

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fifteenth Year—Number Four.

CHICAGO, MARCH 1, 1924.

One Dollar a Year—Ten Cents a Copy.

ORGAN WITH ORCHESTRA PROVES A REVELATION

CONCERT ACHIEVES OBJECT

Virtuosity and Variety in Program of American Works Played with Chicago Symphony by Prominent Performers.

Revelation to many laymen and musicians of the real standing of the organ and its possibilities as a recital instrument came at Orchestra Hall in Chicago Feb. 11 when the concert with the Chicago Symphony Orchestra, under the auspices of the National Association of Organists, proved a brilliant event. There was virtuosity in the performances of the Chicago and visiting organists and originality and variety in the works of American composers presented.

When the idea of giving this concert was conceived by John W. Norton, state president for Illinois of the N. A. O., and Frederick Stock, conductor of the Chicago Symphony, the purpose in mind was to demonstrate the place of the organ as a concert instrument. That this was accomplished no one in the large audience could deny. That the organ as a solo instrument with the orchestra can awaken and maintain interest must have been proved to the satisfaction of the powers that be in the orchestra by the enthusiastic audience and the large sale of tickets.

Hadley's "In Bohemia" overture was the opening orchestral number and its selection was appropriate because of the fact that Mr. Hadley is an old-time organist. Palmer Christian, long known to Chicago and other cities as an organist of the front rank, came on from Ann Arbor, Mich., where he now labors, to appear both in organ solos and with the orchestra. After playing Grotto's "Afterglow" with exquisite delicacy he gave the interesting and often heard "Pantomime" of Jepson and the Finale from Dickinson's "Storm King" Symphony. This group gave the organ part of the evening a most pleasant beginning.

Stanley Martin, a man whose faithful daily efficiency as organist and teacher has won him a name for reliability that is more precious than rubies, made the writer hope to hear him more frequently in recital by his work in the Synchronous Prelude and Fugue of Walter Koller with the orchestra. Here was a fine piece of orthodox writing for the organ, arranged for the orchestra for this occasion, which made its appeal by its fine lacework, so well brought out by Mr. Stock and Mr. Martin. It is a virile piece of work and reflects well the quality of Chicago organ composition. Mr. Keller was brought to the stage to bow to the applause.

Dr. J. Lewis Browne next gave us the spice of the evening. His task was to show that organ improvisation is not a dead or a purely foreign art. Here was a distinctly American organist from the great west side of Chicago, who, when he is not playing a mass, writes one, giving us a splendid demonstration of his rare talent. His first improvisation was on the opening measures of Mendelssohn's "All that Hath Life and Breath," from the "Hymn of Praise," given him by John W. Norton. The audience unmistakably wanted more and demanded it vociferously. Next Dr. Browne essayed a simple theme given him by the concertmaster, which made one suspect "Where Did You Get that Hat?" Dr. Browne left no dull moments in his performance.

Rossetter G. Cole is known as a composer probably much better than he is known as a Chicagoan. His "Heroic Piece" was the brilliant spot of the evening, and, played with fine

ORGAN IS THE GIFT OF MRS. ROCKEFELLER.



Beautiful Front of Instrument Built by the Hook & Hastings Company for the Beneficent Congregational Church, Providence, R. I. Mrs. John D. Rockefeller, Jr., Worshipped in this Church before Her Marriage and the Organ Is a Gift from Her to the Church. Expensive Hand Carving on the Case Is a Special Feature of the Instrument.

spirit by Herbert E. Hyde, with the orchestra, it was acclaimed as a composition which, if arranged for the organ alone, will rapidly find its way to the place on the programs so often occupied by the Toccata from Widor's Fifth Symphony.

Charles M. Courboin, who came from New York as the representative of the east, proved himself again the poet of the organ. His registration on an instrument that is strange is always a marvel and his command of it almost uncanny. Mr. Courboin played Rollo F. Maitland's Concert Overture, Alexander Russell's "Song of the Basket-Weaver," a delightful work, already used on programs far and wide, and Edwin Grasse's Serenade—all fine examples of the most recent work of eastern writers for the organ.

The program closed with Eric DeLamarter's Concerto for Organ in E major, with Palmer Christian at the console and Mr. DeLamarter conducting. This performance aroused the N. A. O. convention last fall to high enthusiasm and its presentation at this time was a splendid climax for a great evening.

