few lighter things followed.

Then the party had to return for the evening banquet. Roland Diggle presided and expressed delight at the success of the first effort. He especially

thanked Secretary Sibley G. Pease, who, in turn, passed on the compliment to Mrs. Pease and Mrs. Kay. Bishop W. B. Stevens told some good stories and then, in a more serious view, said it was difficult to be an idealist in any art. A clever skit followed, given by Mr. Bailey at the "Worser" console. His co-conspirator was Emil Breitenfeld, who read a plot, which his companion "illustrated." The fun was much enjoyed. A reading, "Parnassus on Wheels," by Christopher Morley, was given by Professor Blanks, U. S. C., and after another amusing episode, Warden Sealy, in saying goodbye, left a "word of optimism." He congratulated the chapter on the success already attained. The warden was given a rising ovation. After a few words from John Doane, the convention closed, with the singing of "Auld Lang Syne."

Sidelights on the Convention.

The pessimist says it can't be done.
The optimist says it can be done.
The peptomist says nothing.
But goes ahead and does it.

Such is the spirit of southern California and to Diggle and Pease we surely give the distinction of "peptomists." Ably backed by the members of the Southern California chapter, they went ahead and made a success of our first organists' convention.

A very useful feature was the collection of new organ music and anthems given by various publishers. I noticed a great deal of interest taken and time spent in the perusal of these compositions.

There were some lively discussions, notably when "old-fashioned prejudice" and "new-fashioned superiority" joined issue. We did not banish all of either, which perhaps shows that we are able to see the good points of all views, and are determined to "hold fast that which is good."

Perhaps the convention missed one opportunity in not providing some choral work. The term "organist and choirmaster" is increasingly being met and an opportunity to hear new and worthwhile anthems is always welcome to those who, like myself, seldom have an opportunity of hearing any but their own choir.

Headquarters has set a fine example in this respect with the special services by combined choirs.

Dr. Stewart made out a fine case for "examinations." While they may not be perfect, they assure that a candidate has undertaken a more comprehensive course of reading than ordinarily obtains, which is all to the good. Dr. True does not uphold counterpoint, but as he confessed a distinctly favorable opinion concerning contrapuntal harmony, everybody seemed happy. If he will make it a fifty-fifty proposition I will go with him.

A tuba in its own personal box was the solution Warden Sealy gave us in the discussion on Hallett's paper on "Expression." What a pity we have to consider expense!

Dr. True read a letter he had received from the editor of *The Diapason* and paid a graceful compliment to that paper for its unselfish and useful work on behalf of organists and organs generally. He explained the ideals and hopes of the American Organist and spoke of the New Music Review, our official paper, in complimentary phrases.

From the good beginning thus made the organists of the "far west" hope to go on to far greater things.

National Association of Organists Section

[For program of Rochester convention of the N. A. O. see page 1 of this issue.]

NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 105 West Fifty-fifth street, New York City.
Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.
Secretary—Willard I. Nevins, 485 East Twenty-first street, Brooklyn, N. Y.
Treasurer—John Doane, 25 East Thirty-fifth street, New York City.

Notice to N. A. O. Members.

If your name or address is not correct on the wrapper of the paper sent you, or if you fail to receive your copy regularly, please notify the office of *The Diapason* promptly. It is our constant effort to have our mailing list accurate and up to date, and we have a right to expect your co-operation to the extent of a postal card notice. This request is addressed especially to those who may have moved recently and to members who by the process of marriage have changed their names.—Publisher of *The Diapason*.

St. Louis Chapter Meets.

The St. Louis chapter of the N. A. O., at the kind invitation of William F. Moritz, organist and choirmaster of St. Peter's Evangelical Church, met for dinner at that church on the evening of July 8. A large number attended and were well rewarded for turning out in the heat. After a vote of thanks was passed for the ladies who so kindly catered for us, an informal discussion took place relative

WANTS THEM ALL UNITS.

San Antonio, Tex., July 12, 1923.—Editor *The Diapason*: I have had a little matter on my mind for some time and thought I would put it into print and see how it would look. I am a professional moving-picture organist, having played nearly all makes of organs, good and bad, large and small, and everywhere I go I hear arguments and discussions upon unit organs, duplexing, borrowing and augmenting until I begin to think no one knows what he wants.

In one house I find an organ, with two rows of stop tablets differently named, but coming from the same sets of pipes. In another house I find a organ, with eight or ten sets of pipes, several of which are extended below an octave to form the sixteen-foot pedal stop. In another I find a organ, the stops doubled at four and two-foot pitch differently named, a row of stop tablets as long as the console being derived from a few sets of pipes. In another house I find an organ, without borrowing or duplexing, but no couplets, so that no amount of stop changing or figuring will make a noticeable difference in the quality of tone. In another I find a organ, a fine organ with a pleasing array of stops, one stop unified the others only available at unison and four-foot pitch.

Now why all this different treatment of organ stops when by the simple expedient of unifying all stops it would be left to the organists themselves whether they wanted the organ as a unit or straight organ, which can be done by simply putting down a few extra stops? In a specification I read in *The Diapason* a new organ has so and so many stops to cost so much; in the list I read that so and so is from great and so and so from swell and by the time I get through the list I find that about half the stops are borrowed from one department or other. Now why don't they go a little farther and unify the whole thing and be done with it?

For theater work it seems to me that there is no argument about it that the only thing to do is to unify the instru-

ment and give the organist as much variety as possible. No matter how inadequate the organ is through want of unifying, it is the organist who gets the bricksbats thrown at him if the music lacks punch and tonal variety.

To take an actual example, one house has a small organ, about seven stops, some extended both ways to take care of the four and two-foot stops and to form the pedal at the other end. In another house there is a straight organ of fourteen full stops, none borrowed or duplexed, also no way of using them except at unison, four and sixteen-foot pitch, then all together at that same pitch or not at all. The public rants and tears and says "what beautiful, weird and unusual harmonies that fellow gets (with the unit) while at the other house they say: 'My, what sombre, churchy music! I feel like a funeral.'" Then the manager, having been chauffeur of a vegetable wagon, asks: "Why don't you play music like so and so does?" Can you argue with the manager?

NEW JERSEY NEWS NOTES.

Mrs. Bruce S. Keator is not only busy during the winter, but also during the warm summer months in Asbury Park. In fact, July and August are almost the banner months of the year. The choir of the First M. E. Church, under her direction, is assisted by well-known New York soloists and on Sunday evenings from July 15 to 29 and Aug. 12 to 26 cantatas or oratorios will be sung. Sunday evening, Aug. 12, George B. Nevins of Easton, Pa., will conduct his cantata, "The Crown of Life." Mrs. Keator will preside at the organ. The church is crowded for these musical services.

RHODE ISLAND COUNCIL.

The Rhode Island council held its last meeting of the season on June 30. Owing to the very warm weather there was a small attendance.

M. C. BALLOU, State President.

How many of you fellow organists have had this happen to you? So I say give me a unit every time and I'll do the rest.

W. HOPE TILLEY.

The Kimball Hall broadcasting program through KYW station on July 28 was played by Miss Esther Stayner of Spokane, Wash., who enjoys the distinction of playing the largest Kimball theater organ in the northwest. It is said that the highest salary paid a woman organist in that section of liberal compensation to musicians goes with the Clemmer Theater organ position, which Miss Stayner has held for the last two years. She has been in Chicago on leave of absence, coaching with Clarence Eddy and taking in the opera at Ravinia. Miss Leola Aikman, soprano soloist at Orchestra Hall for the summer during the run of the Harold Lloyd feature, sang two groups of songs, with Miss Fyrne Bogle at the piano.

DEATH OF DR. ARTHUR HILL

Noted English Organ Builder and Author Passes Away.

Dr. Arthur George Hill, the well-known organ builder and antiquary, died on June 16 at Hampstead, England, at the age of 65 years. He was the oldest son of Thomas Hill of Hampstead, and was born Nov. 27, 1857, and educated at Westminster School and Jesus College, Cambridge. He took his degree in 1880, and traveled in Europe, especially in Spain, and in Palestine for archaeological purposes. The University of Lille conferred on him the degree of Doctor of Letters.

Dr. Hill was a managing director of the firm of William Hill & Son, organ builders, which was established in 1745, and amalgamated with Norman & Beard in 1916. The combined firms have built organs for many cathedrals, town halls, etc., in the United Kingdom and the dominions.

Dr. Hill was the author of a famous work in two large volumes on "The Organ Cases and Organs of the Middle Ages and Renaissance," illustrated by himself. He was president of the Federation of Master Organ Builders from the date of its formation in 1914 to the time of his death.

Owing to ill health, Dr. Hill recently sold his controlling interest in the firm of William Hill & Son and Norman & Beard, Ltd., to John Christie, who accepted the position of chairman of the company, Dr. Hill remaining as a director.

E. Stanley Seder's U. S. Program.

Edwin Stanley Seder's annual American program at Northwestern University, although a summer event, should draw a full house to Fisk Hall, for it is an opportunity for Chicago organists to hear a selection, by a man of good taste and with technical equipment of the first rank, of the best works of the day by United States composers for the organ. As it was, the audience was not large, but it was one of understanding and included several organists from other cities eager to hear the excellent per-

formance of Mr. Seder. Eleven numbers constituted the program, but it was brief nevertheless and the balance was so good that there were no dull moments. Of the eleven composers represented four were Chicagoans or former Chicagoans and two were from the Pacific coast. The offerings were as follows: Bourree in the Olden Style, Wallace A. Sabin; Fugue in C minor (new), Seth Bingham; Scherzo in modo pastorale (Sonata No. 2), James H. Rogers; Toccata from Sonata No. 2 (after Poe's "Raven"), Lily Wadhams Moline; "Chambered Nautilus" Sonata (Movement 1), Humphrey J. Stewart; Canzonetta, S. Marguerite Maitland; Allegro from Sonata in C minor, No. 2, Mark Andrews; "Song of the Basket-Weaver," Alexander Russell; Scherzo, Walter P. Zimmerman; "At the Cradle Side," Hugo Goodwin; Rhapsody, Rosseter G. Cole. Bingham's Fugue and the Cole Rhapsody were played with decided brilliancy, as was the Allegro of Mark Andrews. Zimmerman's Scherzo was interpreted with fine style and the Goodwin "At the Cradle Side" and the youthful Miss Maitland's Canzonetta were delightful. Mrs. Moline's new sonata also received a fine interpretation in the movement played, and its merits were made apparent.

Recitals by Henry F. Seibert.

Henry F. Seibert, the New York organist, has had a busy spring and summer, giving a number of recitals. June 22 he played at Rockville Center, L. I., with Mary Beisser, contralto, assisting. June 19 he gave the dedicatory recital on the Austin organ in the new Methodist Church at Reading, Pa. He also played at the Windsor Street Methodist Church of Reading. On several Sunday evenings he has been giving radio recitals from the Skinner studio in New York. April 29 he played the four-manual Aeolian organ in Pierre S. du Pont's residence at Kennett Square, Pa. May 29 he gave a recital on the new four-manual Austin in Rajah Temple at Reading. Mr. Seibert lectured on the new Lutheran liturgy and hymnal at Wagner College, Staten Island, from July 19 to 21.

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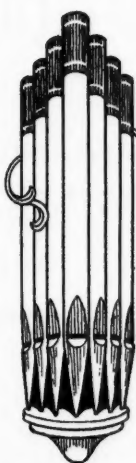
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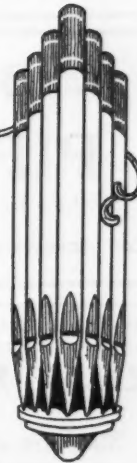
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LARGE ECHO AS A FEATURE

Hall Company Building Three-Manual for Church at Framingham.

Grace Congregational Church at Framingham, Mass., is to have a new organ of three manuals and echo, which is under construction at the factory of the Hall Organ Company, West Haven, Conn. The outstanding features of this organ will be the complete echo organ, placed at the opposite end of the church from the main organ, and the fact that almost the entire organ is under expression.

The specifications are as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 61 pipes.
 - Diapason, 8 ft., 61 pipes.
 - Erzähler, 8 ft., 61 pipes.
 - Gross Flöte, 8 ft., 61 pipes.
 - Melodia, 8 ft., 61 pipes.
 - Gamba, 8 ft., 61 pipes.
 - Octave, 4 ft., 61 pipes.
- (Numbers 3 to 7 enclosed in Choir swell-box.)

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Dolce Cornet, 8 rks., 133 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Geigen Principal, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Wald Flöte, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
 - Bourdon, 16 ft., 32 pipes.
 - Lieblich Gedeckt, 16 ft. (from Swell), 32 notes.
 - Cello, 8 ft., 32 pipes.
- ECHO ORGAN—(Playable on Great).**
- Fern Flöte, 8 ft., 61 pipes.
 - Muted Viol, 8 ft., 61 pipes.
 - Vox Celeste, 8 ft., 61 pipes.
 - Unda Maris, 8 ft., 61 pipes.
 - Vox Humana, 8 ft., 61 pipes.
 - Chimes, 8 ft., 20 bells.
 - Tremolo.

Piston combinations, adjustable at the bench and visibly affecting the registers, include six operating upon the great and echo stops, six operating upon the swell stops, four operating upon the choir stops, three operating upon the pedal stops and four general pistons operating on the entire organ and couplers.

Reuter Organ for Topeka.

A contract for the construction of an organ costing \$9,000 was let June 18 to the Reuter Organ Company by Trinity Methodist Church of Topeka, Kan. The contract calls for the completion and installation of the instrument by Nov. 15. With the new organ the Reuter company will have six organs in Topeka. The organ is to be electro-pneumatic, two manuals, twenty-four speaking stops, eleven couplers, sixteen adjustable combinations and five pedal movements.

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No. 1 built blithely around a 6-8 rhythm. No. 2 descriptive even to weirdness. No. 3 full of genuine humor. No. 4 a picture of tender sentiment. No. 5 aptly reproduces in tone the cat as she "purrs, meows, takes a sip of milk and goes to sleep." No. 6 like a negro spiritual. No. 7 a graphic reproduction of the kettle's song when it behaves and when it bolls over.

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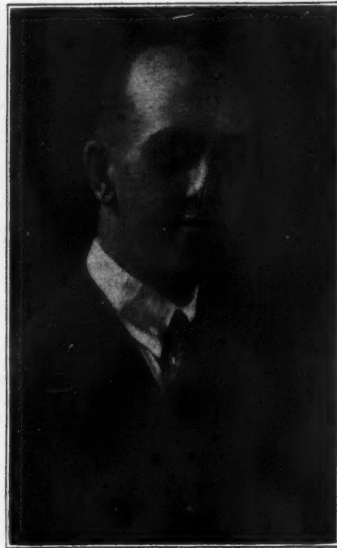
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**FOUR-MANUAL SKINNER
FOR SCIENCE CHURCH
LATEST CHICAGO CONTRACT**

**First Church of Christ, on South Side,
Where Walter P. Zimmerman
Plays, to Displace Its
Old Instrument.**

First Church of Christ, Scientist, has awarded the latest Chicago contract for a large new organ. A four-manual for this prominent south side church is to be built by the Skinner Organ Company and the instrument is to be completed next June. It is to take the place of the three-manual Farrand & Votey organ placed in the church twenty-six years ago. Walter P. Zimmerman, well-known as a composer, as well as an organist, has been the organist of First Church for five years and designed the new organ. The contract was closed late in July by William E. Zeuch, vice president of the Skinner Company.

Following are the specifications of the organ:

- GREAT ORGAN.**
Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Tromba, 8 ft., 73 pipes.
- 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., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Contra Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.
- CHOIR ORGAN.**
Diapason, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Kleine Erzähler, 2 ranks, 8 ft., 122 pipes.
Flute, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Harp, 8 ft., and Celesta, 4 ft., 61 bars.
Tremolo.
- SOLO ORGAN.**
Gross Gedeckt, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
French Horn, 8 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tremolo.
- ECHO ORGAN.**
Chimney Flute, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 21 notes.
Tremolo.
- PEDAL ORGAN—(Augmented).**
Diapason, 16 ft., 32 pipes.
Diapason (Metal) (From Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (From Swell), 16 ft., 32 notes.
Contra Posaune (From Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.

In addition to a full complement of couplers there will be six combination pistons for the great, seven for the swell, five for the choir, six for solo and echo and six for the pedal, besides four general pistons, all adjustable at the console and visibly operating the stops and tablets. The chimes will be playable from solo, great or pedal.

School Music Body Named.

The public school music committee of the Music Teachers' National Association for the coming year is constituted as follows: Edward B. Birge, Bloomington, Ind., chairman; Ralph L. Baldwin, Hartford, Conn.; Hollis Dann, Harrisburg, Pa.; Karl W. Gehrken, Oberlin, Ohio, and Will Earhart, Pittsburgh, Pa. The chairman, Mr. Birge, announces that the subject of the year's work for this committee will be "State Requirements in the United States Governing the Preparation of the Grade Teacher in Music and of the Public School Music Teacher and Supervisor; a Survey." In addition to the report from the committee, the public school music session at the Pittsburgh meeting, Dec. 26 to 28, will include demonstrations of original compositions, aural harmony and analysis by pupils from Pittsburgh high school classes. This feature is certain to be of unusual interest to music teachers who are not acquainted with this sort of work.

NEW FACTORY FOR MIDMER.

Additional Facilities and Large Number of Contracts Obtained.

The Midmer-Losh organization has arranged for an increase in the capital stock of the company and has purchased the premises at Merrick, L. I., occupied by the Colvin Coach Works and the Merrick Engineering Company. They report a considerable increase in personnel and in new business, including several three-manual organs for large Catholic churches and other institutions. Holy Name, the great new church at Miami; St. Stanislaus' in Brooklyn, and St. Henry's in Bayonne, N. J., and St. Mary's, Islip, L. I., are among those listed, and these, with other work previously reported, make ten organs for Catholic churches now under construction. The additional facilities afforded by the purchase just announced will provide for considerable growth.

Resume San Francisco Recitals.

Under the direction of the Auditorium committee of the board of supervisors, the Sunday afternoon recitals on the San Francisco municipal organ were resumed July 8. During the last few months the Auditorium has been in such demand that it has been found impractical to give recitals with any degree of regularity, but Chairman J. Emmet Hayden announces that the summer bookings will permit the appearance of some prominent organist every Sunday afternoon at 3 o'clock. Uda Waldrop played the first recital. Warren D. Allen, organist of Stanford University, played July 15, and Mr. Waldrop gave the remaining July recitals.

Nevins Plays Jubilee Concert.

Willard Irving Nevins was the guest organist at the tenth silver jubilee concert in the Wanamaker Auditorium, New York City, June 22. In spite of the warm weather there was a large attendance for this concert and Mr. Nevins received enthusiastic acclaim for his brilliant playing. The "Variations de Concert" of Bonnet gave him

an opportunity to display his highly developed pedal technique, while the Bach Fugue received an interpretation in keeping with the traditions of that master. The following numbers were on the program: Sonata in A minor, Borowski; "On Wings of Song," Mendelssohn; Toccata and Fugue in D minor, Bach; "Lied des Chrysanthe-mes," "Elfes," and "Variations de Concert," Bonnet.

