

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 Twelve.

CHICAGO, NOVEMBER 1, 1923.

One Dollar a Year—Ten Cents a Copy.

MILWAUKEE CHURCH TO HAVE LARGE ORGAN

ORDER BY THIRD SCIENTIST

Wangerin-Weickhardt Building Three-Manual and Echo Instrument of Sixty-two Stops—Largest in Cream City.

The Third Church of Christ, Scientist, in Milwaukee, is to have an organ of three manuals and echo, with sixty-two stops, the contract for which has been awarded to the Wangerin-Weickhardt Company of Milwaukee. This is to be one of the largest organs in the cream city and probably the largest instrument in any church. The echo is to have six sets of pipes and a set of twenty-five chimes and will be playable from any of the three manuals. Each manual will have eight combination pistons and a release, and there will also be eight general pistons affecting the entire organ.

Following are the specifications:
GREAT ORGAN.

1. Double Open Diapason, 16 ft., 85 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft. (From No. 1), 73 notes.
4. Gross Flöte, 8 ft., 73 pipes.
5. Viola d'Gamba, 8 ft., 73 pipes.
6. Clarabella, 8 ft., 73 pipes.
7. Violoncello, 8 ft., 73 pipes.
8. Octave, 4 ft., 73 pipes.
9. Harmonic Flute, 4 ft., 73 pipes.
10. Super Octave, 2 ft., 85 pipes.
11. Tuba Profunda, 16 ft., 61 pipes.
12. Harmonic Tuba, 8 ft. (From No. 11), 73 notes.
13. Tuba Clarion, 4 ft. (From No. 11), 61 notes.
14. Marimba Harp, 8 ft. (From Choir), 49 notes.

SWELL ORGAN.

15. Bourdon, 16 ft., 97 pipes.
16. Horn Diapason, 8 ft., 73 pipes.
17. Gedeckt, 8 ft. (From No. 15), 73 notes.
18. Salicional, 8 ft., 73 pipes.
19. Vox Celestis, 8 ft., 61 pipes.
20. Spitzflöte, 8 ft., 73 pipes.
21. Flute Celeste, 8 ft., 61 pipes.
22. Flute, 4 ft. (From No. 15), 73 notes.
23. Flauto Traverso, 4 ft., 73 pipes.
24. Quinte, 2 1/2 ft. (From No. 15), 61 notes.
25. Flautino, 2 ft. (From No. 15), 61 notes.
26. Contra Oboe, 16 ft., 85 pipes.
27. Cornopean, 8 ft., 73 pipes.
28. Oboe, 8 ft. (From No. 26), 73 notes.
29. Vox Humana, 8 ft., 73 pipes.
30. Dolce Cornet, 3 rks., 183 pipes.

CHOIR ORGAN.

31. Quintaton, 16 ft., 85 pipes.
32. Violin Diapason, 8 ft., 73 pipes.
33. Concert Flute, 8 ft., 73 pipes.
34. Flute Celeste, 8 ft., 61 pipes.
35. Viol d'Orchestre, 8 ft., 73 pipes.
36. Quintadena, 8 ft. (From No. 31), 73 notes.
37. Dulciana, 8 ft., 61 pipes.
38. Flute d'Amour, 4 ft., 73 pipes.
39. Piccolo, 2 ft., 61 pipes.
40. Clarinet, 8 ft., 73 pipes.
41. Marimba Harp (Wood), 8 ft., 49 bars.

ECHO ORGAN.

42. Flauto Dolce, 8 ft., 73 pipes.
43. Viol Aetheria, 8 ft., 73 pipes.
44. Vox Angelica, 8 ft., 61 pipes.
45. Fern Flöte, 4 ft., 73 pipes.
46. Vox Humana, 8 ft., 73 pipes.
47. Cor Anglais, 8 ft., 73 pipes.
48. Chimes, 8 ft., 25 tubes.

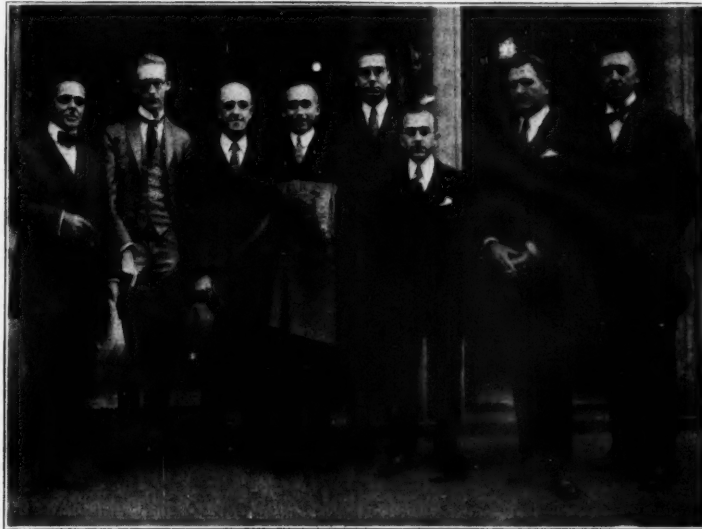
PEDAL ORGAN.

49. Diapason Resultant, 32 ft., 32 notes.
50. Diapason Major, 16 ft., 32 pipes.
51. Diapason Minor, 16 ft. (From No. 1), 32 notes.
52. Bourdon, 16 ft., 32 pipes.
53. Lieblich Gedeckt, 16 ft. (From No. 15), 32 notes.
54. Quintaton, 16 ft. (From No. 31), 32 notes.
55. Octave, 8 ft. (From No. 1), 32 notes.
56. Cello, 8 ft. (From No. 7), 32 notes.
57. Gedeckt, 8 ft. (From No. 15), 32 notes.
58. Contra Oboe, 16 ft. (From No. 26), 32 notes.
59. Tuba Profunda, 16 ft. (From No. 11), 32 notes.
60. Harmonic Tuba, 8 ft. (From No. 11), 32 notes.
61. Tuba Clarion, 4 ft. (From No. 11), 32 notes.
62. Echo Lieblich Gedeckt, 16 ft. (No. 42 Ext.), 20 notes, 12 pipes.

Accompanies Caruso on Organ.

Allen W. Bogen was at the organ at the first of a series of noonday recitals in Kimball Hall, Chicago, on Oct. 19 and one of the features of the program was an "Ave Maria" by Kahn, on the phonograph, as sung by Enrico Caruso, with organ accompaniment by Mr. Bogen. Fritz Renk, violinist, and Selma Gogg, soprano, were the other artists on the program.

MEN RESPONSIBLE FOR SKINNER RADIO RECITALS.



GROUP OF ORGANISTS AND SKINNER ORGAN COMPANY EXECUTIVES WHO HAVE BEEN CONCERNED WITH PROGRAMS RECENTLY BROADCAST FROM THE NEW YORK CITY STUDIO OF THE SKINNER ORGAN COMPANY.

Left to right: Arthur Hudson Marks, President of the Skinner Organ Company; Chandler Goldthwaite, Lynnwood Farnam, W. A. Goldsworthy, Maurice Garabrant, Henry F. Seibert, William E. Zeuch, organists, and Fay Leone Faurote, in charge of radio recitals.

OPENS BEMAN FOUR-MANUAL.

Courboin Plays to Crowded Church in Recital at Buffalo.

A building crowded from its walls to the edge of the console, with 400 people turned away, marked one of Charles M. Courboin's first engagements of the new season, a dedicatory recital on the four-manual Beman organ in the Central Presbyterian Church of Buffalo on the evening of Oct. 8. This was the third opportunity the people of Buffalo have had of hearing Courboin, and the first recital of a series for which the church, with the eighth largest Presbyterian membership in the country, will bring many other distinguished virtuosi to the city.

The program opened with Dubois' "Hosannah," and included two Bach numbers—Aria from Suite in D, and the Passacaglia. There were several transcriptions from piano pieces, among them "Downstream," from Lane's Adirondack Sketches. Other numbers were: Andante from First Sonata, Maily; "Shepherd's Hey," Grainger; "Up the Saguenay," Russell; Finale from First Symphony, Vienne, and the Venetian Serenade dedicated to Mr. Courboin by Dr. William Berwald.

Frederic Tristram Egner and Herbert Wildgust, both of Canada, were among those who congratulated Mr. Whiddit on his church's new instrument, which functioned flawlessly. Incorporated in it are many of the pipes from the old Farrand & Votey, which were pronounced by the Beman Organ Company too sound to be discarded.

This firm is now completing three organs for the new Masonic Temple of Binghamton.

RECHLIN TO GO ON BIG TOUR.

Organist Will Play in Many Cities in November and December.

Edward Rechlin, the New York concert organist, whose masterly interpretations of the classics have won fame for him throughout the United States, has booked a number of recitals for November and December. In the two months mentioned he will play in Boston, Rochester, N. Y.; Toledo, Ohio; Cleveland, Fort Wayne and Kendallville, Ind.; Grand Rapids, Mich.; Chicago; Racine, Milwaukee, Appleton, Plymouth, Sheboygan, Clintonville, Antigo and Shawano, Wis.; St. Paul, Rock Island, Lindsborg, Kan.; St. Louis, Indianapolis, Columbus, Marion and Marietta, Ohio, and other points, there being still some open dates for his tour.

DUPRE PROGRAM INTERESTS.

Recital at Oak Park Will Bring Out Work Inspired by Tour in U. S.

Marcel Dupre's recital at Grace Episcopal Church, Oak Park, on the evening of Nov. 5 is awaited by Chicago organists, as it is to be the only Chicago appearance of the noted French virtuoso this fall. The fact that Mr. Dupre will play one of the largest and newest of organs in the middle west, in one of the finest churches, enhances interest in the occasion. Mr. Dupre's program is to include: Toccata, Adagio and Fugue in C major, Bach; "Dialogue," Clerambault; Finale in B flat major, Cesar Franck; Canon in B minor, Schumann; Variations on an Ancient French Noel, Dupre; Improvised Symphony.

The variations by Mr. Dupre are a new work, written by him while touring the western United States last season. The theme is an ancient French Christmas carol, probably 1,000 years old. The nine variations were inspired by the various fine organs on which he gave recitals, Mr. Dupre says.

The improvisations of Mr. Dupre have made him world-famous and the one to be given naturally arouses interest.

Tickets may be had at the office of The Diapason for the convenience of downtown organists and others.

Illinois Recitals by Eddy.

Clarence Eddy gave two recitals in Illinois late in October, one in the First Presbyterian Church of Springfield on the evening of Oct. 28 and the other Oct. 29 in the Presbyterian Church at Centralia. A number of November and December dates are pending. Mr. Eddy had an audience far up in the thousands at the Exposition Auditorium at San Francisco for his recital there Sept. 16, on the occasion of his California trip, of which mention was made last month. It was the largest audience of the season at the auditorium. Mr. Eddy's offerings included the following: "Hymn of Glory," Yon; "Ave Maria," No. 2, Bossi; Fantaisie on the Welsh tune "Twrwgwyn," T. J. Morgan; "In a Monastery Garden," Ketyelby; "Melody," Dawes; "A Southern Fantasy" (dedicated to Clarence Eddy), Ernest F. Hawke; "Russian Boatmen's Song" (by request), Anon; "Bohemesque," Wolstenholme; "Dawn," Jenkins; "The Lost Chord" (by request), Sullivan; "Marche Heroique," Watling.

ALFRED HILLGREEN, ORGAN BUILDER, DEAD

PASSES AWAY IN HIS SLEEP

Born in Sweden in 1859 and Was One of the Founders of Alliance Firm in 1899—Life Devoted to Constructive Work.

Alfred Hillgreen, a founder of the firm of Hillgreen, Lane & Co., Alliance, Ohio, and one of the best-known organ builders in the United States, died suddenly on the morning of Oct. 3 at his home in Alliance. On Oct. 2 Mr. Hillgreen devoted the day to his usual work at the factory, no symptom of illness manifesting itself. He went to sleep at his usual hour, but never awakened. At 2:20 in the morning a slight movement and an unusual sound awoke his wife, who found that he had passed away.

Alfred Hillgreen was born in Jonkoping, Sweden, June 6, 1859, being one of eleven children born to his parents. His was a Christian home, and its influence was reflected in all his subsequent life. For twenty years he was a member of the council of St. Paul's Lutheran Church of Alliance.

In 1881 Mr. Hillgreen left his homeland and came to America, landing in New York May 1 of that year, and going direct to Chesterton, Ind., where he had relatives. He obtained employment with the Hillstrom Reed Organ Company. Five years later he entered the service of the Lancashire-Marshall Organ Company of Moline, Ill. There he found work so congenial that his life was devoted to the same field of constructive art, an art which he served with undiminished devo-



ALFRED HILLGREEN.

tion. Nearly 1,000 organs have been constructed under his supervision.

In 1889 he married Miss Emma Gustafson of Chesterton, Ind. Upon their marriage they took up their residence in Salem, Ohio, where he was associated with the Salem Church Organ Company. In 1899 he moved to Alliance, where he helped establish the firm of Hillgreen, Lane & Co., he being the constructive head and general manager of the affairs of that concern.

The immediate relatives surviving are his widow, a daughter, Esther, and a son, Robert, four brothers, Frank of Alliance, Oscar, Axel and August of Sweden, and two sisters, Mrs. Holmberg of Springfield, Mass., and Mrs. Oberg of Chicago.

Mr. Hillgreen's home life was ideal. He was typically American and as a Christian gentleman served as an eminent example. Hillgreen, Lane & Co. are charter members of the Organ Builders' Association of America and Mr. Hillgreen was a member of the board of directors of the association.

**GEORGE E. WHITING DIES
AT THE AGE OF 81 YEARS
VETERAN BOSTON ORGANIST**

Teacher at New England Conservatory and Held Position at Church of the Immaculate Conception Many Years.

George Elbridge Whiting, for many years one of Boston's leading organists and widely known as a composer, teacher and conductor, died Oct. 14 in Cambridge at the age of 81 years. He is survived by a daughter, Miss Katherine A. Whiting, with whom he had lived at 11 Grosvenor Road, Jamaica Plain, since the death of his wife, eleven years ago. A nephew, Arthur Whiting, the eminent pianist and composer of New York, also survives.

Mr. Whiting was born at Holliston, Mass., Sept. 14, 1842, and early showed unusual musical talents. When only 5 years old he began his studies with his brother, Amos, then organist at a Springfield church. At the age of 13 he made his debut as an organist at a concert in the Universalist Church at Worcester. Two years later he went to Hartford and shortly afterward succeeded Dudley Buck as organist in Dr. Bushnell's church in that city, during Mr. Buck's absence in Europe.

Mr. Whiting made his first appearance in Boston at Tremont Temple and was, for a short time previous to 1862, organist at Dr. Kirk's church in Ashburton place. In this latter year he visited England and for twelve months studied with W. T. Best, the famous organist of St. George's Hall at Liverpool. He was called back to America to become organist at St. Joseph's Church, Albany, where he had what was at that time the largest organ in the country.

About 1872 he became teacher of the organ at the New England Conservatory of Music, a position he had held for many years. In 1876 Mr. Whiting became organist and musical director of the Church of the Immaculate Conception, holding the position for two years. In 1878 he was organist of the festival at the opening of the Cincinnati Music Hall, and in the fall of that year he was elected organist of the corporation and professor of the organ and composition in the College of Music, under the direction of Theodore Thomas. At the end of his term he returned to Boston, resuming the positions he formerly held at the New England Conservatory and the Church of the Immaculate Conception.

THREE-MANUAL TOWAYNE, PA.

Central Baptist Church Awards Contract to Estey Company.

Central Baptist Church at Wayne, Pa., is to have a three-manual organ, the contract for which has been awarded to the Estey Organ Company, through the Philadelphia office. The instrument will have a total of twenty-nine speaking stops and 1,780 pipes. The specification is as follows:

- GREAT ORGAN.**
1. Diapason, 8 ft., 61 pipes.
 2. Gross Flöte, 8 ft., 61 pipes.
 3. Melodia, 8 ft., 61 pipes.
 4. Gamba, 8 ft., 61 pipes.
 5. Dulciana, 8 ft., 61 pipes.
 6. Flute Harmonic, 4 ft., 61 pipes.
- SWELL ORGAN.**
7. Bourdon, 16 ft., 73 pipes.
 8. Horn Diapason, 8 ft., 73 pipes.
 9. Salicional, 8 ft., 73 pipes.
 10. Vox Celeste, 8 ft., 61 pipes.
 11. Stopped Diapason, 8 ft., 73 pipes.
 12. Flauto Traverso, 4 ft., 73 pipes.
 13. Oboe, 8 ft., 73 pipes.
 14. Vox Humana, 8 ft., 73 pipes.
 15. Cornopean, 8 ft., 73 pipes.
 16. Saxophone, 8 ft., 73 pipes.
 17. Tremolo.
- CHOIR ORGAN.**
18. Gelgen Principal, 8 ft., 73 pipes.
 19. Dolce, 8 ft., 73 pipes.
 20. Unda Maris, 8 ft., 61 pipes.
 21. Concert Flute, 8 ft., 73 pipes.
 22. Flute d'Amour, 4 ft., 73 pipes.
 23. Clarinet, 8 ft., 73 pipes.
 24. Gemshorn, 8 ft., 73 pipes.
 25. Chimes, 20 bells.
 26. Harp, 49 bars.
 27. Tremolo.
- PEDAL ORGAN.**
28. Open Diapason, 16 ft., 44 pipes.
 29. Bourdon, 16 ft., 32 pipes.
 30. Lieblich Gedeckt (12 pipes from No. 7), 16 ft., 20 pipes.
 31. Pedal Flute (from No. 28), 8 ft., 32 notes.

LARGE MOLLER FOR TOLEDO

Three-Manual for First Unitarian Church—In Two Chambers.

M. P. Möller has built for the First Unitarian Church of Toledo, Ohio, a three-manual organ of thirty-eight stops. The instrument is placed in specially-prepared chambers at the side of the pulpit. All stops are under expression, and in the preparation of the specifications careful study was made of the church service, as well as the architecture and acoustics of the building, in order that the best for the particular place might be secured.

In the selection of the pipe scales a departure was made from those found in the conventional organ, and the scales of all pipes are unusually large. The diapasons and the flutes, etc., have extra heavy walls.

The specifications of the organ follow:

- GREAT ORGAN.**
(In Expression Box.)
- Open Diapason, 8 ft., 61 pipes.
 - Principal, 4 ft., 61 notes.
 - Dulciana, 8 ft., 73 pipes.
 - Doppel Floete, 8 ft., 73 pipes.
 - Doppel Floete, 4 ft., 61 notes.
 - Concert Flute, 8 ft., 73 pipes.
 - Tuba, 8 ft., 61 pipes.
 - Gamba, 8 ft., 61 pipes.
 - Dulcet, 4 ft., 61 notes.
- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
 - Open Diapason, 8 ft., 73 pipes.
 - Stopped Diapason, 8 ft., 61 notes.
 - Salicional, 8 ft., 73 pipes.
 - Aeoline, 8 ft., 73 pipes.
 - Flute Harmonic, 4 ft., 73 pipes.
 - Piccolo, 2 ft., 61 notes.
 - Vox Celeste, 8 ft., 61 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 73 pipes.
 - Violin, 4 ft., 61 notes.
- CHOIR ORGAN.**
- English Open Diapason, 8 ft., 73 pipes.
 - Concert Flute, 4 ft., 61 notes.
 - Solo Flute, 4 ft., 61 notes.
 - Dulciana, 8 ft., 61 notes.
 - Clarinet, 8 ft., 61 pipes.
 - Gamba, 8 ft., 61 notes.
 - Quintadena, 8 ft., 73 pipes.
 - Zart Flöte, 4 ft., 61 notes.
 - Unda Maris, 8 ft., 61 pipes.
 - Celesta Harp (with Damper), 37 bars.
- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
 - Open Diapason, 16 ft., 44 pipes.
 - Bourdon, 16 ft., 44 pipes.
 - Lieblich Gedeckt, 16 ft., 32 notes.
 - Posaune, 16 ft., 32 pipes.
 - Tuba, 8 ft., 32 notes.
 - Flute, 8 ft., 32 notes.
 - Octave Bass, 8 ft., 32 notes.

Möller Organ for Argentina.

M. P. Möller has just been awarded the contract for an organ to be erected in the residence of Senor Rafael Bosch, Bueno Aires, Argentina. Möller organs now number more than 3,800, but, as this is the first one for the Argentine, it is predicted that the Hagerstown product will soon be as popular in South America as in the United States. Mr. Bosch came to the United States last March, in company with J. O. Funkhouser, general superintendent of the factory, who is returning from South America after several months' visit. The organ will be installed in Mr. Bosch's beautiful home, formerly the American embassy, which faces on San Martin Plaza. The instrument will be equipped with a "symphonist" solo automatic player.

FOR SALE—ORGANS.

FOR SALE—TWENTY-STOP HUTCHINGS-Votey pipe organ, tracker action; fine condition; will sell cheap. Address Organist, First Baptist Church, Gastonia, N. C.

FOR SALE—VERY FINE TUBULAR-pneumatic Farrand & Votey pipe organ. Can be seen and played any time. Address C. Asbury Gridley, Gastonia, N. C.

WANTED—POSITIONS.

THEATER ORGANIST—MAN, FIRST organist for two years prominent Chicago theater, desires change. Conservatory postgraduate. Ten years' experience. Unit or legitimate organ. Recitals. Address L 3, The Diapason.

EXPERIENCED ORGAN STUDENT desires position, as organist or assistant organist, Chicago or suburbs. Address L 4, The Diapason.

WANTED — THOROUGHLY COMPE- tent 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. [1f]

WANTED — EXPERIENCED MALE organist-director, now studying in the East, will locate anywhere with live Protestant church having budget sufficient to support a musical ministry. Address L 10, The Diapason.

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

FOR SALE—TWO-MANUAL HUTCH- ings organ of twenty speaking stops, with "Orgoblo." Tubular-pneumatic action, with up-to-date console and pedal board recently installed. Tone rich and smooth. Only reason for sale, union of churches. Address N. P. S., Box 5274, Boston, Mass.

FOR SALE — THREE-OCTAVE PIPE organ, thirty-seven notes. One octave of bass notes, 8-foot tone. Mahogany finish. First \$75.00 takes it. P. Cozatt, Danville, Ill.

FOR SALE — TWO-MANUAL PHOTO player organ of ten stops, with detached console. Suitable for church or theater. Clark & Fenton, 149 Burd street, Nyack, N. Y. [12]

FOR SALE — TWO-MANUAL ELEC- tro-pneumatic organ, with echo. Twenty-four stops, nine couplers. Full description given upon application. Frank East, Box 4300, Jacksonville, Fla.

FOR SALE — VOCALION, MASON & Risch, three-manual and pedal, twenty-two stops; good for church, chapel or lodge hall, or home. William Linden, 1105 Garfield avenue, Chicago, phone Diversy 2654.

FOR SALE — TWO-MANUAL AND pedal Vocalion; sixteen stops; pneumatic stop action; motor and blower. Address PETER BUTZEN, 2128 West Thirteenth street, Chicago.

FOR SALE—VERY FINE ROBERT- Morton, two-manual and pedal, eleven ranks pipes, church or residence organ. Very slightly used. Also plays by rolls. Los Angeles Pipe Organ Company, 795 Clanton street, Los Angeles, Cal. [1]

FOR SALE—PEDAL PIANO AT A very low price. In fine condition. Henry F. Miller make. For all details write Charles G. Greeley, 179 Washington street, Boston, Mass. [1]

FOR SALE—AUSTIN ORGAN, TWO manuals, twenty-two stops, electric action, adjustable combinations, 5 H.P. direct current Orgoblo with remote control switch, generator with rheostat, no case. Delivery late spring 1924. Address First Church of Christ, Scientist, California and Franklin streets, San Francisco, or STANLEY W. WILLIAMS, 947 Elden avenue, Los Angeles.

FOR SALE — HENRY F. MILLER Grand Piano. Excellent condition. Splendid value for studio, church or theater. A real bargain. E. R. W., 228 South Victoria avenue, Atlantic City, N. J.

FOR SALE—KIMBALL PIPE ORGAN, two-manual and pedal, seven stops, good for church, chapel, lodge hall or home. WILLIAM LINDEN, 1105 Garfield avenue. Phone Diversy 2654.

FOR SALE—VOCALION, MASON & Risch, two-manual and pedals, thirteen stops. WILLIAM LINDEN, 1105 Garfield avenue. Phone Diversy 2654.

FOR SALE—A TWO-MANUAL MID- mer organ, twenty-five stops. Bargain to quick buyer. Must be removed immediately to make room for new organ. Address M. P. Möller, Hagerstown, Md.

FOR SALE—TWO-MANUAL TUBU- lar organ; fifteen stops. Can be seen and played any time. Compactly built. Electric blowing plant. Address Mrs. M. B. Norris, 301 Main street, Coshocton, Ohio. [12]

FOR SALE—PILCHER TRACKER AC- tion organ. Can be seen in Walnut Street Presbyterian Church, Evansville, Ind. Information supplied by C. Brown, 4539 North Richmond street, Chicago.

FOR SALE—LARGE SECOND-HAND blower suitable for an organ of about ten stops and low wind. PERRY COZATT, Danville, Ill.

FOR SALE — NEW TWO-MANUAL unit, just completed. Write at once to PERRY COZATT, Danville, Ill. A bargain.

FOR SALE — ONE-MANUAL PIPE organ, \$700. For particulars write L 7, The Diapason.

FOR SALE — WIND CHESTS AND bellows in first-class condition. Address L 3, The Diapason.

FOR SALE—CHEAP, BRAND NEW "Orgoblo Junior," suitable for large reed organ. Address HALL ORGAN COMPANY, West Haven, Conn. [12]

FOR SALE — THREE-MANUAL OR- gan, nineteen stops. Can be seen and played any time. Address Teele Square Theater, Somerville, Mass.

FOR SALE—TWO-MANUAL ESTEY organ, practically new, pneumatic action, with electric blower, cheap. Inquire H. GOURLEY, 1218 Chestnut street, Philadelphia, Pa. [1f]

WANTED—HELP.

WANTED

Flue pipe voicer. First class man only. Good pay, steady work and excellent living conditions, for one of the oldest and best factories in the middle west. Address J3, THE DIAPASON.

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

WANTED — GOOD POSITIONS ARE available for really competent and responsible erecting men. We can use men experienced in fine work, whether tuners or not, besides one or more experienced finishers and tuners for outside finishing and service work. Apply to W. W. Kimball Company, 220 Kimball Hall, Chicago.

WANTED — THEATER ORGANISTS: We have more calls from all parts of the country for theater organists than we are able to fill. If you wish to better yourself or make more money write us for particulars. Consolidated Orchestras Booking Exchange, 1595 Broadway, New York.

WANTED — EXPERIENCED ORGAN builder, familiar with erecting and general organ maintenance work. Steady, congenial employment. State salary and qualifications. Address L5, The Diapason.

SUPERINTENDENT — WE WANT A man who knows organs and men thoroughly, who can keep a shop running on an efficient basis, himself doing some work at the bench, and who can assume responsibility without overstepping authority. We will pay a man who has these qualifications every cent he is worth. Before you write be sure you have them. Address K6, The Diapason, stating details. [1f]

WANTED—ORGANISTS FOR THEA- ter 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.

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. [1f]

WANTED—FIRST-CLASS CONSOLE and erecting room man. Address Henry Pilcher's Sons, Louisville, Ky.

WANTED—INSTALLATION MEN FOR outside erecting and finishing of pipe organs and orchestral organs. THE PAGE ORGAN COMPANY, Lima, Ohio. [11]

WANTED — COMPETENT ELECTRIC action men for console work. The Hall Organ Company, West Haven, Conn. [1f]

WANTED — CHEST AND ACTION maker. Good wages and steady work. Eastern concern. State qualifications. Address L6, The Diapason.

WANTED — EXPERIENCED MILL hand. Steady work. Mudler-Hunter Company, Inc., 2638 West Gordon street, Philadelphia, Pa.

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

WANTED — A NO. 1 SALESMAN. State proposition desired. Address K4, The Diapason.

WANTED—AT ONCE, FIRST-CLASS organ mechanics; also an outside finishing man and tuner. Address L 2, The Diapason. [1]

WANTED—TO BUY.

WANTED—DESIRE TO PURCHASE new or used Mustel harmonium. Communicate with M. Vogt, Lennox Apartments, Philadelphia, Pa.

WANTED — MIKADO SCORES. I want to buy 200 copies. Have you any to sell? Send number and price. TALI ESEN MORGAN, 1201 Times Building, New York.

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.

WILLIAM KING IS DEAD; PIONEER ORGAN BUILDER REACHED AGE OF 87 YEARS

Interesting Career Began When He Became Apprenticed to Henry Erben—Had Factory at Elmira, N. Y., for Many Years.

Oct. 1 marked the passing of another of the older generation of organ builders in America when William King died at his home in the Bryson Apartments, 4932 Lake Park avenue, Chicago, at the age of 87 years. Members of his family and near relatives were at his bedside when he fell asleep after being confined to his room for only ten days. His wife, Elizabeth Cooper King, of Scotch-Irish and Huguenot descent, died thirteen years ago. Burial was in the family plot, Woodlawn Cemetery, Elmira, N. Y., Oct. 4. He is survived by five children—Edward J. King of Cassopolis, Mich.; Margaret S. and Jennie C. King of Chicago; Mrs. R. H. Gardnier of Elmira, N. Y., and W. B. King of New York City.

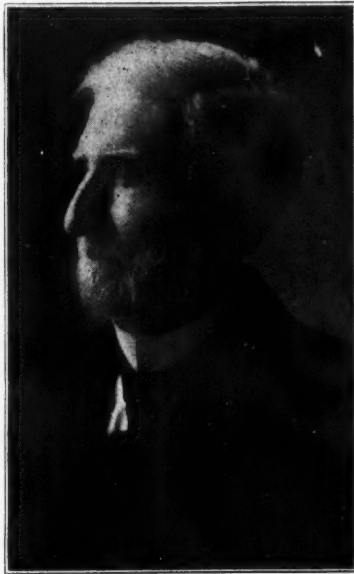
Mr. King was of Scotch-Irish descent and came to this country when a boy, residing with an older brother in New York. The organ in Old Trinity Church fascinated him and he often wondered where and how a thing so wonderful was made. His question was answered unexpectedly one night. He ran to a fire with the boys who made up the volunteer fire department in New York that day, and learned that the burning building was the factory of Henry Erben, organ builder. He went home happy that now he knew where organs were built, and the next morning found him in the office applying for work. Much amused, Mr. Erben asked the boy what he could do, and he courageously answered: "Why, I can do anything." Apprenticeship papers were signed and in the Erben factory he learned all branches of the business, later learning pipe voicing with the English voicers Thomas and William Robjohn in New York, and architectural drawing at Cooper Union, New York.

As a young man Mr. King had much to do with the installation and care of such famous organs as those in Old Trinity, Grace, and St. John's, New York, and many others built in the Erben and Robjohn shops. In after years, when visiting old friends of the trade in the city of his youth, he enjoyed telling of the happy and more or less serious times he and other apprentice boys had while living in the home of that stern but fatherly old man, "Boss Erben," for be it known that in those days the apprentice boy was required to live in the home of "the boss" and was allowed only one Sunday a month to go to his own home to spend the day. At the time there were four apprentices living in the Erben household, so "the boss" had his head and hands more than full at all times, for the boys were full of pranks.

One incident in particular Mr. King was fond of telling. One of the boys had sneaked his pet violin up to the large room where all the boys slept, and early Sunday morning started, softly, to play a jig. The feet of the other boys would not keep quiet. As the fiddle spoke louder and louder and faster and faster the feet jigged quicker and harder on the floor until, engrossed with their prank, the boys forgot the hour and the day, and their stern "boss" on the floor below, awakened by the racket, turned out of his bed and in carpet slippers stalked up the stairs and into the room, into the midst of flying feet. Grabbing the fiddle and bow he proceeded to "wear them out" on the heads and backs of the youths until every one of them was hid under the bedclothes. The penalty was the forfeit of a Sunday at home for each boy.

In 1865 Mr. King went to Elmira, N. Y., to erect the organ in the Lake Street Presbyterian Church, built by William and Thomas Robjohn. The organ is still in use in that church. After completing that work Mr. King remained in Elmira and started in business for himself. His first contract was for old Grace Episcopal Church. The organ was a surprise gift to the

WILLIAM KING.



Pioneer Organ Builder Dies at Chicago Home at Age of 87 Years.

church by the senior warden, Dr. Frisbey. It had one manual, fifty-two notes and a pedal of fifteen notes, and five stops. The organ was built in strictest secrecy, and after church members had finished decorating the church for Christmas services and all had gone home, at midnight Mr. King, with one of his men, Dr. Frisbey and the rector, Dr. Kellogg, drove up to the church with the organ and set it up. In the morning the congregation was surprised by its Christmas gift. The organ served as long as the old church stood, and when the new church was erected it was given to Emmanuel Church, where it is still in use.

Many fine instruments stand to-day as memorials to Mr. King in prominent churches in Philadelphia and other large cities, as well as in educational institutions and residences. In 1889 he took his older son, Edward J., into business with him, forming the well-known firm of William King & Son, which continued until 1900, when the Elmira factory was closed and Mr. King moved with his family to Chicago.