Meeting in New York in June.

At a meeting of the committee of arrangements for the 1924 convention in the offices of the Music Industries Chamber of Commerce Feb. 11 it was decided by unanimous vote to call the convention in New York June 1 to 5 the "National Music Industries Convention." The suggestion was made as part of the resolution that future conventions be called by the same name. The Organ Builders' Association of America is a constituent body of the M. I. C. of C. and will hold its meeting at the same time.

MUSIC TEMPERS THE "EXAM"

College Organist Plays Programs to Soothe the Students.

Professor Charles Gourlay Goodrich, organist of Monmouth College, Illinois, gave a series of vesper recitals during the week of mid-year examinations as a special favor to the student body and faculty. He selected his programs from favorite numbers whose melody seemed best suited to the soothing of taut nerves and jaded minds. The programs follow:

Jan. 28—"O Zion, Haste," Walch; "The Virgin's Prayer," Massenet; Madrigal, Rogers; "Cantique d'Amour," Strang; "The Son of God Goes Forth to War," Whiting.

Jan. 29—"My Ain Countree," Scotch Song; "Chorus of Angels," Clark; "Hymn, moresque," Dvorak; "Chanson Ballade," Bachmann; "Marche Solennelle," Le-maigre.

Yon to Play Town Hall Organ.

The large new Skinner organ in the Town Hall, New York City, which has been fully described in The Diapason, will be played on the evening of March 26 by Pietro A. Yon, the well-known New York concert organist and honorary organist of the Vatican in Rome. Mr. Yon has not appeared in recital in New York for the last two years, though he has played in more than 100 cities in the United States and Europe. His appearance and the importance of the instrument have aroused great interest in the program. The program arranged is as follows: First Sonata, Mendelssohn; Andantino Pastorale, Frescobaldi; Prelude and Fugue in D major, Bach; "Sonata Romantica," Yon; "Tema e Variazioni," Angelelli; American Indian Fantasia, C. S. Skilton; "Frere Jacques," Ungerer; Toccata from Fifth Symphony, Widor.

KIMBALL FOUR-MANUAL FOR ST. LOUIS EDIFICE

ORDERED BY SCOTTISH RITE

Great Cathedral Will Have Instrument for Auditorium—Echo and Antiphonal Sections—Features for Varied Uses.

The W. W. Kimball Company of Chicago has been awarded the contract for the construction of a four-manual organ with echo and antiphonal sections for the Scottish Rite Cathedral on Lindell boulevard at St. Louis, Mo. The cathedral, which will rank among the great Scottish Rite cathedrals of the world, stands on a 300-foot lot and is 235 feet wide and 185 feet deep. The building contains approximately 4,600,000 cubic feet. It is devoted exclusively to the uses of the Scottish Rite bodies. The organ will be placed in a large auditorium that occupies the main or central portion of the structure. This large hall measures about 170 feet square, exclusive of the stage, the square arch of which is 100 feet wide, and the room has a seating capacity of over 3,000 without balconies, the seats being arranged in rising tiers, stadium-like.

The main organ is to be placed in chambers on the left side of the stage, and the console will be in the choir space immediately in front of the organ. Because of the extreme width of the stage and because antiphonal choir work is contemplated, it was necessary to include an antiphonal section consisting of two manuals and pedal, played from the main console, on the opposite side of the stage from the main organ. A floating echo organ is to be located in a chamber in the roof space, the tones of which will be reflected into the main auditorium through a grille in the ceiling. The entire organ, including all of the pedal, will be enclosed behind expression shutters, an unusual feature in so large an instrument.

The specification, which is unique, was worked out by O. Wade Fal-lert, organist of the Scottish Rite, in consultation with M. E. Hardy, who represented the W. W. Kimball Company in the transaction. The organ is intended primarily for use in the accompaniment of the ritual work of the lodge, and some unusual features were included for this purpose, such as the thunder effects, gongs, drums, bugle calls, etc. This also calls for an organ rich in possibilities for choir accompaniment work, and the antiphonal feature as well. The use of the instrument as a solo concert instrument was also taken into consideration. Last, but not least, it is to be used sometimes in moments of relaxation for entertainment purposes. For this reason many musical percussion instruments, including Deagan orchestral bells, xylophone, harp, marimba and celesta, were included to brighten the straight organ tone.