Degree for Mrs. Orcutt.

Mrs. Grace Leach Orcutt, the talented organist of the Glencoe Union Church, where she presides over a new three-manual Wangerin-Weickhardt organ, received the degree of Doctor of Music from the Chicago Law School at the commencement exercises at Oriental Consistory June 9. Her share in the program was a group of organ numbers, including: Prelude and Scherzo, Rogers; "To the Rising Sun," Torjussen; "Träumerei," Schumann, and Gavotte, Orcutt.

Addition to Möller Factory.

As a consequence of the demand for more factory space the Möller organ works announces that it will begin the erection of a large building as an addition to its factory at Hagerstown, Md. This new building, which will be of steel construction and fireproof, will be used for the manufacture of metal pipes. The structure will be 145 by 50 feet. The contract has been let to a western firm for the steel work.

J. B. Waterman, the Battle Creek, Mich., organist, has spent the summer studying in Philadelphia with Henry S. Fry and substituting at the Second Presbyterian Church for five Sundays for N. Lindsay Norden.

Amy Keith Elliot and Robert W. Stevens are playing the four-manual at Orchestra Hall in Chicago for the run of Harold Lloyd's special feature, "Safety Last," which is on for all summer. Mr. Stevens, of the faculty of the University of Chicago, is well known in Chicago, while Mrs. Elliot is no stranger, having officiated at several organs here. For the two years previous to her marriage to the manager of the Kimball organ department she played in the Capitol and the Missouri in St. Louis.

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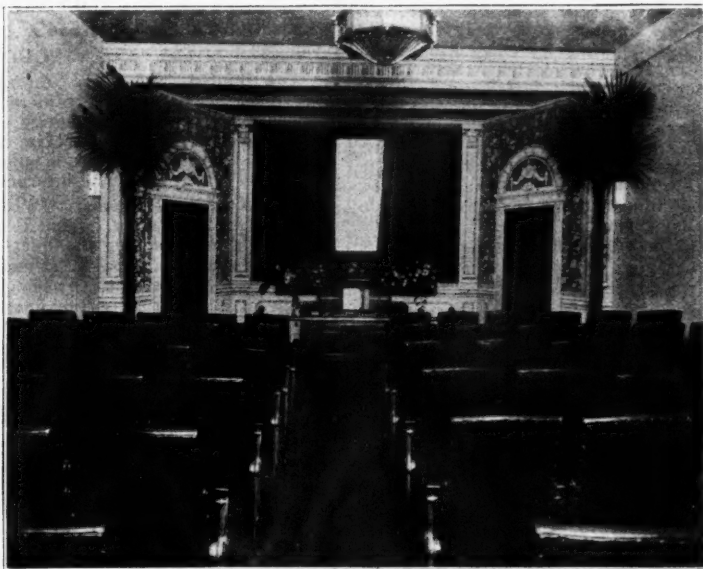
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The Business of Being an Organist

By EDWIN M. STECKEL

Organist and Director, First Presbyterian Church and Scottish Rite Cathedral, Wheeling, W. Va.

It used to be that the organ in the church was played on Sunday by anybody who would volunteer his services. The wind was supplied by a boy who pumped at 25 cents an hour! Now, however, those days "are gone forever." Congregations and even ministers are more and more realizing the drawing power and importance of music in the church service and churches vie with each other in communities all over the country in an effort to have the best instruments and players that can be secured. Choirs formerly used to sing a cantata every Easter and Christmas and the rest of the year file in and out of the choir loft "ad lib," singing an anthem now and then (whenever enough singers happened to come at one time), mainly getting up and sitting down for the singing of the hymns, and spending the rest of the time looking the congregation over and making remarks about them to each other (behind the minister's back) or making sure that no one failed to notice that the soprano had a new red hat or the alto a sky-blue waist! It used to be a veritable style show, the choir in the old days. That was before the music committee insisted that choir singers wear vestments!

The choir has been lovingly referred to for years and years as the "war department." Singers are supposed to be insanely jealous of each other. For a church member to be asked to serve on the music committee is supposed to be the equivalent of "a year at hard labor." Congregations sit Sunday after Sunday and look the members of the choir over as if they were from another world than their's, as if they were amazed that the choir could stop fighting long enough to sit through a service quietly and reverently! Of course I am talking about the ordinary congregation and the ordinary church in the ordinary town from a few hundred up to the 50,000 or even 100,000 city. That is the kind of choir and churches I know. I imagine, in my wildest dreams, that when I go up the ladder far enough to be offered a prominent church in one of our large cities, where the music is by a professional quartet, who cease from their opera and concert activities long enough to wear vestments and raise their voices in praise to Him with such professional accuracy and precision that the congregation thinks it is attending a sacred concert or something of the sort instead of an actual church service—I imagine then I would find this higher and more exalted station in my professional world somewhat different. At present I can only write "whereof I know."

Although I am not so old, I have had many years of experience in Protestant churches in various sections of the country, playing the organ and later acting both as organist and director. I am here to resent the time-worn accusation that the choir is the "war department." There is no more war in the choir than there is in the Woman's Missionary Society or the Ladies' Aid, nor sometimes in the Sunday-school teachers' board. Singers are no more temperamental, no more jealous, no more prone to human frailties of character than any other race of people. Of course, there are individuals so constituted, but are they not found in any profession or group? You cannot judge a group by its poorest representative. Take the general average. The ordinary member, volunteer member, of your church chorus makes more personal sacrifices and is more loyal to the church and its services and needs than you are down in the congregation. Most of them are there solely because they are contributing what they have in the way of a voice, trained or untrained, freely and whole-heartedly to the work of the church. Of course, once in a while somebody gets a little sore because he

is asked to sit in the second row, but a director who understands human nature in all its weaknesses smooths those ruffles in short order. I have seen some of you ordinary church members "get sore" because, when you came late to the service, the usher had unknowingly allowed a stranger to slip into your pew! One of the worst fights I ever had was when I asked a violinist to play second fiddle in an orchestra I was using in a church service. He picked up his instrument and informed me that he had never played second violin and didn't intend to start on that particular occasion. That is the same trait of character that shows up in the choir when all the women wish to sing soprano! So you see the choir member is just as bad and as good as you are out in the pew.

My committee not long ago had a letter from another church pastor asking what method we used to secure such a good attendance in our chorus choir. Did we depend on entertainment to keep them interested? Did we make a rule that unless they came to rehearsal they could not sing on Sunday? Did we call them each week or send them a notice reminding them that Friday night was choir practice? We answered that we have no rules. They simply come, unless they are ill or out of the city. We entertain them, to be sure, with a party or a supper now and then, but always as a surprise and not as an incentive to get them out. I make it a rule when going to a new choir to make a little talk before we start our first rehearsal together. I tell them that the choir is their choir, in their church. It is not my choir. I am only employed to help them and direct their efforts, as every sort of an organization must have a head. I explain that my intense desire is to furnish the best music for the work of the church that is possible with the knowledge and training I myself have and through their cooperation. I ask them to feel that the only reason they are in the choir is that they are vitally interested in the spiritual power of the church in the community and are willing to contribute what they have to make it attractive and a power for good in the community. If they have any other motive than that, I would prefer that they would not come. If they have a genuine interest, such as I have outlined, then there is no need of rules. They will be there regularly, both at rehearsals and Sunday services. I promise them that rehearsals will start on time, at the hour and minute announced, be there thirty or two present, and that they will end as promptly. That always works. At the hour announced I find virtually every member in his place for the rehearsal. I keep my word and let them go on time. They like that. I have my work outlined for the rehearsal. The music is on the chairs. No time is wasted in deciding what we will sing. We do nothing but rehearse. All visiting is done before or after the rehearsal.

I keep them busy the year around that we sing. We give a cantata once each month. That night is known as "music night" at our church and the auditorium is always crowded. We prepare these cantatas and programs on our one rehearsal a week, lasting usually an hour and a quarter. A member hates to miss a single rehearsal. They get too far behind in the work. I have seen, in the city I last served, as many as 800 persons turned away from the church for a special musical program on Christmas. In my present church last Easter night we turned as many as 500 away who wished to hear our program. I try to do unusual things, but not sensational, never forgetting that the music in the service is an act of worship after all. I use piano and organ on the song services and use combinations of instruments, such as a trumpet quartet, a string trio, quartet or quintet. On special occasions we use an orchestra of large proportions to accompany the chorus and to play short programs before the service. We secure any prominent artist who is in this vicinity over Sunday as a special musical feature for our service.

These things cost money, but the trustees of the church find that the increased offerings which represent the

gifts of the non-members who attend the services, presumably attracted there by our features, more than take care of the increased expense. They calculate that it is a good investment. That is looking at it from a purely monetary standpoint. The minister, looking at it from his standpoint, thinks it is a good thing for him to preach to a throng that overflows the auditorium into the adjoining rooms rather than to a mere handful. Not that I claim that music is responsible for the crowds. There must be a live, up-to-date preacher at the helm, who is in sympathy with the musical director in his work. I remember one minister who said: "If I thought people came to hear the music rather than my sermons, I would cut out the music." The truth was that they didn't. They didn't come to hear either. They stayed away. There can be no contest between the music director and the minister to see who is the more popular or whose drawing power is the greater. It must be a cooperative endeavor to have a successful church in every sense of the word. Some organists fail to establish this feeling with the ministers because they do not evidence a true appreciation of the spiritual significance of their position. They look upon their posts as if they were bookkeepers or salesmen in some line of business. They feel that when they have successfully played the organ on Sunday and have held the required rehearsals their responsibility is ended. It is not, to my way of thinking. An organist who is not in sympathy with the teachings of the creed of the church in which he serves, or who cannot enter into the spiritual side of the service, will not be the success that he should be in the position. I made that statement at a national convention of organists some years ago and was severely criticized by some of our leading organists. But it is true. A Protestant in a Catholic service; a Methodist in a Unitarian church are indeed misfits. The Christian Science church recognizes this great truth and does not usually employ soloists or organists unless they

are adherents of the church.

History tells us that, after the Restoration in England, the appointment of an organist became an important function. He was first examined as to skill in playing. If satisfactory, he was questioned as to his views on things religious and, last of all, was required to sign a pledge to lead a sober, respectable life during his term of office. It is much easier to get a position today, is it not? We all love to feel we are "making good." There is a story told of a boy who came into a corner drug store and asked to use the phone. Granting him permission to do so, the proprietor was interested in the conversation that followed. Calling a large business concern in the city, the boy asked for the manager of one of the departments. "Mr. Smith?" he inquired. Have you filled the vacancy which you recently advertised? Oh, you have? Is the boy who is filling the place perfectly satisfactory? He is? Then you do not think that you would consider another boy for the place? You wouldn't? Well, Mr. Smith, if anything should happen that you should wish to make a change or that the boy you now have does not prove successful, will you please call (giving a certain number) and ask for William Jones? Thank you." The proprietor turned to the boy and said: "Well, my boy, I am sorry that you were too late to get the job."

"Oh that's all right," returned the boy, "you see, I'm the boy he hired!"

There is an example of getting concrete evidence of making good!

Another reason the minister often looks upon the organist as an outsider is that the organist looks at the music in the service only from a musical standpoint. He forgets that the music in the service is only a part of the service, intended to render effective the service itself and the teachings thereof. The music should be prepared and so rendered. The benediction is usually the sign for the organist to put on full organ and blow people out the doors, no matter what the last impression of the service happened

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to be. The prelude is merely, if you please, to create the atmosphere for what follows. The music in the service is a message in song and the postlude is to strengthen the keynote of that particular service, whatever it is. Sometimes it can best be done by not playing a note. I have seen a congregation walk quietly out of a service, speaking in whispers to each other, even after they were in the vestibules, merely because the service held such a sway over them and was not spoiled by the organist's throwing on full organ when the minister said his final "Amen." I never allow a piece of music to be played or a song to be sung that has any suggestion or association that will detract from the spiritual significance of the service or serve to take the mind of the listener elsewhere. There is such a world of music free from these entanglements that it is not necessary to put sacred words to "Mother Macree" or "Old Black Joe!" Any minister appreciates an organist who considers the music from this standpoint as well as from the musical viewpoint.

Organists should get closer to their ministers. You people who sit down in the pews can help a lot. The other day a famous actor, when given several curtain calls, made a little speech in which he thanked the audience for the splendid performance of the evening—meaning, of course, that they had played their part as listeners and critics with such genuineness that they had transmitted their good spirit and appreciation to the performers, making them able to give a more satisfactory performance than usual. Any person who does things in public will tell you that the audience has a big part in the success of a performance. So it is in a church congregation. If you think your minister preached a good sermon, if you think the choir sang unusually well this morning, wait a moment after the service and express the thought to them. Sometimes we musical directors put up program after program, of wide variety and type, and no one ever expresses a preference or shows

the slightest interest (apparently) in what we do. We will try to give you what you like best, if possible. Suppose you had a cook in your home who selected the menu for your family, week after week, and no one ever said to her that he liked beef better than pork, or salad of one kind better than another. She would have no idea what sort of meal to keep on getting. That is what we are up against, musically speaking, in church circles. We rack our brains to give you a variety.

Organists should encourage congregations to express themselves freely as to what they like and do not like. Do not attempt to rule the situation like a czar, but be open to suggestions. After all, the people who pay our salaries and are compelled to listen to our programs should be allowed to make suggestions now and then. Even if you do not follow them out, it will give the member a lot of satisfaction just to make it! I would rather have people find fault than remain entirely passive to all that goes on musically.

Candlyn Wins Cantata Prize.

T. Frederick H. Candlyn, organist of St. Paul's Church at Albany, N. Y., and assistant director of music at the New York State College for Teachers, has been awarded the first prize of \$500 for the best Christmas cantata by Strawbridge & Clothier of Philadelphia. Mr. Candlyn's composition is entitled "The World's Light," with libretto by Dr. Harold W. Thompson of Albany. This is the second national competition in which Mr. Candlyn has won first prize. In 1919 he was awarded the gold medal of the American Guild of Organists for the best anthem in the annual Clemson competition. The new cantata is dedicated to T. Tertius Noble.

Oglethorpe University conferred the degree of doctor of music on Charles A. Sheldon, Jr., the well-known Atlanta organist, at its commencement in Wesley Memorial Church, Atlanta.



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RECITAL PROGRAMS

Ferdinand Dunkley, Birmingham, Ala.—June 10 Mr. Dunkley gave the following program at the Church of the Advent: Prelude, "Lohengrin," Wagner; "The Fountain," H. A. Matthews; "At the Convent," Borodin-Dunkley; "Northern Lights," Torjussen; "A Song of India," Rimsky-Korsakoff; Nocturne, Grieg-Lindquist; First Movement, Sonata in A minor, Mark Andrews.

July 1, at the Church of the Advent, Miss Theresa Cory, a pupil of Mr. Dunkley played the first and fourth numbers of the program, the other numbers being played by Mr. Dunkley. Miss Cory is organist of Ensley Methodist Church. The program follows: Sonata No. 2, Mendelssohn; "The Isle of Shadows," Palmgren-Dunkley; "Finlandia," Sibelius; Oriental Sketch No. 3, Arthur Bird; Slumber Song, J. C. H. Beaumont-Lemare; March from "Aida," Verdi; Finale, Act 2, "Madam Butterfly," Puccini; Introduction, Act 3, "Lohengrin," Wagner; "Prize Song" (from "Die Meistersinger"), Wagner; Toccata from Fifth Symphony, Widor.

July 2 at the Fifty-sixth Street Baptist Church, Birmingham, Mr. Dunkley played: Toccata, Kander; Prelude ("Lohengrin"), Wagner; Caprice, Wolstenholme; Andantino, Lemare; Prelude in C sharp minor, Rachmaninoff; Military March, Schubert; "La Concertina," Yon; Capriccio, Lemaigre; Hallelujah Chorus, Handel.

July 6, Mr. Dunkley and Miss Theresa Cory gave another joint recital at the Ensley Methodist Church, playing the Mendelssohn, Sibelius, Bird, Verdi, Puccini, Wagner and Widor numbers played at the Church of the Advent July 1. Mr. Dunkley playing the following additional numbers: Minuet, "In Olden Time," Trouble Diggle; "Nobody Knows the Trouble I See" and "Deer River," Gillette, and "La Concertina," Yon.

Miss Lillian Carpenter, F. A. G. O., New York.—Miss Carpenter gave the following recital program at Columbia Chapel July 23: Fantasia and Fugue in G minor, Bach; Air from Suite in D, Bach; Allegretto, Gullmunt; Symphony No. 6 (Allegro and Adagio), Widor; Allegro Vivace, from Symphony 1, Vienne; "In Summer," Stebbins; Toccata, Faulkes.

Alexander Russell, Mus. D., Princeton, N. J.—In his commencement recital at Princeton University played in Procter Hall June 17, Dr. Russell offered the following program: Second Sonata, Borowski; Pastorale-Angelus, Corelli; Toccata and Fugue in D minor, Bach; "The Little Shepherd" and "La Fille aux Cheveux de Lin," Debussy; "The Bells of St. Anne de Beaupre," Russell; "The King's Prayer" (from "Lohengrin"), Wagner.

In his recital at Procter Hall, June 3, Dr. Russell played: "Messe de Mariage," Dubois; Andante from Unfinished Symphony, Schubert; Chromatic Fantasia and Fugue, Thiele; "The Swan," Saint-Saens; Chorale Prelude, "O Man, Bemoan Thy Grievous Sins," Bach; Romance, Sibelius; "Exultemus," Kinder.

Charles Heinroth, Pittsburgh, Pa.—The last free recital of the season was given June 30 in Carnegie Music Hall, Schenley Park, by Dr. Heinroth. The program follows: Overture to "Il Segreto di Susanna," Wolf-Ferrari; "Caprice Viennois," Kreisler; Andante Cantabile, from Symphony 1, Beethoven; Toccata in C major, Bach; "Hymn to the Sun," from "Le Coq d'Or," Rimsky-Korsakoff; Introduction to Third Act and Song to the Rhine Maidens from "The Duk of the Gods," Wagner; "Praeludium," Jarnfelt; "Marche Slav," Tschaiakowsky.

Warren D. Allen, Stanford University, Cal.—Mr. Allen's programs at Stanford University in June included the following:

June 7—Program from the works of Bach: Sonatina from the Cantata, "God's Time is the Best"; Prelude in E flat minor, from the "Well-Tempered Clavichord"; "My Heart Ever Faithful," from Pentecost Cantata; Arioso in A major (arranged by E. S. Barnes); Toccata in F major.

June 10—Chorale Improvisation on "Nearer, My God, to Thee," Karg-Elert; Russian Boatman's Song on the River Volga, arr. by Clarence Eddy; Concerto in B minor, Schumann; Cradle Song, Schubert; "Fantasie Symphonique," Rosseter G. Cole.