Although he was frail, Mr. King's memory was good and his interest was keen in everything pertaining to his chosen work. The Diapason had no more interested reader than he, and no publication was more eagerly looked for in his home.

Only two weeks before his death he completed drawings for a system of electric action to be applied to old-style tracker action organs, hoping that by its use some fine old instruments might be preserved. That having been accomplished, he seemed to feel that his work was done, and he fell asleep.

Claude B. Ball has returned to Chicago after a summer and early fall spent in northern Wisconsin and has resumed teaching theater organists. He has been appointed director of the organ department of the Hinshaw Conservatory in the Kimball building. Mr. Ball has been engaged in broadcasting recitals on the Kimball Hall organ from the KYW station.

After spending last season in Europe, traveling for three months and then studying piano with Isidor Philipp and organ with Eugene Gigout, in Paris, Miss Edwyl Redding has resumed her work at the Western State College of Colorado at Gunnison.

Lester W. Groom will open an organ at Christ Church, Streator, Ill., Nov. 27. He will play works by Guilman, Wolstenholme, Widor, Bach, Sibelius and Dvorak.

Jerome B. Meyer of Milwaukee reports that his brother-in-law, Professor J. B. Uhrlich, has served St. Martin's Catholic Church of Ammerschwahr as organist for a period of forty-one years. Professor Uhrlich started as a young man of 17 years and has held the position continuously. He is happy at the new three-manual, fifty-two-stop organ, a fine instrument built by J. Rinkenbach in the home town of Ammerschwahr.

HEBREW MUSIC BROADCAST.

Innovation by Estey Company, Whose Organ Is Heard Over Radio.

By way of an innovation, a program of traditional Hebrew music from the Atonement service was broadcast from the studio of the Estey Organ Company in New York on Oct. 15, instead of the regular weekly organ recital. The program was arranged by Cantor Gustave Freeman of the Progressive Synagogue, Borough Park, Brooklyn, whose fine baritone voice was splendidly supported by the Estey organ played by Everett A. Tuchings. The quartet of the Progressive Synagogue was heard in some delightful work.

The Estey Company broadcasts regularly on Monday evenings from 8:30 to 9:15. Since Nov. 26, 1922, it has broadcast forty-nine concerts from its studio at 11 West Forty-ninth street, New York City. The Radio Corporation of America, through whose station WJZ these organ concerts have been broadcast, estimates that they reach an audience of 800,000. Hundreds of letters received from radio fans indicate that the organ music from this residence organ is well received and appreciated. Many of these letters indicate that the writers were unaware until the Estey Organ Company began to broadcast—that such instruments as the one they hear regularly from the Estey studios over the radio were made for home uses.

Courboin Opens His Season.

Charles M. Courboin broadcast his first radio recital of the month Oct. 11 from the organ in the New York City Wanamaker Auditorium and Oct. 15 broadcast a recital from the organ in the Philadelphia Wanamaker store. His first public recital in New York City was given Oct. 12, when he played a Columbus day program in the Wanamaker Auditorium. During November Mr. Courboin, in addition to his other concert engagements, will make several New York appearances and will give an Armistice day recital in Philadelphia on Nov. 9, and a Thanksgiving recital Nov. 27.

Seeks Organists for Theaters.

The Consolidated Orchestras Booking Exchange of New York has a department for motion picture theater musicians, especially organists and conductors. At the present time it reports being flooded with calls for organists—so many, in fact, that it is unable to find organists to fill these vacancies. The theater department is in charge of Bert E. Williams, who for the last ten years has identified himself with prominent presentation houses both as organist and as conductor and is one of the best-known organists in the country.

Parvin W. Titus to Brooklyn.

Parvin W. Titus leaves his work at Roselle and Cranford, N. J., to accept the position of organist of St. Paul's Church, Brooklyn, N. Y. In his new field he has a three-manual Austin organ in the gallery, with a smaller chancel organ which is also playable from the gallery console. The choir consists of forty boys and men. The services in this church are noted for their beauty, especially the masses at midnight Christmas and on Palm Sunday.

Marks Church Anniversary.

Trinity Lutheran Church, New Brighton, Pa., celebrated its thirty-fifth anniversary Sept. 23. The organist, Miss Belle Andriessen, has been ten years in service there, and for eight years previously was at the First United Presbyterian Church of Beaver, Pa. Special music for the anniversary services included: "Adoration," Borowski-Whiting; "Magic Harp," Meale; "Alleluia," Dubois; Romanze from D Minor Concerto, Mozart (piano and organ); "In Paradisum," Dubois; Largo, Handel (two violins and organ).

At Grace M. E. Church, Butte, Mont., on Sunday evening, Sept. 23, the large chorus gave a program on "The Glory of God in Nature." Edward C. Hall, choir-master and organist of the church, is working out a series of six festivals on the life of Christ. The organ program of the festival Sept. 23 was as follows: "Gloria in Excelsis," Harrison; "Echoes of Spring," Friml; "Lead, Kindly Light," Sandon-Smyth; "Scene Pastorale," Wely; "Grand Choeur," Guilman.

RALPH KINDER OPENS BARTHOLOMAY ORGAN

HAS SPECIAL DESIGN OBOE

Other Features Mark Three-Manual Instrument Built in Philadelphia for Haddon Heights, N. J., Methodist Church.

Ralph Kinder gave the dedicatory recital Sept. 27 on a three-manual organ built by F. A. Bartholomay & Sons of Philadelphia for the First Methodist Church of Haddon Heights, N. J. The organ made a distinctly favorable impression and possesses several fine features. There are expression chambers for each of the manuals. The strings are of special design, very narrow scale, and are of 90 per cent pure tin. The oboe is one especially designed by F. A. Bartholomay, Sr., and its smooth, even tone has won favor with organists who have heard it.

Mr. Kinder's program included the following: "Offertoire de Sainte Cecile," Grison; Andantino in D flat, Lemare; Concerto in F (first movement), Handel; Spring Song, Will C. Macfarlane; "Sunset," Frysinger; "Funeral March of a Marionette," Gounod; "A Summer Morning" and "At Sunset," Kinder; Grand March from "Tannhäuser," Wagner.

Following is the scheme of stops of the new organ:

GREAT ORGAN.	
Bourdon, 16 ft., 85 pipes.	
Open Diapason, 8 ft., 73 pipes.	
Gross Gedeckt, 8 ft., 73 notes.	
Melodia, 8 ft., 73 pipes.	
Dulciana, 8 ft., 73 pipes.	
Flute Harmonic, 4 ft., 73 pipes.	
Viola, 4 ft., 73 pipes.	
Tuba, 8 ft., 73 pipes.	
SWELL ORGAN.	
Aeoline, 8 ft., 73 pipes.	
Lieblieh Gedeckt, 16 ft., 73 pipes.	
Open Diapason, 8 ft., 73 pipes.	
Viol d'Orchestre, 8 ft., 73 pipes.	
Vox Celeste, 8 ft., 61 pipes.	
Stopped Diapason, 8 ft., 73 pipes.	
Flauto Traverso, 4 ft., 73 pipes.	
Flautino, 2 ft., 73 pipes.	
Oboe, 8 ft., 73 pipes.	
Cornopean, 8 ft., 73 pipes.	
ECHO ORGAN.	
Echo Salicional, 8 ft., 61 pipes.	
Vox Angelica, 8 ft., 49 pipes.	
Echo Flute, 8 ft., 61 pipes.	
Vox Humana, 8 ft., 61 pipes.	
Chimes, A to E inclusive, 20 notes.	
PEDAL ORGAN.	
Resultant, 32 ft., 32 notes.	
Open Diapason, 16 ft., 32 pipes.	
Bourdon, 16 ft., 32 pipes.	
Lieblieh Gedeckt, 16 ft., 32 pipes.	
Bass Flute, 8 ft., 32 notes.	

Bartholomay & Sons also are building a three-manual for the Presbyterian Church of Bridgeton, N. J., another three-manual for the Hanover Presbyterian Church, Wilmington; a two-manual for the Peninsula M. E. Church, Wilmington, and a two-manual for McCabe Memorial M. E. Church, Wilmington. They are adding an echo organ to the organ in Rehoboth M. E. Church, Philadelphia.

Harry Frederick Schenuit Dead.

Harry Frederick Schenuit, organist, formerly of Milwaukee, died recently at Pasadena, Cal. Mr. Schenuit was organist for a time at St. John's Cathedral and the B'ne Jeshurun Temple at Milwaukee. He was the son of Dr. Henry Schenuit, an organist of Pittsburgh. Two brothers are also well-known organists. He is survived by his widow and four children.

Large Pilcher Organ Dedicated.

The large three-manual organ built by Henry Pilcher's Sons of Louisville for St. Matthew's Cathedral at Dallas, Texas, was dedicated Oct. 14. This instrument was installed as a memorial to Mr. and Mrs. John James Edwards by their son, H. L. Edwards. It is an organ of fifty stops and 2,778 pipes. The specification has been published in The Diapason. Carl Wiesemann is the organist. Edward C. Haury of the Pilcher staff, southwestern representative of the builders, installed the organ.

Francis Moore, organist and director at the First Presbyterian Church of Chicago, who for many years was connected with the Cable Company, has joined the Moist Piano Company, a progressive and active house which sells only grand pianos, handling ten makes of grands.

An Organ on Wheels

Description of What Is Rated as the Largest Stage Organ in the World

In the London Musical Opinion for October is an interesting and full description from the pen of Malcolm Hallows, B. A., of what he calls the largest "organ on wheels" and the latest example of a type of novel and effective portable instruments which have been originated and used with evident success in Great Britain by concert organists. In the course of his article Mr. Hallows writes among other things:

"The germ of the idea of a large portable pipe organ, built in sections, must have been present in the minds of many since the advent of the modern system of indirect connection between key and pipe placed its realization within the bounds of possibility; but the credit of being the first to put the idea into practical form must be assigned to Herbert Norman, who—at the instigation of Max Erard—designed and built the first traveling stage organ in 1913.

"So far as the writer is aware, there are only three such organs in existence; and it is gratifying to know that they were all conceived in the minds and fabricated by the hands of Englishmen. Certainly there is nothing of the kind elsewhere in Europe or in America. Of the three, as already stated, the first was built for Max Erard in 1913 by Norman & Beard; the second, for George Pattman in 1919, by Harrison & Harrison, and the third, in 1920, by William Hill & Son and Norman & Beard, Ltd. It is to the last—the largest—that the remarks of this article will be confined.

"Besides the first and foremost essential of portability, other important considerations were the furnishing of a tonal scheme which could command an abnormal range of orchestral, and even fantastical, effects, but from which the inimitable grandeur of true organ tone is not absent; and the provision of a handsome and striking case, the displayed pipes of which (seventy-three in number) all play some part in the tonal appointments—a feature that warmly commends itself to the lay mind, which has a marked abhorrence of any form of sham in this respect. Indeed, a total absence of anything sham is characteristic of the entire organ."

The specification of the organ is as follows:

- PEDAL ORGAN.**
1. Acoustic Bass (derived from 2 and 3), 32 notes.
 2. Open Diapason (18 from No. 9), 16 ft., 12 pipes.
 3. Bourdon, 16 ft., 30 pipes.
 4. Violone (No. 8), 16 ft., 30 notes.
 5. Octave (derived from No. 9), 8 ft., 30 notes.
 6. Flute (18 from No. 3), 8 ft., 12 pipes.
 7. Bombarde (18 from No. 28), 16 ft., 12 pipes.

By rocking tablets: Bass Drum, on-off (in orchestral box), Bass Drum, tap-roll, Side Drum, on-off, Side Drum, tap-roll.

- GREAT ORGAN.**
8. Contra Viola, 16 ft., 61 pipes.
 9. Open Diapason, 8 ft., 61 pipes.
 10. Viola, 8 ft., 61 pipes.
 11. Doppelflöte, 8 ft., 61 pipes.
 12. Octave, 4 ft., 61 pipes.
 13. Twelfth, 2 1/2 ft., 61 pipes.
 14. Fifteenth, 2 ft., 61 pipes.

- SWELL ORGAN.**
15. Open Diapason, 8 ft., 61 pipes.
 16. Rohr Flöte, 8 ft., 61 pipes.
 17. Echo Viole, 8 ft., 61 pipes.
 18. Viole Celeste, 8 ft., 49 pipes.
 19. Octave Gamba, 4 ft., 61 pipes.
 20. Wald Flöte, 4 ft., 61 pipes.
 21. Grand Chorus, 6 rks., 866 pipes.
 22. Contra Oboe (harmonic treble), 16 ft., 61 pipes.
 23. Trumpet (harmonic treble), 8 ft., 61 pipes.

By rocking tablet: Tremulant (low pressure wind).

- SOLO ORGAN (In a swell box).**
24. Harmonic Claribel, 8 ft., 61 pipes.
 25. Orchestral Flute, 4 ft., 61 pipes.
 26. Orchestral Oboe, 8 ft., 61 pipes.
 27. Clarinet, 8 ft., 61 pipes.
 28. Tuba Major (harmonic treble), 8 ft., 41 pipes.

By rocking tablet: Tremulant (low pressure wind).

- ORCHESTRAL ORGAN.**
(Numbers 29 to 33 in a swell box.)
29. Viole d'Orchestre, 8 ft., 110 pipes.
 30. Hohl Flöte, 8 ft., 61 pipes.
 31. Violette, 4 ft., 61 pipes.
 32. Vox Humana, 8 ft., 61 pipes.
 33. Tromba, 8 ft., 61 pipes.

34. Carillon (ten. F to C²; 32 notes; solid steel bars), 8 ft.

By rocking tablets: Tremulant; Side Drum (keys-pedals).

PIANO CLAVIER.
Chappell grand pianoforte (by electro-pneumatic connection).

35. Vespers (ten. C to mid. G¹, 20 notes, solid steel bars), 8 ft.
36. Muted Vespers, 8 ft.

There are four pistons for the great, six for the swell, six for the solo and four for the orchestral organ, besides four combination pedals affecting pedal stops. The wind pressure for the pedal flue work is six inches and for the bombarde fifteen inches, while great and swell are on six inches, except for the large reeds, which take ten inches, with fifteen-inch pressure for the tuba in the orchestral division.

"Before considering the organ from a tonal standpoint it will be interesting to review the form and disposition of its structure and the factors which contribute to its ready erection from the 'column of route' to perfect playing order within a few hours," writes Mr. Hallows. "There are in all eleven closed and weather-proof vans, each shod with artillery or cast-iron wheels and sprung for road transit, three of which are small pantechnicons to carry the dismantled case, the chimes and certain stage furniture accessory to the act featuring the organ, while the remaining eight, of more compact form, constitute the organ proper, and as such are rolled onto the stage into their respective positions behind the pipe-front.

"The great, swell, solo and orchestral organs are each complete in their own vans, the pipes being firmly racked into position upon sliderless wind chests of original design. The vans are paneled to permit of easy access to all parts, those of the expressive divisions being fitted with vertical shutters.

"The complete console unit forms another van, upon the top of which the orchestral organ, shorn of its undercarriage, is placed. Behind the console stands a van containing the five main reservoirs. From here the wind is distributed direct to the various departments through flexible trunks of balloon fabric, terminating in zinc unions which are secured with wing nuts to leather surfaced flanges on the sides of the vans.

"Connection between the console and the various parts of the organ is obtained through armored electric cables terminating in a set of brass contacts equal in number to that of all the keys in the compass of the clavier plus the drawstops of that division. These contacts are set in an insulated plate which is clamped to a corresponding plate on the pipe van. The action works on six volts and uses on an average about fifteen amperes. Power is derived from accumulators. Rub contacts of tungsten-platinum alloy are used, those of the key and coupler actions being enclosed in glass cases at the back of the console, so that they may be observed under working conditions at all times. Intermanual coupling is done electrically in the console, but for reasons of space the octave coupling actions are placed within their respective soundboards, which in itself accounts for two movements out of six at the soundboard end.

"It is difficult in a verbal description to convey an accurate impression of the working of such a complicated piece of mechanism as a sliderless wind chest, but a rough idea of its construction may be formed by following the sequence of events when a key is depressed: this completes the circuit which energizes the magnet thus attracting the armature, (1) causing the collapse of a motor, (2) uncovering to atmosphere the ends of three tubes, one each for octave, unison and sub-octave. For the present purpose it is necessary only to follow the course of any one, say the unison. The unison tube passes through another membrane chest comprising (in this case) the unison off drawstop action. The tube is merely interrupted and the membrane is held down by wind on its upper surface, admitted to the chamber if the unison off knob happens to be drawn, thus arresting the impulse at this point. Assuming that the unison off is not in operation, that the membrane is not held down and that the tube is thus, to all intents and purposes, continuous, the impulse proceeds to what is really the true primary of the soundboard action proper. This small primary motor, placed within the chest, being now open to the atmosphere, collapses, (3) opening a disc valve which allows the secondary motor to collapse, (4) which in turn opens a larger valve admitting pressure wind to the series

of purse motors (one for each stop on the soundboard) thus lifting (5) the pallet valve which admits wind to the pipefoot. When the key rises, the circuit is broken, the tube is closed and the primary recharges through an automatic supply hole."

WINS ORDER IN KANSAS CITY

Reuter to Build Three-Manual for St. Peter's Evangelical.

The Reuter Organ Company of Lawrence, Kan., has won the contract for a three-manual organ with an echo division for St. Peter's Evangelical Church in Kansas City. The contract was placed without competition, on the basis of the work done by the Reuter Company. Hans C. Feil of the Independence Boulevard Christian Church drew up the specifications, which are as follows:

- GREAT ORGAN.**
1. Diapason, 8 ft., 73 pipes.
 2. Viol d'Gamba, 8 ft., 73 pipes.
 3. Claribel Flute, 8 ft., 73 pipes.
 4. Gemshorn, 8 ft., 73 pipes.
 5. Harmonic Flute, 4 ft., 73 pipes.
 6. Tuba, 8 ft., 73 pipes.
 7. Chimes (placed in Echo Division).

- SWELL ORGAN.**
8. Bourdon, 16 ft., 97 pipes.
 9. Diapason, 8 ft., 73 pipes.
 10. Gedeckt, 8 ft., 73 notes.
 11. Salicional, 8 ft., 73 pipes.
 12. Voix Celeste, 8 ft., 61 pipes.
 13. Aeoline, 8 ft., 73 pipes.
 14. Flute, 4 ft., 73 notes.
 15. Nazard, 2 1/2 ft., 61 notes.
 16. Flautino, 2 ft., 61 notes.
 17. Cornopean, 8 ft., 73 pipes.
 18. Oboe, 8 ft., 73 pipes.
 19. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
20. Viola Diapason, 8 ft., 73 pipes.
 21. Melodia, 8 ft., 73 pipes.
 22. Dulciana, 8 ft., 73 pipes.
 23. Unda Maris, 8 ft., 61 pipes.
 24. Flute d'Amour, 4 ft., 73 pipes.
 25. Clarinet, 8 ft., 73 pipes.
 26. Chimes (from Echo).

- ECHO DIVISION.**
(Playable from Great and subject to all couplers that affect the Great Organ.)
27. Echo Salicional, 8 ft., 73 pipes.
 28. Wald Flöte, 8 ft., 73 pipes.
 29. Quintadena, 8 ft., 73 pipes.
 30. Vox Humana, 8 ft., 73 pipes.
 31. Chimes A-E, 20 notes.

- ECHO PEDAL.**
32. Echo Bourdon, 16 ft., 32 pipes.
- PEDAL ORGAN.**
33. Open Diapason, 16 ft., 32 pipes.
 34. Bourdon, 16 ft., 32 pipes.
 35. Lieblich Gedeckt, 16 ft., 32 notes.
 36. Cello, 8 ft., 32 notes.
 37. Flute Dolce, 8 ft., 32 notes.

The swell, choir and echo divisions will be enclosed in expression chambers of reinforced concrete.

PLAYS PROGRAM EIGHT TIMES.

Walter I. Pratt Repeats Recitals for Friends on Organ in His Home.

Walter I. Pratt of Iowa City, Iowa, whose programs on his residence organ, built by the W. W. Kimball Company, have done much to arouse and maintain interest in the organ in Iowa, is giving recitals for his friends this season, having arranged separate programs for October, November and December. To accommodate all who wish to hear the recitals, Mr. Pratt is compelled to give each program eight times.

The October offerings included: Concerto, Horatio Parker; Chorale Prelude, "Christ, Our Lord, to Jordan Came," Bach; Pastoral Sonata in G, Rheinberger; Norwegian Tone Poems, "To the Rising Sun," "In a Mountain Church," "Midnight," "Northern Lights," "Folk Song," "Isle of Dreams," Torjussen; Fugue in E flat major (St. Ann's), Bach.

In November, Mr. Pratt will play this program: Sonata, Op. 28, Elgar; Fugue in C major, Wesley; "These Are They" (from "The Holy City"), Gaul; "Rejoice Greatly" (from "The Messiah"), Handel; "In the Night," Torjussen; "Sunshine and Shadow," Buck; Prelude (Sonata No. 1), Mendelssohn.

The vocal numbers are to be phonograph selections, as sung by Anna Case.

Stanley W. Orcutt has resigned as organist and director at the First Baptist Church, Whitman, Mass., to return to his former post at the First Baptist Church of North Abington, Mass. He gave a special musical service of high merit with the aid of a chorus of forty voices at Whitman on the evening of Oct. 20 as a farewell.

NEW TEMPLE AND ORGAN READY IN MILWAUKEE

FOUR-MANUAL BY SKINNER

Arthur H. Arneke to Preside Over Instrument in Temple Emanu-El—Recital by Wilhelm Middelschulte Nov. 4.

Nov. 2, 3 and 4 are the dates selected for the dedication of the new temple Emanu-El and its four-manual Skinner organ in Milwaukee. Arthur H. Arneke presides over the latter and is planning elaborate services with the assistance of his choir. Dr. Wilhelm Middelschulte has been invited to give a recital on the afternoon of Nov. 4.

Mr. Arneke's program for the dedication includes: Fifth Symphony, Widor; Nocturne, Ferrata; Fifth Sonata, Guilman; "Marche Slav," Tschaiowsky; Pastorale, Cesar Franck; "Messe de Mariage," Dubois; "Pomp and Circumstance" March, Elgar.

Following is the scheme of stops of the new organ:

- GREAT ORGAN.**
- Bourdon (Pedal Ext.), 16 ft., 61 notes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.

- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Solo Mixture, 3 ranks, 183 pipes.
Cornopean, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

- CHOIR ORGAN.**
- Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

- SOLO AND ECHO ORGANS.**
- Cello, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

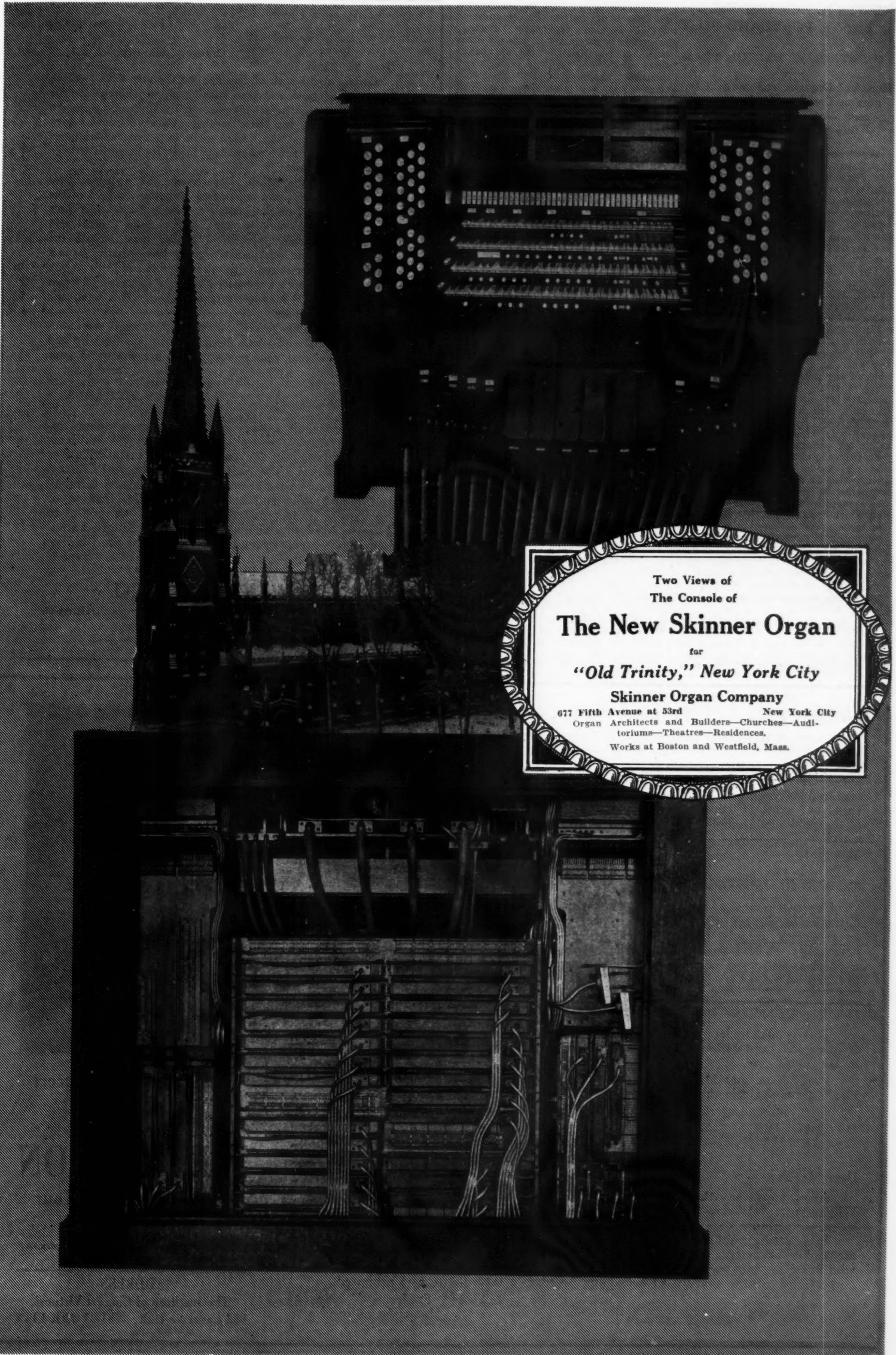
- PEDAL ORGAN (Augmented).**
- Diapason (lower octave quinted), 32 ft., 32 notes.
Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Gamba (Choir), 16 ft., 32 notes.
Cello (Solo), 8 ft., 32 notes.
Octave (Pedal Diapason), 8 ft., 32 notes.
Gedeckt (Pedal Bourdon), 8 ft., 32 notes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Trombone, 16 ft., 44 pipes.
Tromba, 8 ft., 32 pipes.

Contest for Composers.

The Chicago Daily News is conducting an interesting series of contests in original musical composition. The series consists of a sub-contest every week and a grand contest every four weeks to determine the best selections submitted during that period. Cash prizes will be awarded for the best three selections submitted each week, and at the end of each four-week period grand prizes will be given for the best three compositions of that period. Any American citizen is eligible to enter the contest. If you were not born in this country, it is enough for you to have taken out your first naturalization papers. The principal object of the contest is "the encouragement and development of American music at a time when appreciation of music is more widespread than at any time in the history of America." In addition to being awarded cash prizes, all the prize-winning compositions will be distributed to the radio broadcasting stations of the country. The composition winning first prize in each four-week grand contest will be published by the Boston Music Company. Eric De Lamarter is one of the judges.

Why He Retired as Organist.

"What is your occupation?"
"I used to be an organist."
"And why did you give it up?"
"The monkey died."—The Christian-Evangelist (St. Louis).



Two Views of
The Console of
The New Skinner Organ
for
"Old Trinity," New York City
Skinner Organ Company
677 Fifth Avenue at 53rd New York City
Organ Architects and Builders—Churches—Auditoriums—Theatres—Residences,
Works at Boston and Westfield, Mass.

EDWIN H. LEMARE WILL LEAVE PORTLAND POST TO RETIRE AT END OF YEAR.

Municipal Organist and Music Commission Come to Mutual Agreement — Has Served Maine City for Last Two Years.

Word comes from Portland, Maine, that Edwin H. Lemare, for the last two years municipal organist for that city, will retire Dec. 31. Mr. Lemare and the music commission came to this decision by mutual agreement. In view of its financial situation, the commission feels that it is not justified in renewing a contract with Mr. Lemare at the salary heretofore paid.

The decision came as a result of several conferences, the circumstances requiring Mr. Lemare to decide whether he could remain under the conditions suggested by the commission.

Mr. Lemare sends The Diapason the following statement of the situation:

"I accepted the Portland position two years ago on certain representations of the music commission then in office—that my services were for recitals only; on Sundays during the winter season and five recitals each week during July and August; also to appear with eminent assisting artists at the ten municipal organ course concerts from October to March. No mention was made or suggested of my having also to assume the role of accompanist at the concerts; in fact, I was assured in writing by the commission which engaged me that such services were never expected of me. The new music commission (recently appointed) asks me not only to reduce my salary, but also to undertake other duties—outside my province—such as the training of choruses, playing the hymn-tunes at Sunday services and playing at any mixed gatherings at which they may decide to offer my services.

"I came to Portland as I was given to understand that it was an established

musical center. Had I known that the personnel of the music commission would be so frequently changed (there have been three since I have been here) and that with each change there would be a change of policy, I would never for a moment have considered such a proposition.

"The reason for the attitude of the present commission is, so I am informed by its chairman, lack of funds, owing to the previous commission's engaging such expensive artists as Chaliapin at the last winter concerts. The present and the last commission seem also to be under an impression that the people of Portland are not sufficiently musical to appreciate the services of a concert organist and, so they contend, would be as well satisfied with a good church organist, at a lower rate of payment, who will play the organ on any occasion the music commission may dictate."

The commission has announced that it will not immediately choose another municipal organist. Several candidates will appear in recital after the close of the year. The commission will give the music lovers of the city an opportunity to hear different players and to express their opinions as to their qualifications.

Mr. Lemare accepted the position of municipal organist of Portland in the summer of 1921, after filling a similar post in San Francisco for a period of several years. Mayor Rolph of San Francisco had the post of municipal organist created for him after he had given a series of 121 recitals at the Panama-Pacific International Exposition in 1915.

Ben J. Potter, musical director and organist at Trinity Methodist Church, Atlanta Ga., gave the first of his series of recitals, to be held at different churches throughout the city during the winter, at Trinity Sunday afternoon, Sept. 23. Mr. Potter is an associate of the Royal College of Music of London. He has just returned to Atlanta from a tour of Great Britain, where he appeared in a number of public recitals.

Orange, Calif., Sept. 12, 1923.

Dear Mr. Elliot:

Owing to the rush of finishing up the school year in the beginning of June, and then packing off to England for the summer the day after school was out, I really had no time on my hands to do any letter writing. However, now I have returned, the first thing I want to do is to congratulate your firm on building such a magnificent organ for us at the Orange Union High School.

As head of the Music Department and a professional organist also, I am in a position to judge the qualities of the instrument, and I do not hesitate to say that I consider your organs second to none in this country from a tonal and mechanical standpoint,—which of course must include the finest material and workmanship to get those results. It is a sheer joy and inspiration to sit at the console and feel that you have control of such a wonderful range of expression. From the PPP to FFF it is intensely satisfying. This is all any organist can wish for.

I should also like to say how very pleased we all were with the promptness with which the instrument was installed and let you know that your representatives are worthy of your great firm.

Yours very truly,
PERCY RICHARDS.

The organ is a large and costly three-manual instrument, one of several sold by Stanley W. Williams of Los Angeles in the past year and installed under his supervision. The State Normal School of Cheney, Washington, opened another three-manual Kimball last month, sold and installed by H. M. Hansen of Spokane. A two-manual Kimball is en route to Loretta Academy, Denver, sold by the Knight-Campbell Music Company and L. M. Davey of the Chicago office.

W. W. KIMBALL CO.

KIMBALL HALL

Established 1857

CHICAGO

Dear Mr. Yon:—

Would that I could express the sentiments of my soul! I can only say—your playing was wonderful and we were all thrilled with ineffable joy and delight. A memory that will ever cluster around St. Peter's new organ will be Pietro A. Yon, the greatest artist, his formal opening of the instrument, its response to his wonderful touch, execution and technique. We shall never forget you, nor the music and melody that enraptured our souls by your masterful playing. To me, to the Fathers, to my parishioners, to the public of Memphis who were present, you are the living exponent of the Divine artist.

Memphis, Tenn.

(Signed) Jos. L. Pastorelli, O.P.

Pastor St. Peter's Vicariate.

My dear Mr. Ungerer:—

The two recitals, May 3rd and 4th, given by Pietro A. Yon on our Scottish Rite Cathedral organ were a beautiful artistic success. Mr. Yon's easily demonstrated ability as a concert organist of the highest order was only equalled by his most charming personality. These two qualities when brought together made his recitals here the most pleasing of any in the history of Shreveport Consistory.

Shreveport, La.

(Signed) F. G. Ellis.

Dear Mr. Ungerer:—

This is just to let you know what a wonderful recital Mr. Yon gave us last Sunday. If our good Lord endowed any man with an over-abundance of genius, he certainly did in Mr. Yon's case.