The specifications follow:

GREAT ORGAN (Entirely enclosed).
Major Diapason, 16 ft., 97 pipes.
Bourdon, 16 ft., 97 pipes.
Principal Diapason (Pedal Extension), 8 ft., 53 pipes.
English Diapason (from Major Diapason), 8 ft., 73 notes.
Clarinetta, 8 ft., 73 pipes.
Horn (from Choir), 8 ft., 73 notes.
Concert Flute (from Bourdon), 8 ft., 73 notes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave (from Major Diapason), 4 ft., 73 notes.
Traverse Flute (from Bourdon), 4 ft., 73 notes.
Twelfth (from Wald Horn), 2-3 ft., 61 notes.
Fifteenth (from Wald Horn), 2 ft., 61 notes.
Double Trumpet, 16 ft., 97 pipes.
Tromba, 8 ft., 73 pipes.
Harmonic Trumpet (from Double Trumpet), 8 ft., 73 notes.
Clarin (from Double Trumpet), 4 ft., 73 notes.
Chimes (in Echo), 8 ft., 20 bells.
Harp, 8 ft., 49 wood bars.
Marimba (reiterating stroke on Harp), 8 ft., 49 notes.
Xylophone (from Choir), 4 ft., 37 notes.

Snare Drum, roll.
 Snare Drum, tap.
SWELL ORGAN (Enclosed).
 Contra Tibia Clausa (Pedal extension), 16 ft., 77 pipes.
 Lieblich Gedeckt, 16 ft., 101 pipes.
 Contre Viole, 16 ft., 97 pipes.
 Diapason Phanon, 8 ft., 73 pipes.
 Horn Diapason, 8 ft., 73 pipes.
 Tibia Clausa (from Contra Tibia Clausa), 8 ft., 73 notes.
 Gedeckt (from Lieblich Gedeckt), 8 ft., 73 notes.
 Viole d'Orchestre (from Contre Viole), 8 ft., 73 notes.
 Violes Celeste, 2 ranks, 8 ft., 146 pipes.
 Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 73 pipes.
 Tibia (from Contra Tibia Clausa), 4 ft., 73 notes.
 Flute (from Lieblich Gedeckt), 4 ft., 73 notes.
 Violin (from Contre Viole), 4 ft., 73 notes.
 Violins, 2 ranks (from Violes Celeste), 4 ft., 61 notes.
 Flute Twelfth (from Lieblich Gedeckt), 2-3 ft., 61 notes.
 Flautino (from Lieblich Gedeckt), 2 ft., 61 notes.
 Pierce (from Lieblich Gedeckt), 1 3-5 ft., 61 notes.
 Soft Mixture, 3 rks., 183 pipes.
 Contra Fagotto, 16 ft., 97 pipes.
 Posanne, 8 ft., 73 pipes.
 Oboe Horn (from Contra Fagotto), 8 ft., 73 notes.
 Vox Humana, 8 ft., 61 pipes.
 Oboe Clarion (from Contra Fagotto), 4 ft., 73 notes.
 Celesta, 8 ft., 49 metal bars.
 Celesta, 4 ft., 49 notes.
CHOIR ORGAN (Enclosed with Great Organ).
 Wald Horn, 16 ft., 97 pipes.
 English Diapason (from Great), 8 ft., 73 notes.
 Tibia Minor, 8 ft., 73 pipes.
 Concert Flute (from Great), 8 ft., 73 notes.
 Wald Horn (from Wald Horn, 16 ft.), 8 ft., 73 notes.
 Viola, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 73 pipes.
 Traverse Flute (from Great), 4 ft., 73 notes.
 Wald Horn (from Wald Horn, 16 ft.), 4 ft., 73 notes.
 Piccolo (from Great Bourdon), 2 ft., 61 notes.
 Clarinet, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Harp (from Great), 8 ft., 49 notes.
 Harp (from Great), 4 ft., 49 notes.
 Glockenspiel, 2 ft., 37 metal bars.
 Orchestral Bells (reiterating stroke on Glockenspiel), 2 ft., 37 notes.