June 17—Prelude to "Lohengrin," Wagner; Little Fugue in G minor, Bach; Berceuse from "Jocelyn," Godard; "Fantasie Dialogue," Boellmann; "The Pilgrim's Progress" (Part 12, "The Celestial City"), Ernest Austin; "The Swan," Saint-Saens; Fantaisie in D flat, Saint-Saens; "With Pomp and Circumstance," Elgar.

Lucy Dimmitt Kolp, Sioux City, Iowa—Mrs. Kolp gave the following program in a recital under the auspices of the Western Iowa chapter, A. G. O., the afternoon of June 3 at Morningside College: Toccata in D minor, Bach; "Ave Maria," Bossi; Sixth Symphony (Adagio and Intermezzo), Widor; "Song of the Chrysanthemum," Bonnet; "Song of Consolation," Cole; Londonderry Air, arr. by Coleman; "Hymn of Glory," Yon.

Raymond C. Robinson, Mus. Bac., Boston, Mass.—Mr. Robinson, organist and choirmaster of Kings Chapel, Boston, gave a recital July 19 before the students of the Boston University summer session. The program which follows was played on the large Skinner organ at the New Old South Church; Prelude (Symphony 1), Vienne; Andante (transcribed by Vienne); Franck; Scherzetto, Vienne; Reverie,

Bonnet; Fugue in D minor, Bach; "Silhouette," Dvorak; "The Enchanted Forest," Stoughton; Maestoso and Allegro (Symphony 2), Vienne.

Leon P. Beckwith, Guilford, Conn.—Mr. Beckwith gave a series of organ recitals at two chamber music festival concerts in connection with the Quartet Ensemble of New York on the fine four-manual Hall organ in the First Congregational Church. Mr. Beckwith's offerings were as follows:

July 13—Fugue in E flat ("St. Ann's"), Bach; "Harmonies du Soir," Karg-Elert; Caprice in B flat, Gullmunt; Fugue in C, Buxtehude; Fantaisie, Op. 73, Rousseau. Aug. 1—Sixth Symphony (Allegro), Widor; Fifth Symphony (Allegro Cantabile), Widor; "Suite Gothique," Boellmann.

George O. Lillich, A. A. G. O., Eau Claire, Wis.—The following recital was given at Fisk Hall, Northwestern University campus, Evanston, Ill., July 31, by Mr. Lillich as one of the series of summer session recitals: Toccata and Fugue in D minor, Bach; Minuet from Suite, Zimmerman; Chorale in A minor, Franck; "Suite Gothique," Boellmann; Andante from Symphony, Op. 18, E. S. Barnes; "Will-o'-the-Wisp," Gordon B. Nevins; "Samoa Lullaby" (arranged by performer), Tod Boyd; "Variations de Concert," Bonnet.

Mr. Lillich is organist of the First Congregational Church, Eau Claire, has studied with Gaston Dethier, New York, and for several summers with Edwin Stanley Seder at Northwestern. He was recently successful in passing the associate examination of the American Guild of Organists. On July 12 he was heard in recital at Watervliet, Mich.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Before an audience of 600 summer students at the University of Minnesota, Mr. Fairclough gave the following program July 13 in the music auditorium: Fantasia in G minor, Bach; Fugue in C, Buxtehude; "Chanson," Candlyn; "Piece Heroique," Cesar Franck; Concerto in B flat, Handel; "In Summer," Stebbins; "Orientale," Cui; "Eventide," Fairclough; Overture to "Stradella," Flotow-Lemare.

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

June 2—Processional Grand March, Whitney; "Lamentation," Guilman; Fugue in E flat, Bach; "The Death of Ase," from "Peer Gynt" suite, Grieg; "Sunset and Evening Bells," Federlein; Grand Chorus, Salome.

June 17—"Marche de Fete," Claussmann; Romanza, Parker; Chorale, Andante sostenuto and Allegro molto, from Sixth Sonata, Mendelssohn; "A Cloister Scene," Mason; Evensong, Martin.

June 29—Midsummer Caprice, Johnston; Wedding March, Mendelssohn; "Traumerlei," Schumann.

July 1—"Grand Choeur," Dubois; "Cathedral Shadows," Mason; Scherzo in D minor, Federlein; "In Moonlight," Kinder; "One Sweetly Solemn Thought," Ambrose; "Marche Religieuse," Gounod.

July 15—"Marche Pontificale," Lemmens; Prelude to "The Deluge," Saint-Saens; Offertoire, Thomas; "Chorus of Angels," Clark; Largo from "New World" Symphony, Dvorak.

Carl Paige Wood, F. A. G. O., Seattle, Wash.—Mr. Wood gave the following program in a recital at the University M. E. Church July 18: Organ Sonata No. 2 in C, Borowski; "Chanson," Edward Shippen Barnes; "Idyll," Hope Leroy Baumgartner; "Eclogue," Horatio Parker; "Sportive Fauns," Deszo d'Antaffy; "In Springtime," Ralph Kinder; "Sketches," Schumann; "Benedictus," Reger; "Veneration Idyll," Mark Andrews; Prelude to "Lohengrin," Wagner; Polonaise in A, Chopin.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium included: Priests' March, "The Magic Flute," Mozart; Prelude to "Parsifal," Wagner; Prize Song, "The Mastersingers," Wagner; "Album Leaf," Wagner; "Eulogy of Tears," Schubert; Cradle Song, Brahms; Triumphant March, Purcell; Prelude, "The Deluge," Saint-Saens; Prelude, "Faust," Gounod; "Chanson, Triste," Tschaiakowsky; "Consolation," E major, Liszt; March, "Naaman," Costa; "Caress" (new), Groton; "Consecration," Hastings; "Exaltation," Hastings.

George H. Clark, Chicago—The formal opening of the two-manual organ built by the Hall Organ Company for St. Mark's Episcopal Church, Glen Ellyn, Ill., was marked by a recital by Mr. Clark, organist and choirmaster of Grace Church, Oak Park, on the evening of June 26. Mr. Clark played as follows: Toccata in C, Edward d'Evry; Barcarolle in E minor, William Faulkes; Arcadian Idyll, Lemare; Fugue, Bach; "Song of India," Rimsky-Korsakoff; "Romance sans Paroles" and "Caprice Heroique," Joseph Bonnet.

Miss Jennie M. Weller, Chautauqua, N. Y.—Miss Weller gave the following program in a recital at the Chautauqua Assembly July 1: Toccata in D minor, Bach; Spring Song, Mendelssohn; "Pilgrims' Chorus," Wagner; Romance, Bonnet; Toccata from Fifth Symphony, Widor; "Suite Gothique," Boellmann.

Larry Jean Fisher, Centraira, Ill.—Mr. Fisher, organist at the Illinois Theater, gave a recital at the First Methodist Church of Salem, Ill., July 11, playing the following selections: "Pilgrims' Chorus" ("Tannhauser"), Wagner; Scherzo Pastorale, Federlein; "A Memory," Nearing; Prelude and Fugue in B flat, Bach; "Chinoiserie," Swinnen; "The Tragedy of

a Tin Soldier," Nevins; "A la Gigue" (Solo for the pedals), Macdougall; Berceuse, Dickinson; "Thanksgiving" (Pastoral Suite), Demarest.

Anna Frances Sample, Oxford, Pa.—Miss Sample, of the Kinder Organ School, Philadelphia, assisted by Lucile Hope Wescott, contralto, gave a recital June 29 at the Oxford Presbyterian Church, the organ selections being as follows: "Suite Gothique," Boellmann; Caprice, Gullmunt; Nocturne in E flat, Chopin; "Will-o'-the-Wisp" (by request), Nevins; Concert Overture in G, Kinder.

Daniel A. Hirschler, Emporia, Kan.—Mr. Hirschler, who spent the month of July in California, played a recital in the Spreckels organ pavilion at San Diego Monday evening; July 16, to an audience

of several thousand people. The program follows: Introduction and Passacaglia, Reger; "Benedictus," Reger; Barge-men's Song on the Volga, Russian; "Orientale," Cui; Introduction, Act 2, "Cleopatra's Night," Hadley; Andante (Symphony Pathetique), Tschaiakowsky; "La Concertina," Yon; March, "John of Nepomuk," Stewart; "In Moonlight," Kinder; "Christus Resurrexit," Ravanello; "Cantilene Pastorale," Gullmunt; Toccata, from Fifth Symphony, Widor.

Alfred Hubach, Independence, Kan.—At his fifth vesper recital Mr. Hubach played this program: First Sonata (first movement), Gullmunt; Andante Cantabile (modern), Gaston M. Dethier; "Moonlight," Karg-Elert; Persian Suite, R. S. Stoughton.

DETROIT SUMMER RECITALS

Guy C. Filkins Opens the Season of Noonday Organ Programs.

Beginning Tuesday, July 17, Central Methodist Church at Detroit presented the fourth summer season of noon-day organ recitals. Instead of every day as in former years, the recitals are offered Tuesdays and Fridays, with an hour's program, commencing at 12 o'clock. The recitals are free and the public is welcome.

Guy C. Filkins, organist of the church, who established the noonday recitals a few years ago and has had the satisfaction of seeing them take their place firmly in the musical life of the city and in the regard of the public, played the programs for the first fortnight. During Mr. Filkins' vacation the recitals will be given by other organists of the city, continuing until September.

The dates and organists follow: July 17, 20, 24, 27, Guy C. Filkins; July 31, O. H. Bowman, Fort Street Presbyterian Church; Aug. 3, Ruth Sloan, Calvary Presbyterian Church, Aug. 7, C. Bernhard Lowe; Aug. 10, Charles L. Wuerth, Woodward Ave-

nue Baptist Church; Aug. 14, William G. Schenk, St. Mark's Lutheran Church; Aug. 17, Helen B. Schaefer, Grosse Pointe Presbyterian Church; Aug. 21, Ida Kitching, Preston Methodist Episcopal Church; Aug. 24, Ralph R. Calder, First Baptist Church; Aug. 28, Rachael A. Boldt, Fort Street Congregational Church; Aug. 31, Minnie Caldwell Mitchell, Westminster Presbyterian Church.

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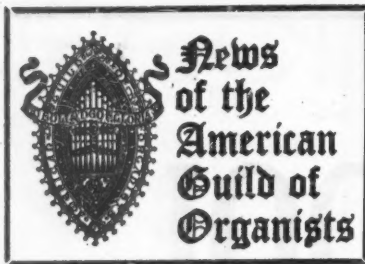
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Professor of Organ, Schola Cantorum, Paris

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Fall Session Begins Monday, September 17, 1923

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ROCHESTER, N. Y.



Headquarters.

The council meeting set for June 25 was omitted owing to the many absences from the city and the want of a quorum. Instead a meeting of the executive committee was held with Mr. Doersam, sub-warden, acting for the warden, and Messrs. Comstock, Martin, Hedden and Wright.

Mr. Hedden reported, for the examination committee, twenty-nine successful candidates for the associateship, as follows:

Francis X. M. Attanasio, Brooklyn.
Harold Bender, Paterson, N. J.
Miss Doris Eber, Brooklyn.
Miss M. Ida Ermold, Baltimore.
Miss Margaret R. Funkhouser, Baltimore.

Guy C. Filkins, Detroit.
Miss Mabel M. Hill, Minneapolis.
Miss Gladys Hollingsworth, San Diego, Cal.
Herbert J. A. Irvine, Swampscott, Mass.

A. Roy Kendall, Sherbrooke, Que.
Miss Vera Kitchener, New York.
Miss Enid Lindborg, Omaha.
Miss Maud Lewis, Baltimore.
George Otto Lillich, Eau Claire, Wis.

A. M. Masonheimer, Jr., Trenton.
Frederick Mueller, Minneapolis.
Miss Sarah L. Nicholes, Brooklyn.
William Pollock, New York.
Miss Rose Phelps, Hackensack.
Raymond E. Rapp, Belleville, Ill.
Miss Mary M. Richards, Royersford, Pa.

Miss Elizabeth A. Rohns, Detroit.
Moritz E. Schwarz, Jersey City.
Dwight M. Steere, St. John's, Mich.
Miss Louise C. Titcomb, Macon, Ga.
Mrs. R. B. Tyson, Baltimore.
E. M. Wisdom, Marietta, Ohio.
Miss Della V. Weber, Baltimore.
Miss Jane F. Why, Germantown, Pa.

There were seven successful candidates for the fellowship, as follows:
William W. Carruth, Oakland, Cal.
George Fowler, New York.
F. E. Johnson, Bradford, Mass.
Miss Connell Keefer, Oakland, Cal.
Herman F. Siewert, Winter Park, Fla.

Parvin W. Titus, Roselle Park, N. J.
Carl Weinrich, Paterson, N. J.
These candidates were formally elected associates and fellows. Mr. Hedden's report was accepted and a vote of thanks and appreciation to him and his assistants was passed.

District of Columbia.

At the monthly business meeting of the District of Columbia chapter, held June 18 at the studio of Louis Potter, the following officers were elected for the year:

Dean—Walter H. Nash, F. A. G. O.
Sub-dean—Miss Maud G. Sewall, F. A. G. O.

Secretary—Miss Charlotte Klein.
Treasurer—Mrs. Warfield.
Registrar—Mrs. John M. Sylvester.
Auditors—Rolla G. G. Onyun and J. B. Wilson, A. A. G. O.

Executive committee—Louis Potter, Rolla G. G. Onyun and Edgar Priest, F. A. G. O.

A review of the year shows a healthy increase in membership and a very gratifying attendance at all the business sessions. The recital series by local organists, assisted by soloists from various church choirs, and by other resident musicians, has been greatly enjoyed, and has attracted large audiences. Also the collections have netted a very tidy sum for the guild treasury. The piano recital by George F. Boyle, given at the Playhouse, 1814 N street, on the evening of March 3, sponsored by the guild, was thoroughly appreciated by all who were present. Much credit for the year's work is due to the untiring efforts of the dean, Walter H. Nash, whose first term was so successful that he was elected to succeed himself.

The chapter feels a particular pride in several of its members whose compositions have been offered to the public this year, among whom may be mentioned R. Deane Shure, whose cantata, "The Atonement," was given at Keith's Theater during the Lenten season, and Louis Potter, whose "Fantasia" for organ and piano was heard at one of the guild mid-winter recitals.

MRS. JOHN M. SYLVESTER,
Registrar.

Western Pennsylvania.

The annual election of officers of the Western Pennsylvania chapter was held following a dinner at McCann's in Pittsburgh, May 22. The following officers were elected: Albert Reeves Norton, A. A. G. O., dean; Daniel R. Philippi, sub-dean; Earl B. Collins, secretary; Mrs. Janet C. Kibler, registrar; Rinehart Mayer, treasurer. The following were elected members of the executive committee: Vincent B. Wheeler, Harold D. Phillips, John A. Bell and Mrs. James H. Green.

Arthur B. Jennings again invited the guild to hold its second outing at Sewickley, Pa., July 2. It will long be remembered by the fifty members and guests who attended. At 4 o'clock an organ recital was given at St. Stephen's Church. Daniel R. Philippi played the St. Ann Prelude and Fugue of Bach; Mr. Jennings the Wagner-Rogers "Waldweben" ("Siegfried"); Prelude, Fugue and Variation, Cesar Franck, and the Baptismal Theme ("The Temptation"), by T. Carl Whitmer. Dr. Charles Heinroth concluded the program with the Adagio from the Toccata in C, Bach; the Scherzo from Guilman's Fifth Sonata and the Prelude and Fugue on the letters "B-A-C-H," by Liszt. After an inspection of other organs in Sewickley a delightful supper was served by the ladies of St. Stephen's Church. Following the supper Mr. Philippi entertained with imitations of a street piano assisted by Dr. Heinroth as the monkey. The following poem was enjoyed, especially as sung by Mr. Jennings:

Sing a crew of buccaneers,
A. G. O.'s their name, sir.
They feed on Austins, Skinners, Steeres,
And gulp down Mollers with their beers.
Let's give them three good rousing cheers,
For A. G. O.'s their name, sir.

You all have heard of Charley Boyd,
P. O. P.'s his name, sir.
He's a walking questionnaire,
He carries a library under his hair.
Does everything but chew and swear,
And P. O. P.'s his name, sir.

Another Charley we can boast,
Heinroth is his name, sir.
He goes about from coast to coast,
He lives on flattery and toast.
He knows a darn sight more than most
And Heinroth is his name, sir.

Shuneman's a likely lad,
Harold is his name, sir.
Those golden locks he wears, they say

He has 'em cut to give away,
To lovelorn ladies, lack-a-day,
Harold is his name, sir.

What's that tearing past you say,
It's Oetting on his way, sir.
Stepping lively night and day,
Has no time to hit the hay,
Hold your hat on, keep away,
Oetting's on his way, sir.

There was a man in London town,
Phillips was his name, sir.
When London bridge was falling down,
He gathered up his cap and gown,
His tenor voice, and his renown,
And here he staked his claim, sir.

My ballade should be longer, still,
To tell of A. G. O.'s, sir.
There's a foxy grandpa Wheeler, see,
And Papa Johnston, proud is he,
And tiny wee Dan Philippi,
And Dr. Pearson of Parree,
And Johnny Groth, that noisy he,
And Jennings of Sewick-e-ley,
You see how long this tale should be
To tell of A. G. O.'s, sir.

Before I lay my uke away,
(Sing ho for A. G. O., sirs).
Let's toast the ladies, brave and gay,
Our hostesses, this gala day,
So lay the little uke away,
Sing Go, for A. G. O., sirs.

Dean Norton appointed committees for the coming year and plans for next season were discussed.

EARL B. COLLINS.

Whitford Heard in Chicago.

One of those pleasant opportunities to match a name with a personality and preserve one of life's "durable satisfactions" came on Sunday evening, July 22. Homer P. Whitford's name is familiar in The Diapason and other periodicals as an organist of parts in Utica, N. Y. Now he is known as a likeable, agreeable young man of winning individuality and a player of facility, ease and charm. Dr. Stackhouse, pastor of the First Baptist Church, Chicago, having been associated with Mr. Whitford in Utica, evidenced a sincere pleasure in sponsoring an organ recital at his church. A well filled church responded on a warm Sunday evening and gave the reverend gentleman the surprise of his life when, upon the completion of the program, a hearty burst of applause echoed in the halls of orthodoxy, ignoring the time and place in the enthusiasm aroused. The organ in this church has its good and bad traits. The gentler moods sounded best. The demand for breadth brought too much of the coarseness in rough subs and supers. One lays stress, therefore, on the delightful fluency of touch, taste and feeling Mr. Whitford supplied in the Sturges "Meditation" and Meale's "Song of the Breeze," both new in these parts, and of charming content, well written, varied and alluring. So, too, Kinder's "In Springtime" was a feast of delicate deftness and bubbling joy as it left Mr. Whitford's fingers and carried his own essence of the joy of life. These three, with the engaging coloring and apt sense of poetry in

Dethier's "Brook," were enough to classify Mr. Whitford as a concert organist of superior worth. The numbers became tone poems of loveliness in their way of complete expression of moods. His Bach playing was characterized by a broad smoothness and regularity, with a certain reverence toward the music easily felt and assimilated. He brought so much fantasy to his interpretation of Mendelssohn's "Midsummer Night's Dream" Overture that it stood out in a white light of excellence. The inevitably deliberate way of that composer's working out a finale is once more exemplified in this work. It may be tedious to the impatient, but sometimes the best things come forth as a guest says good-by. "Finlandia" completed the program—all enjoyable, delightful playing by a man of the same type.