I only hope that Mr. Yon's health keeps up, so we may have the pleasure of having him with us again in the near future.

Kindly extend my highest regards to Mr. Yon and his divine art.

Milwaukee, Wis.

Otto A. Singenberger.
Organist St. John's Cathedral.

Dear Mr. Yon:—

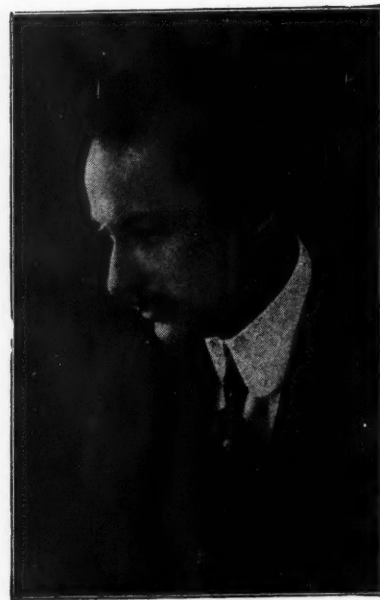
Feb. 12, 1923.

Allow me to say that no concert organist has yet created the impression you did in Williamsport. All day Friday the telephone brought me congratulations and requests to secure a return date. This, in every instance, I promised, and you can count on it.

In selecting your program you used intelligent judgment, sizing up the requirements here exactly. In playing the program you met the highest expectations of all who knew of your playing as well as that of those who only knew you by name. It was a great concert, the best we have had and deserves a return date as I promised.

Williamsport, Pa.

(Signed) Frederick W. Manson
Managing Editor, Grit.



The Institute of Concert
Virtuosi
Announces

PIETRO YON

American Concert Tour
(1923 - 1924)

Special Feature Programs of All-American
Composers.

ADDRESS

The Institute of Concert Virtuosi,
853 Carnegie Hall NEW YORK CITY

THIS ORGAN WAS BUILT IN 1839

Louis Duerk & Bro. Reconstruct Erben Work 85 Years Old.

When an organ built eighty-four years ago survives continuous use it testifies eloquently to the workmanship and materials used in organ construction by a past generation of builders. In 1839 Commodore Vanderbilt presented as a gift to the Mercer Street Presbyterian Church, later called "The Church of the Strangers," New York, a two-manual organ built by Henry Erben. In 1898 the organ was sold and moved to St. Paul's Lutheran Church, 796 East One Hundred and Fifty-sixth street, the Rev. Gustav H. Tappert, pastor, where it now stands, having been in continuous use for twenty-five years here.

Early in the spring of this year St. Paul's decided to have the organ rebuilt. The vestry secured the services of Louis Duerk & Bro. to undertake the rebuilding. Thorough examination disclosed that the chest work was in perfect condition. The chests, including swell, great and pedals, are constructed of one and one-eighth inch pine and tables and slides of chests of five-sixteenths inch mahogany. After eighty-four years' use not a split on any of the tables was to be found, and no loose divisions in chests, which shows superior workmanship. The pedal 16-foot open diapason is constructed of two-inch pine, the lowest note nineteen inches deep and seventeen inches wide, giving a wonderfully round tone. The pedal bourdon also has a rich scale. The great open diapason on the lower fifteen notes, composing the front of the organ, is made of lead and gives a true, full diapason tone.

The pipes were all used with the exception of the mixture on the great, which was replaced with a viola di gamba, and new oboe pipes displaced the old ones. The console is entirely reconstructed, with two new manuals of keys, new drawstob knobs and new pedal keys displacing the narrow gauge pedals. The action was renewed throughout the organ.

The old organ had been built in a pit 7 feet deep. It was found necessary to raise the organ to the level of the church floor and elevate the roof to obtain better acoustics. Improvements include also extension of all manual notes from fifty-four to sixty-one note scale. The finished organ as it now stands is declared a triumph of rebuilding, conserving the materials of the past builder and combining with them the fine workmanship of the present builders. Miss Beatrice Warsabo, organist of St. Paul's, is being congratulated on this organ.

A very noticeable thing is the name plate on the console, reading as follows: "Built by Henry Erben 1839, New York. Rebuilt by Louis Duerk & Bro., 1923, New York." Louis Duerk said he believed it no more than proper to keep Mr. Erben's name as an acknowledgment and tribute to his workmanship.

Music Price-Marking Taken Up.

The Federal Trade Commission, Commissioner Van Fleet presiding, held a conference Oct. 2 on the subject of price-marking on sheet music. This conference, or so-called "trade practice submittal," was held at the request of the Music Publishers' Association of the United States, and was attended by representatives of practically the entire membership of the association. The purpose of the conference was to discuss the practice of having prices appear on sheet music in excess of the normal retail selling prices. The meeting pledged the support of the publishers to any custom which the commission believes to be proper. It is expected that no decision will be made by the commissioner for some time. The "trade practice submittal" is a friendly informal method devised by the Federal Trade Commission, whereby, in case there is a dispute within a trade concerning the desirability or undesirability of any particular practice or custom, the matter can be discussed by representatives of the trade before the commission, which will use its good offices to assist in arriving at a decision.

Barton

ORGAN SCHOOL

Teaching the basic principles and newest phases of trick theatre organ playing.

Skilled instruction in the new stunt technique of theater organ performance. Only Pipe Organ School equipped and skilled to teach latest imitative talking, throbbing technique.

Tremendous salaries are being paid for novelty and eccentric organ playing—the demand is big and growing. If you want a big salary, easier position, an advertised name and be especially featured you will find Barton instruction too valuable to miss. Barton instructors know and can teach you every trick. Witness the salaries the organ stars are getting! You probably are as much a musician, but they are getting the fabulous salaries. Come in while the coming is good—don't be too late this time. Learn to earn that extra hundred a week.

The new Barton Organ is the most recent addition to the group in the Barton Pipe Organ School. This is the most highly developed type of orchestral organ that theatre organists from everywhere are standing in line to practice on. Traps, drums, and effects are all on tablet stops to be played on the manuals and pedals. The new second touch gives the tricky three-handed effect. The sobbing high pressure tibias for song slides make those speaking accents for words.

We also instruct in correct playing of standard classics and organ interpretation of finer musical renditions. You will find here all that could be desired in full, rounded organ instruction.

Write or telephone for details.

THE BARTON ORCHESTRAL ORGAN SCHOOL
312-313 Mallery Building, Chicago
Central 4020

MARCEL DUPRE

Only Chicago Appearance of the Great French Organist this Fall

At Grace Episcopal Church, Oak Park
MONDAY, NOVEMBER 5

Mr. Dupre will play on the magnificent new Four-Manual Casavant Organ in Grace Church. The church is easily accessible from Chicago and suburbs. Half an hour by Oak Park "L" from Downtown. Five minutes' walk from Oak Park Avenue Station. Also near Northwestern Railway.

Admission \$1.00. Tickets at Church office, 924 Lake Street, Oak Park, or at office of The Diapason

REED AND PIPE ORGANS

Tuned, Revoiced and Repaired

Pneumatic and Tracker Actions Electrified

Chimes and Harp Actions Echo Organs

Electric Blowers

Contract or Day Work—Yearly Care Contracts
Satisfaction Guaranteed

Estimates and Specifications Cheerfully Furnished

Wilbur M. MacConnell
ORGAN BUILDER

2453 Cedar Street

PHILADELPHIA

Established 1890

Reed Stop Specialists



"Badger"

Reed Stops Supremely Expressive of the Moods of the Organ

Tubas
Trumpets
Horns

Oboes
Clarinets
Cornopeans

Vox Humanas
Musettes
Cor Anglais

16' Reeds
8' Reeds
4' Reeds

—Buy Reeds from the Reed Specialists—

FRONT PIPES

METAL FLUE STOPS

GEORGE W. BADGER CO.

Rockville Center, N. Y.

Near New York City



PLACED IN CHICAGO CHURCH.

Three-Manual of Forty-nine Stops by Wangerin-Weickhardt.

Following is the specification of the new three-manual organ just installed in Redeemer Lutheran Church, Chicago, by the Wangerin-Weickhardt Company:

GREAT ORGAN.

1. Open Diapason, 16 ft., 85 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft. (From No. 1), 61 notes.
4. Doppelfloete, 8 ft., 73 pipes.
5. Violoncello, 8 ft., 73 pipes.
6. Concert Flute, 8 ft. (From No. 29), 61 notes.
7. Octave, 4 ft. (From No. 1), 61 notes.
8. Hohlfloete, 4 ft. (From No. 4), 61 notes.
9. Viola, 4 ft. (From No. 5), 61 notes.
10. Tuba Major, 16 ft., 85 pipes.
11. Harmonic Tuba, 8 ft. (From No. 10), 61 notes.
12. Tuba Clarion, 4 ft. (From No. 10), 61 notes.
13. Harp, 8 ft. (From Choir), 49 notes.
14. Chimes, 8 ft. (From Choir), 20 notes.

SWELL ORGAN.

15. Bourdon, 16 ft., 97 pipes.
16. Open Diapason, 8 ft., 73 pipes.
17. Gedeckt, 8 ft. (From No. 15), 73 notes.
18. Salicional, 8 ft., 73 pipes.
19. Voix Celeste, 8 ft., 61 pipes.
20. Viola d'Amour, 8 ft., 73 pipes.
21. Salicet, 4 ft. (From No. 18), 61 notes.
22. Flute d'Amour, 4 ft. (From No. 15), 73 notes.
23. Harmonic Flute, 4 ft., 73 pipes.
24. Piccolo, 2 ft. (From No. 23), 61 notes.
25. Orchestral Oboe, 8 ft., 73 pipes.
26. Cornopean, 8 ft., 73 pipes.
27. Vox Humana, 8 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

28. Violin Diapason, 8 ft., 61 pipes.
29. Doppelfloete, 8 ft. (From No. 4), 61 notes.
30. Violoncello, 8 ft. (From No. 5), 61 notes.
31. Concert Flute, 8 ft., 73 pipes.
32. Flute Celeste, 8 ft., 61 pipes.
33. Quintadena, 8 ft., 61 pipes.
34. Dulciana, 8 ft., 61 pipes.
35. Flauto Traverso, 4 ft. (From No. 31), 61 notes.
36. Viola, 4 ft. (From No. 5), 61 notes.
37. Clarinet, 8 ft., 61 pipes.
38. Harp, 8 ft., 49 bars.
39. Chimes, 8 ft., 20 bells.
- Tremulant.

PEDAL ORGAN.

40. First Open Diapason, 16 ft. (No. 2 Ext.), 12 pipes.
41. Second Open Diapason, 16 ft. (From No. 1), 32 notes.
42. Sub Bass, 16 ft., 32 pipes.
43. Lieblich Gedeckt, 16 ft. (From No. 15), 32 notes.
44. Quinte, 10 1/2 ft. (From No. 42), 32 notes.
45. Flute, 8 ft. (From No. 4), 32 notes.
46. Cello, 8 ft. (From No. 5), 32 notes.
47. Tuba Major, 16 ft. (From No. 10), 32 notes.
48. Harmonic Tuba, 8 ft. (From No. 10), 32 notes.
49. Tuba Clarion, 4 ft. (From No. 10), 32 notes.

Preparation has been made in the console for the addition of an echo division. There are five pistons affecting the great, five for the swell, five for the choir and four for the pedal, besides five general combination pistons.

SUMMY'S CORNER

The success of Gordon Balch Nevin's **Sketches of the City** will lead organists to welcome his **New Suite for Organ RURAL SKETCHES** For organ recital or moving picture accompaniment Price \$1.50

For your Christmas Service use the following Anthems
Calver—In the Beginning Was The Word.
Otis—A Christmas Message.
McDuffee—Glory to God in the Highest.
Octavo—Price, Each \$1.15

CLAYTON F. SUMMY CO.

Publishers
429 S. Wabash Ave. Chicago
Send for our complete Octavo Catalog and list of Organ Numbers.

M U E L L E R

(CARL F.)
ORGANIST OF
Grand Avenue Congregational Church
and Scottish Rite Cathedral
M I L W A U K E E

A. LESLIE JACOBS

Organist and Director of Music
First Baptist Church
SAVANNAH - - GEORGIA

HUGH PORTER

ORGANIST
New First Congregational Church and
Temple Shalom, Chicago. Chapel
organist of Northwestern University,
Evanston.
The Wrangler House, Evanston, Ill.

GOLDTHWAITE

677 5th Avenue
NEW YORK CITY

SIBLEY G. PEASE

ORGANIST - - COMPOSER
First Presbyterian Church, B. P. O. E. No. 99
Private Organist to Mr. and Mrs. Herbert G. Wylie
1027 NORTH BONNIE BRAE
LOS ANGELES, CALIF.

WALTER KELLER

CONCERT ORGANIST
Director Sherwood Music School

Has recently returned from a concert trip to the Pacific Coast. Of his recital in the Salt Lake City Tabernacle the "Deseret News" says in part:

"Mr. Walter Keller, fellow of the American Guild of Organists, organist of the Fifth Christian Science Church, and director of the Sherwood Music School of Chicago, was guest organist at Wednesday's recital in the tabernacle. Mr. Keller has been playing on the Pacific Coast while on a vacation from a season of hard work, and by invitation of Prof. J. J. McClellan, stopped over here enroute home to Chicago. Mr. Keller is a masterful technician, with a truly musical soul, and a registrationist par excellence. His virtuosity and resources in phrasing and melodic portraiture were manifest in his interpretation of J. Lewis Browne's "Contrasts," a remarkable composition in musical lights and shadows. In a composition of his own, a "Romance," the performer showed himself a true tone poet; Dudley Buck's description 'On the Coast' was given with a versatility of interpretation and the dramatic in melody that won marked commendation from the musicians in the audience, while the Faulkes Concert Overture in E flat, and a brilliant Toccata by A. L. Barnes, brought out the remarkable resources of the tabernacle instrument in a manner that was deeply impressive."

For terms and dates address

H. M. BARNES, 59 East Van Buren Street, Chicago

EDWARD RECHLIN

RECITALS
of True Organ Music

Fall Tour Now Booking (40 Recitals)

Address: Rechlin Recital Tours
1188 Park Avenue
NEW YORK CITY

ESTABLISHED 1881

Geo. Kilgen & Son

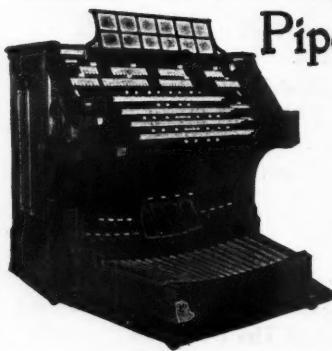
Pipe Organ Builders

ST. LOUIS, MO.

The House of Quality for Tone,
Material and Workmanship.

Tubular-Pneumatic
Electro-Pneumatic

Specially Scaled and Voiced for
Residence, Hall, Studio, Church
or Cathedral.



Console of St. Louis Cathedral Organ

HAND & COMPANY

Successors to GEO. ALBRECHT
Manufacturers of

Leather for the Pipe Organ Trade

SEND FOR SAMPLES Phone, MAIN 1387

304 West Lake St., CHICAGO, ILL.

The Votteler-Holtkamp-Sparling Organ Co

Cleveland, Ohio

Established 1885

Pipe Organs—Organ Blowers

We extend a cordial invitation to visit our organs, and will be pleased to make appointments for out-of-town committees. Agencies for blowers solicited.

F. A. Bartholomay & Sons

Designers and Builders of

PIPE ORGANS

Actions Installed for Ringing Tower Chime Bells

ESTABLISHED 1900

N. E. Cor. American and Bainbridge Streets, PHILADELPHIA, PA.



Bennett Organ Company

SOME CHURCHES USING OUR MAKE ORGAN

- | | | |
|--|---|------------------------|
| First Baptist Church, Oklahoma City . . . | 4 | Manual and Echo |
| Christ Church Cathedral, Louisville, Ky. . . | 4 | " and Choir Room Organ |
| First Baptist Church, St. Joseph, Mo. . . . | 3 | " |
| First Church of Christ Scientist, Toledo, O. . | 3 | " and Echo |
| First Christian Church, Lexington, Ky. . . | 3 | " |
| Augustana College, Rock Island, Ill. . . . | 3 | " Two Organs |
| St. John's Evang. Prot., Evansville, Ind. . | 3 | " |
| First Swedish Lutheran Church, Moline Ill. . | 3 | " |
| First Congregational Church, Moline, Ill. . | 3 | " |

—FACTORY, ROCK ISLAND, ILL.—

National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

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.

At the last meeting of the Kentucky council, William E. Pilcher, Jr., was elected to succeed W. Lawrence Cook as president of that council.

The headquarters executive committee has already held two important meetings and plans are under way for recitals and dinners. Many of the state councils have also begun a winter of interesting activities. We expect to print each month a report of each council's activities.

It is very pleasing to note that the year book of the New York Presbytery for this year contains the names of the organists of the churches under their jurisdiction. Much of the credit for this recognition goes to Reginald L. McAll, who by his diplomatic and persuasive manner was able to bring this matter before the presbytery at its meeting last winter. It is to be hoped that all denominations will follow this example.

The Central New Jersey council presents an interesting report and one which reveals a fine new membership list. This list of twenty-six may not be a record, but it surely must be near a record, and shows us what may be accomplished. If the community surrounding Trenton can supply a double baker's dozen of interested organists, certainly some of our more populous sections can locate an even hundred each. It behooves New York, Philadelphia, Chicago, etc., to rise to this challenge. There is not the necessity of a membership drive to rouse us. Congratulations to Central New Jersey!

MacMillan to Play in New York.

The first public meeting of the headquarters council will be held at the Wanamaker Auditorium Friday afternoon, Nov. 30. The program committee has secured Dr. Ernest MacMillan of the Canadian Academy of Music, Toronto, as recitalist, for that afternoon. This will be Dr. MacMillan's first recital in New York City. Those who were fortunate enough to hear him at the Chicago convention in 1922 will remember him as a virtuoso of the first rank.

Executive Committee.

The executive committee met at headquarters Monday, Oct. 8, and the following were present: President Noble, Chairman McAll, Mrs. Fox, Miss Whittemore, Messrs. Adams, Doane, Porter, Riesberg, Sammond, Stanley and Weston. In the absence of the secretary, Walter Peck Stanley was appointed secretary pro tem.

F. W. Riesberg and Walter Peck Stanley were appointed as a committee to arrange for the annual get-together dinner.

The following committees were appointed:

Promotion and Reorganization Committee—Senator Emerson L. Richards, Miss Jane Whittemore, Frank S. Adams, Henry S. Fry, Herbert Sammond and Walter Peck Stanley.

Publication and Printing—John Doane, F. W. Riesberg and Willard I. Nevins.

Reference Committee—Lynnwood Farnam, Reginald L. McAll, T. Tertius Noble and Firmin Swinnen.

Convention City Committee—Lynnwood Farnam, Mrs. Bruce S. Keator and S. Wesley Sears.

Auditors—Hugh Porter and A. Campbell Weston.

Illinois Council.

The first dinner and meeting of the season for the Illinois chapter is to be held Nov. 19 at St. James' parish-house, Cass and Huron streets, Chicago. This will also be the occasion for the annual election of officers. A

nominating committee, of which Stanley Martin is the chairman, will present its report. President John W. Norton has asked Palmer Christian, Miss Alice R. Deal and S. E. Gruenstein to report on their impressions of the Rochester convention.

Central New Jersey.

An informal get-together meeting was held Oct. 1 at the home of Mrs. K. C. Hill of Trenton. Twenty-six new members were added to the council at this meeting and many plans for the winter season were outlined.

The next meeting will be held at the Clinton Avenue Baptist Church Nov. 5. The executive committee is planning to bring together at that time the pastors and music committees of the various churches so that all may participate in the discussion of organs and church music.

CAROLINE WETZEL,
Secretary

Delaware Chapter.

At a delightful supper meeting held Oct. 4, the Delaware chapter began its winter season. The supper was given at Green Stone Hall, Wilmington, dinner being served to twenty-three guests.

After the dinner a short business session was held, at which Dr. George Henry Day, president, made a brief opening address and introduced Arnold Richardson of Dover, who gave some of his impressions of the convention of the National Association of Organists at Rochester, N. Y. The progress that has been made in moving picture organ music called for special comment by Mr. Richardson. He spoke of the great need for the study of improvisation if one is to be successful in theater work.

T. Leslie Carpenter spoke on the founding of the Wilmington music center in old Town Hall, representing the Wilmington music commission.

The next meeting will be the occasion for a recital by Miss Sarah Hudson White, at St. Paul's M. E. Church, Oct. 18. The November recital, which was to have been given by Herbert S. Drew, organist of Hanover Presbyterian Church, was postponed until spring.

Those present were: Miss Sarah Hudson White, Miss Elizabeth D. Connell, Mr. and Mrs. John B. Whitney, Mr. and Mrs. E. J. Mulhausen, Miss Caroline E. Heinel, Miss Gladys B. Senft, T. Leslie Carpenter, Mr. and Mrs. Herbert S. Drew, Mr. and Mrs. Samuel J. Blackwell, Arnold Richardson of Dover, Dr. and Mrs. George Henry Day, Russell Birkhead, Oscar Vintorlay, Mr. and Mrs. Wilmer Calvin Highfield, Miss Margaret T. Riggs and H. Garrett Hanby.

Lancaster Chapter at Work.

At the October meeting of the Lancaster chapter, held in St. James' parish-house, Ray B. Hall, tenor soloist of Grace Lutheran Church, assisted by Mrs. Hall at the piano, sang a group of songs as follows: "Repent Ye," Scott; "Come unto Me," Huhn; "Out of the Depths," Scott; "The Lord Is My Light," Hamer. H. A. Sykes gave a brief outline of the plan and purpose of the convocation of Lutheran Church Musicians to be held under the auspices of the Lancaster conference of the Lutheran Ministerium, Oct. 30, in Trinity Lutheran Church. Members of the chapter attended the sessions. By reason of the interest manifest among members consulting the chapter's library, it was decided to add eight works relative to organ registration, organ construction, choir training, conducting, accompanying, oratorio, carols and hymnology.

Kentucky Council.

At the first regular fall dinner, held at the Fourth Avenue Methodist Church, interest was manifested in arranging programs and recitals for the season. Besides the musical services planned to be given every two months

by members of the council, we expect to bring at least one of the world's best concert organists. A branch chapter of the Kentucky council was formed in Lexington Sept. 24, consisting of some twenty members, all of whom are energetic workers.

We have planned a membership campaign for the latter part of next month. Our council is most enthusiastic about the work for the year, and the usual good spirit of fellowship makes us all like one big family.

Organistically yours,
 W. E. PILCHER, JR., President
 Kentucky Council.

Dinne. Addressed by Critic.

A "get-together" dinner at headquarters was held on the evening of Oct. 29 at Lyon's restaurant, on East Forty-third street, in New York. H. C. Colles, music critic of the London

Times and special guest critic of the New York Times, was the guest of honor and speaker of the evening. A full account of this event will appear in the December issue.

FRANZ A. MOENCH PIPE ORGAN EXPERT

Tuning, Repairing
 Revoicing, Modernizing
 Yearly Maintenance a Specialty

25 YEARS' EXPERIENCE
 with All Makes of Organs
 ELECTRIC BLOWERS INSTALLED

Phone Kilbourn 7055-R
 2817 Clarke St, MILWAUKEE, WIS.



MARCEL DUPRÉ

Second Transcontinental
Tour

Five thousand persons greeted Marcel Dupré, the famous organist at Notre Dame Cathedral, Paris, at the two opening recitals of his second American tour, on September 29th at the New York Wanamaker Auditorium, and September 30th at the Springfield, Mass., Municipal Auditorium. Following these initial recitals, Marcel Dupré played the entire organ works of Bach in Montreal.

The New York Tribune said:

"Marcel Dupré enjoyed a brilliant opening of his second transcontinental tour yesterday afternoon in the Wanamaker Auditorium."

Pittsburgh Post:

"He is of the truly great, perhaps another Franck."

The Springfield, Mass., Union:

"Marcel Dupré Enthrals Springfield."

The Springfield Republican:

"Most remarkable display of improvisation heard here since the visit of the late Alexander Guilman."

The Bach Recitals at Montreal are reviewed in this issue of The Diapason.

NOTE: Only a few dates remain open in the Dupré tour. These are booking rapidly.

FOR TERMS AND DATES ADDRESS

East of the Mississippi
 Alexander Russell
 Wanamaker Auditorium
 New York City, N. Y.

West of the Mississippi and Canada
 Bernard Laberge
 70 St. James St.,
 Montreal, Canada



EDWIN STANLEY SEDER

F. A. G. O.
 Professor of Organ, Northwestern University
 Organist-Director First Congregational Church, Oak Park
 RECITALS :: DEDICATIONS

FESTIVALS
 670 Irving Park Boulevard CHICAGO

CLAUDE B. BALL THEATRE ORGANIST

Years of continuous service for the development of the individual needs of students who desire properly to synchronize music to moving pictures. Over 400 of Mr. Ball's pupils are now holding good positions in various theatres throughout the country. For information address:
 Room 301, Kimball Building, CHICAGO Phone Diversey 2671

BROWNE'S NEW MASS IS SUNG.

Chicago Man's Work for Dedication of Seminary at Cincinnati.

BY C. HUGO GRIMM.

Dedication of the new \$1,000,000 seminary of Mount St. Mary, on Norwood Heights, Cincinnati, occurred Oct. 23 and the event added new glories to the achievements of Archbishop Henry Moeller. Solemn high pontifical mass was celebrated in the beautiful chapel of the seminary. Pietro Fumasoni-Biondi, apostolic delegate from Washington and papal representative, officiated at the dedication, the mass being sung by Right Rev. Hartley, Bishop of Columbus. About fifteen bishops and twenty-five monsignori, as well as several hundred priests from far and near, attended the services.

Upon this great occasion there was performed a new mass composed by Dr. J. Lewis Browne of Chicago ("Missa in honorem Immaculatae Conceptionis B. V. M.") Dr. Browne, who is known throughout the country as an authority on Catholic church music, has composed numerous works for the Roman church, some of which have been honored by being performed in the Vatican. The new mass was sung by a special choir of men and boys, trained for the occasion by John Fehring, organist of St. Peter's Cathedral, Cincinnati. Dr. Browne presided at the organ.

The work was in every way worthy of the solemn and important occasion upon which it was performed. It is written in a pure style, and while the vocal writing is at no time complicated, yet each part is always interesting and grateful, and the composer has admirably succeeded in sustaining a true religious atmosphere throughout. The thematic material is ingeniously handled and the work contains many passages of great beauty. As the best recommendation of any composition is its frequent performance, it is hoped that this new mass will become known to and accepted by all those who are concerned with the music of the Catholic church.

Middelschulte's Moline Recital.

The new Trinity Lutheran Church at Moline, Ill., was filled to overflowing for the dedication of the new Bennett organ Oct. 17. There was a great gathering of organists and choir directors from the tri-cities who enjoyed the playing of Wilhelm Middelschulte. From the opening bars of the Handel Concerto No. 1 (G minor) to the close of the last number, his own C minor Chromatic Fantasia and Fugue, the recitalist used the tonal resources of the fine instrument in a way that held the audience. Among the musical people present were Professor Cyril Graham, Dr. Otto Bostrom, F. E. Rilling, Miss Katherine Gest, Miss Regina Holman, and many others. The organ will be used for recitals every two weeks and many players are scheduled to appear. Dr. Middelschulte's program was: Concerto No. 1 (G minor), Handel; Adagio (from Piano Concerto Op. 73), Beethoven; "Chorus Mysticus" (from "Faust"), Schumann; Canon (B minor), Schumann; Pastorale (F major), Bach; Toccata and Fugue (D minor), Bach; Bohemian Rhapsody No. 1, Smrz; Prelude ("Parsifal"), Wagner; "Angelus," Liszt; Sonata (C major), Mozart; "Contrasts," Browne; Allegretto, Mendelssohn; "Perpetuum Mobile," and Chromatic Fantasia and Fugue (C minor), Middelschulte.

Hugh McAmis in New Field.

Hugh McAmis, F. A. G. O., has resigned his position at the Beck Memorial Church, New York City, to accept that at the Criterion Theater in Oklahoma City, Okla. At Oklahoma City he presides over a three-manual Austin organ of forty-five stops in a beautiful theater. Mr. McAmis opened the three-manual and echo Kimball organ in the Bristow, Okla., Presbyterian Church Sept. 29 and the recital was broadcast by the Bristow radio station. Oct. 13 he gave a recital on the large residence organ recently completed by the Kimball Company for the home of W. T. Hales. He is booked for a recital on the four-manual Bennett organ in the First Baptist Church of Oklahoma City Nov. 12.

ORGANISTS

will find much of interest in the new

MÖLLER CONCERT ORGAN

Now being installed in

**THE LEXINGTON AVENUE OPERA HOUSE
NEW YORK CITY**

It contains many features new in organ design, and while it will also be used with Orchestra, is primarily a Concert Organ.

Complete specifications will be sent on request.

Möller Organs are custom built, the highest grade and combine the best of modern methods and design.

Möller Organs are endorsed by thirty-eight hundred satisfied purchasers.

M. P. MÖLLER

Hagerstown, Maryland.

Russian Church Music

With English Text For Chorus of Mixed Voices

Edited by

N. LINDSAY NORDEN and A. M. HENDERSON

Arensky, A. S.	4162 Blow down Thine ear (A. M. H.)	\$0.15
	4161 Our Father (A. M. H.)	.15
Arkhangel'sky, A.	4594 Cherubim song (N. L. N.)	.15
	4120 Day of Judgment, The (N. L. N.)	.20
	4295 Evening choral responses (No. 2) (N. L. N.)	.15
	4468 Hear my prayer (N. L. N.)	.15
	4660 Now the powers of heaven (N. L. N.)	.15
	4632 Nunc dimittis (N. L. N.)	.12
	4102 O gladsome light (F min.) (N. L. N.)	.15
	4116 O gladsome light (B min.) (N. L. N.)	.15
	4332 O gladsome light (No. 3) (N. L. N.)	.12
Kalininikoff, P.	4362 Beatitudes, The (A. M. H.)	.20
	4165 Come and let us return (A. M. H.)	.15
	O loving Savior	.15
	4166 God of Love (A. M. H.)	.15
	4167 I will love Thee, O Lord (A. M. H.)	.20
	4168 Lord, I cry unto Thee (A. M. H.)	.15
	4361 Praise ye the Lord (A. M. H.)	.15
	4169 To Thee, O Lord (A. M. H.)	.15
	4170 We worship Thee (A. M. H.)	.15
Rimsky-Korsakoff, N.	4114 Bridgroom cometh at midnight, The (N. L. N.)	.15
	4118 Cherubim song (F) (N. L. N.)	.15
	4177 Lord is high unto all, The (A. M. H.)	.15
	4496 Thy lovely dwelling place (N. L. N.)	.10
Kastalsky, A. D.	4619 Evening choral responses (No. 3) (N. L. N.)	.12
	4103 From my youth (N. L. N.)	.20
	4138 God is with us (N. L. N.)	.15
	4584 God is with us (N. L. N.) (Women's voices)	.15
	4110 Lord's Prayer, The (Women's voices)	.15
	We praise Thee (N. L. N.) (Women's voices)	.15
	4128 Mercy of peace, A (N. L. N.) (Women's voices)	.15
	4109 Nunc dimittis (N. L. N.)	.15
	4651 Nunc dimittis (N. L. N.) (Women's voices)	.12
	4106 Oh gladsome light (N. L. N.) No. 2	.15
	4130 O gladsome light (G) (N. L. N.), No. 1	.15
	4644 Only begotten Son (N. L. N.)	.15
	4661 Only Thou art immortal (N. L. N.)	.15
	4448 O praise the name of the Lord (N. L. N.)	.15
	4136 Praise Thou the Lord (N. L. N.)	.15
	4310 We praise Thee (N. L. N.)	.15
Rachmaninoff, S.	4172 Glory to God (A. M. H.)	.15
	4173 Hymn of the cherubim (A. M. H.)	.20
	4174 Lord's prayer, The (A. M. H.)	.20
	4411 May our mouths be filled with praise (N. L. N.)	.20
	4127 Praise the Lord from heaven (N. L. N.)	.15
	4175 To Thee, O Lord (A. M. H.)	.15
	4176 We praise Thee (A. M. H.)	.15
	4483 We praise Thee (N. L. N.)	.12
Tchaikovsky, P. I.	4133 Blessed is the man (N. L. N.)	.15
	4178 Come, O blessed Lord (A. M. H.)	.20
	4179 From all that dwell (A. M. H.)	.15
	4180 Hear, Lord our God (A. M. H.)	.15
	4181 Holy, blessed Trinity (A. M. H.)	.20
	4182 I believe in one God (A. M. H.)	.20
	4614x Kyrie eleison (N. L. N.)	.12
	4183 Lord, I cry unto Thee (A. M. H.)	.20
	4364 O blessed and ever gracious Lord (A. M. H.)	.15
	4184 O blest are they (A. M. H.)	.20
	4412 O come, let us worship (N. L. N.)	.15
	4185 Our Father A. M. H. God of Mercy	.15
	4186 To Thee we call (A. M. H.)	.15
	4268 We praise Thee (N. L. N.)	.12



J. FISCHER & BRO., New York

Fourth Avenue at Astor Place

INTRODUCTION TO

MUSIC APPRECIATION and HISTORY

By DOROTHY TREMBLE MOYER

Price, \$1.50, postpaid

For the Division of University Extension Massachusetts Department of Education ALL music lovers respond to the emotional appeal of music; but only a few understand, as we do in literature, its form and structure and the ideas which underlie it. To give, simply, such an understanding is the purpose of this book which, in a concise series of chapters, free from all technical language, traverses the history of music from its most primitive origins down to the present day. Different forms, styles, schools and periods are lucidly explained with the help of numerous illustrations, both half-tone and music examples.