 Xylophone, 4 ft., 37 wooden bars.
 Snare Drum, tap.
 Snare Drum, roll.
 Tambourine.
 Castanet.
 Tom Tom.
 Chinese Block.
SOLO ORGAN (Entirely enclosed).
 Diapason Stentor, 8 ft., 73 pipes.
 Melophone, 8 ft., 73 pipes.
 Cello (Pedal extension), 8 ft., 53 pipes.
 Cello Celeste, 8 ft., 73 pipes.
 Tuba Profunda, 16 ft., 97 pipes.
 Tuba Mirabilis, 8 ft., 73 pipes.
 Tuba Sonora (from Tuba Profunda), 8 ft., 73 notes.
 French Horn, 8 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 Kinura, 8 ft., 73 pipes.
 Tuba Clarion (from Tuba Profunda), 4 ft., 73 notes.
 Chimes (in Echo), 8 ft., 20 notes.
 Glockenspiel (from Choir), 2 ft., 37 notes.
 Orchestral Bells (from Choir), 2 ft., 37 notes.
 Marimba (from Great), 8 ft., 49 notes.
 Marimba (from Great), 4 ft., 49 notes.
ECHO ORGAN (Enclosed in ceiling).
 Fern Flöte, 8 ft., 73 pipes.
 Viola Aethera, 8 ft., 73 pipes.
 Vox Angelica, 8 ft., 73 pipes.
 Corne d'Amour, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
Antiphonal Organ (Enclosed in Chamber on opposite side of proscenium arch; played from main console).
PEDAL.
 Bourdon, 16 ft., 32 pipes.
 Flute (from Bourdon), 8 ft., 32 notes.
GREAT.
 Open Diapason, 8 ft., 73 pipes.
 Claribel Flute (from Swell), 8 ft., 73 notes.
 Gemshorn, 8 ft., 73 pipes.
 Forest Flute (from Swell), 4 ft., 73 notes.
SWELL.
 Bourdon (from Pedal), 16 ft., 65 pipes.
 Claribel Flute (from Bourdon), 8 ft., 73 notes.
 Viola, 8 ft., 73 pipes.
 Forest Flute (from Bourdon), 4 ft., 73 notes.
 Piccolo (from Bourdon), 2 ft., 61 notes.
 Horn, 8 ft., 73 pipes.
PEDAL ORGAN (Augmented).
 Gravissima (Ext. Lieblich Gedeckt and Tibia), 64 ft., 5 pipes.
 Contra Bourdon, 32 ft., 32 pipes.
 Acoustic Bass (Wald Horn and Major Diapason), 32 ft., 32 notes.
 Open Diapason (wood), 16 ft., 32 pipes.
 Open Diapason (metal from Great), 16 ft., 32 notes.
 Wald Horn (from Choir), 16 ft., 32 notes.
 Contra Tibia Clausa (from Swell), 16 ft., 32 notes.
 Bourdon (from Great), 16 ft., 32 notes.
 Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 Violone, 16 ft., 32 pipes.
 Contre Viole (from Swell), 16 ft., 32 notes.
 Octave (from Great), 8 ft., 32 notes.
 Flute (from Great), 8 ft., 32 notes.
 Still Gedeckt (from Swell), 8 ft., 32 notes.

Cellos, 3 rks (from Swell), 8 ft., 32 notes.
 Violoncello (from Solo), 8 ft., 32 notes.
 Super Octave (from Great), 4 ft., 32 notes.
 Flute (from Swell), 4 ft., 32 notes.
 Violins, 3 rks. (from Swell), 4 ft., 32 notes.
 Contra Bombarde, 32 ft., 68 pipes.
 Tuba Profunda (from Contra Bombarde), 15 ft., 32 notes.
 Trombone (from Great), 16 ft., 32 notes.
 Bassoon (from Swell), 16 ft., 32 notes.
 Tuba (from Contra Bombarde), 8 ft., 32 notes.
 Tuba Clarion (from Contra Bombarde), 4 ft., 32 notes.
 Chimes (in Echo), 8 ft., 20 notes.
 Snare Drum, roll.
 Bass Drum.
 Bass Drum, roll.
 Cymbal.