ALBERT COTSWORTH.

High Post to Earl V. Moore.

By joint action of the board of directors of the University School of Music and the regents of the University of Michigan, Earl Vincent Moore, the Ann Arbor organist, has been appointed director of the University School of Music and professor of music in the university, the dual position held for so many years by Dr. Albert A. Stanley. Upon Dr. Stanley's retirement two years ago, Mr. Moore, who previously had served as assistant to Professor Stanley in the university and as a member of the faculty of the school of music, was appointed assistant professor and acting director of the University Choral Union. For the last two years he has carried these heavy responsibilities splendidly and has loyally adhered to the general policy followed for so many years by Dr. Stanley. Under Mr. Moore's leadership progress has been made both in the university department of music and in the activities of the school of music. Particularly attractive have been the various concert courses. This year's festival as well as that of last year, which were so enthusiastically received, were due almost entirely to Mr. Moore's administrative ability.

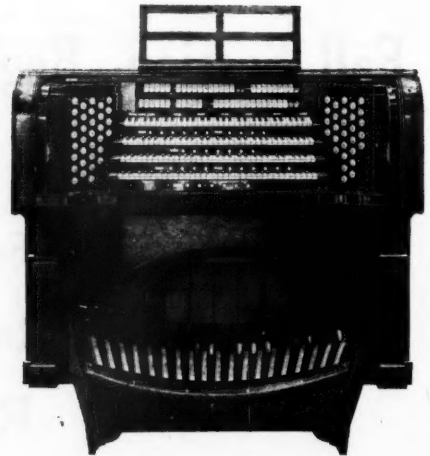
To Install Organs in West.

The Pitts Pipe Organ Company of Omaha, Neb., will soon install organs being built by Hillgreen, Lane & Co. in the Benson M. E. Church, Omaha; the Sacred Heart Catholic Church, Norfolk, Neb.; the First Presbyterian Church, Lexington, Neb.; the Highland Park Presbyterian Church, Des Moines, Iowa; the First Presbyterian Church of Superior, Neb., and the Christian Church of Aurora, Neb. Arthur J. Fellows of Rock Island, Ill., formerly with the Bennett Company and prominent builders in the east, has joined the staff of the Pitts concern.



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Thence Throughout House.

The new Kimball organ in the beautiful home of W. T. Hales of Oklahoma City, Okla., opened by Allen Bogen of Chicago, as noted in the July Diapason, is pronounced one of the most pretentious residence organs in the country. In addition to its completeness as a three-manual concert organ, it is equipped with the Kimball soloist, giving independent solo and accompaniment throughout the compass of all manuals and pedal, with or without automatic control of stops and expression by the soloist rolls, at the will of the organist.

The instrument is placed in what was originally a large gymnasium in the concrete basement of the house, the tone coming up from the organ chambers through scientifically proportioned passages and screened grilles, the latter being in the places of the former panels in the sides of the grand staircase. The main hall into which the organ speaks is thirty-eight by seventy, the music room, living room, reception hall, dining room and conservatory opening into this when so desired, and the tone floating through the second story.

The specification contains features unusual in a residence organ, such as the genuine marimba, the French horn, English horn and saxophone, and a beautiful tibia mollis of Hope-Jones scale. The strings are especially beautiful.

The specification follows:

GREAT.

Bourdon, 16 ft.
Diapason Phonor, 8 ft.
Wald Horn, 8 ft.
Clara-bella, 8 ft.
Muted Violin, 8 ft.
Octave, 4 ft.
Wald Flöte, 4 ft.
Viole Fifteenth, 2 ft.
French Horn, 8 ft.
Saxophone, 8 ft.
Chimes, 8 ft.
Marimba, 8 ft.
Celesta, 4 ft.

SWELL.

Lieblich Gedeckt, 16 ft.
English Diapason, 8 ft.
Tibia Mollis, 8 ft.
Stopped Flute, 8 ft.
Violin I, 8 ft.
Violin II, 8 ft.
Violoncello, 8 ft.
Aeoline, 8 ft.
Vox Celeste, 8 ft.
Flute d'Amour, 4 ft.
Octave Violin, 4 ft.
Nazard, 2 2/3 ft.
Flautino, 2 ft.
Fierce, 1 3/5 ft.
Trumpet, 8 ft.
Oboe Horn, 8 ft.
Orchestral Oboe, 8 ft.
Vox Humana, with vibrato, 8 ft.
Marimba, 8 ft.
Celesta, 4 ft.
Tremolo.

CHOIR.

Contra Viole, 16 ft.
Wald Horn, 8 ft.
Clara-bella, 8 ft.
Concert Flute, 8 ft.
Muted Violin, 8 ft.
Dulciana, 8 ft.
Flute Celeste, 8 ft.
Wald Flöte, 4 ft.
Octave Viole, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
English Horn, 8 ft.
Harp, 8 ft.
Celesta, 4 ft.

PEDAL.

Acoustic Bass, 32 ft.
Contra Bass, 16 ft.
Bourdon, 16 ft.
Lieblich Gedeckt, 16 ft.
Contre Viole, 16 ft.
Flute, 8 ft.
Gedeckt, 8 ft.
Orchestral Cellos, 8 ft.
Viole, 8 ft.
Bassoon, 16 ft.
Chimes.

The organ has a full complement of couplers, seven adjustable pistons and cancel for each manual, five for pedal, six universal adjustable pistons and universal cancel, all moving the registers, besides balanced expression pedals for swell and corresponding pedal and for great and choir and corresponding pedal, balanced crescendo, sforzando, reversibles, sustaining and soft pedals for chimes and harp, tremolos for each manual and a separate vibrato for the vox humana. Also a full set of controls for placing solo and accompaniment of the soloist, tempos, re-roll, repeat, expression, automatic tracker, etc.

All stops have seventy-three pipes

except the extended diaphonic diapason and oboe horn, which have eighty-five each, the unified wald horn and violin I, eighty-five each, the unified claribel flute and muted violin, ninety-seven each, and the unified stopped flute, 101 pipes. The Deagan chimes have twenty-five tubular bells, while the marimba harp and the celesta have forty-nine notes each. The strings are all pure tin, the concert flute has hard maple fronts and backs and the big diapason is of wood and special metal, leathered. The tibia is leathered, also. Several other stops, notably the French horn, are distinctive, being developed by Kimball voicers on individual lines.

SPECIAL RECITALS BY RADIO

Wanamaker Auditorium to Send
Organ Music Across Continent.

The organ in the Wanamaker Auditorium in New York has entered the broadcasting field through the new station of the Radio Corporation of America, W J Z, on the roof of the Aeolian building in New York City. The first recital was played by Charles M. Courboin June 9 in honor of the silver jubilee of Greater New York. Since then weekly special evening recitals have been broadcast once a week with Dr. Alexander Russell, concert director of the Wanamaker Auditorium, and J. Thurston Noe, assistant organist, playing in alternation with Mr. Courboin. These recitals continue throughout the summer.

Arrangements have been made by the Wanamaker concert direction beginning with the month of September to set aside a certain evening in the week for special radio organ recitals from this instrument. The programs will be played by some of the most prominent performers in the metropolitan district, in addition to special gala recitals by Dupre and Courboin. With the cooler weather and the consequent disappearance of static electricity the radius of W J Z will extend from coast to coast.

Runkels Go to Baylor.

Mr. and Mrs. Kenneth E. Runkel, who have conducted the Runkel studios at Waterloo, Iowa, for five years, have accepted positions with Baylor University, Waco, Texas. Baylor is a Baptist institution with an enrollment of 3,000 students. Mrs. Runkel will teach voice and Mr. Runkel will be head of the theoretical and organ departments as well as university organist. He will serve at the same time as organist of the First Baptist Church, where there is a large three-manual and echo organ. Mr. Runkel has been organist and director at Grace Church and choir-master at First Evangelical and other prominent churches in Waterloo. In the last five years he has maintained a fine choral organization, his choirs presenting nineteen cantatas, seventeen musical services, eleven out-of-town concerts and twelve choir festivals. The festivals have become a musical feature of the community and always have been given before capacity houses. Mr. and Mrs. Runkel will remain until August, and then will go to Minneapolis for a vacation. While there Mr. Runkel will fill his fifth engagement as organist at the Hennepin Avenue Methodist Church.

Grace Chalmers Thomson's Work.

Grace Chalmers Thomson, Mus. B., A. A. G. O., who, in May, assumed the position of organist and director at the large Grace Methodist Episcopal Church, New York City, will have a solo quartet, a selected motet choir, a St. Cecilia girls' choir and a boy choir when activities get under way in the autumn. She has a good three-manual organ, a beautiful new studio and choir room, and most pleasant surroundings in every way.

Scholin-Worley Marriage.

The marriage of Albert Scholin and Miss Ruth Worley of Waterloo, Iowa, took place June 20 at the home of the bride. Mr. and Mrs. Scholin are on a wedding tour which took in Chicago and the east and will be at home at 2121 West Third avenue in Waterloo after Aug. 15. Mr. Scholin has established himself in the growing Iowa center in the few years he has been there and his organ work receives the most favorable commendation.

LATEST PUBLICATIONS

ORGAN

BARTLETT, HOMER N.

Early Morn

Arr. by Orlando A. Mansfield .50

This is a piano piece by a composer who was a noted organist; and after his death this arrangement was made by a brother organist. The piece, so transcribed is adapted for wide use, for its quiet mood is brought forth by light registration, and its rich fabric of moving voices is more graphic on the stops of the organ than on the piano.

COX, W. HAYDN

Flotsam

Suitable for the theatre or for a light recital piece; can also be used as an offertory. It is based on a delicate and rapid phrase, that alternates with a capriccio theme in effective contrast.

GROTON, FREDERIC

Caress

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.50

A charming lyric theme, simple, which is treated in a variety of ways, including a melodious canon. The effect is fresh and effortless, and the mood is quiet and reposeful with a light registration indicated.

OCTAVO

SACRED—MEN'S VOICES

FISHER, WILLIAM ARMS

Grace Before Meat

Octavo No. 13,730

ized musical sentence which can be used at any gathering and sung by all present. The need of such a "Grace" has been increasingly felt by societies and conventions of all kinds. This edition contains arrangements for men's and mixed voices.

SACRED—WOMEN'S VOICES

FISHER, WILLIAM ARMS

Grace Before Meat

Three-part. Octavo No. 13,725 .08

See above under "Men's Voices."

GRANT, JOHN B.

Antiphon

Three-part. Octavo No. 13,725 .08
A brief responsive service between minister and choir, wherein the latter sings "Behold, He that keepeth Israel," three times—the last with a final ending. Very expressive music, and an impressive variant in the usual service.

SACRED—MIXED VOICES

MATTHEWS, H. ALEXANDER

O Love Invisible

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A quiet and expressive anthem, without solos; in style a pleasing blend of the harmonic and lyric quality. It is to be sung a cappella, and gives play for an expressive, musical rendering.

SECULAR—MEN'S VOICES

CANDLYN, T. FREDERICK H.

In Nicotina

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A distressing tale of the Cigarette deserted by the big Cigar, told in tuneful music, that is easily and well harmonized. An excellent light number for singing clubs or male quartets.

SCHOOLS

NEVIN, GEORGE B.

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A sturdy solo for Bass in easy range is followed twice by a rollicking movement for the chorus. This is a most attractive number for school use. For Soprano, Alto and Bass.

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CHICAGO

THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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CHICAGO, AUGUST 1, 1923.

CHANCES OUTSIDE CITIES

Migration from the small town and city to the large center is just as apparent among organists as among other classes of labor—or shall we say "among other professions?" While we read daily of the immigrants settling in New York and of the colored men moving from the farms in the south to the crowded south side of Chicago, the tendency of the organist to leave the community of 25,000 to 100,000 and go to that of two or three million population is likewise impressed upon us daily.

Just one instance: A capable organist from a central western state, who plays in a city of 30,000 people, on a new three-manual organ of excellent quality, in a beautiful church, and receives a salary larger than that of two-thirds of the organists in Chicago, is eager to locate in the great metropolis. He is an A. A. G. O., and no doubt will make good in any city, as he has made good in the moderate-sized place. He is willing to accept a place at a much smaller organ, with no advance in salary. Pressed for his reasons, he says that his community does not appreciate good organ music. He admits he has nothing of which to complain as to treatment or remuneration, and he enjoys teaching a sizable class. But he longs for the greater opportunities—real or imaginary—of the center of population. How long before he will pine for the fleshpots of the Egypt from which he is so eager to make his exodus?

Yes, there are good positions in the city. New York, the bright light which attracts so many and rewards some with splendid opportunities and others with disappointment, has a few organists' positions worth from \$3,500 to about \$6,000 a year—and for every one of these has about fifty which are worth an average of \$600. The Diapason frequently receives letters from aspiring players in various distant and nearby states, all asking for assistance in procuring "better" positions in Chicago, and often we are compelled to inform them that the salaries they are receiving actually are larger than those paid in nine-tenths of the Chicago churches.

There is today a better opportunity for the talented organist—unless he is one of a thousand in ability—to get ahead in the smaller town than in the large city. But he must expend energy and overcome obstacles as heroically as he must in the city to attain eminence. He must cultivate his field, and make the soil better. If he sometimes feels that he is casting his pearls before swine, to use a homely metaphor, he must endeavor to improve the swine. It can be done, and has been done.

In Collier's Weekly for July 14 is an interesting article by Robert Haven Schauflier, entitled "More Music in Main Street," which sets forth the possibilities for spreading the cause of music in the small town. It gives due credit to the good work of C. M. Tremaine, director of the National Bureau for the Advancement of Music, in starting the ball rolling and keeping it in motion. When one studies the

opportunities for community music, for united choral work, for teaching, etc., for municipal organs, for recitals, he wonders why many young men in search of a location are willing to waste their time and talent on the jaded city music lover, to whom an organ recital is a bore if not an abomination, and who is surfeited with music through opera and orchestra seasons.

ON TO ROCHESTER

Since the statement was first made that man doth not live by bread alone, it has been recognized that we need more than our daily routine of work, food and sleep. Our spiritual side, be it manifested in devotion to religion, art or love of family, needs cultivation, and we require communion of spirits. For the organist this need is met once a year in a most satisfying manner by the convention of the National Association of Organists. Those who have learned to know the benefits of this association with their fellow craftsmen come together at this convention and refresh their souls listening to recitals by the nation's best players and to papers from men of profound thought who grace our profession. They take part in the discussions and receive enlightenment such as can come only in this way. At the same time they enjoy a pleasant vacation outing and various joys that come with such a trip. The meetings have been held in various cities, such as Ocean Grove, Portland, Maine; Springfield, Mass.; New York, Philadelphia, Chicago and Pittsburgh, thus alternating between small city and large center. All who have been at these gatherings are convinced of their benefits and the pleasure to be derived from attendance. To the others let us say that if they will follow our advice and forget their work and troubles, and make it a point to go to Rochester, they will thank us afterward for the advice.

Rochester has many attractions for the organist. Our readers know into what an organ center it has developed through the activity of George Eastman. At the Eastman School of Music are two new organs of world-wide fame and a number of smaller ones. The whole musical atmosphere is most inviting, for organists especially. The city is attractive and well situated. It is only a few miles from Lake Ontario and on the direct line of the New York Central system connecting Chicago with New York and Boston. From New York it is a few hours' ride and from Chicago it is only overnight. There are various opportunities for pleasant side trips. And this year, as a special attraction, there is the invitation of Toronto to attend the Canadian organists' convention the week after the Rochester N. A. O. meeting. Full details and the interesting program will be found in our news columns.

The organ world owes the National Association of Organists a great debt of gratitude for originating and carrying out annually with marked success the idea of a convention of organists.

ORGAN IN EVERY SCHOOL

Whenever an organist does something for the organ in general he really does something for himself individually. If the merits of organ music could be impressed on the public consistently and persistently from sign-board and newspaper column as are Ivory soap, Wrigley's gum, and various other luxuries and necessities, the public mind would soon be thinking and talking about organs as it does about popular makes of automobiles. We all recall what made Milwaukee famous, but we seem to leave it to a few enterprising picture theater managers to make organs the talk of the town. A much-needed slogan has been devised and is offered us by an enterprising concern which is engaged among other things in manufacturing raw material for organs. The Hoyt Metal Company and its representatives have been preaching for at least a year that every school should have a pipe organ. They have devised a handsome paster showing an organ front, with the inscription: "Music for the Masses—A Pipe Organ in Every School."

Do you realize that a pipe organ in every school is synonymous with an

organist in every school? Do you know that there is hardly a better way of inculcating love for the organ than right at the time when the child is most easily impressed? And what can impress the child mind more favorably than the grandeur of the tone of the organ or the mysteries of its construction and operation?

The Hoyt Metal Company is sending electroplates of its slogan, as well as pasters, to organ builders and others who desire to use them in promoting the cause of the organ. We would suggest that organists join the movement, for they are interested in the same cause, and that they print the handsome emblem on their stationery or attach the pasters to their letters. If you are impressed, write to E. H. Anderton of the Hoyt Metal Company, at 111 Broadway, New York City. He will be pleased to have you co-operate with him.

A tabulation by an Eastern publisher of sixty-five organ recital programs given in the United States in January, 1923, discloses 311 pieces by foreign composers and seventy by Americans. Fifty programs in June, 1923, show 260 by foreigners and eighty-four by American writers. The American composers represented were: Edward Shippen Barnes, Felix Borowski, John Hyatt Brewer, Rossetter G. Cole, Eric De Lamarier, Clarence Dickinson, Henry S. Fry, Hugo Goodwin, H. B. Jepson, Ralph Kinder, John Hermann Loud, Will C. Macfarlane, Russell King Miller, Gordon B. Nevin, James H. Rogers and R. S. Stoughton.

Musical Opinion of London publishes in its July issue a photograph, reproduced by courtesy of Henry Willis & Sons and Lewis & Co., Ltd., representing the bottom section of the CCCC pipe of the 32-foot double open diapason under construction for the Liverpool Cathedral organ. The diameter of this monster pipe is 24 inches. The Liverpool Cathedral organ is to be opened in June, 1924.

WILL STUDY NEW MUSIC.

Indianapolis, Ind., July 18, 1923.—Editor of The Diapason: Your editorial on "Ignoring New Works" hit me as, no doubt, it hit a great many others. Except for the new organ music obtained in The American Organ Monthly and more recently in The American Organ Quarterly, I must confess I have bought very little new music for several years.