ADOPTED FOR USE BY THE DIVISION OF UNIVERSITY EXTENSION IN MASSACHUSETTS Equally valuable for use by classes in any educational institution, or for individual study

NEW OCTAVO SACRED—MIXED VOICES

STULTS, R. M. (A)
God that Madeest Earth and Heaven
Octavo No. 13,705 .12

In simple spontaneous style and very easy to render adequately by the average choir. It is of generally melodious character, but made specially so by some effective "leads" in the tenor.

SECULAR—WOMEN'S VOICES

BORODINE, ALEXANDER (R)
The Sleeping Princess (Ballade)
Arr. for three part by Victor Harris.
Octavo No. 13,728 .12

A very colorful ballad, worked out with telling dramatic touches. Its dissonances are like an agreeable acid to the palate; and the editor, while skillfully avoiding unpractical voice-leads, has given to the Alto much thematic importance.

SECULAR—MIXED VOICES

SPANISH FOLKSONGS
Edited by Kurt Schindler (A)
The Nightingale's Message (Txori Ur-retxindorra)
Jesus Guridi
Seven-part Octavo No. 13,688 .15
Comparatively simple, and in robust but expressive, and well developed melody. The editor makes much use of impressive unisons, and of tones sustained against other moving voices.

The Song of the Cider (Goxian On)
Norberto Almandoz
Six-part Octavo No. 13,686 .25
A folksong which is originally scarcely more than a rhythmic figure. This the editor has elaborated and tossed about with harmonic and modulatory devices, combined with counter-rhythms, resulting in a composition that is brimful of color, animation and gusto.

On the Mountain Tops (Golco Mendizyan)
Jesus Guridi
Six-part Octavo No. 13,689 .15
Essentially lyric in style and very broad in its effects, equipped with harmonies that enhance its tonal consonance. There is a superb effect at the close, where a vast climax follows a whispered pianissimo.

The Vagabond's Song (Canco del Llardre)
Josep Sancho-Marraco
Four-part mixed. Octavo No. 13,684 .12
One of the loveliest and most lyric melodies that has come out of Spain. Its folksong quality is retained, though the harmonic investiture is of the richest and throws a play of color over the simple theme. The solos are but brief phrases, and may be readily sung by members of the chorus.

OLIVER DITSON COMPANY, 178-179 Tremont Street, Boston, 10
Chas. H. Ditson & Co., 8-10-12 East 34th St., New York
Order of your local dealer

PHOTO PLAYER TO GO ON; FACTORIES REOPENED

PERMANENCY IS THE OBJECT

J. A. G. Schiller, New General Manager of Concern, Writes of Plans for the Future—New Orders for Organs Taken.

According to word from California, work has been resumed at the factories of the old American Photo Player Company, now the Photo Player Company, and it is the intention of the new organization which has taken charge of the affairs of the company not only to operate the plants with a view to liquidating all obligations, but with the object of continuing the company as a permanent concern. J. A. G. Schiller, the new general manager, writes The Diapason among other things as follows:

"The idea of the new company is not only to pay the liabilities of the American Photo Player Company, but also to continue to manufacture the Robert-Morton organ on the same high standard of workmanship and material they have done in the past and if possible to improve upon it. It might be of interest to know that we have received several big orders from large churches within the past month for pipe organs."

H. J. Werner will be in charge of the middle west territory as sales manager, making his headquarters in Chicago, and R. P. Matthews will have charge of the eastern territory of the United States, which will include New York, Pennsylvania, the New England states and the South Atlantic states. The entire business will be supervised by J. A. G. Schiller, with headquarters in San Francisco.

Charles H. Demorest in New Work.

Charles H. Demorest, A. A. G. O., has again taken up his residence in Chicago, coming here from New York City. Several years ago Mr. Demorest

left Chicago and located in Los Angeles, where he obtained an enviable name for himself as a concert organist and teacher. Feeling the call of a larger musical center, he moved with his family to New York, where for the past few years he has done church, concert and motion picture playing, holding positions at the Eighty-third Street Theater and the Brooklyn Strand and as organist and choirmaster of the Marcy Avenue Baptist Church, Holy Trinity Episcopal Church, Fifth Church of Christ, Scientist, and Second Church of Christ, Scientist, Brooklyn. Mrs. Demorest, who is also an accomplished organist, substituted for a considerable time as organist and director of music at St. John's Episcopal Church, Jersey City, and was later regular organist for the Brooklyn Ethical Culture Society in the Academy of Music, where she had a four-manual organ at her disposal. Mr. Demorest comes to Chicago to teach in the Chicago Musical College, where he heads the newly-formed department for motion-picture organ playing, and will also teach piano and harmony.

Music for Church School.

"Music in the Church School" is the subject of a course of study under the leadership of Reginald L. McAll, B. A., organist of the Church of the Covenant, which was opened in New York Oct. 9. The course is under the auspices of the woman's branch of the New York City Mission Society and covers a period of fourteen sessions. It is given at the Training School for Church Workers. The two principal subjects of the course are the material, both words and music, and the technique of handling the same. Under the head of language material the rhythmic principle of poetry is studied, its accent and emphasis, and scanning of meters, including the method of beating time or conducting for a hymn. The musical material, and its aspects of rhythm, melody and harmony are analyzed. The actual musical material available is next considered, together with the principle of selecting hymns, and the technique of performance.

We have just received a new lot of stickers like cut below.



If you can use any to advantage, write us. They are free.

HOYT METAL CO.

Manufacturers of Two-Ply Organ Pipe Metal
111 BROADWAY, N. Y. CITY



CONVENIENCE THE KEYNOTE

Success in designing a stop piston which throws on or cancels with the same "finger tap" motion, making the head of the piston luminous when in the "on" position, is the improvement responsible for most of the advantages this new console offers. These compact luminous buttons or pistons provide greatly increased ease of operation.

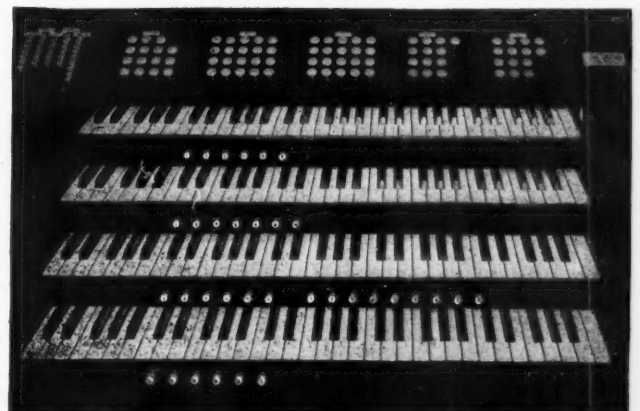
The mechanism of the stop action, except the contacts, has been removed to the organ chamber, for the first time breaking away from the mechanical difficulties of placing this mechanism in the console itself. Thus, the Luminous Stop Console is mechanically the simplest unit possible.

ESTEY ORGAN CO.
BRATTLEBORO,
VT.

THE ESTEY LUMINOUS STOP CONSOLE

The console pictured below has had the test of eight months daily use in the Schoolhouse of the National Cash Register Company of Dayton, Ohio.

Most of our present contracts for electric organs call for this style console rather than the tilting tablets. We would like to have you send for our booklet which will tell you why this Luminous Stop Console is receiving such universal endorsement from the nationally known organists who have played it.



Keyboard of National Cash Register Organ

Fantasia on a Welsh Hymn-tune, Morgan; Meditation, Sturges; Autumn Sketch, Brewer; Berceuse ("Jocelyn"), Godard; Largo ("Xerxes"), Handel; "Volga Boatmen's Song," arr. by Eddy; Grand March ("Aida"), Verdi.

C. Albert Scholin, Waterloo, Iowa.—Mr. Scholin gave the following program Oct. 9 at the First Methodist Church before the Iowa state nurses' convention: Sonata in C minor, Gullmunt; "Will o' the Wisp," Nevin; "Memories" (MSS.), Scholin; Melody, Dawes; "Pilgrims' Chorus," Wagner.

Charles Heinroth, Pittsburgh, Pa.—The Sunday recitals at Carnegie Music Hall were resumed for the season on Oct. 7 and Dr. Heinroth's program on that afternoon was as follows: Overture to "William Tell," Rossini; "Reve Angélique," Rubinstein; "Moment Musical" in E minor, Schubert; Fantasy in E minor, "The Storm," Lemmens; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; Prayer and Cradle Song, Gullmunt; Rondino, Beethoven-Kreisler; Finale from First Symphony, Verne.

Caspar P. Koch, Pittsburgh, Pa.—Mr. Koch's recital Oct. 7, the first of the season at North Side Carnegie Hall, included these numbers: Overture, "Rosamunde," Schubert; Allegretto from Fourth Sonata, Mendelssohn; Prelude and Fugue on Bach, Bach; Koch; "Romance sans Paroles," Bonnet; Theme and Variations, "The Harmonious Blacksmith," Handel; Serenade, Titi; Finale from First Symphony, Verne.

William W. Bross, Englewood, N. J.—For his vesper recital at the Presbyterian Church Oct. 14 Mr. Bross, organist and choir-master, selected the following organ compositions: "Fiat Lux," Dubois; "Le Carillon," Wolstenholme; "Allegretto Grazioso," Alfred Hollins; "Night," Cyril Jenkins.

Mrs. George Bible, Rawlins, Wyo.—Mrs. Bible, organist of the Episcopal Church and a pupil of Clarence Eddy, gave a recital Oct. 6 at which her selections were as follows: Fantasia (Welsh tune), Morgan; "Dawn," Jenkins; Melody, Von Ritter; Prelude and Fugue in C minor and Chorale in D minor, Bach; Intermezzo from "Cleopatra's Night," Hadley-Nevin; "Oriental Air," Fulton-Eddy; "Within a Chinese Garden," Stoughton; "In a Monastery Garden," Ketelbey; A Southern Fantasy, Hawke; "The Sandman," Alden-Eddy; Processional March from "John of Nepomuk," Stewart.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller gave his fiftieth recital at the Grand Avenue Congregational Church when he opened his seventh annual series Sunday afternoon, Oct. 14. His program, which was heard by an audience of more than 500, was as follows: "Marche Pittoresque," Kreisler; "Kreacere sans Paroles," Bonnet; Prelude in A minor, Bach; "Tanglewood Tales," Stoughton; "Evening Rest," Hollins; Toccata, Gignout.

Mr. Mueller is giving his third annual series of monthly Sunday afternoon recitals at the Scottish Rite Cathedral and his programs for the season have been printed in the form of a booklet. Oct. 28 he played an Italian program, as follows: "Christus Resurrexit," Ravello; "Ave Maria," Bossi; Minuet in A, Boccherini; Intermezzo from "Cavalleria Rusticana," Mascagni; Gavotte in F, Martini; "Waiting Motif," from "Madam Butterfly," Puccini; Triumphant March from "Aida," Verdi.

Lucien E. Becker, F. A. G. O., Portland, Ore.—For his lecture-recital at the Olds memorial organ in the Reed College chapel Oct. 9 Mr. Becker prepared this program: Choral Song and Fugue in G, S. S. Wesley; "A Song of India," Rimsky; Korsakoff; Berceuse from "Jocelyn," Godard; Capriccio in F, Lemalgre; Sketches of the City, Gordon Balch Nevin. This was the first of a series of recitals given by Mr. Becker each month from October to June. The next recital will be given Nov. 13.

Frank Merrill Cram, Potsdam, N. Y.—Mr. Cram's program at the Normal Auditorium Oct. 7 was as follows: A Pastoral Suite, Demarest; "The Old Refrain," Kreisler; Ballet, Debussy; "Hymne a Ste. Cecile," Gounod; "War March of the Priests," Mendelssohn. "The Spirit of Autumn" was the subject of a very interesting program given by Mr. Cram Oct. 21, when he played these selections: "Poemes d'Automne" ("Lied des Chrysanthes," "Matin Provençal" and "Poeme du Soir"), Bonnet; "The Last Rose of Summer," Moore; "The Nightingale and the Rose," Saint-Saens; Serenade, Rachmaninoff; "The Lost Chord," Sullivan; Sonata Rusticana, Yon.

Russell Hancock Miles, Urbana, Ill.—For the recital at the University of Illinois Auditorium on the afternoon of Oct. 7 Mr. Miles presented these offerings: Toccata and Fugue in D minor, Bach; Pastoral, Gullmunt; "Marche Nuptiale," Berwald; Largo, from "New World" Symphony, Dvorak; "Suite," Gothique, Koellmann; "In Moonlight" (request), Klender.

Fred Faassen, Zion, Ill.—Mr. Faassen's programs at Shiloh Tabernacle, which are broadcast from the Zion station, WCBF, have included the following: Sept. 23—Fraternity March, Lacey; Romance in D flat, Lemare; "Midnight," Torjussen; "Salut d'Amour," Elgar; "Songs in the Night," Spinney; Sortie in F, Rogers; Prelude to "The Deluge," Saint-Saens; "Marche Religieuse," Gounod.

Oct. 7—Meditation in D flat, Cadman; Pastoral and Intermezzo from "Sonata in G major," Rheinberger; "Northern Lights," Torjussen; Communion in G, Batiste; "Grand Choeur," Spence; Intermezzo in E major, Major; Communion, Faulkes; Prologue, Bohm.

Oct. 15—"Marche Slav," Tschalkowsky; Berceuse, Godard.

Miss Alice Knox Fergusson, Dallas, Texas—Miss Fergusson, organist and director at the Oak Cliff Presbyterian Church, gave a recital on the organ built by Henry Picher's Sons for the First

Presbyterian Church at Hillsboro, Texas, Oct. 2. Her program follows: "Pilgrims' Chorus," Wagner-Liszt; Prelude and Fugue in C minor, Bach; Reverie, Dickenson; Minuet, Boccherini; "Song of sorrow," Nevin; "Clair de Lune" (Moonlight), Karg-Elert; March Rustic, Boex; "Cuckoo and Nightingale," Handel; "Gesù Bambino," Yon; Festival March, Calkin.

Marshall S. Bidwell, Cedar Rapids, Iowa.—Mr. Bidwell, head of the organ department at Coe College, gave the following program in a recital at St. Matthew's Lutheran Church, Monticello, Iowa, Sept. 27: Sonata No. 1 in D minor (First movement), Gullmunt; Chorale, Prelude, "Herzlich thut mich verlangen," Bach; "Morning" ("Peer Gynt" Suite No. 1), Grieg; "Finlandia," Sibelius; Minuet, Boccherini; Caprice ("In Springtime"), Kinder; Military March, Schubert; "On Wings of Song" (arranged by Whiting), Mendelssohn; "A Desert Song," Sheppard; March and Chorus from "Tannhäuser," Wagner.

At Sinclair chapel, Coe College, Mr. Bidwell played this program Oct. 7: Toccata and Fugue in D minor, Bach; Chorale, Prelude, "I Am Longing with All My Heart," Bach; Volga Boatmen's Song, Russian folksong; Festival Toccata, Fletcher; "An American Soldier," Thompson; Londonderry Air, arranged by Coleman; Concert Overture in B minor, Rogers; "Deep River," Rogers; Reverie on a Familiar Hymn; Concert Rondo, Hollins.

Harry E. Cooper, Mus. B., A. A. G. O., Kansas City, Mo.—Under the auspices of the Missouri chapter of the American Guild of Organists, Mr. Cooper gave a recital in the Eastminster Presbyterian Church Oct. 5 at which he played: Grand March ("Aida"), Verdi; "In Fairyland," Stoughton; Theme (Varied) in E flat, Faulkes; "The Magic Harp," Meale; Etude for the Pedals Alone, de Bricqueville; Concert Caprice, Kreisler; "To the Evening Star" ("Tannhäuser"), Wagner; "Marche Militaire," Schubert; Overture ("William Tell"), Rossini. Mrs. Norma Troge-Miller played several violin selections.

Charles Gourlay Goodrich, M. S., Monmouth, Ill.—Mr. Goodrich, organist of the Presbyterian Church, gave his ninth free recital Oct. 16, playing these selections: "Prayer" and "Supplication," John Winter Thompson; Caprice in E flat and March on a Theme by Handel, Gullmunt; Gavotte Antique and "At Twilight," Ashmall; "Liebeshymne," MacMillan; Melody, Dawes; "Lamento," "Songe de Enfant" and "Rhapsodie Catalane," Bonnet.

Raymond McFeeters, Pasadena, Cal.—Mr. McFeeters, organist at Westminster Presbyterian Church, gave a recital at this church, Sunday afternoon, Sept. 30, assisted by Mrs. Earl A. Burt, soprano, and Esther Tobler, violinist. Mr. McFeeters' numbers included: Fantasia, Stanford; Madrigal, D'Antalffy; "Nightingale and the Rose," Saint-Saens; Nocturne in B minor, Lemare; Suite in Miniatore, DeLamarter; "Finlandia," Sibelius.

NEW ORGAN FOR DAVENPORT

Bennett to Build Three-Manual for First Presbyterian Church.

Among other contracts awarded to the Bennett Organ Company last month is one for a three-manual for the First Presbyterian Church of Davenport, Iowa. The organ is part of the large scheme for entirely remodeling the church and adds still another to the list of organs lately designed for the Tri-Cities by the Bennett Company.

The specification follows:
GREAT ORGAN.

Open Section:
Open Diapason, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Violoncello, 8 ft., 61 pipes.
Tibia Clausa, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Under Expression:
Horn Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Quint Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Solo Mixture, 3 rks., 219 pipes.
Oboe, 8 ft., 73 pipes.
Horn or Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Contra Dulciana, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo Harmonic, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Synthetic Bass (from Pedal Diapasons) 32 ft., 32 notes.
Diapason, 16 ft., 44 pipes.
Second Diapason (from Great), 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Dulciana (from Swell), 16 ft., 32 notes.
Dolce Bass (from Swell), 16 ft., 32 notes.
Principal (from Pedal Diapason), 8 ft., 32 notes.
Bass Flute (from Second Diapason), 8 ft., 32 notes.
Violoncello (from Great), 8 ft., 32 notes.
Trombone (extension Swell Cornopean), 16 ft., 12 pipes.

CONCERT TOUR BY KELLER.
Chicago Man Plays on the Pacific Coast and in Salt Lake City.

Walter Keller, Mus. D., director of the Sherwood Music School, and organist of the Fifth Church of Christ, Scientist, Chicago, has returned from a month's trip to the Pacific coast. His first recital was played Sept. 7 in the Congregational Church of Cresco, Iowa. From there he went to the Canadian Rockies and the northwest for a short vacation. His next recital was in the Methodist Church of San Jose, Cal. This recital was given under the auspices of the local chapter of the A. G. O., which entertained Mr. Keller informally after the recital. An invitation from Dr. H. J. Stewart to play on the outdoor organ at San Diego reached Chicago after he had started on his trip, but owing to a conflict of dates could not be accepted.

Two recitals, Sunday afternoon and evening, Sept. 23, were given in the Greenwood Mission Inn, Riverside, Cal., at the invitation of Frank A. Miller, master of the Inn, and Newell Parker, official organist. Daily recitals are a feature of this unique hostelry. These recitals were attended by auditors from Los Angeles, Pasadena and other cities, not to mention the resident guests of the Mission Inn.

The next and last recital was given Sept. 26 on the great organ in the Mormon Tabernacle. This was one of the regular series and was given on the invitation of the official organist, Professor John J. McClellan. After the recital there was a luncheon for Mr. Keller, given by Professor A. C. Lund, director of the Tabernacle choir.

For Music Exhibit in Boston.

A national exposition of music will be held in the Mechanics Building, Boston, Nov. 26 to Dec. 1, according to plans outlined at a luncheon in the Adams House. The exposition will be utilized for the exhibition and demonstration of every musical instrument, and will fill Mechanics Hall and several smaller halls in the great exhibition building if the ambitious project

materializes. Harry L. Katz, formerly manager of the Washington Concert Bureau and president of the Exhibition Association, and John A. Davis, publicity manager of the association, addressed the meeting. About twenty were in attendance, including D. D. Luxton, W. H. Merrill, and others prominent in the music trade of New England. The exposition is being directed by the National Exhibition Association, Inc., which already has obtained the indorsement and co-operation of a number of musical organizations, manufacturers, dealers and musicians of note. Pianos, organs, phonographs, records, music rolls, sheet music and musical accessories of all kinds will be shown. Concerts will be given afternoons and evenings.

Opening at Elyria, Ohio.

F. V. Anderson, organist and choir-master of St. Andrew's Episcopal Church, Elyria, Ohio, presided at the new three-manual Skinner organ at the dedication of the instrument Sept. 16. In the evening there was a musical service under Mr. Anderson's direction and he played these recital numbers: Toccata and Fugue in D minor, Bach; Andante from Fourth Organ Concerto, Handel; "Dreams," Stoughton; Prologue, Rogers. Edwin Arthur Kraft of Cleveland gave a recital Monday evening, Sept. 17, the program of which appears on the recital page of this issue.

Gives Community Services.

A series of community musical vesper services under the direction of Mrs. Fay Simmons Davis, organist and choir director, has been arranged at the Glen Ridge (N. J.) Congregational Church. They will be held on the afternoon of the first Sunday of every month. The first was given Oct. 7 and a splendid program was presented, a feature of which was the closing number, an anthem by Mrs. Davis, with cello accompaniment, "Beneath the Shadow of the Great Protection," composed in memory of Dr. Van Allen, late representative of the church at Madura, India.

CHRISTMAS CANTATAS

CHRIST, OUR KING
By ERNEST A. DICKS
Price 60 Cents

Effective choruses and attractive solos of not more than moderate difficulty for all four voices. A pleasing work within the powers of the average church choir.

THE STAR DIVINE
By A. W. LANSING
Price 60 Cents

Solos for Soprano, Alto, Tenor and Bass. Abounds in color and stirring effects.

THE BIRTH OF CHRIST
By W. BERWALD
Price 60 Cents

Solos for Soprano, Alto, Tenor and Baritone. For the most part of a quiet devotional character, but sufficient contrast is given by some stirring choruses and effective climaxes in the narrative.

MORN OF GLORY
By FRED W. PEACE
Price 60 Cents

Solos for Soprano, Alto, Tenor and Bass. The music throughout is melodious; the chorus writing fluent and effective.

THE NEW BORN KING
By HUGH BLAIR
Price 50 Cents

Commended without reserve, not only for its excellent writing but for the comparative ease with which it may be prepared and produced.—Pac. Coast Music Review.
Solos for Soprano, Alto, Tenor and Bass.

THE HERALD OF PEACE
By J. LAMONT GALBRAITH
Price 50 Cents

Solos for Soprano, Alto, Tenor and Bass. Effective and not difficult choruses.

THE RIGHTEOUS BRANCH
By H. CLOUGH-LEIGHTER
Price 60 Cents

This Cantata furnishes the singing community with a master work of its kind.—Percy Goetschius.

NEW CHRISTMAS ANTHEMS

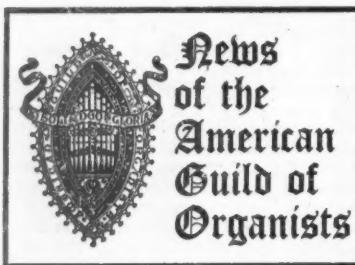
Calver, F. Leslie—How Feels the
ful Was the Night .12

Russell, J. Frank—Elgar the
Glad Tidings .12

The Arthur P. Schmidt Co.

BOSTON
120 Boylston St.

NEW YORK
8 West 40th St.



News of the American Guild of Organists

Public Service in New York.

A public service under the auspices of the Guild will be held at St. Bartholomew's Church in New York Thursday evening, Nov. 1, at 8:30 o'clock. The whole service will be under the direction of David McK. Williams, and he will have assisting him in combination with his own choir the choirs from the Brick Presbyterian Church and the Church of the Ascension. Dr. Clarence Dickinson of the Brick Church will play the prelude, Miss Jessie Craig Adam of the Ascension the postlude, and Mr. Williams the service. This service will be the formal opening of the Guild's 1923-1924 season.

A full choral service will be sung, with Stainer's Magnificat and Nunc Dimittis in B flat as the canticles and Mendelssohn's cantata "Lauda Sion" as the anthem. The Rev. Leighton Parks, D. D., rector of St. Bartholomew's, has consented to make the address.

Western Pennsylvania.

The first meeting of the Western Pennsylvania chapter was held at McCann's, Pittsburgh, in connection with a dinner. Albert Reeves Norton, dean of the chapter, presided. Reports of officers and committees were made and the plans for the season discussed. There was also a report on the Rochester convention of the N. A. O.

New England Chapter.

The season opened with a dinner at the Hotel Brunswick, Boston, Monday evening, Oct. 1. From all that Dean John Hermann Loud stated at this time, the chapter will not be idle the coming season. Three executive committee meetings were held in October and important business was transacted.

The first general social meeting for the chapter, held at the Harvard Musical Association rooms, Chestnut street, brought together the largest number of members in several years. The address for the evening was given by the secretary of the chapter, S. Harrison Lovewell. The subject he chose was "A Master Theorist and His Influence upon Modern Music," and he discussed the reform movement instituted by Dr. Hugo Riemann, late professor of musical science, University of Leipzig. Without having recourse to technical language, he told of the reform in connection with harmony and rhythm and emphasized the fact that the pedagogical and scholastic work of Dr. Riemann had permeated modern musical scholarship and had had direct bearing as well upon musical composition. Max Reger, who died three years before his teacher, is, and will remain, the best exponent of the Riemann theories.

Mr. Lovewell was listened to with the closest attention and, in spite of general unfamiliarity with Riemann's theories on the part of the audience, the address was greatly appreciated as a clear statement of fact.

The ninety-fourth public service of the chapter was held at historic King's Chapel, Monday evening, Oct. 22. For several years the choir at the chapel has been composed of men and has been patterned after the Harvard glee club. The ancient, or Renaissance, school of musical composition has been featured during this newly-instituted period. The present organist and choirmaster, Raymond C. Robinson, F. A. G. O., Mus. Bac., had admirably trained his choir in the interpretation of the anthems, "Adoremus Te, Christe," by Palestrina; "O Sacrum Convivium," Viadana; "Come, Thou, O Come" and "Now Let Every Tongue Adore Thee," Bach, and "Ave Verum," Franck, the final number being with organ.

Following his definite plan for the chapter, the dean invited the following

chapter members to play the organ solos: E. Rupert Sircom, Frederick Johnson, F. A. G. O., and Herbert J. A. Irvine, A. A. G. O. The organ prelude (Sircom) was: Ricercare, Palestrina, and "Toccata per l'Elevazione," Frescobaldi. The offertory (Johnson) was: Cantabile, Franck, and the postlude (Irvine) was "Alford," by Burdett.

The address, "King's Chapel in the Musical Development of New England," was ably handled by the Rev. Harold E. B. Speight, a minister of King's Chapel, and a musical enthusiast.

District of Columbia

The first meeting of the year of the District of Columbia chapter was held on the evening of Sept. 17, in the studio of Louis Potter, with an attendance which held unusual promise of the good things in store for the members this season. In the absence of the dean, Walter H. Nash, F. A. G. O., the presiding officer's chair was occupied by the sub-dean, Miss Maud G. Sewall, F. A. G. O. All of the newly-elected officers were present except the secretary, Miss Charlotte Klein, who had not yet returned from her special work at Fontainebleau. After the routine of business an outline of most attractive features was announced for the monthly business meetings, which included talks on musical subjects by the Rev. Dr. Dudley of St. Stephen's Church, Miss Maud G. Sewall, F. A. G. O., Edgar Priest, F. A. G. O., Carl Engel, and others. Mr. Nash, who has just returned from his vacation abroad, sent a paper which was read by Miss Sewall. So many points of recent contact with situations in Europe are touched upon that every organist should be privileged to share the pleasure it gave those who heard it.

[This paper will appear in a future issue of The Diapason.]

Illinois Chapter.

The first dinner of the season will be held Tuesday evening, Nov. 6, at the Cordon Club, in the Fine Arts building. It has been decided to hold a dinner or a luncheon once a month, on the first Tuesday. At the dinner Nov. 6 a number of summer travelers among the members are to make informal reports of their observations and experiences in all parts of the country.

The first service of the season, at Grace Episcopal Church, Oak Park, Oct. 28, was an occasion which attested the high artistic ability of several chapter members. George H. Clark, who was the host of the occasion, played the service on his new four-manual Casavant organ with splendid style and his choir proved that the reputation of the church for good music is being maintained. Lester W. Groom of the Church of the Ascension played Franck's Chorale in B minor and Borowski's "Marche Solonelle," from the First Suite, as a prelude. Mrs. Irene Belden Zaring, newly-appointed organist of the Buena Memorial Church, played the Faulkes Festival Prelude on "A Mighty Fortress" and Cyril Jenkins' charming "Dawn." The postlude was Widor's "Marche Pontificale" from the First Symphony, rendered with authority by Allen W. Bogen. The Rev. A. Gordon Fowkes, curate of Grace, delivered an appropriate address on church music in which he emphasized the point that it should not be considered as a "commodity" or a mere drawing card.

Indiana Chapter.

The first business meeting of the season was held Oct. 14 at the Roberts Park Church, Indianapolis. There was a good attendance and the members showed much interest in plans for the year. Meetings will be held once a month, with recitals by members. The chapter is also planning to have several recitals by guest organists.

Texas Chapter.

The Texas Chapter observed music day Sept. 29 with two recitals at Dallas, seven of its members taking part. At noon in the First Baptist Church the following program was played: "Scherzo Symphonique," Debat-Ponsan, and

Festival March, Best (Mrs. Forrest Reed); "St. Cecilia" Offertory, Battiste, and "Am Meer," Holmes (Mrs. Howard Beasley); Prelude (First Sonata), Guilman; Fountain Reverie, Fletcher, and Idyll, Kinder (Miss Georgia Dowell); "Finlandia," Sibelius (Miss Ada Sandel).

At 5:15 another recital was played in the Majestic Theater, with this program: "Marche Russe," Schminke; Berceuse, Iljinsky, and Meditation, Bubeck (Miss Grace Switzer); "At Evening," Dudley Buck; Spring Song, Jores, and Allegro, Wely (Mrs. H. R. Moore); "Finlandia," Sibelius; Night Song, Florence Barbour, and Toccata, Dubois (Mrs. J. L. Price).

Southern California.

The Southern California chapter re-assembled after the summer's vacation at the First Presbyterian Church, Los Angeles, Oct. 1. Following dinner, adjournment was taken to the church auditorium, where an organ recital was given by Alexander F. Schreiner, Charles W. Adams and Mildred Brockway.

Anniversary of W. W. Landis.

A beautiful musical service on the evening of Oct. 7 marked the tenth anniversary of W. W. Landis as organist and choirmaster of historic Zion Reformed Church, Allentown, Pa. The church auditorium was well filled when the pastor, the Rev. Simon Sipple, delivered an address on "Church Music." Mr. Landis went to Zion Reformed Church in the fall of 1913, after having served for a number of years in St. John's Lutheran Church at Richlandtown and Salem Reformed Church, Catawauqua. Resolutions of appreciation for his untiring work in Zion Church were presented to him by Mr. Sipple, as pastor and president of the consistory, and Charles O. Snyder, recording secretary. He was also the recipient of a large bouquet of yellow chrysanthemums. The service was preceded by an organ recital by Mr. Landis, at which he played Rheinberger's Sonata in A minor, followed by "Song of Joy," by Hailing.

Six Hundred Children Sing.

Six hundred children, representing thirty Baptist Sunday schools, under the direction of Margaret Hazzard, gave a program of Sunday school music at the Wanamaker Auditorium in New York Saturday afternoon, Oct. 20. A committee on school music of the religious education department of the New York Federation of Churches, of which Reginald L. McAll is the chairman, was responsible for this program. The aim is to correlate the music of church schools so that the experience of the best schools may be shared by all and leaders trained for singing and leading. A convention on church school music is planned by this committee sometime this winter.

C. Hugo Grimm Is Honored.

C. Hugo Grimm, organist of the Mount Auburn Baptist Church and the Plum Street Jewish Temple, Cincinnati, and composer of many sacred and secular songs, cantatas and organ works, has been elected president of the Musicians' Club of Cincinnati.

Roy Reid Brignall, organist and teacher of organ and piano, formerly of Los Angeles, returned to that city Oct. 8 after a number of years spent in the east and Canada. He has been residing in Toronto and Cobourg. In the latter city he was organist at St. Andrew's Church. In Toronto Mr. Brignall was organist at the North Broadway Presbyterian Church and a member of the faculty of Harbour Conservatory.

DUPRE'S BACH RECITALS PROVE TRIUMPH OF ART

SERIES IN MONTREAL ENDS

Audience Grows with Each Successive Recital—Critics Give Highest Praise to Achievement—Dates for November.

On Saturday, Oct. 20, Marcel Dupre brought to a close his series of ten recitals at the Church of St. Andrew and St. Paul, Montreal, in which for the third time in musical history he presented the entire organ works of Bach to the public.

History has repeated itself in Montreal, inasmuch as the audience grew in size with each successive recital, attracting little by little genuine lovers of music from all classes of society until the auditorium of the church was filled with devoted listeners. Very properly no applause was permitted at these Bach recitals, each evening taking on the air of a religious function in which the devotees of art paid their tribute to the father of modern music.

The Montreal Press reported: "Marcel Dupre has a right to the profound recognition of our entire musical world for the genial auditions with which he has favored Montreal above every other city in America. The first few unforgettable concerts of the entire Bach cycle marked one of the greatest dates in our artistic history."

La Patrie reported: "Marcel Dupre, as always, played with these difficulties [referring to the complexity of Bach music] with an absolute mastery, joining to the firmness of the design a coloring at the same time discreet, sober and sufficiently indicated; it was a veritable evocation of a lost art which Marcel Dupre revived in all its splendor."

Such an artistic undertaking grows in importance, as the perspective lengthens, but already the Dupre management has received inquiries from large cities requesting information regarding other presentations of this amazing cycle.

Dupre's bookings following the Bach recitals to the end of November are as follows:

Oct. 24, North Cambridge, Mass.; Oct. 25, New Bedford, Mass.; Oct. 26, Waterville, Maine; Oct. 29, Hamilton, Ont.; Oct. 31, Berea, Ohio; Nov. 2, London, Ont.; Nov. 4, Dayton, Ohio; Nov. 5, Chicago; Nov. 6, Urbana, Ill.; Nov. 7, St. Paul (two recitals); Nov. 8, Winnipeg, Man.; Nov. 9, Grand Forks, N. D.; Nov. 12, Winnipeg; Nov. 13, Regina, Sask.; Nov. 14, Saskatoon, Sask.; Nov. 16, Vancouver, B. C.; Nov. 17, Victoria, B. C.; Nov. 19, Seattle, Wash.; Nov. 20, Tacoma, Wash.; Nov. 21, Portland, Ore.; Nov. 22, Salem, Ore.; Nov. 24, Walla Walla, Wash.; Nov. 25, Pullman, Wash.; Nov. 27, Spokane, Wash.; Nov. 30, Salt Lake City, Utah.

Dr. Carl Offers \$50 Prize.

William C. Carl started his master class at the Guilman Organ School in New York with a full attendance Oct. 10. The enrollment is large and includes students with exceptional talent and ability. Dr. Carl is offering a prize of \$50 in gold to the members of the alumni association for the best march to be submitted in manuscript by May 1, 1924. The march selected by the judges will be played at the twenty-fifth commencement exercises next spring.

COURBOIN

CONCERT ORGANIST

Guest Soloist, Wanamaker Auditoriums, New York and Philadelphia

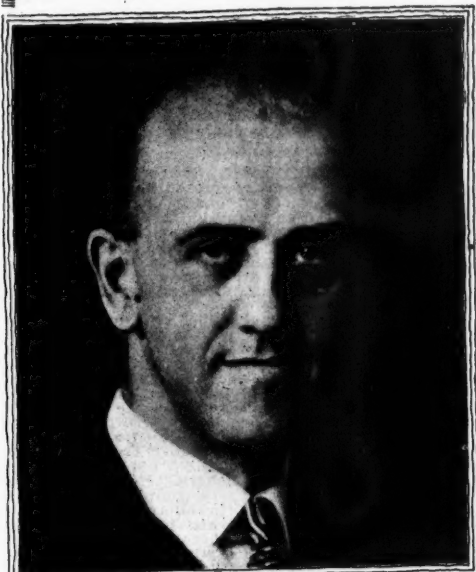
"Courboin returned to Syracuse last night for a recital in the First Baptist Church which brought out an audience taxing its capacity. Mr. Courboin was received with marked enthusiasm. His mastery of the instrument was made pronouncedly evident at the very outset of the concert. He was accorded an ovation."

—Syracuse Post Standard, Sept. 26, 1923.

Season 1923-1924 Rapidly Booking

Exclusive Management.

SYRACUSE MUSICAL BUREAU, 605 Keith Bldg., Syracuse, New York



LYNNWOOD FARNAM
"Premier Organist of the North American Continent"



EDWIN ARTHUR KRAFT
"The Orchestral Organist"

Four
American
Organists
of
Distinction



CHANDLER GOLDTHWAITE
"The Phenomenal Young Organist"



HENRY F. SEIBERT
"The Organist with the Human Appeal"

THE Organ Profession and music lovers generally will be glad to know that these four American Organists, each a premier in his own field, are now under one management and are available for recitals, festivals, or concert appearances. Particulars regarding dates, rates and tours gladly furnished

Management:

Mr. Fay Leone Faurote

677 Fifth Avenue

New York City

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.

S. E. GRUENSTEIN, PUBLISHER.

Address all communications to The Diapason, 1507 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone Harrison 3149.

Subscription rate, \$1.00 a year, in advance. Single copies, 10 cents. Rate to foreign countries (including Canada), \$1.25. Foreign subscriptions must be paid in remittances equivalent to the subscription price in United States currency. Advertising rates on application.

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

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

CHICAGO, NOVEMBER 1, 1923.

PORTABLE CONCERT ORGANS.

England rightfully claims to be the originator of portable concert organs and it is a cause of some curiosity that in the United States, where progress in organ construction has been so much more rapid than in any other country, the builders and the recital organists have not put their heads together and brought out an instrument that could be easily moved from place to place. The problem of the strange organ is the bete noir of the concert organist. As has so often been pointed out, the violinist carries his beloved fiddle from city to city under his arm and even the noted pianist has a piano, made and regulated for him especially, which is moved from one concert hall to the other, thus avoiding the handicap of playing on unaccustomed or inferior instruments. Meanwhile our recital organists play on organs large and small, good and bad, with every possible arrangement of stops and every possible and impossible specification.

If this is a difficulty with which the English organ builder can cope, certainly the resourceful American builder can do it, too, and much better. For this reason we call attention to quotations published in another column from an extended article in the October Musical Opinion of London on the latest of three important portable organs built in Great Britain. This instrument was constructed by a prominent firm and is the largest of the three. The organ built for George Pattman and used by him successfully on many stages was described in full in The Diapason many months ago. We feel sure the article and the specification of the organ in question will be interesting.

GETTING TO THE PEOPLE.

Aloofness never pays. Intellectual snobbishness is often pronounced the worst kind of snobbishness, and we are willing to believe it. Because the organ is a mystery to many people there is no reason for looking down on them or making no effort to please or appeal to them. Rather there is every reason for adjusting ourselves to the situation.

One fact is often overlooked. It is that the man to whom the music alone gives little pleasure could be reached easily were an effort made to appeal to his admiration for the mechanical. It is not only children who look with awe on the organ and its workings. Many grownups feel the same way. For this class the results can be much better appreciated and enjoyed if they understand the method of production.

In Centralia, Ill., is an organist who realizes these things, apparently, and he and the management of the Illinois Theater make the best use of the facilities at their disposal. On the back page of the program of a recent performance at the Illinois Theater appeared the following, headed "A Personal Letter to You," signed by Organist Larry J. Fisher. The heading naturally is calculated to lead the audience to read what follows, and thus a knowledge of advertising methods is revealed by this organist. Then

follows the letter, in which he says:

Centralia, Ill., Sept. 27, 1923.—Dear Friend: You have, no doubt, often heard the great organ at the Illinois, but did you know that you've never seen it?

The keyboard from which it is played is not the organ—the organ itself occupies a large, specially designed room, high above the stage, and contains over a thousand pipes. These pipes range in size from ten feet high on down to about the size of a tiny lead pencil.

Two freight cars were required to bring the organ here from the Möller factory at Hagerstown, Md.

Through the kindness of Mr. Griffin, my manager, I am able to invite you to take a trip through the organ any night after the last show; or, if you prefer, at a convenient hour in the daytime. Just call 111 and secure an appointment at a time that pleases you. It's really worth the trouble if you've never seen the "insides" of an organ.

Incidentally, I'll be glad to play any piece that you like if you'll leave a card with the request and your name and address at the box office so that I can notify you when it's to be played.

Musically yours,
LARRY JEAN FISHER,
Organist, Illinois Theater.

We venture to predict that as a result of this appeal interest in the organ has been increased 100 per cent at Centralia and, of course, the benefit is reflected in larger audiences, meaning greater financial returns for the theater management and more appreciation and encouragement for the organist. We take pleasure in passing the suggestion along to others.

In St. Paul Hugo Goodwin has adopted an excellent method for enhancing the value to the community of the great municipal organ over which he presides. His programs for children and all that goes with these programs, as outlined in The Diapason last month, will make the organ more popular immediately; furthermore, Mr. Goodwin has taken the best way to make the next generation feel that the city's fine instrument is a public benefit and necessity, thus perpetuating municipal organ music in St. Paul.

ALFRED HILLGREEN

The passing of Alfred Hillgreen has removed from the field of organ building one of the men who have always claimed the admiration of this paper. He was little in the public eye and was modest about appearing at public gatherings. He was happiest and most effective in his workshop, and here, as his record shows, he superintended the construction of more than 1,000 organs. Those who met him were at once impressed by his simple cordiality and manifest sincerity. It is the group of men of this class, who loved their profession and have been willing to devote their lives to it, at small pecuniary reward to themselves, who have made the best part of organ history in the United States, from the days of Erben and Hook to the present.

The many organs built by Mr. Hillgreen of course are a monument to his energy and ability, but the triumph of his life, which came to a sudden close, is in the tributes paid to him by those most intimately associated with him in his daily work. One of them writes as follows:

"Perhaps no man ever died in our city whose influence was so universally recognized as an urge toward right living. Quiet and unassuming, he was nevertheless a potent factor for good in the life of the community. In all the thirty-four years of association with him I have never known him to utter an unworthy sentiment or suggest a course of action at variance with the highest ideals of honor."

There is no need of further tribute from The Diapason or from any other source to the career of Alfred Hillgreen.

Our always original friend, R. Buchanan Morton, who plays the large Skinner organ in the House of Hope Presbyterian Church at St. Paul, has made use of a novel idea. In his recitals at the church he prints under the name of each selection on the program the length of time of performance. Since time is the great factor in everything now, whether of work or intellectual enjoyment, this innovation should be useful. It enables those in the audience to tell at any point how much longer the recital will last and thus ascertain when they must leave if they have early trains to catch. And then, think of the immense value of being able to go out during a Bach number and getting a soda, with the knowledge that the Evensong which

follows will come just fourteen minutes later!

In an editorial in a recent issue the Ithaca (N. Y.) News laments the cessation of the recitals at Cornell University. It appears that since the departure of Professor James T. Quarles the weekly programs in Sage Chapel, which have been a feature of university life for years, have not been given. "Probably nothing on the campus," writes the editor of the News, "offered the solace, the hour of rest and mental relaxation as completely as the weekly organ recitals in Sage Chapel on Thursday afternoons during former years. * * * For some reason there is no promise when the quiet hour will be restored to the weekly calendar."

"As far as real hymn worship is concerned it would be a blessing if one or two million tunes were to be cast into a burning fiery furnace," writes Dr. George Edward Stubbs in the New Music Review. "A select residue would be quite sufficient for all practical purposes."

As to Independent Pedal.

Austin, Tex., Oct. 7, 1923.—Editor The Diapason, Chicago. Dear Sir: Answering Walter D. Parker's letter in the October Diapason concerning unit organs, will have to admit that my worthy brother organist is entirely right regarding his assertion that the pedal passages are covered up and very ineffective when played on a unit instrument where the stops are extended to form the pedal. But what about the average church organ of from, say twelve to twenty-five stops? How many independent pedal stops can they boast? Two at the most. And what is done to get a fuller and heavier pedal registration? The organist puts on swell to pedal and great to pedal, doesn't he? Then where has your different tonal registration gone? You are now in the same fix as the unit organist with the possible exception that he has, maybe, a slightly different tonal quality on a stop or two.

Of course, on the really large organs it is a different matter entirely, but such instruments are out of my reach and about twenty-five stops is the largest thing I have ever been able to prescribe over.

Another thing: Organists who can or will go to the trouble and practice to learn a heavy organ work while putting in five hours a day on the organ bench cueing pictures are few, and where the organist is required to do such recital work his hours are short and his instrument is one on which he may play these works without one-third of his efforts being wasted.

Concerning pedal pizzicato, I second the motion.

Respectfully yours,
W. HOPE TILLEY,
Senior Organist Majestic Theater.

The Vierge Fund.

Edward Shippen Barnes and Lynnwood Farnam write that since the last accounting the following contributions have been received and are gratefully acknowledged. The completion by M. Vierge of his Fifth Symphony gives cause for much rejoicing and we feel that we may in great measure thank our American friends for this achievement:

Carl Paige Wood, \$5.00; Chandler Goldthwaite, \$5.00; Southern Ohio Chapter, A. G. O., \$25.00; Hugh A. Mackinnon, \$5.00; Charles D. Irwin, \$5.00; Mrs. Lewis Grant, \$1; Mrs. Barrett, \$5; Mrs. Florence Rich King, \$5.00; Walter E. Hartley, \$5.00; Oscar E. Schminke, \$15.00; Miss Virginia DeFremercy, \$5.00.

Daughter of G. G. Hook Dead.

Miss Maria C. Hook died Oct. 4 at her home in Brookline, Mass., in her seventy-second year. Miss Hook was born at Somerville, Mass., Dec. 27, 1852, and was the daughter of George G. Hook and Adaline L. Hook. She had made her home in Brookline for the past forty years. Miss Hook's father was one of the founders of E. & G. G. Hook, now Hook & Hastings, and was known throughout the country for his genius as an organ builder. The first instrument built by him, when he was 21 years old, has been among his daughter's most cherished possessions at her home. Miss Hook is survived by a brother, Frederick C. Hook of Cambridge.

ORGANISTS SHOULD READ.

In a communication to the Musical Courier of New York, following an editorial in that paper based on comments in The Diapason some time ago, B. M. Davison of the White-Smith Music Publishing Company, Boston, says some pertinent things that are addressed especially to organists. We quote as follows:

Sept. 19, 1923. To the Musical Courier: Your recent editorial, "Ignoring New Works," based upon a quotation from The Diapason, is very timely, and I hope will lead to constructive comment from both publishers and organists. I do not agree with you that the publishers are to blame for the lack of interest in American organ compositions.

Many musicians (including organists) do not read musical papers. If they did it would be easy for them to keep abreast of the times by sending for new music (on examination) as soon as published, the music sent for to be selected according to the impression made by its review or write-up, publishers' announcements, etc.

The usual procedure is, as you say, to ask for music "on examination" from all publishers. Having received music from these combined catalogues the organist is overcome with the magnitude of his job of looking it through. He becomes disgusted before he begins, whereas if he had kept in touch with the compositions as they were issued there would be no necessity of trying to digest this pile of music. Musicians' failure to read the musical papers is no myth. Recently one of our best musicians asked me if the Musical Courier was a trade journal. Professionals in other lines (doctors, lawyers, etc.) read all the technical journals pertaining to their profession, and by so doing keep efficient and up to date.

A composition used with great success by one organist would not be considered fit by another. When the Persian Suite, by R. S. Stoughton, was first published, the organist of one of our leading universities would not play it because, in his opinion, it was totally devoid of ideas, color, etc. Many other organists of equal eminence did not take this view of the work, and, with their help, the Persian Suite became a decided success.

Publishers try to send music fitted to the artist, but they are not mind readers, and cannot size up the temperament of each customer. Of course, there is a certain amount of music published over here which is practically worthless, but the same condition exists in other countries. The fact is that we have a large number of most excellent works written by our best organ composers, such as Stoughton, Barnes, Dickinson, Loud, Rogers, DeLamar, etc. Considering this partial list of American composers of worthwhile organ music, it would seem easy to arrive at a realization of the fact that our composers are a force to be reckoned with.

It is the wide-awake organist who reads, keeps in touch, and is not afraid to try new stuff that is making a reputation. It is also true that the artist helps to introduce our music, but how can he give this help if he is not in touch with the publications of the day? We should all remember that we are Americans working for the success of our music, not because it is American, but because it is good music and worthy of a place on any program.

E. M. D. AVISON.
P. S. Can you conceive of a French organist giving a recital with French composers totally ignored?

TRUETTE CLUB OPENS YEAR

Program Given at the Home of Charles D. Irwin in Brookline, Mass.

The Truette Organists' Club, the unique Boston organization which consists of pupils and former pupils of Everett E. Truette, and has a membership of more than eighty, opened its 1923-24 season with a program Oct. 25 at the home of Charles D. Irwin in Brookline, where there is a fine residence organ. A program of piano and organ music was given as follows: "At Eventide" (manuscript, arranged by composer), Frederick N. Shackley; Grand Aria, Clifford Demarest (Mrs. Blanche T. Brock, piano, and Charles D. Irwin, organ); Concerto Gregoriano, Yon (Mrs. Mabel Winslow Bennett, piano, and Leland A. Arnold, organ). A lecture, illustrated with lantern slides, by Mr. Irwin, on "Some Wonders of the South West, with a Dash into Mexico," was a feature of the evening.

On Nov. 15, at 3:30 p. m., at the First Unitarian Church, West Newton, a business meeting will be held. Mrs. Florence Rich King, organist at the First Presbyterian Church, Boston, will read a paper by Dr. Davison of Harvard University on "Protestant Church Music in America." A program of organ music will follow, played by Leland Arnold, and by the organist of the church, E. Rupert Sircorn.

The Free Lance

By HAMILTON C. MACDOUGALL

We are not at this date talking so much about the convention at Rochester, but it will be a long time before it is forgotten. For my part I am still, but slowly, recovering from my astonishment over the remarkable theater and recital playing we heard there. I said to my friend, Charles D. Irwin: "Do you know, the playing at Rochester was so fine and so new that I have the very uncomfortable feeling that the younger men of today are introducing a new, more brilliant and more significant style of playing than the one we were brought up on. What do you think?"

"I agree with you," said Mr. Irwin, "you are absolutely right."

It is easy for me to wax enthusiastic, but I do not believe that, in this case at least, I have overstepped the bounds of a reasonable admiration.

And that leads me quite logically and naturally to ask: "Why do we import excellent players such as those who have visited us? Is it because we have no recitalists equal to them? Is it because of the glamor that goes with a foreign name, and especially with a French, German, Russian or Italian name? Consider the merits of of and of [you may insert here the names of the best three American organists]; is there any respect, save perhaps in the matter of improvisation, in which our American players are surpassed by the foreign players?"

I am no Chauvin, nor do I have much regard for Chauvinism, but I find myself losing patience with the lack of proportion in the praise lavished on foreign artists and that doled out to our own people.

To many of my readers it may seem entirely unwarranted to state that a close observation of the organs and organists, particularly the theater and concert organists, of the United States and Canada suggests that both in organ building and in organ playing it will not be many years, at the rate things are now going, before the center of the organ world will be on this side of the ocean. My English friends will think this is American swank, brag, or side; but I write this paragraph deliberately. I believe this feeling of mine is shared by many of the musicians who attended the Rochester convention.

For several years I have been interested in promoting—entirely unsuccessfully, so far as I am aware—a better understanding between the organists of England and the United States. To wake up American and English musicians to the advantages of a mutual appreciation is extremely difficult. The Britisher is self-contained—if you neither understand him nor value properly what he does, he may regret your attitude, but doesn't think it worth while to attempt to change it. As for us, we think the English are of not much account in music, that Arthur Sullivan is the only composer they ever produced, etc., etc. So long as there is no art interchange between Great Britain and the United States we are losing a great deal; I do not pretend to express any opinion as to whether the Britisher is losing anything.

But I am absolutely sure that to have Lynnwood Farnam's recitals in England the past summer was an event of the greatest importance to us all. The papers referred to Farnam as a Canadian, but the point is that he came from this side of the ocean. I believe that times are ripe for a peaceful invasion of England by American organists. I do not for one moment believe that any American organists will make money by recitalizing in England, but I do heartily believe that every good program finely played, whether by a Britisher in the United States or by an American in England, will be for mutual advantage.

It has been suggested to me by an English friend that a card in the Musical Times, giving English open dates

and an English address, together with a sending to the English musical papers of organ recital programs, would be the best way to begin. There are many young men who would like no better fun than to have a shot at the English audiences.

Music to the Fore in School.

The board of education at Wheeling, W. Va., took a step along modern lines when on Sept. 20, by unanimous action, it gave music a prominent place in the high school curriculum. Henceforth the study of music by high school pupils will give them the same number of points toward graduation as the study of any other subject. Musical appreciation classes, which will be elective, will be organized. In these classes musical form, musical history, composers and, in short, everything that is necessary to inculcate an intelligent understanding and appreciation of the best type of music will be discussed and studied. At the assembly period Oct. 3 a series of talks upon the instruments in the symphony orchestra was begun. The object of the course is not only to familiarize the students with the various instruments, but also to create interest in the study of these instruments by the students themselves. It is planned that shortly after the holidays the study of instrumental music will be begun in classes to be held in the school. These activities are planned by Edwin M. Steckel at the request of the board of education, who, after accepting the plan as submitted, engaged Mr. Steckel as supervisor of music for the high school.

Recitals for School Pupils.

During the special period at the Williamsport, Pa., high school Oct. 5 under the direction of Miss Emma Kiess, a half-hour organ recital was played by Albert E. Och, organist of Trinity Episcopal Church. Mr. Och played a particularly pleasing program, and the numbers were artistically presented, the 1,300 pupils in attendance being deeply interested in every movement of the organist. The object of the recital was to determine the degree of interest the pupils might take in organ music, their attitude toward artistically rendered music, and what inspiration and incentive there might be to develop both vocal and instrumental music to higher standards. The results were so satisfactory that the recitals will be continued during special periods for the remainder of the year.

Birmingham, England, Seeks Man.

Birmingham, England, is advertising for a city organist. He must be not over 45 years old and must be able to pass a medical examination. Canvassing for the position, the town clerk announces, will disqualify any applicant. It is set forth that the salary will be £500 a year, and the candidate appointed will be required to give not less than forty free recitals during each year, and also to play the organ on any public or special occasion for which his services may be required by the corporation from time to time. He will be entitled to receive fees for playing on any other occasions, and will be allowed to take private pupils and otherwise practice his profession. Applicants must be highly qualified and experienced organists.

Edward S. Breck Appointed.

Edward S. Breck, formerly organist and choirmaster of St. Mary's Church, Jersey City, N. J., has been appointed organist and director of the Second Presbyterian Church, Newark, succeeding Giuseppe Dinnelli, who recently passed away. There is a quartet of artists and a large three-manual organ. Mr. Breck has become well known during his years of service at various churches in Jersey City and has been conductor of the Community Choral Society and president of the Musicians' Club.

Hancock Opens Bennett Organ.

Irving C. Hancock of Philadelphia, formerly of Chicago, played the opening recital on the Bennett organ at the First Methodist Church, Moline, Ill., Oct. 23. Mr. Hancock was for twenty years at Trinity Episcopal Church, Chicago, and is now at the Church of the Saviour in Philadelphia.

News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Oct. 22.—An event of interest to music lovers was the sacred concert given Oct. 14 at St. Laurentius' Church by the organist, Walter K. Grigittus, with the assistance of Josephine Lucchese, soprano of the San Carlo Opera Company, and a chorus of thirty-eight. Among the numbers were Gounod's "Ave Maria" with organ, orchestra, soloist and chorus, a unique and charmingly beautiful arrangement. This church has a large and comparatively new Hall organ.

St. Stephen's Church is again featuring its Sunday evening musical services under the capable direction of James R. Duane, organist. The program Oct. 14 was: Overture, Hollins; Cantilene Pastorale, Guilman; "Finlandia," Sibelius; "What of the Night?" Thompson; "Hark Hark, My Soul," Shelley; "Lord, I Have Loved Thy Habitation," Matthews.

George W. Till, who has charge of the large Wanamaker organs, has designed and built what is probably the smallest practical organ in existence. Leopold Stokowski, in searching for a practical method of tuning for the Philadelphia orchestra, has had this organ made for this purpose, through the courtesy of Rodman Wanamaker, in the organ shop at Philadelphia. The organ contains a hand pump, reservoir, six latching pistons and one piston release. There are six free reeds—A 435, A 436, A 437, A 438, A 439, A 440. The instrument is 12½ by 12½ inches, and 7½ inches high. The orchestra commences playing with the A 435 pitch, which is altered to A 436-7 or more as the brass warms up. This plan assures the nearest uniform pitch to all of the instruments. Mr. Till thus enjoys the reputation of having to do with the largest organ (Wanamaker's), the smallest organ, and the oldest organ built in America (John Clem), all of them being made in Philadelphia.

The Wanamaker organ was entirely revoiced and rebuilt in Philadelphia.

At a recent recital in the New Jerusalem Church Rollo F. Maitland played: Meditation, Massenet; Pastorale in E, Lemare; Toccata and Fugue in D minor, Bach; "O Sing unto the Lord," McCollin.

Miss Rena Gill of the Central M. E. Church continues to furnish high-class musicales for the Sunday evening services. The program of Sept. 30 included a list of works by Gounod, as follows: "Praise Ye the Father," Sanctus ("St. Cecilia"), Benedictus ("St. Cecilia"), "A Heart that Loves Thee," "Glory to Thee, My God, This Night," "Adore and Be Still," "The King of Love" and "Jerusalem" ("Gallia").

William S. Thunder gave a recital at the Roman Catholic Cathedral Oct. 21, with the assistance of Raymond Vetter, violin.

Arthur W. Howes, Jr., has been playing during the summer at Holy Trinity Church, Spring Lake, N. J.

At a recent lecture by Leopold Stokowski the illustrations were furnished by that noteworthy organization, the Palestrina Choir, under the artistic direction of Nicola A. Montani.

Bessie H. Glover has resigned as organist of the North Baptist Church, Camden, to take a similar position with the Tioga M. E. Church, Philadelphia. Forrest R. Newmyer has accepted the post at the North Baptist Church, Camden.

Herbert L. Murr officiated for the first time at the organ of Gethsemane Cathedral, Fargo, N. D., Sunday morning, Oct. 7. Mr. Murr, who also has been appointed director of music for the Fargo schools, is an associate of the American Guild of Organists.

S. WESLEY SEARS

Organist-Choirmaster
St. James Church
Philadelphia
Organ Recitals Organ Instruction

School for Theatre Organ Playing

American Conservatory of Music

Kimball Hall, Chicago

FRANK VAN DUSEN, A. A. G. O., Director

Faculty selected from the leading Theatre Organists of Chicago.

Attention given to every detail of theatre playing.

Special attention given to **Theatre Repertoire**, including classic, popular and jazz.

School equipped with eight excellent two and three manual organs of modern theatre type—including unit type.

Pupils of the School now playing in leading **Theatres** in all parts of the country.

FULCO LITTLE MODEL THEATRE NOW IN USE FOR LESSONS AND PRACTICE

This little theatre is equipped with full-sized screen for the projection of motion pictures, and with an excellent new two-manual Kimball Organ of modern theatre type, with twenty-three speaking stops and three percussion stops.

Rates for Practice

One Hour Practice, with Regular Screening \$1.00
One Hour Practice, with Special Private Screening 2.50
One Hour Practice on Organ without Use of Screen60
Teachers Can Arrange for Use of Organ with Special Private Screening for Teaching at the Rate, per Hour 3.00

Arrangements for Practice may be made at Fulco Little Model Theatre, 26 East 8th Street, Phone Wabash 5346

Or with Frank Van Dusen, at the American Conservatory, Kimball Hall, Phone Wabash 5388 and 9076

Send for Catalogue—Address

FRANK VAN DUSEN

KIMBALL HALL

300 South Wabash Avenue, Chicago, Ill.

Some Reminiscences by Ernest M. Skinner

[The following is an excerpt from a letter written by Ernest M. Skinner, one of the outstanding figures in the history of organ building, in response to a request for data concerning his career as an organ builder. The letter was sent to Arthur Hudson Marks and appears in the Skinner Organ Company's interesting house organ, Stop, Open and Reed.]

I was born in the town of Clarion, Pa., of poor but disconcerted parents. After this event they moved away as soon as possible. My father was a singer and vocal instructor by profession and a director of church choirs at various places where he was tenor soloist. I remember in this connection the First Unitarian Church in Taunton, Mass., and St. Stephen's Episcopal Church, Providence, R. I.

I acquired a love for the tone of the organ at a very early age through hearing the instrument in the Unitarian Church at Taunton, where my father sang and where I remember I was unable to move the bellows handle owing to my small strength and height.

Later I was engaged as official blow boy for the practice hours of Edward M. French, then organist of the Baptist Church. I thus became acquainted with the music of Batiste and Lemmens and added to my love of the organ, which so moved me that I kept the bellows entirely filled all the time. One day when something went wrong with the bellows I found the hinge of an entire fold had broken loose. I was very proud of having found unaided the cause of the difficulty. I was permitted by Mr. French to arrive early and go inside the instrument and study its mechanism to my heart's content. When repairs were necessary I was the blower on the job and assisted Mr. Cadwalder and Rastus Le Hays. Mr. Cadwalder died some years ago, but Mr. Le Hays is still living and active. The repairs I speak of were made about forty-four years ago.

About this time I became intensely interested in an effort to build an organ myself. It was to be a self-playing organ operated by a drum with pins in the surface to strike the notes. I tried in various ways to make pipes that would speak and was encouraged and assisted by S. M. Tinkham, a salesman in a piano store. He was also a piano tuner. Anyhow, this idea of building an organ never came to completion, though it pursued me until I was 20 years of age.

I left school at an early age on account of ill health. I worked in various places, two of which were mercantile, and then got a job in a candy factory. I so filled up the first day I have needed no candy since. I couldn't see much ahead and couldn't seem to get anywhere.

My father was personally acquainted with George H. Ryder, a small organ builder of Reading, Mass. He arranged that I should go to work for

him and I lived happily ever afterward. My first duty was to sweep the shop, after which I wound trackers. After a little while I wound them with a hand-operated machine, which I contrived, at about twice the ordinary speed. I was interested in the voicing, which was remote from any possible contact with me, but later a part of my duties was to act as a helper to William H. Dolbeare, Mr. Ryder's voicer and tuner. I desired to know the theory of setting a temperament, but found it was a secret. "Charlie" Moore, a reed voicer for Samuel Pierce, finally told me to sharp the fourths and flatten the fifths, and this is all the instruction I ever had in the art of tuning. I bought a piano hammer and practiced on my father's piano by putting it out of tune.

During the few years that I was a tuner exclusively I set temperaments on every stop, including every rank of mixtures, and by ignoring the octave and using fourth and fifth only developed speed and accuracy. I believe I am responsible for the present method of tuning throughout by fourths and fifths. I recall fifteen or twenty tuners who are following this method through my influence and instruction.

After four years with Ryder I was fired one morning by a new Irish foreman and got a job with George S. Hutchings of Boston, for whom I worked as a tuner until I went to work for Jesse Woodberry, also of Boston, who met my expressed desire to travel as an outside man with a promise to send me with an organ going south. Later I was somewhat crestfallen to learn that said organ was going to South Boston, which was as far south as I ever got. Under promise of a voicing job I went back to Hutchings, but as his draftsman left I was given this position instead and my first real opportunity. I was with Hutchings twelve years and developed the tubular and electric actions used by him up to the time of my leaving. Montgomery Sears, a wealthy Boston patron of the arts, was pleased with the way in which I regulated and tuned a residence organ for him and sent me abroad to learn what I could of the foreign builders. He asked me how much money I wanted for the trip and by pulling a string with the captain of a liner whom I knew I thought I could get over and back for \$250. Mr. Sears gave me \$500 for the trip, as he didn't believe it could be done for \$250. I went on a cattle steamer from Boston. It took ten days and I didn't see the sun once the whole trip, as it was a howling hurricane from start to finish.

The first thing I heard when I went ashore was that the Maine had been blown up. The next day I asked a newsboy where St. George's Hall was. He pointed it out and said: "I'm going there Saturday night." I also went Saturday night—admission 2 cents, Dr. Peace played operatic airs on a big vox humana to a crowd that filled the hall. After each number there was clapping and yelling and a spontaneous expression of enthusiasm in full keeping with what we hear in these United States at a ball game. There

was no doubt whatever that Dr. Peace played to that crowd just what would please them most and that they thoroughly enjoyed it. I then and there acquired an overwhelming sympathy with the idea of music for the common public as well as for the musician.

At St. George's Hall I was very fortunate in meeting Henry Willis, Jr., who was most agreeable to me. He sent a man with me to look at one of his organs and permitted me to take measurements of reeds and a tremolo which was fine in effect and noiseless. Afterward at the dinner table he showed me where I had overlooked much of importance and further instructed me in the fundamental principles of reed voicing, which were unknown in America as far as my experience goes. I had read of the Willis tuba on 22-inch wind in St. George's Hall. When I heard it I was wild with enthusiasm. It was so incredibly fine and superior to anything I had ever heard. I owe everything I know of the trumpet family to Henry Willis, senior and junior. I was given the freedom of the St. George's hall organ and I made the most of it. Later, in London, I met Willis, senior, and his superintendent, who thought I had something to sell and was on that account somewhat aloof. When he found I was just an admirer of the Willis work he sent me with an attendant to see one or two instruments in churches and was very hospitable.