The chief reason (or excuse) I have made to myself for failing to increase my library as I should is the fact that the organs I have been playing have been either small or old-fashioned in tonal lay-out, thus making it practically impossible to use the better grade of modern organ music in which tone-color is so important a factor. In neglecting to play very many modern works, however, I have neglected the works of others no worse than those of my own writing. With scarcely an exception, the best of my own compositions written within the last few years sound so distorted on an old-fashioned organ that I simply do not play them. At present my chief joy in composition comes from those infrequent letters of appreciation that composers do occasionally receive from organists who have both the organs and the inclination to play one's pieces. If, then, I consider it unfair to my own compositions to play them under conditions that are unfavorable, how can I be fair to other composers (I reasoned) if I play their pieces under the same conditions? As a result of this feeling, I have pretty generally avoided pieces requiring string tone, trumpet tone and horn tone—which rules out the biggest percentage of good modern works—and I dare say many others have done the same.

And yet, as I came to consider the question from a broader viewpoint than that of immediate utility, the question came home to me: "Does the present lack of a modern organ excuse me from the obligation of supporting American organ composition and the few courageous publishers who have been risking financial loss to bring out worth-while works?" I answer: "No." And what is to be said of the obligation of those fortunate

organists who have acquired fine organs within recent years, all too many of whom play nothing new but certain insignificant ditties that require little or no preparation?

As a measure of personal reform, I resolved late in June that I would spend at least a part of this summer in getting acquainted with some of the music published within the last four or five years. I therefore began by clipping Mr. Milligan's excellent reviews from The Diapason, rereading them carefully, and filling out a card for nearly every piece reviewed, using such memoranda as "favorably reviewed," "highly praised," or "not recommended." These cards, as fast as filled out, were filled alphabetically by composer's names. After selecting a certain number of cards that described promising-looking pieces, I sorted them by publishers, and took them with me a few days later when I went to New York. Finding my time would be too limited to do a thorough job of examining the pieces at the publishers' salesrooms, I accepted the publishers' offers to send me the music I most wished to see; so, on my return from vacation, I expect to have the pleasure of examining a great deal of new music. Naturally, I shall not have money enough to buy everything I see, and, what is more, I shall not want to! Even now I own a goodly number of organ pieces that were paid for in advance, and which I should willingly give away because they are of no use, and never will be.

Though my search is only beginning, I have already found and bought a number of excellent pieces I never saw before, and I am confident I shall find a great many more before the end of the summer. Though I shall be unable to use many of them as long as I play an organ with a sixty-year-old tonal plan, I shall at least have the satisfaction of regarding myself with a somewhat higher degree of professional self-respect for having contributed my mite to the cause of contemporary organ composition.

If enough organists can acquire something of a sense of responsibility for the advancement of contemporary composition through adequate support of those who are writing and publishing good music, the lot of the composer and publisher will not continue to be as precarious and discouraging as it now is. This is something in which we can all have a part if we are not too poor, too indolent, or too selfish. Your forceful editorial should do much to stir us up to a sense of our responsibility and privilege.

Very sincerely,
H. L. BAUMGARTNER.

The Status of the Prelude.

[William Lester in the Baptist.]

Now and then one hears a minister announce the opening hymn in some such way as this: "Let us begin our service by singing hymn number so and so." The inference is, of course, that the organ prelude was not a part of the service. But is it not? If the organist is not convinced that it is, how can he possibly put his soul into it? And if the audience is not convinced that it is, how can it be expected to be worshipful and attentive while it is being played. If the organ prelude is not a real part of the service, then what business has it there at all? The organ prelude will be what organist and minister and congregation make it and it can be made a most useful and helpful part of divine service.

Rowland W. Dunham in Paris.

Rowland W. Dunham, organist and choirmaster of the First Congregational Church of Columbus, Ohio, writes from Paris that he is attending the Fontainebleau School this summer, studying with Widor. Mr. Dunham tells of meeting Lynnwood Farnam and Chandler Goldthwaite in Paris and attending five services in Paris churches in one day with them. The tour included Notre Dame, St. Eustache and St. Clotilde.

Mr. and Mrs. James E. Scheirer of Atlanta, Ga., announce the arrival on June 23 of David Emory Scheirer a potential organist who thus far, however, has specialized on the vocal side. Mr. Scheirer, Sr., is the organist of the Second Baptist Church of Atlanta.

**WEST POINT ADDITIONS
TO ORGAN DEDICATED**

NEW STOPS ARE MEMORIALS

**Large Möller Instrument Greatly
Increased in Size Through Gifts—
Efforts of Frederick C. Mayer
Rewarded.**

Extensive additions to the large Möller organ in the cadet chapel at the West Point Military Academy were dedicated June 10. This organ, known since its erection as one of the outstanding instruments in the United States, has been increased in size as a result of the untiring efforts of the organist of the military academy, Frederick C. Mayer. The additions made since the organ was first installed double its original size.

The new stops are largely memorials. The orchestral organ, in memory of Mary Addison West Willcox, is the gift of her husband, Colonel Cornelis de Witt Willcox, class of 1885. The orchestral organ includes these stops:

- Viol Diapason, 8 ft.
- Tibia Clausa, 8 ft.
- Bourdon, 8 ft.
- Bourdon Celeste, 8 ft.
- Corno Dolce, 8 ft.
- Suave Flute, 8 ft.
- Spire Flute, 8 ft.
- Spire Flute Celeste, 8 ft.
- Piquant Flute, 4 ft.
- Contra Viola d'Amore, 16 ft.
- Cello, 8 ft.
- Cello Vibrato, 8 ft.
- Cello Vibrato, 8 ft.
- Orchestral Viol, 8 ft.
- Orchestral Viol, Celeste, 8 ft.
- Orchestral Viol, Celeste, 8 ft.
- Viol Quint, 5 ft.
- Viol, 4 ft.
- Viol Tierce, 3 ft.
- Contra Dulzian, 32 ft.
- Fagotto, 16 ft.
- Oboe Horn, 8 ft.
- Saxophone, 8 ft.
- Orchestral Oboe, 8 ft.

Other new memorial stops are as follows:

- Vox Angelica, 8 ft., to Sarah Robinson Johnston; gift of her son, Brigadier-General John A. Johnston, class of 1879.
- Double Open Diapason, 32 ft., and Contra Bombarde, 32 ft., to Brigadier-General Samuel M. Mills, class of 1865; gift of his sister, Annie Mills Dustin.
- Contra Bass, 16 ft., Horn Flute, 8 ft.,

and Clarion, 4 ft., to Major-General Leroy Springs Lyon and Brigadier-General James Francis McIndoe; gift of their classmates, class of 1891.

French Horn, 8 ft., to John Edgar Reburn, Pennsylvania Volunteers, Civil War; gift of his daughter, Eleanor Reburn Harrington.

English Horn, 8 ft., to William Sterne Hascall, Cadet, U. S. M. A.; gift of his daughter, Allis F. Hascall, and Francis Lynde Stetson.

Orchestral Flute, 8 ft., to Mary Downs Long; gift of her son, Colonel John D. Long, class of 1899.

Basset Horn, 8 ft., to the dead of the class of 1897; gift of a classmate, Thomas Richard Cowell.

The harp celesta, 8 ft., and celeste aeolian, 8 ft., were given by Brigadier General John A. Johnston, class of 1879, and the horn diapason, 8 ft., by the class of 1884.

Other new stops are:

- Cornopean, 8 ft.
- Hunting Horn, 8 ft.
- Diapason Phonor, 8 ft.
- Viol Diapason, 8 ft.
- Octave, 4 ft.
- Gemshorn Celeste, 8 ft.
- Chimney Flute, 8 ft.
- Flauto d'Amore, 4 ft.

In general, the additions listed represent two new major divisions, the orchestral and solo organs, which are "floating" organs. Of special interest is the 32-foot contra bombarde (enclosed), the 32-foot contra dulzian (enclosed), and the harp celesta, whose lowest note is of true 8-foot pitch—the last two stops representing novelties in the organ world.

A final group of additions is necessary to complete the tonal specification for this organ. Most of the stops that are still needed are of a class whose function is to corroborate the natural harmonics of the pipes of the principal stops of the organ by supplying pipes which will actually sound those harmonics.

Win Cleveland Organ Medals.

The contest for the Wilson G. Smith gold medals, presented annually by the Cleveland Musical Association, took place June 29. The competition included tests for organ, voice, violin and piano. Laura Louise Bender won in Class A in the organ contest and Kathryn Walters in Class B. The judges for the organ were J. R. Hall and Patty Stair.

MARCEL DUPRÉ

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October, 1923, to April, 1924



It would be a very simple matter to fill this entire page with glowing tributes to MARCEL DUPRÉ from the press of the civilized world. But the greatest tribute we can think of at this time is this:

Although Dupré's tour last season was the largest organ tour ever booked, it really looks as if his coming tour will surpass even that historic record,

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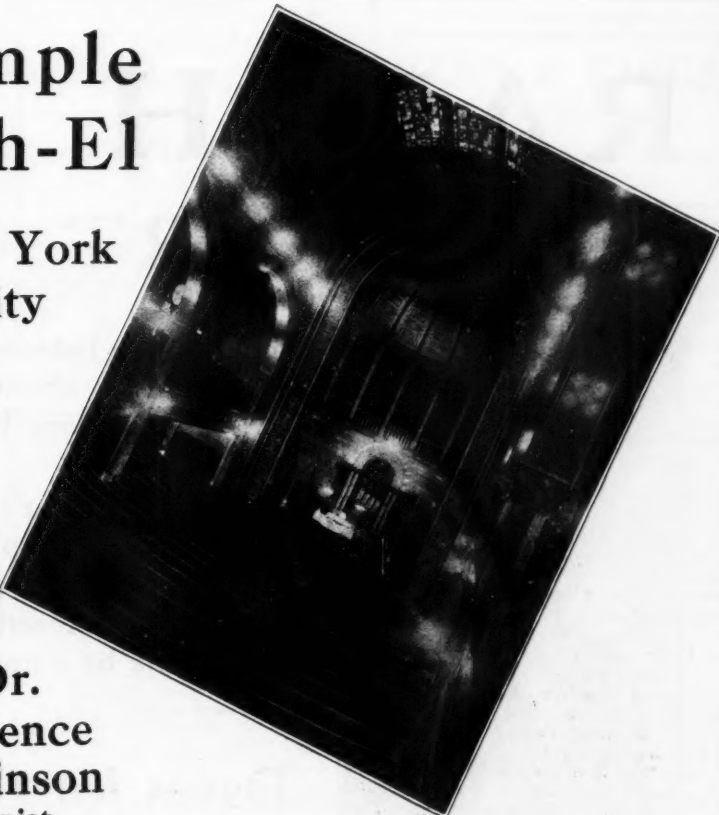
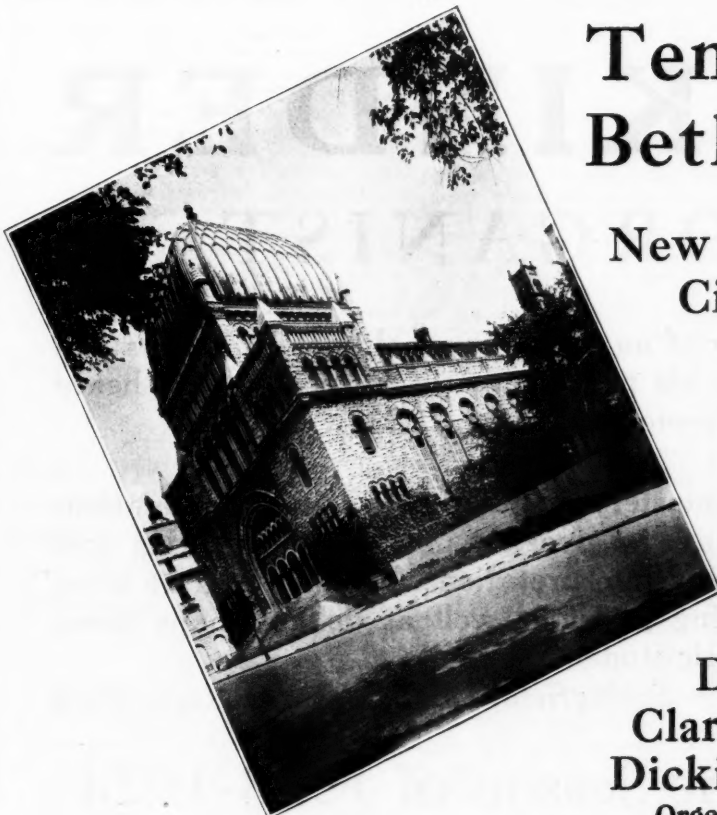
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The Accenting Pedal Organ

By GORDON BALCH NEVIN

If a grand total could be made of all the criticisms which have been heaped upon the organ, especially those made by persons who do not play the instrument, it would probably be found that the one designating the organ as an instrument lacking in strong rhythmic characteristics would top the list. To this day it keeps turning up, and is the most used phrase of criticism with orchestra men.

Fortunately, many of these well-meaning folk have failed to differentiate between the qualities of rhythm and accent. The organ is unrhythmic only when it is blunderingly played. The question of its accenting scope is another matter. The modern expression pedal action has removed very much of the force of the "non-accenting claim," especially with regard to the manual divisions. Accents are possible on the manual divisions, at least in all the higher grades of organs, and the matter now is squarely up to the player as to their use. With the pedal organ it is not so.

The paper theorists, or "specification writers," to the contrary, it is useless to deny that the modern pedal organ is, and probably will continue to be, an "augmented" organ. Questions of available funds and space being what they are, it is not at all likely that we shall soon witness any universal adoption of straight or unborrowed pedal organs. The tendency seems to be to provide the greatest amount of useful and usable color in the pedal organ—even if the process does upset the theoretical canons of correct proportionate numbers. And when all is said and done, the ear must be the judge of the results, not a logarithmic table or laboratory scale of harmonics. Concurrent with this tendency we find a disposition to place most of the un-

borrowed pedal stops outside of the swell boxes. What is the result? The result is that our reeds and strings of the pedal organ are usually expressive, but the flues, diapasons and bourdons are usually devoid of it.

Remembering that the flue stops of the pedal organ seem to suffer most of all when enclosed, and also remembering that of all divisions of the organ the pedal is perhaps the most devoid of power of accent, do we not arrive at the conclusion that some accessory is needed both to supply the needed accent and to make fuller use of the stops which are, by their inherent characteristics, deprived of the normal expressive control?

That there is a need for more accent in the pedal organ can scarcely be denied. A few minutes in any theater (where the organ must hold its own with the orchestra) should suffice to indicate that a constant striving for accent is in progress. Under these conditions where comparisons can and will be drawn, the players must do everything in their power to avoid invidious comparisons as they take their turn with the orchestras. The best recitalists, too, are giving more than a passing thought to the results of their pedal work, all with the desire that it have verve, accent, rhythm, etc.

It has occurred to the writer that a simple and easily constructed device for the production of accents from all stops but the most powerful pedal stops could be introduced to advantage, especially in theater organs, and with slight limitations in church instruments also. This would be a simple modification of a pedal relay that would automatically use any proper stop louder than the one normally in use to produce a brief accent upon depressing each and every pedal key.

To elucidate, suppose we consider the simple pedal organ of three 16-foot registers, so often found, consisting of gedeckt, pp, bourdon, mp, and diapason, f. There would be possible on this organ two degrees of accent. First, when the gedeckt alone was in use, accents could be secured at any

time by merely depressing a tablet which would control the accenting action, and when this was done each and every note played upon the pedals would receive a *short* note from the bourdon stop. These accents could be used as long as desired, and very frequently, for the difference in power of the two stops would not be so much as to make the effect too obtrusive or wearisome. When the bourdon was being used in its normal capacity (say in legato passages) the use of the accenting relay would bring in to play the diapason as the accenting register.

I am well aware that this idea in itself is not new, for Hope-Jones proposed substantially the same thing in his pizzicato action, and I believe did build one or two of them. But they were all used as manual effects, as is a similar pizzicato device used by the Aeolian Company. To the best of my knowledge the thing has not been used as a pedal accessory, or if it has, the fact has escaped my notice. However, the matter of precedence is beside the point; what really matters is that the idea is simple, cheap to introduce and gives some lovely and incisive effects—effects that can be obtained in no other manner.

Any one having an organ with a swell 16-foot gedeckt, great 16-foot bourdon and pedal 16-foot open diapason may easily try the plan out by proper coupling. Play chord work with right hand, *play the same bass notes with left hand and feet*, but play the left hand legato on the softer stop, and the feet staccato upon the louder stop. The length of notes in the left hand in this experiment will have no effect, but the pedal notes should be only long enough to give the pipes of the louder register full speech: The effect of the louder register will be dependent upon its having the *shortest possible full speech*.

The idea, of course, can be expanded to include the largest pedal organ possible to construct; 8-foot registers would be subject to the same action, and with the same results. On the console no separate line-up of stops for this accenting device would be

necessary or desirable; all can be handled by one tablet (preferably mounted upon one of the manual key-checks, or with the pedal stops) so that the accenting device can be thrown in and out of operation as the need may be felt.

It might be well to add to the foregoing exposition of this plan the statement that it is not all conjecture by any means. Some years ago while producing automatic rolls for the Skinner Organ Company, the writer had facilities for trying out this plan very fully from a musical standpoint, and is prepared to testify that *it does work* and very effectively at that. Something of the percussion effect of a pianoforte is derived from it, and all of the usual stodginess of the pedal flues is overcome. Especially when the pedal part consists of notes of long-time value, that is, half or whole notes, does the short (perhaps one-sixteenth or thirty-second note) accent prove of wonderful aid in giving life and motion.

Especially would I commend this plan to the builders of theatrical instruments as an artistic adjunct to replace their fearful aggregations of drums (always too loud) and traps of all descriptions. Observation indicates that the leading men in picture-houses care about as much for these traps as do the "old-fashioned" church and recital players! And it is a tribute to their good sense that they largely ignore such noisy toys. Would they not welcome an accessory that would give them pedal accent and relieve them from the necessity of over-using the staccato touch in the pedals also?

Hagstrom Back from Europe.

O. J. Hagstrom, superintendent of the Kimball organ factory in Chicago, returned late in July from Europe, where he went to attend the eightieth birthday celebration of his mother, whom he had not seen since he left Sweden thirty-five years ago. In the course of his trip, Mr. Hagstrom visited other countries and looked over organ factories and noted organs, coming back greatly refreshed.

RALPH KINDER

CONCERT ORGANIST



"The average listener of no special musical knowledge was just as enthusiastic about his playing as the musicians who heard him."—*Burlington, Vermont, May 1st, 1923.*

"Not only is Kinder's mastery of the manifold tonal combinations absolute, but as he plays he gives the impression of having said the final word about each interpretation. One may hear an artist like him with exceeding profit as well as delight many times whether one be a music student or not."