In Paris I met Widor and Vierne. I had an interpreter, a German who spoke Francaise and English, too. I had a letter to Widor given by Mr. Sears. He took me to San Sulpice. There was a service on. Vierne, assistant to Widor, was extemporizing upon a Gregorian theme after it was sung by the choir at the other end of the church. I have never heard anything so lofty in conception before or since. The French organ is wonderful in the French church, always having every acoustical advantage that location can give. Mr. Vierne was very kind, as was Widor, who showed me the beautiful Marie Antoinette organ preserved in a tower room of the church.

I visited the factory of Cavaille-Coll, but did not see him as he was very old and seldom came to the factory.

I returned to America in another hurricane with but one other passenger and no cargo—another cattle boat. Upon my arrival I reported to Mr. Sears and returned \$250 which I had left over from the trip.

My association with George S. Hutchings was most pleasant. It was one of mutual confidence and we did much important work. The duties of factory superintendent were added to those of draftsman, about the seventh year of my tenure. During the tenth and eleventh years I sold almost the entire output, in addition to my duties as superintendent and draftsman and development work in tubular and electric actions. I had one assistant in the drafting room. It was during this period that I met William C. Hammond, the organist to whom Holyoke is so deeply indebted. He heads the long

list of men of sterling character who have helped to make the Skinner organ by their advice and encouragement, when it was in the formative period.

About the year 1901, to my great regret and through no act of Mr. Hutchings or myself, I left my old friend and partner and hung my shingle out on a shack in South Boston. I started with \$4,300 capital, part of which came from royalties on a piano accenting device now known as the "themodist," upon which I took out a patent in 1900 or thereabout. It was hard sledding. When I look back upon those early years I fail to see how I contrived to build so many large organs on so limited a capital. During this period I built the organs in the Evangelical Lutheran Church, Central Park West and Sixty-sixth street, New York City; Grace Church, Plymouth Church, Brooklyn, and others of similar character. In 1905 a stock company was formed. George Foster Peabody of New York made the first subscription to the stock. The balance was taken by Worcester people, one of whom became treasurer. With this new organization I built the organs in the College of the City of New York and the Cathedral of St. John the Divine, St. Thomas', Columbia University, Trinity Cathedral, Cleveland, and 200 others. Up to this time I was in the office alone. I had one book-keeper, one stenographer and one draftsman. I met William E. Zeuch of Chicago and through him Arthur H. Marks.

What I have done in creating the Skinner organ is due almost wholly to a love of music, plus a mediocre inventive faculty, plus an unbounded belief in the possibilities of the organ. The symphonic orchestral colors have always seemed to me to be as necessary to the organ as to the orchestra and so under the stimulus of some great orchestral or operatic work I have worked out all the orchestral colors and have included them in the Skinner organs. When the organ was planned for Williams College, Mr. Salter insisted on a French horn and so one was written into the specifications. Before that time Richard Strauss' "Salome" was given by the Manhattan Opera Company and I had heard eight French horns in unison in the Salome dance and was from that time on determined that the French horn should be added to the voices of the organ if I could ever get the opportunity to work it out. The opportunity came and after much research the French horn took its place in the Skinner organ. I had a better French horn than I really expected, for not only the tone was there, but the so-called bubble was also present.

Those who are interested in music for music's sake—the orchestra, opera, piano and any good music—have welcomed orchestral voices. The classicist, the ritualist and the purist have fought and disapproved them. One writer says they are neither "fish, flesh nor fowl," but we kept on making them and now no organ is considered complete without them.

HUGO GOODWIN MUNICIPAL ORGANIST of ST. PAUL, MINNESOTA

Will accept concert engagements from November to June

Some cities in which Mr. Goodwin has played:

Adrian, Michigan	Ironwood, Michigan	Portland, Oregon
Appleton, Wisconsin	Los Angeles, California	Pullman, Washington
Aurora, Illinois	Milwaukee, Wisconsin	Saint Louis, Missouri
Claremont, California	Minneapolis, Minnesota	Saint Paul, Minnesota
Colorado Springs, Colorado	Northfield, Minnesota	Salt Lake City, Utah
Chicago, Illinois	Oakland, California	San Jose, California
Des Moines, Iowa	Omaha, Nebraska	San Diego, California
Freeport, Illinois	Peoria, Illinois	Sioux City, Iowa
Galesburg, Illinois	Philadelphia, Pennsylvania	Walla Walla, Washington
Hood River, Oregon	Pittsburgh, Pennsylvania	Waterloo, Iowa

Address:

**The Auditorium
Saint Paul**



BY HAROLD V. MILLIGAN.

FIRST ORGAN SYMPHONY, by A. Maquaire; published by G. Schirmer, New York.

This very interesting organ symphony by a modern French composer should not, perhaps, be classified as "new music." It is not a new composition, but is newly issued by an American publisher, edited by an American organist (Edwin Arthur Kraft), and undoubtedly will make an appeal to other American organists. We confess that we do not know much about the composer, nor do we know the exact date of the composition of the symphony. The French edition which we possess does not bear any date, but we played this symphony in a recital in our green salad days about fifteen years ago; so it is at least that old. We have a hazy impression that M. Maquaire was a pupil of Widor and considered in those days a man of great promise, but we do not know whether or not he is still living, or whether or not he has written other symphonies fulfilling the prophecies contained in this first one.

Be that as it may, the symphony is just as good now as it was fifteen years ago and just as modern. The idiom is that of present-day Paris, and the symphony still holds its place as an outstanding and characteristic work of the modern French school. We have here the bold rhythmic vigor, the flashing and clashing harmonic brilliance, always reminiscent, to one hearer at least, of the richly-varied colors of French stained glass. These scintillating French harmonies always bring to our mind the "storied windows richly light" of Sainte Chappelle and Notre Dame. The great organ in Notre Dame used always to be just a little out of tune, a condition which becomes in time a fascinating and integral part of the brilliant French style of playing. In the simple diatonic style of Victorian England this out-of-tuneness might be very annoying to a sensitive ear, but it is positively an added source of fascination and enjoyment in the shimmering and shifting chromatics of Vierne and Maquaire. (We might add that we came reluctantly to the conclusion some time ago that "a sensitive ear" is comparatively rare among organists, and we have speculated as to why this is so. But that is another story.)

M. Maquaire has embodied his inspirations in the conventional four movements—Allegro, Andante, Scherzo, Finale—and each movement bears out its predestined character admirably. The first main theme strides out boldly and convincingly. It is one of the best principal sonata themes in contemporary literature, and is developed with skill and constant interest. Its contrasting second theme slides ingratiatingly into a suave legato, and there is the customary development, with the typical French device of reiterated rhythmic figures, standing out obstinately against the theme in the pedals. This constant motion is never lost by the modern French composer, and even in his "slow movement" there is a steady rhythmic pulse-beat. The Scherzo is a tour de force of brittle staccato, with a contrasted section in tightly-bound legato. The toccata-like Finale is built on another splendid theme and marches confidently to its inexorable conclusion.

Now that the Maquaire symphony is "new" again, we hope it will find a larger place in the American repertoire than it did before.

MASQUERADE, by Harry Benjamin Jepson; published by G. Schirmer, New York.

It is not a far cry from Maquaire to Jepson. "Masquerade" might have been written in Paris instead of New Haven, Conn. We have spoken admiringly of Mr. Jepson's music before this, and have attempted in some fashion to analyze and describe it; so it is hardly necessary to do so again. It is always virtuoso music, typical of

the new school of organ playing which is so rapidly superseding the style of our fathers. "Masquerade," like the other two pieces in the present series, is a piquant and intriguing bit of concert music, crisp, rhythmic, colorful, full of biting tonal clashes. It is appropriately dedicated to Lynnwood Farnam.

ORIENTAL SKETCH, by Arthur Foote; published by the Arthur P. Schmidt Company, Boston.

Arthur Foote's music is always individual. When he writes an "Oriental Sketch" it is not quite like anyone else's oriental sketch. The brightly-tinted tonal palette of the modern organ, with its pungent reeds, its incisive strings and its clear-voiced flutes, has led many contemporary composers to think of the orient, and we have had lately many essays in eastern atmospheres. But Mr. Foote's "Oriental Sketch" was written some twenty-four years ago, when the old-fashioned tracker action was still prevalent and the sonorous diapason was still the ideal of organ tone. The fact that his imagination projected itself into the future, beyond his own personal experience as an organist, indicates the essential quality of his genius. Thus wrote the great Bach, for future generations to enjoy. The fact that Mr. Foote's "Oriental Sketch" is still alive in this latter day and worthy of a new dress in 1923 is sufficient testimony of its worth. We have for a long time been an admirer of Mr. Foote's organ compositions and hope that he will continue the admirable series of works begun with Op. 29.

MATIN SONG, by William C. Steere. **ROMANZA**, by Cedric Lemont.

Published by Oliver Ditson Company, Boston.

Two simple and melodious pieces of grace and charm. "Matin Song" is a cheery little melody, divided between the oboe and the flute, with a modest but adequate accompaniment. For somewhat similar registration is "Romanza," with the vox humana added for good measure.

Large Church for W. P. Stanley.

Walter Peck Stanley has accepted the position of organist and choirmaster of the North Reformed Church of Newark, N. J. This church has been rebuilt since the recent fire and a new four-manual Casavant organ will be installed early in December. Previous to his return to New York recently Mr. Stanley was for eight and one-half years organist and choirmaster of the Ponce de Leon Avenue Baptist Church of Atlanta, Ga. He is an A. A. G. O. and last June was elected to the position of general secretary of the Guild. At the Rochester convention of the N. A. O. he was made a member of the executive committee of that body.

Celebrate Twentieth Anniversary.

To celebrate the twentieth anniversary of Warren F. Acker, A. A. G. O., as organist and choirmaster of St. Paul's Lutheran Church, Allentown, Pa., a concert was given by old and new members of his choir on the evening of Oct. 1. Rossini's "Stabat Mater" was sung and by request Mr. Acker played as an organ prelude the "Queen of Sheba" March by Gounod. Soloists from Philadelphia and other cities assisted the chorus. Former members of Mr. Acker's choir came from distant points to take part in the concert and to show their loyalty to the director who has labored with this choir for a score of years.

Louis Duerk & Bro.

ORGAN BUILDERS

1386 Brook Avenue
(Bronx) New York City, N. Y.

Tel: Jerome 6354

We Specialize in Rebuilding and Modernizing Pipe Organs

**Tuning, Voicing, Repairing
Electric Blowers Installed
Chimes Installed**

FRAZEE ORGAN COMPANY

PIPE ORGAN BUILDERS

Specifications and estimates for Church, Chapel, Chamber and Concert Room Organs.

101 Bristol Street
BOSTON, MASS.

GEHRKEN

CONCERT ORGANIST

"Warren Gehrken's recitals are rapidly gaining a unique reputation in the world of music."—N. Y. World.

Address:

Brooklyn Musical Bureau,
557 Bainbridge St.
Brooklyn, N. Y.

HAROLD GLEASON

Eastman School
of Music

ROCHESTER,
N. Y.

Russell Broughton

Mus. Bac. A. A. G. O.
ORGANIST and CHOIRMASTER
Christ Church, Burlington, Iowa
Choirmaster, St. John's Church, Keokuk, Iowa

LOUIS F. MOHR & CO.

Organs Tuned and Repaired
Used Organs Bought and Sold
Emergency Service Blowers Installed
2899-2901 Valentine Ave.
Tremont 2985 New York City

F. W. RIESBERG, A.A.G.O.

Organist Summerfield M. E. Church. Head Piano Dept., N. Y. School of Music and Arts. With the MUSICAL COURIER.
437 Fifth Avenue NEW YORK
Telephone 4292 Murray Hill

William H. Barnes

ORGANIST
Epworth M. E. Church
CHICAGO

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

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

FLINT

ORGANIST
Warfield Theatre
San Francisco, Cal.

THOMAS MOSS

ORGANIST-CONDUCTOR
Christ Church, St. Paul, Minn.

CLARENCE DICKINSON

CONCERT ORGANIST
Organist and Director Brick Church,
Temple Beth-El, Union Theological Seminary.
412 Fifth Ave., New York

NORTON, JOHN W.

St. James' Episcopal Church
CHICAGO

C. ALBERT SCHOLIN

Organist and Choirmaster
First M. E. Church
Choirmaster, First Evangelical
Church, Waterloo, Iowa

FLAT STEEL SPRINGS

for Organ Pedal Keys and
other purposes
MANUFACTURED BY
JOHN J. POLE, Geneva, N. Y.

LEWIS A. VANTINE

ORGAN
STATE NORMAL SCHOOL
MILWAUKEE, WIS.

EVERETT E. TRUETTE

MUS. BAC., A. G. O.
CONCERT ORGANIST AND TEACHER
200 pupils holding positions in various parts
of the country.
Candidates prepared for the A. G. O. Exams.
218 Tremont St., Boston.

RALPH H. BRIGHAM

AMERICA'S CONCERT ORGANIST
—At the Strand, where his work gained for the
Theatre Organist a higher standard than ever
before, he played with the finish of the artist he
is.—American Organist (New York City).
Organist at the Senate Theatre, Chicago

CHAS. A. SHELDON, JR.

City Organist—Atlanta, Ga.
Organist Choirmaster
First Presbyterian Church
Jewish Temple

J. LEWIS BROWNE

ORGAN-COMPOSITION
Telephone 122 South Desplaines St.
Monroe 5550 CHICAGO

CHARLES F. HANSEN

Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

GEORGE H. FAIRCLOUGH

F. A. G. O.
St. John's Episcopal Church
University of Minnesota
ST. PAUL, MINN.

VISITS BUILDERS IN EUROPE.

Jerome B. Meyer Back from Interesting Tour of Three Months.

Jerome B. Meyer, of the firm of Jerome B. Meyer & Sons, Milwaukee, returned Oct. 5 from a three months' tour of Europe. Mr. Meyer left Milwaukee July 20 for Washington, where he spent three days visiting friends and seeing the city. Then he went to New York, attending to business and seeing Greater New York before sailing. After seeing Westminster Abbey, the Law Courts of London, the British Museum and many other places of interest, Mr. Meyer took time to see some of the English organ builders, spending several hours at the factory of J. W. Walker & Sons, who were pleased to meet and exchange views with an American. While in Paris a visit was made to the old Cavaille-Coll organ factory. Mutine & Co. is the successor to Cavaille-Coll. M. Mutine expressed delight at meeting an American organ man, and gave a demonstration of one of his organs.

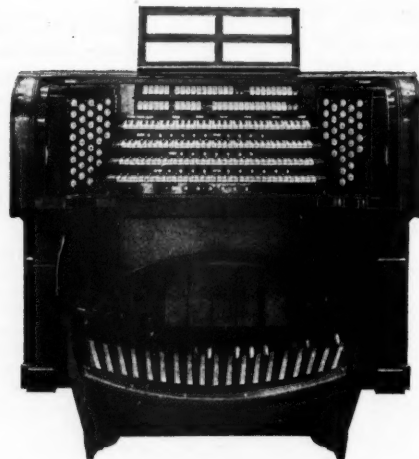
On Aug. 10 it was Mr. Meyer's privilege to attend a memorial service for President Harding in the American Pro-Cathedral. Hundreds of Americans and French officials attended this impressive ceremony in the French capital. The city of Verdun, the forts and battlefields were visited, also Metz and Strassburg, where he heard the three-manual organ played by Professor Emil Rupp.

Arriving in Colmar, Alsace-Lorraine, Mr. Meyer was met by relatives. An automobile took the party to Amerschwir, his old home town. Four weeks were spent there, with frequent trips to the organ factory of Joseph Rinckenbach, where Mr. Meyer received his first instruction in organ building and pipe making. Many organs in this vicinity are yet minus the front pipes, because during the world war the Germans used the metal to make bullets. While in Bern, Switzerland, Mr. Meyer heard an afternoon recital in the Cathedral of St. Martin, played by Professor Ernst Graf. In Germany Mr. Meyer stopped at Ludwigsburg, calling on E. F. Walcker & Co., Germany's largest organ concern. Mr. Meyer also stopped at the supply house of August Laukhuff, Weikersheim. Nearly all work is shipped from the organ factories to foreign countries, as the condition of Germany does not warrant the manufacture of organs for its own use. A week was spent in Berlin. From Bremen Mr. Meyer sailed for New York City on the George Washington, arriving in New York on Oct. 1.



—Pilcher—
The recognized
"Standard of Excellence"
in Pipe Organ construction

Henry Pilcher's Sons
Louisville, Ky.



The MID-WEST ORGAN SUPPLY COMPANY

Manufacturers of
Metal and Zinc
Organ Pipes

218 East Sixth Street
ALTON . . ILLINOIS

WALTER PECK STANLEY

Organist and Choir Master
Teacher Piano North Reformed Church Newark, N. J. Associate Member A. G. O.
Accompanist and Coach
118 West 57th Street Circle 1900
Recitals New York City

Edward Gould Mead

A. A. G. O.
Professor of Organ
Heidelberg University
TIFFIN, OHIO
RECITALS INSTRUCTION

Pipe Organs REBUILT
REPAIRED & TUNED
ELECTRIC BLOWERS INSTALLED.
HUGO E. STAHL CO. Maywood, ILL.

The Cozatt
Organ Blower
1/4-H.P. up.
a silent blower
Write for
prices of
blowers and
Organs.

Berry Cozatt
Donville, ILL.

**Highest Quality
Electro-Pneumatic
PIPE ORGANS**

FOR
Churches Second
Theatres to
Residences None

CORRESPONDENCE SOLICITED
MALARKEY PIPE ORGAN CO.
BASIC, VA.

Twenty-Fifth Year
of the
Guilmant Organ School

Students may study privately with
DR. WILLIAM C. CARL

Send for Catalog
17 East 11th St. New York City

1923

Improved Simplex Organ Blower is the simplest in construction of any Blower on the market. Blast wheels fitted with curved floats insuring absolute steady wind and quietness. Three point suspension on fan shaft insuring freedom from bearing trouble. The highest in efficiency. Positively the most quiet Blower made. These features guaranteed in all Simplex Blowers.

Where generators are installed the generator is mounted direct on the sills of the Blower which eliminates all vibration. Catalogue and prices sent on request.

THE B-F BLOWER COMPANY
Fond du Lac, Wis.

Builders of Church, Chapel and Concert Organs
Electric, Tubular Pneumatic or Direct Tracker Action
TREU PIPE ORGAN CO.
ORGANS REBUILT
1901-11 North Twelfth St., ST. LOUIS, MO.

MISS McCOLLIN WINS PRIZE.

Chicago Madrigal Club Award Goes to Philadelphia Composer.

Frances McCollin, the Philadelphia composer, has been awarded, by the unanimous decision of the judges, the 1923 W. W. Kimball Company prize of \$100, offered by the Chicago Madrigal Club, for a setting in madrigal form, for a chorus of mixed voices, a capella, of the old Elizabethan poem, "What Care I How Fair She Be?"

This prize, which has been awarded annually since 1902, has always aroused great interest among American composers, to whom it is limited. There are from sixty to seventy-five entries. Former well-known winners of the Kimball prize are Carl Busch, John Hyatt Brewer and Samuel Richard Gaines. Miss McCollin is the only woman composer to compete successfully for this award, and the only Philadelphian.

This is the second time Miss McCollin has earned this national prize, her setting of "The Nights o' Spring" having been similarly honored in 1918. D. A. Clippinger, conductor of the Chicago Madrigal Club, wrote Miss McCollin concerning the former winner: "Your 'Nights o' Spring' has been the largest seller of all our prize madrigals."

The new madrigal will receive its first performance in Chicago, March 20, 1924.

A pupil of the late David D. Wood, the late W. W. Gilchrist and Dr. H. Alexander Matthews, Miss McCollin is Philadelphia born and Philadelphia educated. Besides being a composer, she has for several years taught musical appreciation, ear training and harmony. She is a director of the Manuscript Music Society of Philadelphia, an honorary member of the New Century Club, a member of the Philadelphia Music Club, of the American Guild of Organists, of the American Organ Players' Club and of the Musicians' Council of Philadelphia. Miss McCollin has a long string of prize awards to her credit.

Mrs. Laura Grant Short, organist and director of music at Rockford College, spent the past summer in Paris, studying the entire time with Joseph Bonnet. Mrs. Short is again at Rockford College, opening the season with a large enrollment of pupils in the organ department. Rockford College has two good two-manual organs for the use of students.

The Boston office of the Estey Organ Company has moved from 120 Boylston street, where it has been located for fifteen years, to the new Park Square building. The company will have larger quarters there and expects to be settled in its new home Nov. 1.

ATTENTION PIPE ORGAN BUILDERS
Let us quote on your Pipe Organ Parts from a Pipe to a Complete Organ
HAUSMANN & CO.
Kinnikinnic Avenue and Dover Street
MILWAUKEE, WIS.

LILIAN CARPENTER
F. A. G. O.
CONCERT ORGANIST
Institute of Musical Art, New York

Herbert Foster Sprague
CONCERT ORGANIST
205 N. Park Street, Grand Rapids, Mich.

GEORGE HENRY DAY Mus. Doc. F. A. G. O.
WILMINGTON, DEL.

P. M. I. ORGAN TEACHERS
William H. Oetting, Charles N. Boyd and Albert Reeves Norton. Faculty of 50, in piano, voice, organ, violin, cello, theory, and expression. 1805 pupils last year.
PITTSBURGH MUSICAL INSTITUTE, INC.
131-133 Bellefield Avenue, Pittsburgh, Pa.

HENRY F. SEIBERT
CONCERT ORGANIST
Organist and Choirmaster, Church of the Holy Trinity, 65th Street and Central Park West, New York City

ALBAN W. COOPER
Organist-Director St. Peter's Episcopal Church, Niagara Falls, N. Y. P. O. Box 682
RECITALS, TUITION, LECTURES

Guy C. Filkins
CONCERT ORGANIST
Central Methodist Church, Detroit, Mich.

JAMES P. JOHNSTON
A. A. G. O.
CONCERT ORGANIST
East Liberty Presbyterian Church
PITTSBURGH, PA.

GEORGE O. LILICH
B. S., A. A. G. O.
Professor of Organ and Theory, State College, Pullman, Wash.

EDITH B. ATHEY
Organ Dedications-Recitals
Civic Organist, Central High Auditorium
Organist-Director, Hamline M. E. Church
WASHINGTON, D. C.

LUCIEN E. BECKER
F. A. G. O.
Recitals' Instruction
PORTLAND, OREGON
380 E. 14th St., North

G. Herman Beck
A. A. G. O.
Organist and Musical Director
Emmaus Lutheran Church
CORRESPONDENCE COURSE, HARMONY AND COUNTERPOINT
3009 Victor St. ST. LOUIS, MO.

FRANK A. McGARRELL
Organist and Choirmaster
Pine Street Presbyterian Church
HARRISBURG, PA.
Recitals and Instruction
230 WOODBINE STREET

H. P. SEAVER
ORGAN BUILDER
Over forty years' experience
Tuning, Repairing, Voicing, Rebuilding
New England Representative for M. P. Moller, Inc.
Electric Organ Blowers supplied and installed
202 Strand Bldg., Providence, Rhode Island

STANLEY MARTIN
ORGANIST
Chicago Sunday Evening Club
St. Mark's Church, Evanston, Ill.
INSTRUCTION RECITALS
1313 Oak Ave., Evanston
Tel. Evanston 8925

Casavant Organs

have been installed all over North America; a few instruments have also been placed in the West Indies and South America and a large three manual organ is now being installed in Paris, France.

For sweetness, balance and breadth of tone, as well as for ease of control and reliability of action, the CASAVANT is unsurpassed.

If you need an organ, why not send your inquiry to

CASAVANT FRERES, LIMITEE

St. Hyacinthe, Que.

Established 1879 CANADA

Highland Falls Methodist Episcopal Church
Highland Falls, N. Y.

Clark & Fenton, 149 Burd St., Nyack, N. Y. October 11, 1923

Gentlemen:

We are so pleased with the work you have just completed that we would like to have other church people know about it.

After having our organ lie in disuse for ten years we called in several organ men to examine it with a view to making it playable again. They were all unwilling to undertake the work on a contract basis and we were much relieved when your firm signed a contract to do the work and guarantee it fully. Some of our people thought it unwise to spend money on the organ.

The results have justified our action. The organ is now fully restored to its original condition and we congratulate you on your painstaking care and successful work.

[Signed] WILLIAM A. HUDSON, Pastor.
DANIEL W. WEYANT
WILLIAM O. STEWART
A. M. HERBERT
ROSELL ROBINSON
Trustees.

P. S.—You may use our letter as our testimonial for service rendered.

CLARK & FENTON
149 BURD STREET NYACK, N. Y.

JEROME B. MEYER @ SONS
Manufacturers ORGAN PIPES and ORGAN SUPPLIES



A Busy Section of Our Pipe Department
125 Austin Street MILWAUKEE, WIS.

**News Notes
from Boston**

By S. HARRISON LOVEWELL

Boston, Mass., Oct. 22.—William E. Zeuch began his popular series of recitals for the season the first Sunday in October at the South Congregational Church with the following program: Chorale, Boellmann; Pastorale, Ernest Douglas; "En Bateau," Debussy; Intermezzo, First Symphony, Widor; Reverie, Lemare; March, "Pomp and Circumstance," Elgar.

The services at Trinity Church have been arranged so that the half-hour organ recital comes at 4:30 Sunday afternoon. The attendance for this special feature has been most gratifying. The programs in October have included: Passacaglia et Thema Fugatum, Bach; Andante, Bridge; Chorale in B minor, Franck, and works by Vierne, Mulet and other French composers. Francis W. Snow is the organist and choir-master.

The Second Organ Symphony by Widor was the chief item on the program of Albert W. Snow's recital Oct. 14 at Emmanuel Church, Newbury street. The last movement was played with great brilliancy.

At Eliot Congregational Church (Roxbury), since the organ was rebuilt, recitals have become an attraction. At the one Oct. 17 Irving H. Upton, organist and choir-master, had Miss Florence M. Colby, violoncellist, as assisting artist in popular selections. The organ solos were: Prelude and Fugue in F minor, Bach; "Night and Dawn," Jenkins; Evensong, Johnston; Concert Piece in B, Parker; Canzonetta, Elliott, and "Marche Religieuse," Guilmant.

At the "Church of the Presidents," Quincy, Mass., at a recent wedding, John D. Buckingham, organist and choir-master, played the following selections while the guests were gathering: "Sunshine and Shadow," Gale; "Within a Chinese Garden," Stoughton; Scherzo in E, Gigout; "Sur le Nil," Becker; "L'Adieu des Bergers," Berlioz-Guilman, and "O Salutaris," Saint-Saens. "Liebestraum" in A flat, Liszt; "Love Song," Nevin, and "O Perfect Love," Baraby, were played during the ceremony.

The Triangle Chorus (three male Swedish singing societies) at their concert on Columbus day in Symphony Hall for the second time engaged John Hermann Loud, F. A. G. O., as solo organist. He played with distinguished success: Sonata in A minor, first movement, Whiting; Adagio Cantabile, Shelley, and "Grand Choeur Dialogue," Gigout. Mr. Loud has been engaged for a recital in Lewiston, Me., and will also give the opening recital on a Möller four-manual organ in Worcester, Mass.

Richard Newton, formerly bellringer of the Manchester (England) Town Hall, recently instructed Harold Haynes in the art of ringing the Paul Revere bell hung in the tower of King's Chapel. Its rich tones are now heard daily in the business section of the city, seeing that the authorities of King's Chapel are affording the public the opportunity to listen at the noon hour to an organ recital and the best religious speakers in the country. Raymond C. Robinson, Mus. B., plays, with assisting artists, at all these extra services. That Oct. 1 was featured by a brass instrument choir of eight performers from the Boston Symphony Orchestra, placed on the balcony of the chapel, playing German chorales. At the conclusion of this John Hermann Loud gave an organ recital before an audience that filled the ancient building.

The large organ built about twenty years ago for Tremont Temple by the Jesse Woodberry Company was taken down after the new four-manual Casavant organ was recently installed, and was overhauled and tuned. It was then sold to St. Andrew's Roman Catholic Church, Walk Hill street.

**Begin Your
Journey Right!**



Start for Southern California from the North Western Terminal. Imposing in proportions. Impressive most of all for its unusual comforts. Rest-rooms open day and night with easy chairs and couches for tired or delayed travelers—experienced matrons in charge. Nursery. Baths and dressing rooms. Writing rooms. Dining and tea rooms. Shops. Every possible need of the traveler provided for as probably no other station in the world.

California

Los Angeles Limited

It is less than three days from Chicago to sunny Southern California if you go on the *Los Angeles Limited*, a train that in beauty and luxurious facilities is worthy of the splendid terminal from which it leaves.

Los Angeles Limited—Lv. Chicago 8:00 p. m. Carries first-class sleeping car passengers only.

Continental Limited—Lv. 10:30 a. m.

For information ask—

H. G. VAN WINKLE, General Agent
C. & N. W. Ry.
City Ticket Office, 148 S. Clark St., Chicago

**Chicago & North Western
Union Pacific System**

679A

ARPARD E. FAZAKAS

DESIGNER and BUILDER of

ORGANS

FOR

**Churches Residences
Auditoriums**

OFFICE
156 Fifth Ave., NEW YORK

FACTORY
ORANGE, NEW JERSEY

Thanksgiving and Christmas Anthems

Mixed Voices

- F. H. Brackett, O Praise the Lord (Thanksgiving)..... .12
- Bradford Campbell, As With Gladness Men of Old (Christmas).. .12
- Geo. A. Burdett, Break Forth into Joy (Christmas)..... .12
- Harvey B. Gaul, Give Thanks Unto the Lord (Thanksgiving).... .12
- G. F. Hamer, There Were Shepherds (Christmas)..... .15
- H. L. Hertz, O Little Town of Bethlehem (Christmas)..... .12
- A. W. Lansing, Thou Crownest the Year with Thy Goodness (Thanksgiving)..... .12
- Wm. Lester, The Light of God (Christmas)..... .12
- Frederick Maxson, The Grace of God (Christmas)..... .12
- C. P. Scott, The Prophet of the Highest (Christmas)..... .12
- Wm. R. Spence, All Hail Thou Day of Gladness (Christmas)..... .12
- R. S. Stoughton, The Desert Shall Rejoice (Thanksgiving)..... .12

Anthems sent "on approval" if reference is given.

For sale by all Music Dealers

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON NEW YORK CHICAGO
40-44 Winchester St. 13 East 17th St. 316 So. Wabash Ave.

Lorenz's Christmas Music

CHRISTMAS CANTATAS.
"The Star of Hope," by John S. Fearis. New 1923. Very scholarly and devout cantata. Moderately difficult. 60 cents.
"The World's Redeemer," by Fred B. Holton. New 1923. Tuneful, colorful and churchly. An easy cantata. 60 cents.
"On to Bethlehem," by Norman Light-hill. (New 1923). Two-part cantata for junior or women's choirs. 40 cents.
These three cantatas sent on approval. To get seven different cantatas on approval, advance 15 cents for postage and packing. State grade of difficulty desired.
CHRISTMAS ANTHEMS.
Our ten most popular out of over 300 we publish, sent on approval upon request.
CHRISTMAS SOLOS AND DUETS.
Our ten most popular out of 100 we publish, sent on approval if you advance 10 cents for postage and packing. If you state voice desired we will so limit selection. Send for free Catalog.
Approval orders good only if The Diapason is mentioned.
LORENZ PUBLISHING COMPANY
Dayton, Ohio (216 W. Fifth St.)
New York (70 E. 45th St.)
Chicago (218 S. Wabash Ave.)

N. DOERR

Electric Blowers Installed
Overhauling, Rebuilding
Voicing, Tuning and Repairing
Estimates Furnished on
New Organs

4160 West 25th Street
Phone Lawndale 2472 CHICAGO, ILL.

HAIR PIN MAGNETS



Small magnets for electric organs are made by us at a great saving to organ manufacturers. We have developed standard magnets for this work, prices for which will be sent on application. Electric control cables designed especially for organ work are not carried in stock; these and other special cables may be manufactured on short notice.

Belden Manufacturing Company
Twenty-third St. and Western Ave.
CHICAGO

**Schaefer
ORGANS**

Tubular and Electro-Pneumatic Action

SCHAEFER ORGAN CO.

382 Thirty-first St.
Factory, Slinger, Wis. Milwaukee, Wis.

JULIAN WILLIAMS

Concert Organist

Pupil of Widor—Winner of Premier Prix d'Orgue.
First Presbyterian Church, Huntington,
West Virginia.

Church Organ Maintenance

Estimates submitted for every kind of organ repair—rebuilding, revoicing, tuning, cleaning, additions, electric blowers, etc., etc.

JAMES COLE

80 Wareham St. Medford, Mass.

DENISON BROS.

Manufacturers of
ORGAN STOP KNOBS FOR CHURCH
AND REED ORGANS

Name Plates, Pistons, Tilting Tablets, Stop Keys, etc., of all kinds of Ivory and Imitation Ivory
Established 1877
DEEP RIVER CONN.

ROSSETTER COLE

Composition and Theory. Prepares for Examinations in American Guild of Organists.
719 Fine Arts Building, Chicago.

OPENS SKINNER IN VIRGINIA.

Goldthwaite Gives Recital at St. Paul's Church, Petersburg.

Chandler Goldthwaite gave a recital at St. Paul's Episcopal Church, Petersburg, Va., Oct. 26, to open the three-manual organ built by the Skinner Company for this church. His program included: Chorale Prelude, "In Dir ist Freude," Bach; Air for the G String, Bach; Canon in B minor, Schumann; "Carillon," Goldthwaite; Scherzo from Symphony 2, Vienne; Prelude and "Love Death" from "Tristan," Wagner; "Evening Harmonies," Goldthwaite; Intermezzo from Symphony 6, Widor; Two Venetian Sketches (Canzona and "Good Night"), Nevin; "Ave Maria," Schubert; Finale (Sonata 1), Guilman.

The specification of the organ in St. Paul's Church follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Gedeckt, 8 ft., 73 notes.
- Aeoline, 8 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Flügel Horn, 8 ft.
- Cornopean, 8 ft.

***Interchangeable with Swell. SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Saltictonal, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Flügel Horn, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Bourdon (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.

MAZIE M. PERALTA

Specializes in Teaching Motion Picture Playing. Pupils grounded in organ work according to best methods

SPECIAL COURSE

Phone Fairfax 4032
707 E. 62nd Street CHICAGO

James C. Scheirer
Organist

Second Baptist Church
Atlanta, Ga.

Frank A. Taber, M. A.

Concert Organist
Professor of Organ and Theory
Lawrence Conservatory Appleton, Wis.

HARRY A. SYKES
LANCASTER, PA.

GEORGE LELAND NICHOLS
Organist and Choirmaster
St. Mary's Episcopal Church
PARK RIDGE, ILL.
Recitals - - Instruction

GILBERT MACFARLANE
ORGANIST
First M. E. Church, Railroad Sq.
METHUEN, MASS.
Recitals Instruction

PAUL E. GROSH
Mus. Bacc.
Organist and Choirmaster
St. Luke's Church
Address 3-5 Place Vendôme, Paris, France

A. J. Schantz Sons & Co.

ORRVILLE, OHIO

Established 1873

ORGANS

for

**Churches, Halls
Residences and Theaters**

WARREN R. HEDDEN

Mus. Bacc.

Fellow of the American Guild of Organists. Chairman of Examination Committee, 1914-1923.

Candidates prepared by Correspondence. One hundred and fifty have succeeded.

170 West 75th St., New York, N. Y.

Chas. F. Chadwick

ORGAN BUILDER

28 Dorchester Street
SPRINGFIELD, MASS.

My specialty is modernizing old instruments
Tuning, Voicing and Repairing
Electric Blowers installed

AUG. A. KLANN

Manufacturer of All Kinds of

Magnets for Organs

Special Magnets for Unit Organ
BASIC, VIRGINIA

WILLIAM SCHUELKE
ORGANS

for Churches, Halls and Residences
Electric Blowers Installed
1363 29th St., MILWAUKEE, WIS.

FERDINAND DUNKLEY

F. A. G. O., F. R. C. O.

RECITALS INSTRUCTION

BIRMINGHAM, ALA.

AMERICAN PIANO WIRE

"Perfected" "Crown"
Highest Acoustic Excellence

Send for book
American Steel & Wire Co.
CHICAGO NEW YORK BOSTON

M. S. B. SHELDON B. F. A. G. O.
FOOTE
560 Hackett Avenue
Milwaukee

Organist, First Church of Christ, Scientist
WALTER P. ZIMMERMAN
4438 Berkeley Avenue
CHICAGO

A Success!

And they said it couldn't be done



The Central Presbyterian Church of Buffalo, N. Y.—with the eighth largest congregation of that denomination in the country.

A four-manual Beman Organ, in service for nearly a year, with chests and many mellow pipes from the former organ, vintage of 1896.

Prof. Charles M. Courboin at the console.

The building packed from its walls to the console's edge, and four hundred people turned away.

A recital, dedicating the organ, without the slightest flaw in the instrument's functioning.

Enthusiastic praise from Prof. Courboin and other noted artists present. The congregation and its musical director, Mr. William Wall Whiddit, most delighted with their Beman.

This, after the church had been advised to completely junk their old instrument!

What we have saved for this church, what we have done for it, we can do—well, you know!

Our new booklet contains specifications of this organ. Send for it.

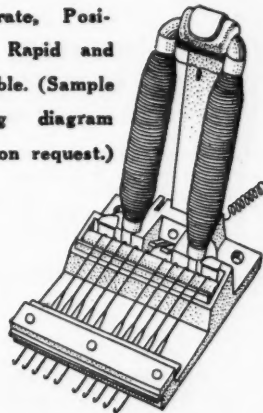
Beman Organs

BUILT BY ARTISTS AND ARTISANS SINCE 1884

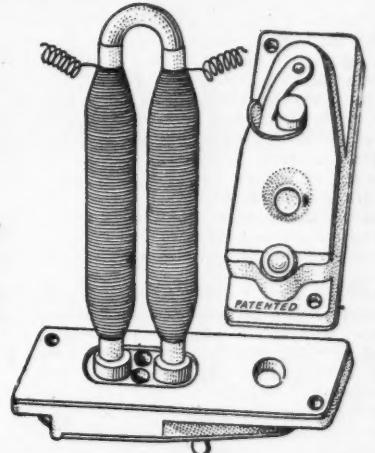
BEMAN ORGAN CO., Binghamton, N. Y.

OUR C-4 RELAY COUPLER MAGNET

Accurate, Positive, Rapid and Reliable. (Sample wiring diagram sent on request.)



Cut 1/2 Size



Cut Full Size

OUR C-20 NEW STYLE SELF-CONTAINED CHEST MAGNET

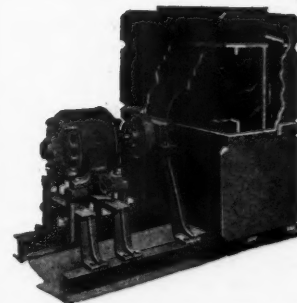
It is simple to install, will work in any position. It is dependable, neat, strong, and 100% perfect. Wound to suit your requirements in resistance, voltage and amperage.

We make nearly every metal part used in Pipe Organ construction. Our workmanship is of the highest grade, and our prices the lowest.

A trial order will convince you.

THE W. H. REISNER MANUFACTURING CO.
HAGERSTOWN, MD.

KINETIC ORGAN BLOWERS



The accepted standard for Organ Blowers in the United States, and the favorite with members of the N. A. O. and the A. G. O. and Organists everywhere—

Kinetic Blowers are used on eleven Organs in the Eastman School of Music, Rochester, and many of the largest and finest Organs in Public Auditoriums, Private Residences, Churches and Theatres are equipped with Kinetics because of their greater efficiency, and their quietness of operation.

Over 15,000 Kinetics in use in the United States and Canada are convincing testimony to this fact.

You are cordially invited to visit the Kinetic Factory whenever you may be in Philadelphia. You will be as welcome as you were when you visited us during the 1921 Convention in Philadelphia.

We especially call your attention to a new Kinetic for Small Student Organs.

Awarded the Gold Medal at the Panama-Pacific Exposition.

KINETIC ENGINEERING CO.

Baltimore Ave. and 60th St., Philadelphia, Pa.

Chicago
217 W. Illinois St.

New York
41 Park Row

Boston
15 Exchange St.

Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson, F.; J. Fischer & Bro. G: The H. W. Gray Company. S: G. Schirmer. St: The Arthur P. Schmidt Company. B: Boston Music Company. Su: Schuberth. C: Composers' Publication Society.

Suggestions for Christmas.

The management of this column becomes more and more difficult. I had expected to continue this month the list of popular anthems begun in the last issue, but a large number of requests for early Christmas suggestions (reinforced by a royal request from the editor-in-chief) turns me from an easy scribal task of copying titles from a card index to the very difficult job of suggesting new and old Christmas numbers for the thousands of organists who seem born to make me work overtime. The popular anthems will continue in the next issue, whether the editor likes it or not.

It is rather early to expect new issues from the publishers, but a number of things have come to my desk, notably two splendid cantatas. I shall have to wait until I cool off before I give my opinion of Healey Willan's "The Mystery of Bethlehem" (G); my first impression is that this work is one of the finest I have ever seen, ranking with the best of Parker's, if not above it. For while Dr. Parker had moments of mysticism, Dr. Willan sustains a mystical elevation throughout the forty-five pages of his cantata, an achievement which I cannot parallel in choral writing anywhere outside the pages of Bach, Franck, Wagner, Brahms and Palestrina. I am not advancing the opinion that Willan equals these others in every way, but surely he is their brother in this rare endowment of mysticism. Now, of course, there are many people to whom mysticism is not attractive, and to them these will seem wild and whirling words. But to others who will take the trouble to study its pages "The Mystery of Bethlehem" will seem like the first full and complete utterance of a genius who has quietly been advancing to the very van of our church composers. I see no reason why this cantata should not be sung a hundred years from now with the same delight with which I hope to hear it this Christmas.

A brief description must suffice. The first section, "The Prophecy," has for a text part of the Great Antiphons of Advent, and it suggests and completes the majesty of those old phrases in a glorious Advent anthem. A soprano obligato enters toward the end, but otherwise this section is not difficult. The second section, "The Annunciation," is for baritone solo singing the "Ave Maris Stella" against a rich and shadowy background of women's voices in three parts singing the Magnificat, a harp or piano adding to the color of a section that will be difficult to keep in proper balance though the notes are not hard. This section ends with a series of rich chords that might challenge the late Sullivan's memory. The third part is called "The Manger," and it calls for baritone and soprano solos. I should expect this section to be one of the most popular two, partly because of the delicate little Lullaby intermezzo and partly because it is comparatively easy. The fourth section, "The Shepherds," probably will be most popular of all; it is a work of haunting and delicate beauty, pastoral in nature and yet mystical. It consists of a soprano solo, an easy bit in three parts for men's chorus, and a lovely section for women's voices in four parts with an oboe obligato. The fifth part, "The Magi," has a swinging rhythm and a strong melody. There is a bit for women's chorus in four parts, a fine baritone solo with some superlative word painting, a soprano solo and an easy section for chorus. This will make a fine anthem for Epiphany. The final part, "The Fulfillment," is the most difficult of the lot, though it will not terrify any well-trained chorus choir. It brings the cantata to a grand, triumphant close with the ringing of a carillon. Choir-

masters will note that parts 2, 3, 4 and 5 may be had as separate anthems.

I realize that this review is very sketchy and lacking in scholarly analysis; I must plead that I am writing for you one day after receiving my copy, though, to be sure, I heard bits of it while it was being composed and had a hasty glance at the proofs this summer. Those better acquainted with plainsong melodies than I would doubtless find even more enjoyment in the obviously modal character of much of this noble work.

The other cantata is Clokey's "When the Christ Child Came," published by Birchard. It has little in common with Dr. Willan's, except that they are of about the same length and both very beautiful. The Clokey work is in something of the style of Debussy's "Blessed Damosel" or Philip James' "The Nightingale of Bethlehem," though a little easier than those cantatas. That is, it suggests the modern French school without any of that school's aimlessness or lack of outline. The text is a naive legend of the Christ-child told by Laura Spencer Porter in words that give great opportunity for tone painting, and Mr. Clokey illustrates them with original grace and charm. The chorus is never divided and is not called upon to meet any difficulties except in a short section about the middle of the cantata, where the rhythm will need careful watching. The four solo voices all have important duties and the music is so moody and delicate that you will need singers with something more than lungs and larynx. The cantata is best suited to concert, but I see no reason why it might not be given in church during the week or even at an evening service of music. I intend to do with my own quartet the section beginning at the bottom of page 32 and ending at the top of page 38. This makes a pretty anthem and gives you an opportunity to use your harp stop. If you cannot afford a little orchestra, you will need a modern organ for most of this delightful work.

Of the carols and anthems published in 1923 the following seem to me to deserve mention:

- Candlyn—"Sleep, Holy Babe," A. Arr. for women, three-part. (G).
 Dickinson-Bohemian—"The Angels and the Shepherds." A cappella, eight parts. (G).
 Dickinson-Gulbins—"Still Was Bethlehem's City," S or T obligato. Uses part of the old carol, "Holy Night." (G).
 Gilbert, Harry—"The Great Eternal Christmas." Obligatos for alto and baritone; men divided; violin, cello, and harp ad lib. (G).
 Forsyth—"The Burning Flame," A. (D).
 Mansfield (ed.)—"Shepherds, Rejoice." Women, two-part; may be used as a duet. Two short stanzas. (St).
 Schumann, G.—Christmas Cradle Song, arr. by Dickinson. Soprano solo and unaccompanied chorus, singing antiphonally. (G).
 Viele—"While to Bethlehem," medium solo and quartet or chorus singing a dialogue. (G).
 Warren, E. R.—"The Christ Child Smiled." A cappella chorus (G).

The carol of widest usefulness in this list is Mr. Forsyth's. The text is quaint and the music is modal in flavor, but so simple that any choir can use it and enjoy it. The text makes it particularly appropriate for Christmas Day; I hope to use it then. The Bohemian carol is one of the jolliest that Dr. Dickinson has found; though it is in eight parts, it is very easy; the charming text and the graceful melody will appeal to everyone. The Schumann number is almost as good, and the Gulbins carol will appeal to many because of its use of "Holy Night" by the chorus while the obligato solo twiddles away above. Choirmasters expect something fine from the Dickinsons every Christmas, and we are never disappointed. The Candlyn number is rearranged from a carol for mixed voices that was popular last year in its first season. The Gilbert anthem will appeal to those choirmasters who like to do something out of the ordinary in the way of obligato instruments and obligato solos; it is not difficult. The little Mansfield arrangement is dainty and very easy. It

would be particularly useful for the women's voices in a volunteer choir or as a duet for two solo voices. The Viele carol is easy, melodious and finely rhythmic; its dialogue character will appeal. Miss Warren's carol, in spite of its title, is rather somber in tonality; it is the best and cleverest writing of hers that I have seen.

An attractive and easy solo for high voice is Paul Ambrose's "The Angels' Song (It Came Upon a Midnight)," published by Presser; this composer's solos are always vocal—singers like them. Another good one is Dion Kennedy's "The Infant King (Heard Ye Never)," published by Flammer in three keys as solo and also arranged as duet for soprano and alto, in which latter form it will be found most welcome, for there are very few good duets for Christmas.

Classified Suggestions.

- At the editor's request I am going to try now to classify suggestions for choirs of different types.
 First a list of things for volunteer chorus or amateur quartet:
 Forsyth—"The Burning Flame," A. (D) New.
 Mansfield—"Shepherds, Rejoice," two parts. (St) New.
 Mauser—"Christians, Awake," SATB. (G).
 Dickinson (ed.)—"From Heaven High," A. (G). Obligatos for violin, cello, and harp ad lib.
 Bach—"Beside Thy Cradle," chorale. (G).
 Noble—Eight Christmas Carols. (S).
 Gaul—Eight Old English Carols. (S).
 Nunn—Four Old Christmas Carols. (B).
 Nevin—"When Christ Was Born." (B).
 Yon—"The Infant Jesus," two-part arrangement. (F).
 Praetorius—"To Us Is Born Immanuel," second setting. (S).
 Clokey—"Christmas Joy" and "Christmas Hymn," published together; unison carols; best for Christmas Day. (Summy).
 Manney (Ed)—Six Old French Christmas Carols. (D) First.
 Manney (Ed)—Six Old English and French Christmas Carols. (D).
 Knight—"Away in a Manger," S and T-B. (B).
 These are merely a few suggestions. There is no reason why a volunteer choir should sing cheap music; there is a lot of good music that is very easy. The following numbers are recommended for a professional quartet:
 Matthews, J. S.—"The Little Door," T-B. (G).
 Parker—"Before the Heavens Were Spread Abroad," T. (G).
 Taylor, Colin—"The Three Ships." (G). Christmas Day best.
 Stevenson—"Christmas Bells." (D).
 Willan (ed)—Christmas Song of the Fourteenth Century. (G).
 Candlyn—"On Christmas Morning." (G). Christmas Day best.
 Clokey—"Noel, Noel." (Summy).
 Praetorius—"Lo, How a Rose," a cappella. (S).
 Praetorius—"The Morning Star on High." (S).
 Praetorius—"Rejoice, Ye Christian Brethren." (S).
 West—"The Hymn of the Angels," S. (G).
 Mackinnon—"Christ Is Born," a cappella. (G).
 Candlyn—"Sleep, Holy Babe," A. (G).
 Bach—"O Saviour Sweet," mostly A. (G).
 Bach—"Break Forth," chorale. (G).
 Barnes—"Behold, I Bring You Glad Tidings," S. (S).
 Dickinson—"All Hail the Virgin's Son," T. (G). Obligatos for violin and harp (piano).
 Dickinson (ed.)—"In the Silence of the Night," SATB. (G).
 Gevaert—"Slumber Song of the Infant," a cappella. (G).
 James, Philip—"Child Jesus Came," a cappella. (B).
 Viele—"While to Bethlehem," medium solo. (G) New.
 The foregoing list is made up of numbers of high merit that happen to be within the ability of a good quartet. All of them are suitable for use by a good chorus choir, whether boy choir or mixed. In addition, for the average good chorus choir, I suggest:
 Willan—"The Mystery of Bethle-

- hem," sections 3, 4 and 5 published as separate anthems. (G) New.
 Dickinson-Bohemian—"The Angels and the Shepherds," eight parts, a cappella. (G) New.
 Warren—"The Christ Child Smiled," a cappella. (G) New.
 Gilbert—"The Great Eternal Christmas," A and Bar obligatos and obligatos ad lib. for violin, cello and harp. (G) New.
 Schumann, G.—Christmas Cradle Song, S obligato and chorus a cappella. Best for mixed voices. (G) New arr.
 Dickinson-Gulbins—"Dark and Still Was Bethlehem's City," S or T obligato. (G) New arr.
 Damosch—Christmas Song ("Silent Night"), Bar solo and eight-part chorus a cappella. (S).
 West—"See Amid the Winter's Snow," S. (G).
 Bairstow—"Come, Ye Gentles." (G).
 Saint-Saens—"Bring Costly Offerings." (S).
 Mackinnon—"This Is the Month." (G).
 Butcher—"The Virgin and Child," S. (S).
 Dickinson—"Song of the Angels." (G).
 Dickinson—"A Christmas Carol from Lapland," T and Bar obligatos and chorus a cappella. (G).
 Dickinson—Norwegian Carol, "The Babe in the Manger," S. Obligatos for violin, cello and harp. (G).
 Gaul—Carol of the Russian Children. (S).
 Gevaert—"A Joyous Christmas Song." (G).
 Gevaert—Musette. (G).
 Jungst—Christmas Song of the Seventeenth Century. With echo choir, but easy. (S).
 Lutkin—"Gates and Doors," a cappella. (G).
 Matthews, H. A.—"Glory Lit the Winty Sky," a cappella. (G).
 Matthews, J. S.—Twilight Carol. (G).
 Matthews, J. S.—Christmas Bells. (G).
 Parker—"Calm on the Listening Ear," S or T. (G).
 Saboly—"Tis the Time for Mirth," a cappella. (G).
 Praetorius—"While Shepherds Watched," a cappella. (F).
 In the following list you will find numbers that are beyond the average chorus choir, if I may judge by programs, but within the capacities of most of our better chorus choirs, particularly the big mixed choirs or the boy choirs where there is a choir school:
 Willan—"The Mystery of Bethlehem," part 2, published as a separate anthem. (G) New.
 Herzogenberg—Christmas Song ("Comest Thou"), a cappella, six parts. (S).
 Vittoria—"O Wonder Ineffable." (G).
 Cornelius—Christmas Song ("Three Kings"), S. obligato, chorus a cappella. (S).
 Calvisius—"Joseph, Tender Joseph," for SSTBBB. (S).
 Davies, Walford—"When Christ Was Born," S obl. (G).
 Davies, Walford—"What Sweeter Music," S obligato and five-part chorus. Poem by Herrick. (G).
 Bairstow—"Of the Father's Love Begotten." (G).
 Noble—"Glory to God," T obligato. (S).
 Praetorius—"Today Is Born Immanuel," T, five-part a cappella. (F).
 Praetorius—"O Little Town of Bethlehem," eight-part a cappella. (F).
 Biedermann (ed.)—"Unto Us a Child Is Born," 5. (F).
 Biedermann—"Angels We Have Heard," 7. (F).
 Biedermann—"Christians, Awake," 6. (F).
 Biedermann—"Sleep, Infant Divine," 8. (F).
 Lutkin—"The Carol of the Beasts," medium solo obligato and chorus a cappella. (G).
 In these lists I have not done justice to the scores of beautiful carols edited by Dr. Dickinson and Mrs. Dickinson. The only safe thing is to have a complete file of their "Sacred Choruses," as I have. Even then you wear out the file.
 Solos and Cantatas.
 It is not quite morning yet as I write, and I suppose that I may as well list a few solos:
 Barnes—"The Night Is Very Still."

two keys. (B) New.
 Kennedy—"The Infant King," three keys. (Flammer) New.
 P. Ambrose—"The Angels' Song," high. (Presser).
 Dickinson—"Away in a Manger," high. (G).
 Matthews, H. A.—"O Lovely Voices," high. (S).
 Matthews, J. S.—"The Virgin's Lullaby," soprano. (G).
 Candlyn—"The Virgin's Hushing Song," alto. In "The Prince of Peace." (G).
 Candlyn—"There Fared a Mother," soprano. In "The Prince of Peace." (G).
 Parker—"Now Appears the Glorious Morning," bass. In "The Holy Child." (S).
 Parker—"The Vision of the Shepherds," soprano. In "The Holy Child." (S).
 Bach—"Slumber, Beloved," alto. In the "Christmas Oratorio." (G, S).
 Coombs—"In the Manger," three keys. (S).
 Ambrose—"Asleep in the Manger," two keys. (St).
 Kramer—"A Christmas Carol, medium voice. (F).
 Remember that a great many traditional carols go very well as solos.
 Now a few suggestions for cantatas:
 Willan—"The Mystery of Bethlehem," SBar. Forty-five pages. Orchestral parts. (G) New. For good chorus.
 Clokey—"When the Christ Child Came," SATB. Forty pages. Orchestral parts. (Birchard.) New. Medium chorus, mixed preferable.
 Candlyn—"The Prince of Peace," SATB. Fifty-four pages. (G) Recent. Medium chorus.
 Matthews, H. A.—"The Story of Christmas," about fifty minutes. Harp and tympani. (S) Medium chorus, mixed preferable.
 J. S. Matthews—"The Eve of Grace," SATB or SBar. In three sections for Advent, Christmas and Epiphany; about forty minutes. (G) Medium chorus, boys preferable.
 Parker—"The Holy Child," STB.

About thirty minutes. (S) Medium chorus; all but one section by a good quartet.
 Parker—"The Dream of Mary," SB. Pageantry. Orchestral parts. About one hour. (G) Medium chorus.
 Saint-Saens—Christmas Oratorio, STB. About thirty minutes. Orchestral parts. (S) Medium or very good chorus. One rather difficult trio.
 James, Philip—"The Nightingale of Bethlehem," SBar. About thirty minutes. Small orchestra. (G). Chorus above the average, but not large, necessarily.
 Bullard—"The Holy Infant," SATB-Bar. About forty-five minutes. String quartet or orchestra. (S) Good volunteer choir. Most of it can be done by quartet.
 Clokey—"Child Jesus," SATB. About thirty minutes. Based on traditional carols. (Birchard.) Volunteer chorus or quartet; may be sung in two parts by women's chorus.
 Knight—"The Christ Child," ST. About twenty minutes. (B) Volunteer chorus or amateur quartet.
 Nevin, George B.—"The Adoration," SATB. About twenty minutes. (D) Volunteer chorus.
 Stewart—"Christmas," STB. About twenty-five minutes. Orchestral parts. (B) Volunteer chorus or medium chorus.
 All these cantatas go well with only a modern organ for accompaniment.

M. T. N. A. to Meet in Pittsburgh.
 Pittsburgh will entertain the forty-fifth annual meeting of the Music Teachers' National Association, of which Charles N. Boyd is president, from Dec. 26 to Dec. 28. The program for the meeting, soon to be published in detail, includes sessions devoted to piano and voice conferences, college and university music, research material, public school music as related to private music teaching and reports from standing committees on American music, organ and choral music, community music, history of music and libraries, standardization and affiliation. In addition there will be addresses by musical educators and others.

U.S. LARGEST SUPPLY & EXPORT HOUSE
 MANUFACTURERS OF
ORGAN PIPES
 AND
 KEYS ACTIONS WIRES
 EVERYTHING FOR THE TRADE UP TO A
COMPLETE ORGAN
 GOTTFRIED GOEBEL PAUL & CO.

CLARENCE EDDY

ORGAN DEDICATIONS AND RECITALS

Head of Organ Department, Chicago Musical College, 624 S. Michigan Avenue
 Residence: 5357 Wayne Avenue, Chicago Telephone: Sunnyside 6150

Recent Newspaper Criticisms:

Ray C. B. Brown in the San Francisco Chronicle of Sept. 17, 1923:
 Clarence Eddy was welcomed by a large audience yesterday afternoon in the Civic Auditorium, where he gave a recital under municipal auspices. His appearance one may consider the artistic apex of the summer series of organ recitals presented to the public by the Auditorium Committee of the Board of Supervisors, for Eddy is not only in the seniority of his rank, but in the forcefulness, vigor and authority of his personality, the dean of American organists.

Master of Organ

Certainly no other native master of the king of instruments combines such a comprehensive command of the classic style with so keen an interest in the modern developments of organ music. Not satisfied with a repertoire that is equaled by few, he is hospitable toward every new composition that he regards as worthy of performance. I have yet to hear one of his programs that does not contain several novelties.

Undiminished Skill

His exposition of these works showed his undiminished skill in technique and his magnetic power in an interpretation. He has the poet's persuasiveness in the reading of melodies and the virtuoso's ease in the surmounting of difficulties.

The audience numbered upward of 4000, and was the largest that has assembled at any of these Sunday afternoon recitals.

Redfern Mason in the San Francisco Examiner of Sept. 17, 1923:

There are some few artists whom the public—that great anonymous public, which awards or denies immortality—holds in real affection. Fritz Kreisler is one of them; Schumann-Heink is another, and Clarence Eddy, the "old man eloquent" of the organ, still another.

There was a large audience at the Civic Auditorium—the largest of the season, and the concert was enjoyed hugely.

Mr. Eddy has not suffered the years to make a reactionary out of him. He is still alert for new music.

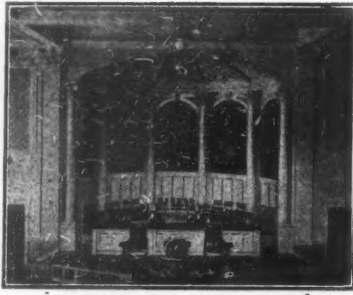
If our pianists would show as much pioneer initiative in the choice of numbers as Clarence Eddy does in music for the organ, American writers for the clavier would receive encouragement that would be golden to them.

Mr. Eddy's technique is clean and fine; but he keeps it his servant. No mere gymnast of the keyboard he, but a true musician, a man who charms by the force of his personality, an interpreter who understands and enriches.



Recital in the famous Bohemian Grove, California, Aug. 19, 1923.

Reuter Pipe Organs



*A Product of Merit
Scientifically Con-
structed, Artistically
Voiced*

In buying a Reuter you get an instrument with which the foremost organists of the country have voiced their entire satisfaction.

With the highly skilled Reuter Organization you are assured the very highest accomplishment in organ construction and voicing.

Let us figure on your special requirements

The Reuter Organ Company
Lawrence -- Kansas

"Bach, Reger, Middelschulte—three giants in organ music."—*Ferruccio Busoni.*

Wilhelm Middelschulte

Concerts, Instruction (Organ, Theory, Composition)
1705 Ridge Avenue, Evanston, Ill. Tel. Evanston 298

GEORGE E. LA MARCHE

PERSONAL SERVICE
Yearly Care of Organs Moving Organs Cleaning and Refinishing
BLOWERS INSTALLED
FACTORY: 214 Institute Place Phone Superior 7183
RESIDENCE: 6830 Osceola Ave. Phone Newcastle 2768
CHICAGO, ILLINOIS

ARTHUR C. BECKER, A.A.G.O.

Concert Organist
Dean School of Music, De Paul University
Organist St. Vincent's Church, CHICAGO

WILLIAM E. BEAZLEY

F. R. C. O. | A. R. A. M.
Organ - Singing - Composition
Organist and Choirmaster
Trinity Church, Chicago
1730 Forest Avenue - Wilmette, Ill.
Phone Wilmette 875M

EDMUND SERENO ENDER

BALTIMORE, MD.
St. Paul's Church, Goucher College
Peabody Conservatory
Personal Address: 3106 Abell Ave.

JOSEPH G. CIPRIAN

Pipe Organ Builder
REPAIRING REBUILDING
ELECTRIC BLOWERS
Twenty Years in Business
Bell Phone 334. Paducah, Ky.

KINDER

PHILADELPHIA

ALLEN W. BOGEN

RECITALS
ORGANIST—
Tenth Church of Christ, Scientist
Chicago Mendelssohn Club
5429 Harper Avenue
Phone: Dorchester 1915

ALICE R. DEAL

CONCERT ORGANIST
4559 West End Avenue
CHICAGO
Telephone Columbus 6102

WARREN D. ALLEN

CONCERT ORGANIST
STANFORD UNIVERSITY
Address, Box 916
Stanford University, Cal.

O. C. BODEMÜLLER

Organist-Choir-Master, Temple Sinai
Director
THE BODEMÜLLER ORGAN SCHOOL
1748 Jackson Ave., New Orleans

THOS. KELLY

Organ Builder and Expert Repairman
30 years practical experience
Church and Theatre Organs Maintained and Kept in
Condition For Excellence. Old Tractor Organs Fitted
With the Most Reliable System Electro-Pneumatic
Action.
Phone Northway 8263 Detroit, Mich. Address 481 E. Palmer St.

RUSSELL H. MILES

Instructor in Organ and Harmony
UNIVERSITY OF ILLINOIS
SCHOOL OF MUSIC
Urbana, Ill.
RECITALS

NEIDLINGER ENSEMBLE

Mrs. William Neidlinger, Pianist
Mr. William Neidlinger, F.A.G.O.
RECITALS - MUSICALES - CONCERTS
Address: 225 W. 99th St., New York City

James N. Reynolds

Designer and Builder of
PIPE ORGANS
126 East Pine Street
ATLANTA, GA.

MIDMER ORGANS

**Not for the Least Money
Nor for the Most Money
But for the Most Discriminating**

Main Office and Works: MERRICK, N. Y.

**Specializing in
String-tone, Reed
and Flue Pipes**

NATIONAL ORGAN SUPPLY CO.

540 West Twelfth Street
ERIE, PENNSYLVANIA

Electric Controlled Tubular Chimes GIVING ANY DEGREE OF TONE DESIRED

Tubular Chimes, Harp Effects, Orchestra Bells
Xylophones, Electric Bells, Etc. for Pipe Organs

R. H. Mayland's Son

54 Willoughby St., BROOKLYN, N. Y.
Established 1866 SEND FOR CATALOGUE

ESTABLISHED 1875 INCORPORATED 1921

MUDLER-HUNTER CO., INC.

Manufacturers of

HIGH GRADE PIPE ORGANS

"Anything in the Organ Line"

FACTORY & OFFICE PHILADELPHIA, PA.
2632-38 W. GORDON ST.

HINNERS ORGAN CO.

Pekin, Illinois

Builders of organs of all sizes. Superb tone—modern appliances—durable construction. Cordial endorsement of eminent organists and musicians.

Our Electric Blower department supplies electric blowing outfits for any type of organ.

CORRESPONDENCE SOLICITED

ALLAN BACON, A. A. G. O. CONCERT ORGANIST

COLLEGE OF THE PACIFIC Available for
San Jose, Calif. RECITALS, DEDICATIONS, Etc.

C. ALBERT
Modern Organ Playing Treatise, \$3.00
Tufts Concert Organist
 Organ Dedications Featured
 1135 West 27th Street, Los Angeles, California

CHARLES GALLOWAY : CONCERT ORGANIST
 Organist and Musical Director St. Peter's Episcopal Church (St. Louis). Organist Washington University
Official Organist Louisiana Purchase Exposition (1904)
INSTRUCTION - ORGAN - THEORY
 My method of instruction is patterned after that given by ALEXANDRE GUILMANT, my preceptor for about five years. Special attention given to and exceptional advantages for the study of Hymns—tune playing, choir and solo accompaniment. For organ practice pupils have access to an electrically propelled two-manual organ.
 Address, CHARLES GALLOWAY, 4171 Magnolia Ave., St. Louis, Mo.