—*Springfield, Mass., February 15th, 1922*

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PHILADELPHIA

The Free Lance

By HAMILTON C. MACDOUGALL

In the issue of the London Daily Telegraph of June 16 you will find the following: "A few weeks ago I printed a list of about twenty foreign conductors holding the highest positions in the U. S. A. * * * It certainly is high time that Americans themselves studied the conductor's art."

I have always felt that the late Major Higginson, founder and supporter of the Boston Symphony Orchestra, lamentably failed in one respect at least: he might have given young Americans of promise a chance to get the orchestral routine necessary for the groundwork of a conductor's job; he might have told the brilliant German musicians he engaged to conduct his orchestra that while their principal purpose was the creation of a fine concert orchestra, they ought to keep constantly in mind the subsidiary idea of giving the American musician every possible chance. I will be glad to be instructed that Mr. Higginson had this subsidiary, but vastly important, idea in mind.

In how many of the several symphony orchestral organizations in the United States is there any clearly-felt necessity on the part of the directorate to help young musicians in the way I have indicated? My readers will appreciate my point.

The obvious reply from the people whom I am gently unbraiding is very much along the line of, "Yes, we have no bananas." They will doubtless say: "We admit there is a certain amount of force in what you say, but our orchestra is neither a school of music nor a charitable institution."

We do not want our symphony orchestras turned into music schools for ambitious Americans, nor are they pap-nourishers for incompetents; but it is evident that it is in their power to do much more for the ambitious and gifted musicians than is being done.

Since writing the paragraph above I have had an interesting letter from a young American musician whose name I would like to give and would give if I had permission. I am altering names and particulars enough to preserve his incognito, keeping, however, to the main facts. He writes: "I gave a series of chamber music concerts here recently and I have been asked to write a work for next year's festival; I have just finished it. Two weeks after the chamber music affair I conducted a concert of orchestral music with the assistance of ——— Symphony Orches-

tra, in which we played pieces by ———, ———, and myself. My work was a new symphony. I have also finished my symphonic poem, which has already booked two performances under ——— and ———." He goes on to say—and this has a bearing not only on his own future, but on that of every young American—"I must have a position which gives me an opportunity for composition and conducting."

There you have it!

What is the real value of a Mus. Bac. degree? The answer is easy: It depends on the institution that confers it and upon the amount of hard work put into it by the recipient.

That is not quite the bearing of my question. I know some clever young people—two, to be exact—who have a Mus. Bac. from one of the great American universities. After two or three years they wanted to do more work in college and conceived the plan of working for the master of arts diploma; they found, however, that their academic work (work in playing did not count as credit for the advanced work) was so small in scope that it would take them three years, at least, to accumulate points enough to get the M. A. They received another knock-down blow when they were denied admission to a college club because the club did not recognize the Mus. Bac. as proper academic credentials. My western friends have already begun to suspect that it was a New England college and club to which I refer. I admit it, with neither praise nor blame nor apologies for either institution. The point of the whole situation is that young people might just as well realize that times are changing, and that, as things now go, a B. A. degree is a very handy thing for a musician to have.

May I allow myself to be impertinent enough to ask you if you are a dumbbell? You will doubtless scent the implication in my question that a "dumbbell" is a disagreeable sort of person, and answer No! But are you sure you are not one? There are many varieties of dumb-bellism. There are high-and-mighty dumbbells and dumbbells of the ordinary or garden variety, but all are equally exasperating. There is, for example, Jones. You know, Jones is one of the most skillful of our recitalists, admired by everyone that has heard Jones play. When you compliment him on his virtuosity does Jones make a suitable reply? No, none whatever; he considers your praise as no more than his right. Jones never replies to a complimentary letter, never pays a compliment, is absorbed completely in contemplation of his own perfections—in fact, he is a dumbbell. I know two super dumbbells of this type. I am glad that I do know them, but I wish someone would teach them manners.

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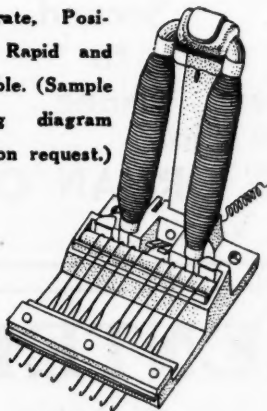
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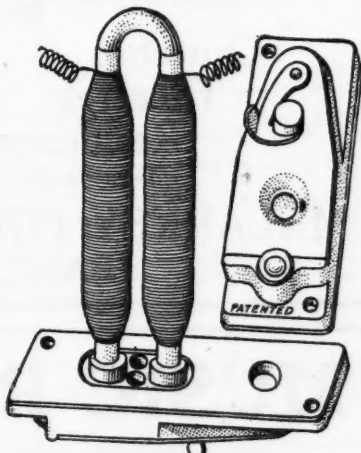
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The Last Days of Guilmant

By **FREDERIC B. STIVEN**
[From The Etude.]

Late in February of 1911 I took my last lesson of Alexandre Guilmant. I had gone out to his villa at Meudon on one of those pleasant spring days which come so early in France, and found the master quite indisposed. The housekeeper, on letting me in at the gate, said that she feared Guilmant would not be able to give me a lesson. I asked to see him, and she showed me into the large music room of the villa in which his superb organ was placed. Presently Guilmant entered, and I immediately saw that he was not his usual genial self. I protested; but he insisted that, since I had come from Paris to Meudon, he could not think of my going back without my lesson.

On parting I wished him a speedy return to his usual good health. To his reply he added that the doctors had warned him that he must go more slowly. He had been exceptionally active with numerous engagements in Paris, a trip to Budapest, and working at his compositions.

Another American student went immediately after luncheon of the same day, but Guilmant was unable to give this lesson; and as he never regained his strength I had the privilege of taking the last lesson the master ever gave.

About March 25 I heard through a friend that his condition was decidedly serious, so made the trip to Meudon to extend my sympathy to the revered master. The housekeeper was very grave when she came to open the great iron gates of the villa garden. In response to my immediate inquiry, she shook her head and began to weep, telling me that she had little hope for his recovery. She showed me into the little anteroom in which stood the famous little one-manual organ which Guilmant's father had built. After waiting for some time, M. Felix Guilmant, the artist son of the master, came to me and told me that his father was becoming weaker each day and that the physicians held out little hope.

On the morning of March 30 I went as usual to the organ factory of Cavaille-Coll in the Avenue du Maine to practice. I was greeted at the gate by the concierge, with but three sad words: "Guilmant est mort."

Two days later came a large black-bordered envelope containing an invitation to the funeral at the little church of St. Martin in Meudon, on the morning of April 1. The invitation told of his death, of the honors which had come to him during his life, of the departure of trains from Paris which would reach Meudon in time for the funeral, and of the hour and place of the burial. It was signed by about thirty of the relatives. This list was concluded with these words: "His nephews, nieces, cousins, and all the family."

On arriving at the villa we found a large number of people already gathered, and among them were some of the most famous French musicians, come to pay their last respects to this great master of the organ. Forming in line, we passed into the great music room in which the bier had been placed, surrounded by candles. A priest at its head offered to each passer-by holy water to be sprinkled on the casket. In the center of the large room stood the family in receiving line, and each who passed shook hands with the immediate relatives. Georges Jacob was at the organ.

We passed into the garden again and waited in the drizzling rain for the procession to form. Outside the iron gates the casket was placed upon an open hearse, and through the mud and rain the cortege plodded up the hill to the church of St. Martin. In addition to the regular service of the church there were a number of extra musical numbers, the most impressive being a beautiful rendition of the Bach Air for the G String, by an exceptionally fine violinist. After the services each guest signed a large black-bor-

dered book which was placed on a table in the entryway, and the funeral party went by automobile to Paris, where the body was buried in the Cimetiere de Mont Parnasse. Here he was laid with many of the great men of France—Franck, Bartholdi, de Maupassant, Saint-Beuve, Bougereau Lrousse, de Lisle and many others.

Prower Symons, M. A., F. A. G. O., organist of Grace Church, Avondale, Cincinnati, has been doing work which has attracted attention in musical circles of Cincinnati in his conducting of the Orpheus Club and the choir of the Union Central Life Insurance Company. These strong and enthusiastic choral organizations have given concerts of the highest merit in the past season.

Tom Quinlan, the veteran organ tuner with C. A. Ryder of Atlanta, was robbed of \$114 while engaged in tuning the chapel organ at Wesleyan College, Macon, Ga., in preparation for the commencement exercises. The police sought Louis Thomas, a negro who was sent by the organ firm to assist the tuner in his work. Thomas, according to Mr. Quinlan, disappeared while he was at work. When he failed to return a half hour later he began a hunt for the negro and later discovered that his money and some of his tools had been carried away.

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Moline, Illinois Daily Dispatch, April 23, 1923: Clarence Eddy is the dean of American organists. His powerful revelation has commanded the attention of two generations of music lovers. The coming of this great artist is always an event in a community.

Yon's Hymn of Glory was played by Mr. Eddy with a stately crescendo and with a finesse attainable only by a true artist. Boss's Ave Maria evinced the colorful meditation of this Italian composer in his quieter mood.

Sigfrid Karg-Elert's Evening Memories came with soft and reminiscent contrast to the broad openness of the choral number, and the subdued registers of the organ were displayed to advantage. The Bennett organ was equal to the demands on it here, as in the great climaxes, and the romantic mood of the organist interpreted the composition with sympathetic beauty.

The stately and rich voice of Mrs. Eddy was displayed in undimmed vigor in her fine numbers.

In the Gloria of Buzzi-Peccia Mrs. Eddy sounded forth the magnificent splendors of that piece.

Mrs. Eddy's two closing songs appealed very much to the audience, especially the last, Lullaby by Kate Vannah.

The final organ numbers were Souvenir by Sumner Salter; In a Monastery Garden by Albert W. Ketelby; and Concert Variation in E Minor by Joseph Bonnet. The differing character of these works finished an almost overloaded program, with the needed variation and contrast to hold the audience spellbound to the last.

In its entirety the concert must be styled one of the most satisfying of those given in this vicinity during the last year.

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CHURCH MUSIC IS TAUGHT

Ninth Session of Summer School at Wellesley Is Successful.

The ninth annual session of the Summer School of Church Music was held at Wellesley College, Wellesley, Mass., from June 25 to July 5. In the regular classes there were registered above thirty organists, choirmasters and clergymen. There was great interest in the demonstration class in the training of the boy voice. Boys from the choir of St. Andrew's Church, Wellesley, were present, and under the direction of their choirmaster, Ralph E. Williamson, who later gave an organ recital, did much to make the course a valuable one. The instructor of this class was Lewis A. Wadlow, organist and choirmaster of St. Mark's Church, Philadelphia. He follows the best English tradition in the training of boys' voices.

A new and important feature of the school was a class for the study of music in the church. Reginald L. McAll of New York made a distinct contribution not only to the church musicians present, but to the life of the conference for church work, for many Sunday school workers took advantage of affiliation of school and conference and attended this course.

Richard G. Appel, in charge of the Allen Brown music room at the Boston Public Library, who was the organizer of this summer school nine years ago, trained the chorus in singing typical examples of good church music. The chorus co-operated in the presentation of the Nativity Cycle of the York Mystery Play. Mr. Appel also led conferences on service playing.

Another feature of the conference was a lecture by Wallace Goodrich, dean of the New England Conservatory of Music, in which he discussed in detail the report of the joint commission on music that was read last October at the general convention of the Episcopal Church at Portland, Oregon.

The tenth anniversary of the organization of the school is to be celebrated next year. Several of the instructors of former years and many former students are expected to return to make the occasion as enjoyable as possible.

Chicago Society of Organists.

The Chicago Society of Organists held its monthly meeting July 17 at 702 South Wabash avenue. There was the usual enthusiasm despite the summer heat. Edith Parnell of the Orpheum Theater, vice president of the society, acted as chairman in the absence of the president, Mr. Spring, who is on a vacation in Wisconsin.

Nellie Williams, the secretary, suggests that other societies of moving picture organists throughout the United States get in touch with the Chicago Society of Organists for mutual help and advancement. They may address their communications to the secretary at 5806 South Claremont avenue.

Adelaide Casey was married to James Wagner in June. Mrs. Wagner is a talented organist.

One of our new members, Mrs. Elva Sprague, is doing noteworthy work in Chicago. Mrs. Sprague is a pupil of Clarence Shepard and of Fanny Bloomfield Zeisler. She is at present connected with the Theodore S. Bergey Opera School and is the accompanist for Mark Oster with the Ravinia Opera. Mrs. Sprague has been a moving picture organist for years.

Kimball for New Theater.

The Stanley Theater Kimball unit in Philadelphia is to be duplicated for the new Stanley-Keith house. The Stanley Company is building and will operate jointly with the Keith vaudeville circuit the magnificent Elrae Theater at Eleventh and Market streets, and this will be the first big vaudeville theater to have a really large organ.

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**News Notes
from Boston**

By S. HARRISON LOVEWELL

Boston, Mass., July 20.—For several years, while Central Congregational Church was closed, Raymond C. Robinson supplied at the New Old South Church in Copley Square during the summer. His noon organ recitals attracted much attention, and, indeed, practically became the only outstanding feature of musical life in Boston in summer except for municipal band concerts and the hymn singing on the steps of St. Paul's. Now that Mr. Robinson is organist and choirmaster at King's Chapel, he is continuing the recitals at the New Old South. So far the attendance has been most gratifying. Few persons leave the church until the recital is ended. Mr. Robinson's organ recital selections have included: Adagio e Dolce (Sonata 3), Cathedral Prelude and Fugue, Fantasia and Fugue in G minor, Fugue in A minor, Fugue in D minor, Passacaglia and Toccata and Fugue in D minor, Bach; Reverie, Bonnet; Largo from "New World" Symphony, Dvorak; Chorales in A minor and B minor, Finale and Pastorale, Franck; Fugue in D and Grand Chorus in E flat, Guilman; Finale (Symphony 1), Maquaire; Fantasia Sonata, Rheinberger; Pastorale, Roger-Ducasse; Fantasia in D flat, Saint-Saens; "The Enchanted Forest," Stoughton; Andante and Finale (Symphony 1), Allegro and Maestoso (Symphony 2), Allegro (Symphony 4), Vierne; Adagio (Symphony 6), Finale (Symphony 2), Toccata (Symphony 5), Widor; "Hosannah," Dubois.

At commencement in June Toronto University conferred the degree of bachelor of music upon Mr. Robinson after the successful passing of three successive examinations in three consecutive years. These examinations covered all branches of musical theory and included counterpoint, fugue and orchestration. The candidate also presented a choral work for voices and orchestra of thirty minutes' duration, music written for five-part chorus, quartet, recitatives, arias, etc., and ending with a choral fugue.

Mme. Odelle deB. Bailly, who for the last three years has been organist and choirmaster at St. Raphael's Church, West Medford, sailed for Bordeaux July 12. She goes to Lourdes, Pau, Elbeuf in Normandy, Belfort and Larivere. Then she will go to Alsace, where she plans to climb Mont Ste. Odile with a party of friends. About the middle of September Mme. Bailly will sail from Cherbourg for Boston.

Thompson Stone, organist and choirmaster of the Second Church, Audubon Circle, played at St. John's Church, Roxbury Crossing, during July. In August he will supply at Trinity Church during the absence of Francis W. Snow.

Carl F. Pfatteicher, son of the late Rev. Philip Pfatteicher, long pastor of Zion's Lutheran Church, Easton, Pa., married Miss Rockefeller June 30 at Germantown-on-the-Hudson. For several years, besides editing German chorales and other church music, Mr. Pfatteicher has been director of music at Phillips Academy, Andover, Mass.

H. R. Austin, who recently became organist and choirmaster at Central Congregational Church, and who is in charge of the publications of the Arthur P. Schmidt Company, sailed for Germany at the close of June.

The "pop" concerts came to an end for the season the week of July 4. During the period from May to July, Albert W. Snow, organist for the Boston Symphony Orchestra, was the regular organist. As Emmanuel Church remains closed in summer, Mr. Snow takes his vacation in western Massachusetts.

John P. Marshall, professor of music at Boston University, is spending the summer at Rockport, Mass.



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Since its establishment in California the Arctcraft Company has built several noteworthy organs, one of the largest of which is the one in the Pro Cathedral of St. Alban at Hollywood, dedicated on Easter Sunday.

George W. Grant Takes Bride.

In St. Luke's Episcopal Church at Lebanon, Pa., Miss Madeline Kidd Harrison, daughter of Mr. and Mrs. Edwin H. Harrison, became the bride of George W. Grant, organist and composer, son of Mrs. Belle Foster Grant of Lebanon. The wedding was one of

the largest and most interesting this season. The church was beautifully decorated with palms, laurel and daisies artistically arranged about the altar. Preceding the ceremony Charles G. DeHuff, the church organist, played a brief musical program, which merged into the "Lohengrin" march as the bridal party entered the church. During the ceremony Wagner's "Dreams" was played by Mr. DeHuff, and the strains of De Koven's wedding march filled the church as a recessional. A wedding breakfast was served to the bridal party and families, at the Harrison home, after which the young couple left on a trip through New York state. They will reside at Long Branch, N. J. The bride is talented as a singer. She was graduated from the high school in the class of '15, and from Lebanon Valley College, music department. She has been the soloist at Trinity United Brethren Church for some time. The bridegroom graduated from Lebanon High School in 1914 and studied music in Philadelphia. At present he is engaged as organist at St. James' Episcopal Church at Long Branch. During the war he served in the United States Marines.

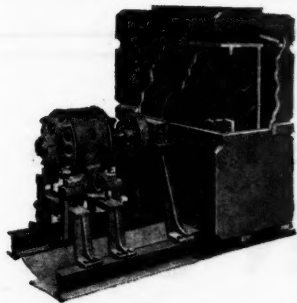
Bertram T. Wheatley has resigned as senior organist at the Tudor Theater in New Orleans and left that city July 25 with his family on the steamship Mornus for New York. He will go thence to Montreal, where he expects to live.

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In the Organ Lofts of Paris

Professor Frederic B. Stiven's Chatty
New Book Is Reviewed

Every music lover who has toured Europe knows the fascination of the organ lofts of the old churches and cathedrals, spots where many of the great composers have played and have found inspiration for their compositions. And it is doubtful if there is any city where such traditions are richer than they are in Paris, which has been especially favored as regards organists. Hence there will be many who will welcome the little volume, "In the Organ Lofts of Paris," by Professor Frederic B. Stiven, director of the school of music of the University of Illinois, which has just been issued from the press of the Stratford Company.

Professor Stiven has avoided technicalities in his book, which is frankly chatty and descriptive regarding these famous instruments and their surroundings. Widor, who was his host at St. Sulpice, put the huge five-manual organ through its paces and then, while the sermon was being preached, took him to a room where he had an organ that once belonged to Marie Antoinette, upon which both Mozart and Gluck had played.

At the Cathedral of Notre Dame he recorded his impressions of Vierne in part as follows:

"It was positively wonderful to watch him play a movement from one of the Widor symphonies which has the melody on the pedal organ. He played the right hand of the accompaniment on the bottom manual and the left hand on the top one, five manuals away. The distance was so great that he could scarcely keep his balance on the bench, and yet he was playing a beautifully smooth melody with his feet, to say nothing of operating the various combination pedals at the same time. He is truly one of those

men who make you feel that after all, with all your senses fully developed, you are a weakling in the presence of one who has lost that most precious sense with which nature has endowed us."

Some of the instruments described by Professor Stiven are exceedingly difficult to play because of their clumsy mechanical contrivances, and sometimes because of the poor acoustics. At La Madeleine he heard Dallier play Bach's "Great" G minor fugue. A young lady who was turning pages while Dallier was playing "at a terrific tempo" became confused and left her post, and Professor Stiven continues:

"That left me the only one on the right hand side of the organ. I, too, had lost the place, but I noticed a pedal passage on the last line of the page, preceded by a rather lengthy rest. Knowing that it was impossible to distinguish even the very marked theme of this fugue on account of the frightful acoustics, I watched his feet, and when he commenced to play this passage I hurriedly turned the page and saved the day. It must be exceedingly trying to the organist to be unable to distinguish anything that he is playing." To many of us "exceedingly trying" would seem somewhat conservative as a description of such a situation.

The personalities of a number of noted organists are described in an interesting manner, and there is also much detail in the small volume about the surroundings where these men work, often with a large group of friends and pupils about them.

FREDERIC H. GRISWOLD.

Show Regard for Mrs. Culp.

Mrs. Harry V. Culp was presented with a wrist watch by members of the East Dallas Christian Church, Dallas, Tex., July 15, in recognition of her ten years' service as organist and choir director. The presentation was made by D. D. Rodgers, chairman of the music committee. The previous Thursday evening Mrs. Culp was the guest of honor at a picnic tendered her by the choir at the country home

of Mr. and Mrs. Earl Graham. The choir presented her with a floor lamp. One page of the church bulletin was devoted to a tribute to Mrs. Culp.

DUPRE WILL ARRIVE SEPT. 26

To Give First Recital of Season at
Springfield, Mass., Sept. 30.

Word has been received from Marcel Dupre that he will arrive in New York for his second transcontinental tour on the Olympic Sept. 26. Dupre's first recital will take place on the great municipal organ at Springfield, Mass., Sunday, Sept. 30. Following this he goes to Montreal to play the entire organ works of Bach for the first time in America in a series of ten recitals extending from Oct. 1 to 22. The recitals will take place on alternate days before an audience of subscribers, the general public being admitted by individual ticket to various recitals. It is said that the city of Toronto is negotiating for a repetition of the Bach recitals in that city on the days between the Montreal dates. Following the Bach recitals Dupre starts on his international tour, going to the coast for November and December and spending January, February and March in the middle west and east.

The management reports that to date nearly 80 per cent of Dupre's available time for the season is booked.

Dupre will bring to America a number of new compositions for organ which will be heard for the first time in his programs. Among these are a series of brilliant variations on mediaeval French carols and a tone poem of rhapsodic style called "Cor-tege and Litany."

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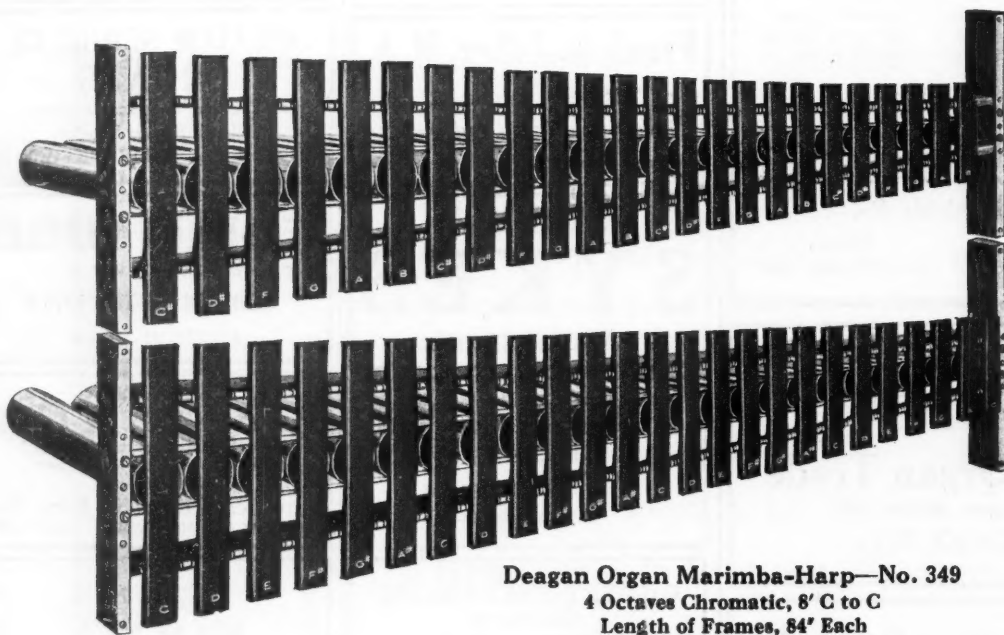
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A Shelf of Books for the Organist-Choirmaster.

In the elevation of the profession in which we are interested books may play an important part, though nothing can take the place of personal teaching and experience. It occurred to me that in these summer months of vacation some readers might wish to look over books bearing on the art from which no true church musician can ever completely withdraw his attention, even in lazy summer days. Furthermore, I am often asked to suggest books dealing with specific problems of the organist-choirmaster; and as three such requests lie unanswered on my desk I am taking this way of avoiding separate replies with humble apology for my indolence. Then, too, organists sometimes want to know what books will make appropriate gifts for friends in the profession, and here again the following list may be useful. Of course, I have a number of books not included in the following lists and have read many more, but these seem to me most valuable. I have not mentioned books on harmony, counterpoint, etc., because I do not consider myself a competent judge to select from the great number of such publications. Here is the list:

- Audsley—Organ Stops and Their Artistic Registration. (G)
 Barnes—School of Organ Playing. (B)
 Burgess—The Teaching and Accompaniment of Plainsong. (G)
 Coward—Choral Technique and Interpretation. (G)
 Dickinson, Clarence and Helen—Excursions in Musical History. (G)
 Dickinson, Clarence—The Technique and Art of Organ Playing. (G)
 Dickinsons and Thompson—Choirmaster's Guide. (G)
 Ellingford—The Art of Transcribing for the Organ. (G)
 Forsyth—Choral Orchestration. (G)
 Foster—Anthems and Anthem Compositions. (G)
 Garcia—A Guide to Solo Singing. (G)
 Gehrrens—Essentials in Conducting. (D)
 Goodrich—The Organ in France. (B)
 Grace—French Organ Music, Past and Present. (G)
 Hall—The Essentials of Choir Boy Training. (G)
 Harris, C. A.—How to Write Music; Musical Orthography. (G)
 Hull—Organ Playing, Its Technique and Expression. (Augener)
 Miller—The Voice. (S)
 Niedermeyer and d'Ortigue—Gregorian Accompaniment. (G)
 Novello's Collection of Words of Anthems, Revised to 1898. (G)
 Nevin, Gordon B.—Swell Pedal Technique. (D)
 Pratt—Musical Ministries of the Church. Revised Edition. (S)
 Richardson—Extempore Playing. (S)
 Shakespeare—The Art of Singing. (D)
 Skinner—The Modern Organ. (G)
 Spaulding—Music: an Art and a Language. (St)
 Stubbs—The Adult Male Alto or Counter-Tenor Voice. (G)
 Stubbs—Practical Hints on the Training of Choir Boys. (G)
 Surette and Mason—The Appreciation of Music, 4 volumes. (G)
 West—Cathedral Organists (British). Revised Edition. (G)
 Wright—Musical Examinations. (G)

Dr. Audsley's arrogant and pontifical style has gained a good many indignant enemies for one of the most extraordinary scholars in the world. Personally I find his book listed above delightful in style—barring some unnecessary repetition of epithet—and most valuable for an organist facing the responsibility of ordering and planning a new organ. As for his controverted principles, I find such men as Farnam and Dickinson regarding them with the highest respect; his scientific knowledge is simply colossal. I find myself applauding his remarks upon modern diapasons and present-day inability to voice mixtures.

And, of course, you should read Mr. Skinner's book, the work of a great builder and a hard fighter. In the matter of mixtures and diapasons he seems to me quite wrong, but the rest of the book is shrewd and sane. Of particular value is the advice regarding the placing of an organ.

I have listed what seem to me the best two organ methods. Dickinson's

has a good deal of reading matter of the highest value, particularly to the organist who has to be self-taught. There are hints on registration, accompaniment, hymn-playing, transcription and all the problems which the church organist must face. The Barnes book takes many of these things for granted, but it has great value as a lucid exposition of the method of the Schola Cantorum in Paris. Gordon Nevin's book gives full advice regarding the use of the much-abused swell pedal; the illustrations are carefully edited and melodies tuneful, including two of his own. Dr. Ellingford's book makes interesting reading, particularly the discussion of oratorio accompaniments.

Wallace Goodrich's book, finely written and beautifully illustrated, clears up many difficulties in registration of French organ music. The references to compositions are excellently chosen. This makes a splendid gift book. Harvey Grace's book gives biographical information regarding all important French composers for the organ and treats their compositions with that critical acumen and literary charm which one expects of Mr. Grace. Hull's "Organ Playing" is probably the best-known work on the subject, rather conservative but sane and clear and thorough; it has numerous and specific references to illustrate all phases of the problems treated. I have an idea that the author might revise a few of his statements if he were acquainted with organs by the best American and Canadian builders, particularly in the matter of string stops. John E. West's book gives the noble succession of cathedral organists in the British Isles, with anecdotes of an amusing nature; be sure to get the revised edition just from the press of Novello.

I have derived more practical hints about the training of choirs from Dr. Coward's book than from all the other books on that subject which I have read. One of the greatest conductors England has produced, he tells you just how to get the artistic balance and nuance for which we all struggle. This book is simply indispensable. I am not going to dip my pencil in sunlight to describe the "Choirmaster's Guide," which the Dickinsons and I have been working upon for three years and which I am trying to see through the press this summer. For the first time an attempt has been made to list anthems, solos, duets, trios, responses, canticles and cantatas appropriate to every season of the church year, covering the catalogues of all publishers as far as is humanly possible for three busy and erring mortals. After its publication in the early fall I shall take to a cyclone cellar; the Dickinsons have already withdrawn to an inaccessible corner of Europe.

Novello's "Collection of Words of Anthems" will help you to find music appropriate to nearly any text in the Bible; of course, American composers are pretty well ignored, and the same is true of British compositions since 1898. Professor Gehrrens' admirable little book is of special value to directors of chorus choirs, and it is written from an American point of view; it has had a large sale. It supplements Dr. Coward's larger work. Foster's book is valuable chiefly for its lists of anthems by all the important English composers down to the age of Stainer; you will find it useful if you are looking up the compositions of the older English composers. To most of us its interest is merely antiquarian.

There are a number of books on the training of boy choirs. I have listed compact works by Dr. Hall and Dr. Stubbs rather than the older and larger works of Martin, Roberts and Richardson, because these shorter books give the gist of all the important points and they are written from an American point of view. Both men, it need hardly be said, are scholars with a wide following, teaching methods that have been tried thoroughly and applied successfully in this country for many years. Only last week a music supervisor told me how satisfactory he had found Dr. Hall's methods in training the school children in one of our large cities.

Choirmasters know far too little about scientific voice training. William Shakespeare is regarded as one of the

best of English teachers; his exercises are practical and his theory is clearly stated. I have used his book with my own soloists. Dr. Miller's little book is written by a physician who has had the care of famous operatic voices; I have given it to soloists for its hints on vocal hygiene. Garcia is well known as one of the greatest of teachers and coaches; in his book he gives instruction regarding the interpretation of many oratorio arias.

Probably few of us will ever have occasion to arrange orchestral parts for anthems and other choral works, but those who have that privilege will do well to read Mr. Forsyth's book. What an astonishingly versatile and accomplished man Mr. Forsyth is! I do not know which of his talents is most to be admired; he writes some of the best secular choral music of our time, he has a prodigious knowledge of musical history, he knows instrumentation as few know it, he writes verses that are witty, urbane and beautiful, he has literary taste of the highest order. I hope that some day he will write a book on modern music.

About Plainsong I know next to nothing. I list two books that are admired by competent authorities. I wish that Dr. Willan would write a book on this subject, with lists of the finest things in that style. Any musician will be benefited by reading the books on musical appreciation which I mention. The Dickinson work has an especially interesting section on the development of the organ. In our Eastern New York chapter of the guild we have had him lecture to us twice on that subject; the second time he gave the lecture we had standing-room only. He has a series of musical illustrations for this book, published by Grav. There are also illustrations for Surette and Mason's first volume (the best of the four), a pioneer work, and for Professor Spaulding's, a more recent publication of high merit.

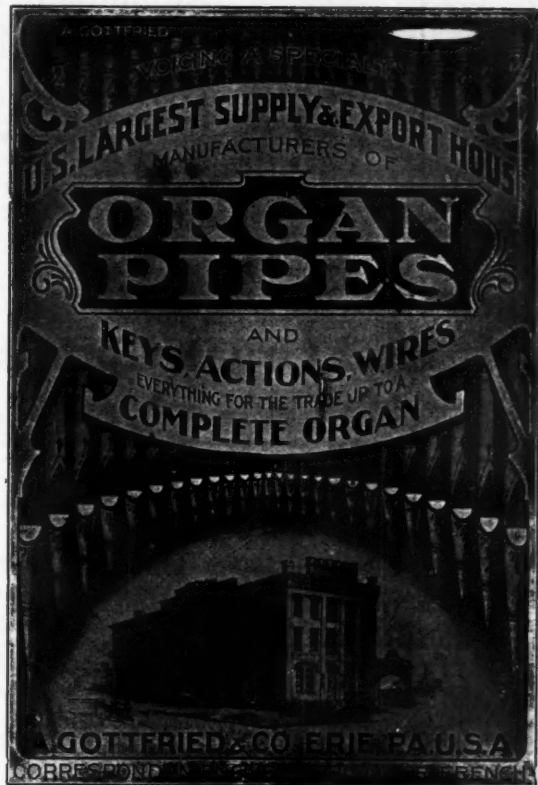
The book by Harris will refresh your mind regarding how to put down music; it will not tell you how to compose. Dr. Richardson's book on im-

provisation is complete and very interesting. (It occurs to me that Dr. Macdougall has recently published a shorter book on the same subject, but I have not seen it yet.) Mr. Wright's book is intended especially for guild candidates, who certainly need all the help they can get. Dr. Pratt's book is written out of a ripe experience and a reverent spirit; I have found it full of inspiration.

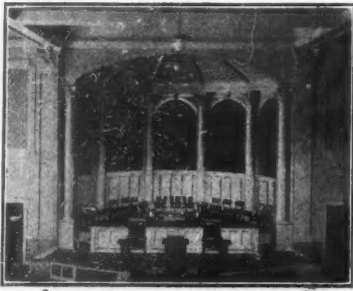
Pupils of Kneedler Play.

A graduation recital by pupils of Benjamin L. Kneedler was given at the Presbyterian Church of Swarthmore, Pa., June 12, the program including these offerings: Festal Prelude, Reiff, and "A Woodland Idyl," Reiff (Miss Mary Hikes); Offertoire in D minor, Batiste (Miss Florence Weiss); Suite, Meditation—Elegie and "Marche Solennelle," Borowski (William Blumenthal); Two Tone Poems, "Night" and "Dawn," Jenkins (Miss Dorothy Frempt); "Grand Choeur" in A. Kinder (Miss Dorothy Tresselt). Luciano Sansone, one of Mr. Kneedler's pupils, gave this program at the same church in a graduation recital May 29: Fantasie in G minor, Bach; "Bonne Nuit," Reiff; Sea Pieces, "The Sirens," and "Neptune," Stoughton; Caprice ("The Brook"), Dethier; Suite, Borowski.

The folder of the First Presbyterian Church of Wheeling, W. Va., records that the last service for the chorus choir this season was held June 24. It also states that the chorus this year has done excellent work under Edwin M. Steckel, and the attendance has been a source of pride as well, the average attendance for the year being more than twenty present at each service. They produced more special programs this year than any other choir in the city. The auditorium has been filled to capacity for these special programs and on one occasion people were turned away after every inch of space had been utilized. Mr. Steckel's plans for next year are not completed, but will include a monthly musical program through the winter months.



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Valuable Advice for Theatre Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 435 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.]

Screen Snapshots, Starland Review and Urban's "Movie" Chats.

Two short subjects of one-reel length, similar in character, are the Screen Snapshots and the Starland Review. These films show the home life and amusements of noted screen stars in and around Los Angeles, while the latter also gives glimpses of the players in and around Broadway.

The best medium for musical accompaniment is a light opera selection interspersing popular songs of the present time for which any direct cues call. Thus when the film showed the cast of "Good Morning, Dearie," the selection from the same was particularly appropriate. If no special number is suggested by the film, a clever idea is to play an excerpt of the comic opera that happens to be playing (or to be coming soon) in the legitimate theater of your city.

On a certain scene in which a prominent actress was shown in her dressing-room, wearing a dainty creation of the latest fashion, and in which the film was tinted in blue, we used "In Her Sweet Little Alice-Blue Gown," from Tierney's "Irene." Another film opened with views of the making of DeMille's super-production, "Man-slaughter," on which we began with a bright selection until the fade to the Roman orgies, when we changed to Delibes' March and Procession from "Bacchus." Next came Theda Bara being taught by Gene Sarazen how to master the golf stroke. A light intermezzo was used until the scene in which she is learning to play Pung Chow with three oriental girls. This gave opportunity for a lively Chinese number. The final scenes showed Thomas Ince directing Douglas MacLean and Madge Bellamy in the racing comedy, "The Hottentot," and here a popular air is correct until the race begins, when a gallop should be played to the end of the film.

The Starland Review is treated in a similar manner.

Urban's "Movie" Chats is a single-reel issue of all sorts of odds and ends, many of them being educational subjects, showing how various commodities and necessities are made, some notable inventions, sports of winter and summer, nature studies, bits of scenic views and many other items of interest. An example ran as follows: (1) Secretary Hughes—"America First March," Losey. (2) Scenes in Norway—"Lapland Idyll," Torjussen, until (2b) The sport of skiing, then "Svanhild's Dance," by Torjussen. (3) Americanization of Chinese children—"Stars and Stripes Forever," by Sousa. (4) "The Great Outdoors," being views of Bronx river and lake—"Woodland Echoes," by Friml, and (5 and 6) Household Hints and Science and Invention (Yerkes telescope), on which we used a concert waltz. Finally (7), "Nature Studies of Animal Life"—"Jeannette," by Riesenfeld, to the end of film.