ROLLO MAITLAND, F.A.G.O.
CONCERT ORGANIST
 Organist Aldine Theatre and New Jerusalem Church, Philadelphia
 Available for limited number of Recitals in East.
 ... "One of the premier Organists of the United States."—Worcester (Mass.) Telegram.
 Address, 824 Marlyn Road, Overbrook, Pa.

EMORY L. GALLUP
 Organist and Choirmaster
 St. Chrysostom's Church, Chicago

JOHN DOANE
ORGANIST AND CHOIRMASTER
 The Church of the Incarnation, New York City
 Formerly Director of the Organ Department, Northwestern University School of Music, Evanston, Ill.
 Organ Instruction Recitals
 Three fine Hutchings Organs available for students' practice.
 35 EAST 35th STREET NEW YORK CITY

HOMER P. WHITFORD
 Mus. Bac., F. A. G. O.
 Instructor in Music, Dartmouth College, Hanover, N. H.
CONCERT ORGANIST

HUGH McAMIS
 F. A. G. O.
 Organist Criterion Theater
 Oklahoma City, Okla.

PALMER CHRISTIAN
ORGANIST
 126 East Chestnut St.
CHICAGO
 Phones: Superior 8450 and Evanston 2507J

MARSHALL BIDWELL
 A. A. G. O.
CONCERT ORGANIST
 Pupil of Widor—Winner of Premier Prix d'Orgue—Coe College, Cedar Rapids, Iowa

Ernest Prang Stamm
CONCERT ORGANIST—INSTRUCTION
SECOND PRESBYTERIAN CHURCH
 Taylor and Westminster
 St. Louis, Mo.

Frederic Tristram Egner
 Mus. Bac. Mus. Doc.
 Canadian Concert Organist—Baritone
 —RECITALS—
 133 Lake Street ST. CATHARINES, ONT

HARRIS S. SHAW
 A. A. G. O.
 Teacher of Piano, Organ, Harmony and Interpretation
 Studio: 175 Dartmouth St. (Trinity Court)
BOSTON, MASS.

DANIEL A. HIRSCHLER
 Mus. B., A. A. G. O.
 Deas, Department of Music, The College of Emporia, Professor of Organ, Director Annual May Festival.
RECITALS INSTRUCTION
 Emporia, Kansas

ALBERT J. STROHM
 St. Paul's-by-the-Lake Temple Beth-El
 Organ Instruction—Boy Voice Training
 2124 Chase Avenue CHICAGO

BERT WILLIAMS
The Academy of Music
NEW YORK CITY

Walter Keller, Mus. D., F. A. G. O.
 Director Sherwood Music Schools
 Recitals Instruction
 300 Fine Arts Bldg., CHICAGO

STANLEY R. AVERY
ORGAN—PIANO
 Courses in Choir Training, Opera and Oratorio, Composition, Orchestration, Director Choral Art Society, MacPhail School of Music, Minneapolis, Minn.

FRANK STEWART ADAMS
CONCERT ORGANIST
 Organist, Rivoli Theatre, New York

QUARLES -- Organist
 University of Missouri,
 Columbia, Missouri

LESTER W. GROOM, A.A.G.O.
RECITALS—INSTRUCTION
 Church of the Ascension, Chicago

WILLARD L. GROOM
 ST. PETER'S CHURCH
 Belmont and Broadway
CHICAGO
 (Practice Organ for Students)

PERCY SHAUL HALLETT, F.A.G.O.
 Organ Recitals and Instruction
 Theoretical Subjects Guild Examinations
PASADENA, CALIFORNIA

KRAFT For RECITALS and LESSONS
 TRINITY CATHEDRAL, CLEVELAND, O.

ALBERT RIEMENSCHNEIDER
 Concert Organist
 DIRECTOR OF MUSIC, BALDWIN-WALLACE COLLEGE, BEREA, OHIO
 DIRECTOR AND ORGANIST, Euclid Avenue Baptist Church, Cleveland, Ohio

FRANK WRIGHT
 Mus. Bac., A. G. O.
 Candidates prepared for A. G. O. or University examinations by correspondence. Summer Courses for those visiting New York.
STUDIO, 46 GRACE COURT, BROOKLYN, N. Y.

Dr. RAY HASTINGS
 Concert Organist
 Temple Auditorium - - LOS ANGELES, CAL.



HUGO HAGEN
CONCERT ORGANIST
 Organist First Presbyterian Church
 Address: Muscial Art Bldg.
ST. LOUIS, MO.

RAYMOND ALLYN SMITH
ORGANIST
 First Baptist Church
 Oak Park, Ill.
 633 Fine Arts Building, Chicago
 Phone Harrison 5965

Boy Voice Training
 Special Course for Organists
G. EDWARD STUBBS
 121 West 91st St., New York City

W. Lawrence Cook, A.A.G.O.
 Organist and Choirmaster
 Calvary Episcopal Church and Temple B'Rith Shalom
 Head of Organ Department
 Louisville Conservatory of Music
AVAILABLE FOR RECITALS
 23 EASTOVER COURT LOUISVILLE, KY.

PARVIN W. TITUS
 F. A. G. O.
 Organist and Choirmaster, St. Paul's Church, Brooklyn, N. Y.
 Address:
 265 West 73rd St., New York City

D. KENNETH WIDENOR
 A. A. G. O.
ORGANIST
 Rialto Theatre, OMAHA, NEB.

CARL MCKINLEY
ORGANIST
 Strand Theatre
HARTFORD, CONN.

WALTER WILD, F.R.C.O.
 Clinton Avenue
 Congregational Church
BROOKLYN, N. Y.

HAROLD TOWER
 GRAND RAPIDS, MICHIGAN
 Organist and Choir Master St. Mark's Pro-Cathedral—Conductor St. Cecilia Chorus—Accompanist Schubert Club

ZEUCH
BOSTON

ARTHUR DAVIS, F.R.C.O., F.A.G.O.
CONCERT ORGANIST
 Organist and Master of the Choristers
 Christ Church Cathedral
 St. Louis, Mo.
 Organ Recitals and Instruction
 Special correspondence course for A. G. O. Examinations. Address, Christ Church Cathedral, St. Louis, Mo.

J. FRANK FRYSSINGER
Concert Organist
 258 East College Avenue
YORK, PENNSYLVANIA

EDWIN LYLES TAYLOR
 F. A. G. O.
 Organist and Music Director
 Tivoli Theatre
Chattanooga, Tenn.

CHARLES E. CLEMENS
 Mus. Doc.
 Professor of Music and Organist
 Western Reserve University
 Organist Church of the Covenant
RECITALS and INSTRUCTION
 4617 Prospect Ave., Cleveland, Ohio

SYDNEY WEBBER
ORGANIST—CHOIRMASTER
 Trinity Church WATERBURY, CONN.

J. WARREN ANDREWS
 Concert Organist and Teacher
 Special Ten-Lesson Course in Organ and Church Service Playing.
 Short Course, also, in Piano Teaching.
 4 West 76th Street. New York.

JUDSON W. MATHER
CONCERT ORGANIST
SEATTLE WASHINGTON

**With the Moving
Picture Organist**

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 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

Miscellaneous Cartoons.

Following "Mutt and Jeff" and "Aesop's Fables," there are a number of other cartoon films perhaps not so widely known. Among them are "Tony Sarg's Almanac," "Krazy Kat," "Bobby Bumps and His Dog," "Felix the Cat," and a very clever series—"Out of the Inkwell." These are treated in a similar manner as the two preceding subjects, by fitting the comedy situations with a recent popular song hit, following any rapid action with a change to a snappy one-step. In this connection it is also sometimes advisable to improvise a common measure tempo, in which the right-hand plays rapid groups of triplets on each quarter-note. The xylophone is an excellent medium for this device.

The "Tony Sarg" films are released by the Educational Film Company, and might properly be called "prehistoric sketches." A recent novelty, "The First Barber," proves that the power of suggestion enters into this situation in that the first impressions at screening (or playing it the first time in the absence of a previous screening) are, in the main, reliable. A new eccentric novelty, "Humpty Dumpty's Funeral March," by Straight, fitted the grotesque atmosphere of the film. We were reminded of "Noah's Wife" by Erdman (Foerster) because of the prehistoric nature of the sketch, and chose Donaldson's "Starlight" for the final number as the last section of the reel included dancing.

Cartoonists are bowing to the inevitable and following the procession by showing musicians playing the "Yes! We Have no Bananas" in a large number of recent films. (Three within a month).

"Out of the Inkwell" films contain the interesting adventures of a pterrot who first comes out of the inkwell in the form of a blot of ink. Victor Herbert's "Punchinello" is a good example of the type of brilliant two-four composition that will correctly fit this film.

As it will be observed from the series of cartoon articles, the playing of these cartoon comedies resolves itself into choosing the popular favorites of the day (always keep up-to-date on new music), inserting a strain of some well-known comic air at exactly the right time, and then presenting the same as a homogeneous whole, with a clever discernment in effective registration, in which the more laughs from the audience, the better. One cannot play a fugue or a sonata on a comedy where the fun is fast and furious; the only possible mediums are the lively airs. It is what the public demands, and these numbers fit the films better than any other class of composition.

Two truths about this matter are: First, certain people have anti-jazzitis, which is as bad as jazzitis, and second, not everything is jazz that syncopates!

A Comedy Novelty.

"Navy Blues," a two-reel comedy, with Dorothy Devore, Jimmie Harrison and Ogdan Crane, has to do with scenes aboard the battleships California and Tennessee of the United States Navy. Music: (1) "Wedding March," by Mendelssohn. (2) Bridal pair stops march. Selection: "A Nautical Knot," by Rhys-Herbert (omitting all valse tempos and playing a four-four dance as little girl dances). (3) T: Full guard and band for admiral. Trumpet call followed by a quick, snappy march. (4) D: Girl gets into motor boat. Agitato. (5) T: Full guard, etc. Trumpet call and march. (6) T: Where's the admiral? "Ship Ahoy," by Lusk. (7) T: Full guard, etc. Trumpet call and march. (8) Find that boat thief. "The Gob Ashore," by Leigh (once)

and "Pirates of Penzance," by Sullivan, omitting all valse tempos until (9) T: Arrest that man. Agitato. (10) D: Girl in diving suit walks on deck. "Neptune's Daughter," by Klein, second movement (snappy staccato style, burlesque effect), followed by third movement, and at (11) T: He is my wife, a bright number to close.

New Photoplay Music.

The first thing about publishers that comes to our mind this month is the fact that every so often there will be a decided lull in the publishing of new issues and then, presto! the avalanche, the tidal wave, the bombardment of a defenseless music editor with all heavy batteries at one and the same time. Our desk this month resembles Buster Keaton's Ford in the "Three Ages." It is in imminent danger of collapse from the weight of music piled high on it. Songs, orchestrations, piano and organ issues, popular songs and orchestrations, etc. However, we will attack the problem and endeavor to choose only the most effective picture pieces.

Geoffrey O'Hara, who has written "I Love a Little Cottage" and many other songs, offers "Dreaming of My Old Home Sweet Home" (Presser), a simple, melodious theme of sentimental appeal and melting harmonies, which will qualify as a theme on scenes reminiscent of home.

DESCRIPTIVE: Suite for Organ, "Fireside Fancies," by Joseph W. Clokey, in seven movements, proves an exceptionally useful work for "movie" players (1) "A Cheerful Fire," allegretto pastorale in A, breathes of contentment in the home on a brisk fall evening. (2) "The Wind in the Chimney," agitato con rubato, is a clever imitation of the weird, mysterious noises that emanate from the regions of the chimney when the wind is raging, and makes one think of ghosts. Oboe and soft eight-foot, with sub and super couplers, and again, vox, quintadena with successive dissonances, complete a most unusual imitative number. (3) "Grandfather's Wooden Leg" is a grotesque humoresque, which will cause many a smile when played in accompaniment to an old man hobbling down the street. (4) "Grandmother Knitting" has a simple theme for solo stop and is in folksong style. (5) "The Cat" is an original descriptive piece. The composer marks it "with mock dignity" and indicates for swell—a squeaky combination. There is the imitation of the cat purring and meowing, and the central section—an allegretto—is evidently a wakeful period for the household pet. (6) "Old Aunty Chloe"—a clarinet solo on a negro spiritual theme—typifies the faithful colored mammy. (7) "The Kettle Boils" is a delightful C major capriccioso, with a well-defined theme, and also representations of the boiling steam. It increases in tonal power and velocity until, judging from the final fortissimo chords, the cover must have been blown off with a bang! This suite is indispensable for the up-to-date theater organist.

ORIENTAL: "Oriental Air" by M. Fultoni proves to be a delicate, ingratiating air for vox humana, alternating with flute answer, and with a short piu mosso.

Both of the foregoing are published by Clayton F. Summy, Chicago.

"An Algerian Sketch" by R. S. Stoughton (White-Smith Company) is the latest opus from this American orientalist. Bare chords, with the thirds omitted, open the work in E minor. A fagotto solo, clarinet and strings lead up to the principal theme for cor anglais. In contrast to this, a molto agitato in G minor brings us to the main theme again, and the work ends with the thin harmonies of the fifths and octaves. Musically visualizing an Algerian scene, this number will be a welcome addition to the oriental collection.

Several excellent organ solos come from the press of G. Schirmer this month.

Rimsky-Korsakoff's well known "Hymn to the Sun," arranged by Clough-Leigher, is the latest addition to the recital series. An Americanized edition of Maquaire's First Organ Symphony we recall introducing many years ago in recitals, in the original French edition. Analyzing the effec-

tiveness of the work as applied to the motion picture theater, we can cordially commend the Allegro for a solo number, the Andante fitting neutral and the Scherzo capricious moods, while the Finale will make a splendid long agitato. The whole work is brilliancy itself, combined with scholarly treatment of the themes.

A lengthy allegro giocoso by H. B. Jepson, labeled "Masquerade," offers a nine-eight theme, in which many dissonances are employed both in the theme and its accompaniment.

CHIME PIECE: "The Bells," by William H. Price, will be welcomed by organists with whom chime pieces are favorites. A simple, melodious air for the vox in which the thumb plays the chimes on the great, a short minor section and a recurrence of theme, gives the outline of this number.

A select choice of best piano solos suited for organ transcription in theater use follows (Schirmer):

WOODLAND: "From the New Hampshire Woods," by Marion Bauer, a suite of three numbers. The first movement, "White Birches," already has been noted. The second number proves to be "Indian Pipes," a mysterious andante, full of strange chord progressions, each dissolving into the succeeding one like the changing scenes in a kaleidoscope. "Pine Trees," the third piece, the composer has marked "surging," which anyone who has ever been in a pine tree forest can thoroughly appreciate. The weird restlessness of the trees is cleverly portrayed in the andante, a legato five-four tempo.

"Echoes of Spring," by R. Friml, opens with an arpeggio figure in the right hand, the theme entering on the second measure. To the first air is given a contrasted second theme, in A. "Springtime," by Minnie T. Wright, a six-eight allegretto in A flat, is a pleasing, restful work. These four numbers portray a variety of woodland scenes and will fit well on many scenic.

ROMANTIC: "By-gone Days" and "Serenade," by Cedric Lemont. The first contains two airs of simple and melodious texture. The second is in A and opens with a delicate andantino, which later makes an excursion into F, but quickly is dissatisfied and returns to A major. This is a gratifying work.

M. B. Goodwin's Tenth Anniversary.

The choir of the West Side Presbyterian Church, Germantown, Philadelphia, celebrated its tenth birthday under its present organist and choirmaster, Melvin Biggs Goodwin, M. A., on Friday evening, Oct. 5, with an alumni banquet. About seventy-five active and alumni members were guests of the church. On the following Sunday evening a number of the alumni members augmented the regular choir in a special musical service, singing Dudley Buck's Festival Te Deum and Gounod's "Unfold, Ye Portals."

GRACE CHALMERS THOMSON

Mus. Bac., A.A.G.O.
ACCOMPANIST - COACH - INSTRUCTION
Special Harmony and Sight Singing Courses
Grace M. E. Church 131 W. 104, New York

RUBY BELLE NASON

(America's Pioneer Theatre Organist)
Concert and Theatre Organist
Now Playing
Majestic Theatre, Mansfield, Ohio
Permanent Address:
4058 Milwaukee Ave., Chicago, Ill.

MOTION PICTURE THEATRE

Leaders—Organists—Pianists
Send today for our catalogues of imported orchestra music and Piano Conductor Volumes of FAMOUS FRENCH MASTERS ORCHESTRA CLASSICS
SAMUEL MANUS COMPANY
228 Tremont St. BOSTON, MASS.

Hillgreen, Lane & Company
ALLIANCE, OHIO

The great amount of work booked for the current and ensuing years evidences the satisfaction our Organs are giving

Factories—Alliance, Ohio

WURLITZER
UNIT ORGANS
Exclusive Hope Jones patents

The highest paid organists in the world play the Wurlitzer Unit Organ. This fact alone is conclusive evidence of supremacy in the art of organ building. The great number of installations we are making throughout the United States is increasing the demand for highest type musicians. Artists will always find a profitable market for their services. Let us send you the address of a Wurlitzer Unit Organ installation near you where you can try it.

The RUDOLPH WURLITZER Co.
Stores in all Principal Cities
Factories
NO. TONAWANDA, N. Y.
Executive Offices
CINCINNATI, OHIO

**Lynnwood Farnam Tells
of Recent Trip in Europe**

Large Organs Seen by New York Organist in the Course of His Travels.

While in Paris I attended one of the services at the Russian Cathedral, the interior of which is large and lofty, and although the floor is carpeted, and the acoustics are fine and the effect of the music is excellent. There were only a few present when I entered and the people kept coming in during the service. Chairs were scarce, those in the room being scattered along the walls. I took one and moved it out, but one of the men came along and asked me to put it back against the wall. The service was spectacular—the priests with their gorgeous robes, the candles, the impressive groups, some kneeling, some standing, the opening and shutting of doors, all contributed to the picturesqueness of the scene. The choir is a famous one, usually consisting of from twelve to fifteen persons. There were five singers when I was present, all men. Their singing was powerful and sweet, freely-rhythmical and finely balanced. The effect must be especially pleasing when the full choir is present.

At Notre Dame on Sunday mornings one meets many Americans. I saw Professor and Mrs. Harold Geer of Vassar College, Mrs. Conniston of New York, Chandler Goldthwaite of New York, Dr. Charles Whitney Coombs of New York, Charles A. H. Pearson of Pittsburgh, Gove Harrington, Carrington Thomas, Mr. and Mrs. Rowland W. Dunham, Miss Hogan of Providence and several others. I also went over and called on Lawrence Whipp of the American Church.

With J. G. Green of Boston I went to Versailles. We spent a few hours wandering about the palace, where there are multitudes of fine paintings and other objects of art. The wood floors of the apartments are wonderfully inlaid with interesting patterns and the ceilings are beautifully painted and decorated. One room contains a large collection of plate that was used by the royal family and only for a single meal. Although it was a hot day, we spent considerable time looking about the grounds and in visiting the Petit Trianon, the residence of Marie Antoinette.

On the way to Versailles from Paris we had an experience that I should not care to repeat. We rode on unprotected wooden benches on the roof of the train, where we felt as though a sudden jolt would have sent us headlong.

Mr. and Mrs. Rowland W. Dunham invited us to the American Conservatoire at Fontainebleau, where I was interested in the class organ lessons given by Libert and Widor.

On Sept. 2 Dr. Bairstow of York Minster invited me to one of his morning services and I had a thrilling time, the choir having just returned from its holiday. The eagerness and finish with which it sang and the reverential and colorful playing of Dr. Bairstow were alike inspiring. The Te Deum and Benedictus were sung to Garrett in E flat, for which ordinarily I do not care particularly, but which

on this occasion were in the manner of a revelation in interpretation. The service closed in an unusual way. After the "Gloria in Excelsis" there was an organ improvisation which ended in a big crescendo and blaze of tone. The choir sang as a recessional a brilliant chant setting of the 150th Psalm. Dr. Bairstow's improvisations were notably fine.

I attended several services at Westminster Abbey, where I heard Arnold Goldsbrough and Sidney Nicholson play—also G. D. Cunningham at St Alban's, Holborn; Thalben Ball at the Temple Church, Dr Macpherson at St. Paul's Cathedral and F. G. Shuttleworth. Dr. Macpherson is an ardent stamp collector and at his suggestion I visited the British Museum and saw the remarkable collection mounted under glass in carefully-indexed drawers. One particular stamp, the twopenny black of the 1851 issue, the rarest Canada one, worth \$500, interested me particularly. There were nine specimens of it in the collection.

I heard much good organ music played in the English churches and cathedrals. However, of about fif-



LYNNWOOD FARNAM AT YORK.

teen voluntaries I heard, only four were modern: "Carillon" by Vierne, the Finale of Vierne's Third Symphony, the second movement of Saint-Saens' Fantasie in E flat and a Chorale Prelude by Parry.

While in Leeds I heard the fine Schulze organ in St. Bartholomew's, Armley. The case of Skinner's organ in the Fifth Avenue Presbyterian Church, New York City, is almost a replica of it. The St. Bartholomew's organ has most daringly voiced mixtures, and the ensemble is magnificent and is an example which many English builders have reproduced with considerable success. I saw also the Schulze organ, rebuilt by Harrison & Harrison, in the Leeds Parish Church.

Among several fine organs I heard in London, special mention should be made of those at St. Paul's Cathedral (with its impressive cases, famous full swell of only eleven ensemble stops, and superb enclosed and unenclosed tubas), St. Alban's, Holborn (which I

have yet to hear surpassed as a church instrument—its diapasons and mixture-work of utter sweetness, and its thrilling reeds combining to form perfect cohesion of ensemble), St. John's, Hammersmith, and Westminster Cathedral. These are all Willis organs, the first two being "Father" Willis productions and the latter those of Henry Willis 2nd and 3rd (although St. John's was originally a Lewis). Henry Willis, Jr., is now in charge of the firm and to him no higher praise can be given than to say that he is the right man to carry on the traditions of his father and grandfather and that he is doing so with distinction. The new Westminster Cathedral instrument is one of his recent productions. Although at present incomplete (its specification stands at present: Great fourteen, swell 14, pedal 9, including two 32s, solo tuba mirabilis), it is unusually musical and dignified and very brilliant.

All Saints', Margaret street, is a church famed for its fine acoustic properties and the instrument there by Harrison & Harrison is a notable success. The Walker organ at St. Margaret's, Westminster (designed by Lemare), also never fails to make a profound impression. Another fine London organ (this of moderate size but remarkable artistic effect) is that by Norman & Beard at the Christian Scientist Church, Mayfair.

C. C. White, of the Estey sales staff in New York City, has been transferred, at his request, to the Philadelphia office of the company, and will take care of territory in Maryland, the District of Columbia and a part of Pennsylvania. Mr. White is an old Philadelphian and the change takes him back to his former home.

Authority for the installation of acoustic curtains in the Auditorium at St. Paul to eliminate the reverberations which have annoyed audiences at organ concerts was granted by the city council on motion of Commissioner L. R. S. Ferguson. This improvement, which will cost \$2,000, with a new orchestra platform and setting costing \$4,000, is being paid for out of proceeds of two public concerts held last spring, an appropriation from the Auditorium funds and private subscriptions of men and women interested in music.

**NEW
CHRISTMAS
MUSIC**

T. F. H. Candlyn
Sleep, Holy Babe (692 C. M. R.) 12
Women's Voices
Sleep, Holy Babe (Orch. Pts.) 1.00

C. S. Childs
Glory Be to God on High (678 C. M. R.) 20

C. Dickinson, Arr.
The Angels and the Shepherds (111 S. C.) 12
Christmas Cradle Song (112 S. C.) 12

Dark and Still was Bethlehem's City (110 S. C.) 12
In Bethlehem's Manger Lowly (113 S. C.) 12
Women's Voices

Hushed and Still the Evening Hour (114 S. C.) 12
Women's Voices

C. W. Dieckmann
Christmas Eve (296 St. Cec.) .75
Organ

H. M. Gilbert
The Great Eternal Christmas (691 C. M. R.) 15
Anthem for Contralto, Baritone, Solos, Chorus, and Violin, Cello, Harp, and Organ Accompaniment.

L. Viole
While to Bethlehem (694 C. M. R.) 10

XMAS CANTATA

P. C. Lutkin
'Twas the Night Before Christmas 50
(Women's Voices)

H. Willan
The Mystery of Bethlehem 75

THE H. W. GRAY CO.
159 E. 48th St. New York
Sole Agents for Novello & Co.

There is no Substitute

FOR

Genuine **DEAGAN**

Percussion Musical Instruments

FOR

PIPE ORGAN USE

Practically every prominent
Organ Builder uses

DEAGAN Cathedral Chimes,
Harp-Celestes,
Marimba-Harps,
Xylophones, etc.,

The Deagan Plant



Where Deagan Instruments are produced — the largest factory of its kind in the World.

because of their superior tone quality and perfection of tuning.

Organists of prominence insist on Deagan Percussions because their use for nearly half a century by the very foremost Stage and Concert Players has established their reputation as the only instruments that do the players' ability and celebrity justice.

Write for Catalog

J. C. DEAGAN, Inc.

Established 1880

CHICAGO

Deagan Building

4211 Ravenswood Ave.

The **Marr & Colton**
Company

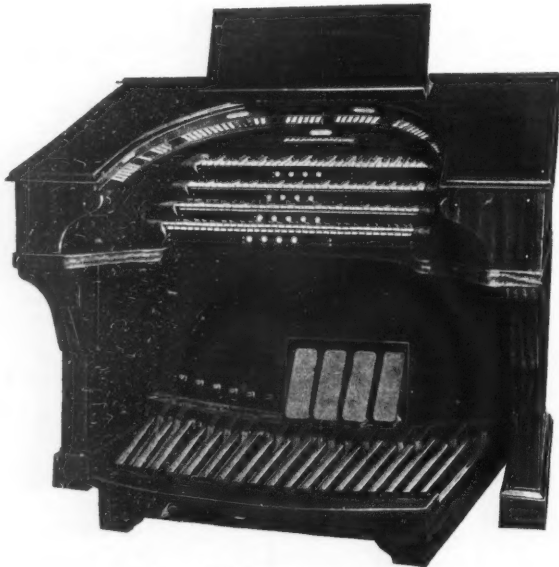
WARSAW
N. Y.

America's Finest Concert Organ

CHURCH SCHOOL HOME LODGE AUDITORIUM THEATRE

SMITH UNIT ORGANS

FOR
Theatre, Church, Residence, Lodge
Musical Elegance and Mechanical
Perfection



Sales and Demonstration Rooms
339 SOUTH WABASH AVENUE

Smith Unit Organ Co.

Factory-General Offices
419 W. ERIE STREET, CHICAGO, ILL.

The Zephyr Electric Organ Blower

is a Three Bearing Machine

It is the most Scientifically Constructed
Organ Blower.

The motor does not carry the weight of the fans. Bearing trouble is unknown. Vibration is reduced to a minimum. The Zephyr operates with exceptional quietness.

It is the Ideal Blower for Hard Service.

Built in all sizes from $\frac{1}{4}$ to 10 H. P.

A. C. 60 cycle, 1 phase outfits kept in stock for immediate shipment.

Discount to the trade on application.

The Zephyr Electric Organ Blower Company
Orrville, Ohio

Tellers-Kent Organ Company

ERIE, PA.

Builders of High Grade Organs

Chicago, Ill., June 29, 1923.

The Tellers-Kent Organ Co.,
Erie, Pa.
Gentlemen:

I cannot refrain from expressing my sincere compliments for the splendid success you had in the rebuilding of the large organ in the Holy Family Church, Chicago.

As you well know I have devoted much time and study to this historic instrument and felt thoroughly satisfied, after a visit to your factory, that you were well equipped to handle such a gigantic contract.

It is gratifying to see and hear such wonderful results. The beautiful voicing, the responsive action; in fact, the general workmanship is excellent and admired by everyone. I can assure you that it is the most artistic instrument I have ever played on and can vouch for like expressions from other Organists of fame who have marveled at the wonderful results.

The clergy and congregation join me in congratulating you and wishing you success.

Very sincerely yours,
(Signed) LEO MUTTER,
Organist, Holy Family Church,
Roosevelt Rd. and May St.,
Chicago, Ill.

Correspondence Solicited

Catalogue on Request

L. D. Morris Organ Company

CHICAGO, ILL.

If it is SATISFACTORY SERVICE you want we can furnish it. See us about the regular care of your organ or any special work required.

Our electric fan blowers are all steel, with shafts properly supported, having direct connected dynamos without belts. The quietest and most efficient blower on the market.

Telephone Harrison 3051

64 E. Van Buren St.

Established 1898

GUTFLEISCH & SCHOPP

Organ Pipes and Supplies

ALLIANCE, OHIO

We have been in business continuously for twenty-five years, and our reputation with our customers is our best recommendation and advertisement.

Organ builders who are not familiar with our work are respectfully requested to give us a trial order.

Worth to Consider

In the construction of the **Direct Electric Action System** another important point that merits consideration is the unity of construction of all action parts.

Valves, contacts, switches, controls, etc., are all designed and built to one standard, strictly maintained, making possible any additions or changes to the original construction without disturbing that original construction in any way.

Consider what it means to make additions to an organ by simply placing the additional parts as a unit, connecting the series of wires of the added unit to the original terminal board, supplying the added unit with wind and the job is done. No boring or tapping into any chest or relay sections, no pipes to be removed, no action parts to be coupled up.

The saving in labor thus made is an item not to be overlooked. The purchaser gets the benefit.

Address Sales Manager

WICKS PIPE ORGAN COMPANY
Highland, Illinois

HIGH GRADE PIPE ORGANS



Scientifically Designed

The Hall Organ Company

West Haven, Connecticut

Chicago Representative: Kenneth Butler, 805 South Humphrey Avenue, Oak Park, Ill. Phone: Oak Park 931.

THERE IS A REASON WHY THE "ORGOBLO"

Is the most extensively used Organ Blower made and shows ultimately the lowest cost.

Write For Literature.

Special "Orgoblo Junior" for Reed and Student Organs



Where the Spencer Steel Orgoblo Is Made

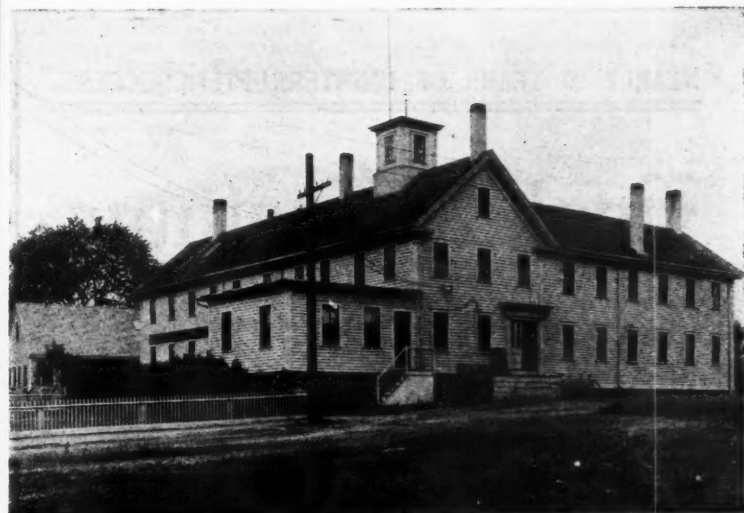
The Spencer Turbine Company
Organ Power Dept.
HARTFORD, CONN.

Winners of the highest awards at Jamestown and Panama Expositions

HAVE SOLD OVER 20,000 ORGAN BLOWING EQUIPMENTS

New York Office:
101 Park Ave.

Chicago Office:
64 East Van Buren St.



The Home of
Pierce Organ Pipes
in 1910

Pierce Organ Stops
Are the Best

Tonal Qualities Unexcelled

SAMUEL PIERCE ORGAN PIPE CO.
READING, MASS.

ODELL ORGANS

"Confidence in any institution reaches its highest degree when tested by time," says a New York Banker. For over half a century the ablest and most discriminating organists and organ critics have expressed their confidence in the ability of the Odells to do an unexcelled work in the building of an organ. Thus, the confidence of the organ world in the Odell Product, having been found justified when tested through sixty-four years, is an assurance to present day patrons that the Odell name represents the highest quality that money can buy. *Quality*, please note, not *Quantity* is the Odell slogan.

Inquiries for literature and information will be gladly received and responded to.



J. H. & C. S. Odell & Co.

407-409 West 42nd Street
New York City

Established 1859

Austin Organs

After all preferences are considered as to tone, console and placement and quantity of mechanicals, the one large fact invariably stated of **Austin Organs** is that they are dependable and that they require nothing but the routine regulation and tuning to keep them at their best.

This, perhaps the greatest distinction that Austin organs enjoy, will be proved by inquiry from any owner. It is a great thing to affirm about any organ. It is an infallible quality of Austin Organs. Contract for the great Auditorium Organ of Chattanooga recently awarded to Austin.

Austin Organ Company
171 Woodland St. Hartford, Conn.

NEARLY 90 YEARS OF UNINTERRUPTED SUCCESS

Hook & Hastings Company

Church Organs

of

Highest Excellence and Distinction

Most Approved Methods

Main Office and Works: Kendal Green, Mass.

Branches: Boston, New York, Philadelphia, Chicago, Dallas

Art Pipe Organs

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.

Wangerin-Weickhardt Co.

112-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.