On all of these films, especially in the events of the sporting world, there occur sections of the picture in which the use of the slow-motion camera is made to illustrate how the athletes do their muscular exhibitions of skill, and here the musical medium is a waltz. The organist can either diminish to a pianissimo and retard the tempo slightly, or, as many musicians do, slow up the tempo decidedly. The latter way is not agreeable to the ear, and it is disconcerting to any audience to hear a smooth, rhythmic waltz suddenly dragged down to a clumsy, awkward movement by reason of too much ritenuto.

Another point closely associated with this one is the change from one piece to another in picture playing. Some leaders break off their selections wherever they happen to be when the title cue or descriptive scene for a change of music appears on the screen and the effect is absolutely as bad as if the operator had suddenly made the screen dark by stopping the projecting machine. In either case the break in continuity of the story causes a rude jolt. It has been the habit of many organists to modulate between numbers. This is, of course, very smooth, but it is not always necessary. If the picture has been cued correctly, by beginning a composition at a certain point, the climax in the music and picture can be synchronized at the exact moment, and especially after the first time through. Emphatically we believe that it is better to stop sooner than where the title cue appears, if a proper cadence to the piece can be made, or even continue the piece slightly beyond the title cue or scene, if there are only a few measures more to be played, and then to begin the following number, rather than roughly break a number off short. Modulation between numbers we are using less and less. We find that a short instant of silence, then beginning the next number, or using the harp for modulation, is more restful to patrons than a continual issuance of organ tones. Neither is it essential to be in the key of the following number. As we have remarked previously, a change of tonality is refreshing to the audience. Ending one number in D major, an instant of silence, and then beginning the next in B flat (or vice versa), is correct, and satisfactory to all concerned.

Next month: Cartoons.

New Music.

A batch of new piano solos (G. Schirmer) comes to hand and from the lot we choose the best for picture work. "Chanson de Pierrot," by R. Drigo, is an expressive serenade in A minor, later changing to the major for the second theme. Both are ingratiating melodies. Intermezzo in A by Richard Strauss (Op. 9), a twelve-eight allegretto, is virile and decisive, even though con amore, and the second part, an allegro molto agitato (pp), fits scenes where restlessness is portrayed.

DRAMATIC: "Meditation," by Friml (A flat), is distinguished by its broad, sonorous and imposing style, being made up of chord progressions of original design.

ROMAN AND GREEK: "The Chariot Race," by Homer N. Bartlett, was suggested by General Lew Wallace's account of the chariot race in "Ben Hur." It is essentially a work for the piano, but can be adapted to the organ, with the possible exception of a part of the last page. A superior work of descriptive writing in its distinctive class.

SPANISH: "Gypsy Dance," by Dent Mowrey, is a novelty in that it portrays the native dance of the Spanish gypsies, many of whom are Mohammedans of Arab descent, and have in their music the color of the desert with a suggestion of the tantom and occasional pure Spanish rhythm, all of which sets it apart from the gypsy music of central Europe.

BRIGHT: Two attractive little pieces are "Dance of Flower Girls," suitable for many such scenes in the news reel, and "The Pied Piper," by J. C. Smith, which reflects the story of the piper and the rats. A smooth allegretto and a dolce meno mosso offer contrast.

We now come to organ solos. Jepson's "Papillons Noirs," in which he has woven a picture of the black butterflies in their flitting about among the flowers, has utilized dissonances, chords of ninth and eleventh, with exquisite registration. In the final cadential chord the sixth is retained with the tonic, giving one an impression of indefiniteness, which in this case is not displeasing.

Three additional items in the Recital Series are: "Grüsenian Song," by Rachmaninoff, depicting melancholy and tragedy in its minor strains, a transcription of the same composer's Prelude in G minor, and lastly, Rimsky-Korsakoff's "Song of India," arranged by Mr. Kraft.

CHINESE: Two vocal suites we desire to list. "Watercolors," by J. Alden Carpenter, are four Chinese tone-poems, "On a Screen," "Odalisque," "Highwaymen" and "To a Young Gentleman," musical pastels of poems written centuries ago. Mr. Carpenter has admirably created original music in this difficult style. "Five Poems of Ancient China and Japan," by Charles T. Griffes, is a suite similar in character. "So-Fei Gathering Flowers" is a Chinese flower scene, while "Landscape" is Japanese. "The Old Temple among the Mountains," on a poem by Weng-Chang of the Tang dynasty, is a mysterious pesante with reiterated and unchanging harmonies. "Tears," an expressive lento, is the fourth. The last, "A Feast of the Lanterns," a molto vivace, will be exceptionally useful for picture organists, as this movement will fit typical Chinese scenes.

Addenda: A piano edition of "Within the Walls of China," by Lively, has been received. This number was reviewed in orchestra form recently.

ORIENTAL: Several worth-while piano solos come from the Theodore Presser Company. "From the Far East," by George Tompkins, is a suite of six oriental pictures. (1) "Prelude" opens the work and then follows (2) "Invocation to Allah" in B minor. (3) "Ghawazi Danse," a portrayal of a native dance, utilizes a changing of tonalities, and is lively in character. (4) "Oiled Nail" is a plaintive chant of a tribe which lived far out in the desert. (5) "Lovers' Lament" is a misnomer. It is hardly a lament, but more of an appassionato of dramatic intensity. (6) "Street Music" is an excellent imitation of the noises of a typical oriental street.

"Song of the Orient," by Ernest H. Sheppard (organ solo), is a plaintive chant given to oboe and clarinet, and with an added contrast of strings and flutes, which altogether forms a useful exotic number.

JAPANESE: Robert H. Terry has given us one of the best examples of a "Japanese Dance" we have seen in a long time. The interest does not lag from start to finish and the composer is clever in the use of his augmented chords, as well as his splendid contrast of piquant and simple phrases. A number indispensable for "movie" work.

MEXICAN: "On the Mexican Waters," by Wallace Johnson, is listed because it is a novelty in that it is both a barcarolle and Mexican at one and the same time. Most barcarolles are in six-eight, but here is a departure in two-four with flowing passages in its theme, and yet a typical Spanish rhythm in its melodic context. Piano solo.

From Oliver Ditson come four pieces. "Lilacs," by A. Granfield, is best described by the terms sweet, simple and tender. "Charmian," by A. C. Morse, is an air de ballet beginning

and ending in G, and having for its central portion an amoroso l'istesso tempo. "Elves," by G. Lazarus, is a short sketch of light texture, while the final work, "Springtime," by A. Granfield, is a valse graziosa, in which the chief charm is in the nuances that are applicable in its rendition.

Praises "Woman of Sychar."

The publishers of the new sacred cantata, "The Woman of Sychar," by R. S. Stoughton, are in receipt of an increasing number of letters and notices commending the work. Harvey B. Gaul writes in the Pittsburgh Post: "Here is a work that has many spontaneous moments. In idiom it is modern, which does not mean that it doesn't sing well, but that the coloring of the organ accompaniment has many highly spiced and piquant phrases. The work is replete with superb arias and the chorus writing is such as will appeal not only to a quartet, but to a chorus. Stoughton has caught the spirit of his text and mirrored it in every bar. Recitatives, a capella choruses and leads all show the craft of a man who understands the rhythm of words. I cannot commend this cantata too highly. Order it for yourself."

Recitals by C. Walter Wallace.

After serving various theaters as organist for more than twelve years, C. Walter Wallace of Philadelphia has resumed recital work. During the last season he opened organs for M. P. Möller at St. Paul's U. E. Church, Williamsport, Pa.; St. Matthew's Lutheran Church, Chester Springs; St. Peter's Lutheran Church, Riegelsville, Pa., and St. John's Lutheran Church, Allentown, Pa. Other recitals were given at the First Baptist Church, Chester Springs; the First M. E. Church, Birdsboro, Pa.; the Reformed Church, Lebanon; the Vocational School, Reinerton, Pa., and Holy Trinity Lutheran Church. Mr. Wallace is known as the "Blind Organist of the 'Movies.'"

Music Exposition in Boston.

Announcement is made of a national music exposition to be held in Boston Nov. 26 to Dec. 1. It is to take place at the Mechanics' Building under the direction of the National Exhibition Association. It is set forth that Boston has been chosen for the first exposition because it is the "American metropolis of art, literature and music." As Boston has been known for many years as an organ building center, the exposition is expected to appeal to the builders of organs especially.

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ORGANS AND ORGANISTS OF COLONIAL BOSTON

(Continued from page 4.)

edition was published in 1723 "With some Additions, and the Tunes more carefully corrected & beautified than in the former Edition, with a Table for the ready finding of them."

The Rev. John Tufts of Newbury, who also preached a singing lecture, also tried his hand at it. In 1721 he published "A very plain and easy introduction to the art of singing Psalm Tunes with the cantus or trebles of twenty-eight Psalm Tunes, contrived in such a manner as the learner may attain the skill of singing them, with the greatest ease and speed imaginable. Boston. Printed by J. Franklin for S. Gerrish, 1721."

On Jan. 7, 1723, Samuel Gerrish announced as in preparation "The Singing Book, with Letters instead of Notes, with the Bass to the Tunes Correctly Engraven on Copper; with some further and useful Instructions which will render that little Book still more acceptable and beneficial to all that have any regard for Regular Singing." Jan. 28 he published an edition "with eighteen Psalm Tunes (both Trible and Bass)," and on November 21 a new edition "containing 36 Psalm Tunes (the Tribles only)."

On June 27 Gerrish issued "A Collection of Psalm Tunes in three parts Trible, Medius and Bass," which is the bane of bibliographers. It consisted of twenty-eight of four lines, or common tunes, and ten of eight lines, or double tunes, and was printed from a copper plate, most curiously and correctly engraven, and in a page fit to be bound up with the common Psalm books. "Persons may have Psalm Books with the Tunes bound 5s, 6d apiece, or the Tunes Single for 3s a set. And by the Doz. with usual and proper Abate-ments, and cheaper still by the 100. Any Person may have a Set of Tunes put in to their Old Psalm Book Paying only for the Tunes."

On Sept. 5, 1722, a meeting was held at King's Chapel of those interested in erecting a church at the North End of Boston, and a committee of five was appointed to obtain subscriptions. The corner stone was laid April 15, 1723, and on Dec. 29 the first service was held in the church. Dr. Cutler of Yale having renounced Congregationalism, on Sept. 13, 1723, was offered the rectorship and sent to England for ordination. In October, 1727, he wrote that "We are considerably in debt, and need some hundred pounds to complete our church and to furnish it with an Organ, Bells, Communion Plate, etc."

On May 31, 1734, Capt. Cavally made suggestions as to an organ, and was followed on March 1, 1736, by Peter Bayentown, who told William Price of a Philadelphian who would build an organ of eight stops or more at a reasonable price. The wardens were appointed to raise subscriptions, and in the meantime Mr. Price, the senior warden, reported that Mr. Clagget of Newport, R. I., had an organ for which he wanted £400 and which might be obtained for £300. On Aug. 31 a committee consisting of Price and others was sent to Newport to view the same, and as a result of their report, on Sept. 15 it was voted to purchase. On Oct. 5 a committee was appointed to prepare the front gallery for the organ, and on Nov. 1 William Price volunteered as organist for one year without salary, to serve four years more at £10 per quarter if resident in Boston. On the contract being signed, the keys were turned over to him, and again he is the first organist. On Dec. 19, 1736, the organ was first publicly played and the contributions that day went toward the organ. Among the 121 subscribers toward the £660-5-0 contributed there were William Price, £30; Peter Faneuil, £10; Thomas Johnson, £5, and Michael Goegenheim, £1-10-0, and the collection amounted to £48.

The organ account of £842-0-5 included a payment of £320 to Clagget for the organ, instead of £300; Indicot & Vintine for carpenter work, £169-16-0; Brocas & Bridge for carving and capitals, etc., £30-6-3; John Gibbs for painting and gilding, £161-19-0; Jen-

kins & Wallis for damask curtains and making, £27-15-10; William Price for sundry draughts and expenses to Newport, £30-10-0; small expenses, £19-2-1; Stephen Deblois for tuning, £5; William Burbeck for 4 images (not made), £30; William Bant for the King's Arms, £15; and Gabriel Hebert for 4 carved capitals, £8. As above noted, the total account was £842-0-5, quite a little larger than William Price's proposed expenditure of £300.

In running through the accounts I find some rather unusual items for the present day. Subscriptions for a velvet pall, fees to Dr. Cutler, £53-14-0; donation Gentlemen of the Bay (of Honduras), Logwood, £1,926, amounted to nothing, but in spite of this fact they later sent them a cask of brandy as a present. "Damask Altar piece now makes 8 curtains for the Organ loft. To treating the General Court, £6-17-3; to John Ridgeway for a barrel of rum purchased from J. Wendell, £10-10-0 (this was used to raise the frame of the spire); paid the moderator of rude boys 30s for 6 months; charcoal, wood and drink for the ringers (at Christmas), £3-10-0; glasses and decanter for the Vestry Room, £2-10-0; paid hire of a Chair at Charlestown to go to Mr. Temple's and Mr. Royal's at Mistake (sic) for subscription for the organ, £1-10-0; paid William Graves for a suit of cloths, etc., for William Shefford, the organist, per bill and receipt, £27-9-0; paid the carpenters for drink, 5s; paid for a lock for the organ, £1-7-6."

On Aug. 11, 1752, it was agreed that Thomas Johnston make for the church a new organ, with an echo equal to Trinity, for £200, L. M., with a double diapason in the treble. Part of the case of this organ still remains in the church, but the interior has been gone for many years. It took two contracts and several wet sessions of the committee to make the final hard bargain, which they drove with Thomas Johnston of Brattle Square, japanner, engraver, painter, stainer, etc. In answer to a letter from said Johnston, dated Sept. 7, 1764, in which he asks allowance in consideration of the hard bargain he had in making it, he was voted a present of £10 L. M. for his extraordinary trouble and expense.

On Oct. 26, 1759, a letter was written to James Greaton, then in London for orders, to find "a person that understands to play well on an organ, that is a tradesman, a barber would be most agreeable, one that has the character of an honest industrious man, that will be willing to come to Boston on the following conditions—to have fifteen or not exceeding twenty pounds sterling per annum to play the organ in said church at the usual times, to have his passage paid, and to have the encouragement of the congregations improving him as they have occasion in his Occupation."

This caused more or less comment, but it can be easily explained. In March, 1750, Mr. Green was directed to settle accounts with Mr. Gourdon for rent for ten years past of one-third part of the barber's shop next door to the Crown Coffee House, formerly Mr. Phillips'. Thomas Selby, tavernkeeper and warden of King's Chapel, died possessed of a barber shop at what is now the corner of State and Chatham Row. Selby's widow sold it to Thomas Phillips, a fellow warden, who left it to Christ Church. This was a simple and easy way to be sure of the rent.

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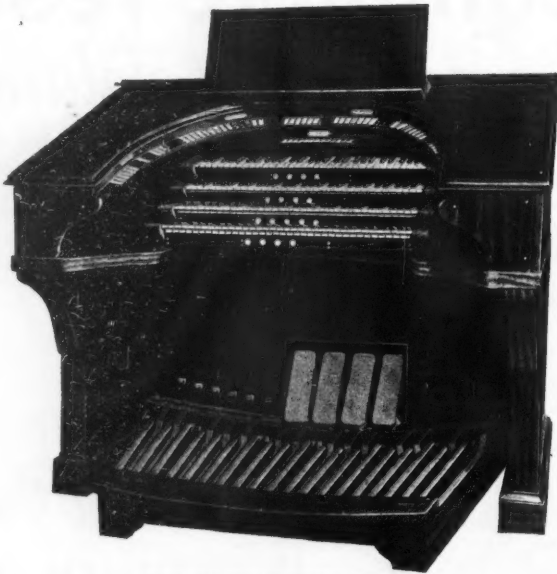


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(Signed) LEO MUTTER,
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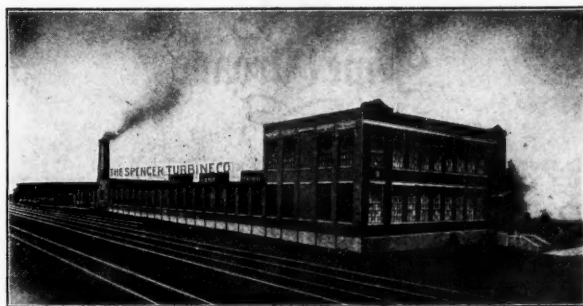
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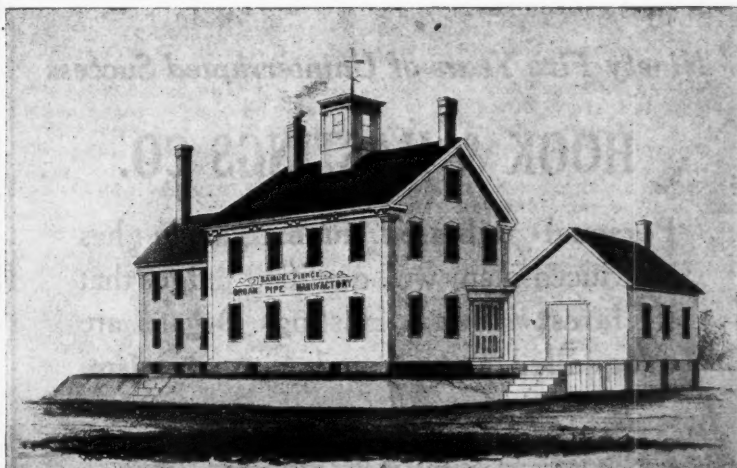


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Reidsville, N. C.

January 13th, 1923

Messrs. Hook & Hastings Co.,
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Gentlemen:-

RE: REIDSVILLE PRESBYTERIAN CHURCH

With reference to this organ, I can not resist the desire to express my real pleasure and delight in this instrument. As you know, I have devoted a great deal of thought and study to this organ, and felt when placing the order with your good selves that I was making no mistake, but now that it has been installed in the Church, it is intensely gratifying to find the tone quality, the workmanship and the ensemble, to fully measure up to my expectations. The refinement of tone and the artistic blending, under all reasonable combinations, is superb, while the volume is ample, without being in the least crasy or harsh. In fact, it strikes me that this is the most artistic two manual organ I have ever played on, so very naturally I am quite enthusiastic about it. I therefore congratulate you on your achievement, and thank you for your many courtesies in connection therewith.

I hope you will feel at liberty to refer your friends to this organ and it will be my pleasure to demonstrate it to them at any time.

With my best wishes for your continued success, I remain

Very truly yours,

Francis Womack



Pietro A. Yon, after opening the four-manual organ in St. John's R. C. Cathedral, Milwaukee, Wis., wrote:

Wangerin-Weickhardt Co.
Milwaukee, Wis.

It gave me immense pleasure to play the opening of your new organ at the St. John's R. C. Cathedral.

This instrument is up to the highest standard, both mechanically and artistically.

Accept my sincere congratulations and best wishes for future successes.

PIETRO A. YON.

May 20, 1923.

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