There are to be thirty-nine couplers affecting the main and echo organs, while the antiphonal section, played from the great, swell and pedal keyboards of the main console, has its separate complement of nine couplers, so that this section can be built up and coupled without affecting the main divisions. The echo is a floating division available on any of the manuals for use both with and without the main organ.
 Among the accessories is a pedal separation that cancels the manual couplers in the lowest octave of the pedal board and the pedal stops in the remaining compass, making possible the use of two distinct tone colors in the two divisions of the compass.

JUBILEE FOR J. W. ANDREWS
 Twenty-Five Years at Church of the Divine Paternity, New York.

The twenty-fifth anniversary of J. Warren Andrews as organist and choirmaster of the Church of the Divine Paternity in New York was celebrated Feb. 15 with a dinner at the Hotel Martinique.
 Mr. Andrews won his first position as organist at the age of 11 years, serving the Methodist Church at Swampscott, Mass. For twelve years he played in various Massachusetts churches, going, in 1898, to Plymouth Congregational Church at Minneapolis. He remained there until called to the Church of the Divine Paternity. In the twenty-five years he has been with the New York church Mr. Andrews has been absent on only two Sundays; during the quarter century, also, he has given about 600 recitals in various parts of the country.
 Mr. Andrews is a founder and former warden of the American Guild of Organists.

New Post for Prower Symons.

The music committee of the vestry of Christ Church at Cincinnati, a large institutional Episcopal church, announces that it has secured Prower Symons, F. A. G. O., as organist and choirmaster. Mr. Symons comes from Grace Church, Avondale, where he held a similar position for six years. He is also director of the Orpheus Club. The musical forces at Christ Church are two adult choirs—one of thirty voices and a volunteer choir of thirty used for early morning communion services, Lenten services and joined with the first choir for special musical festival services. Mr. Symons is still to act as choirmaster of the boy choir at Grace Church, with Alvin J. King as organist. With the direction of the Orpheus Club of Cincinnati, a body of 105 men giving three regular season concerts to an oversubscribed list of season ticket-holders, besides extra appearances, one to co-operate with the Symphony Orchestra in producing the Liszt "Faust Symphony," and the mixed choir of ninety-five of the Union Central Life Insurance Company of Cincinnati, Mr. Symons is a busy man. The organ at Christ Church is a three-manual of forty-five speaking stops by Casavant.

See Marr & Colton Organ Built.

John F. Hammond and Robert Berentsen, organists of the Eastman Theater, Rochester, N. Y., and the members of the theater organ class of the Eastman School of Music recently were the guests of the Marr & Colton Company and saw every detail of organ construction at the factory in Warsaw, N. Y. Following the inspection of organ parts in the course of production and assembly, the visitors attended a demonstration and lecture on organ construction. In addition to Mr.

CLASSIFIED ADVERTISEMENTS

WANTED—HELP.

WANTED — VOICER FOR flue pipes; absolutely steady work. First-class wages. Can have contract if desired. Apply Bennett Organ Company, Rock Island, Ill.

WANTED—REED VOICER; PREFERABLY one experienced in high pressure work. Metal pipe maker. Factory men in any line. We make all pipes and parts in our own plant; hence building the Kimball organ is a big undertaking. We need men, and need them badly. Good workmen only wanted. W. W. KIMBALL COMPANY, Superintendent, Organ Factory, Twenty-sixth street and California boulevard, Chicago.

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

WANTED — EXPERIENCED ORGAN builders to do repairing, erecting and finishing. Must also understand electric wiring. Good wages and steady work. Address ANTHONY PORTO, 2022 West Sixth street, Brooklyn, N. Y.

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

WANTED — ORGAN TUNERS; steady work; splendid chance. Louis F. Mohr & Co., 2899 Valentine avenue, New York City. [4]

WANTED — METAL PIPEMAKERS. Address B 9, The Diapason.

WANTED — FIRST-CLASS FLUE voicer. Good proposition in central west. Apply to B 8, The Diapason.

WANTED—FLUE PIPE VOICER OF exceptional ability. Steady position with old established firm. Hourly or piece work. Address M 3, The Diapason.

WANTED — METAL PIPE MAKER. Steady work for capable man. Hourly or piece work. Address M 4, The Diapason.

WANTED—WE NEED FIRST-CLASS organ mechanics; also an outside finishing man and tuner. Address B 5, The Diapason. [1f]

WANTED — ONE ZINC AND ONE reed pipe-maker. Must be first-class. Steady work, good wages, ideal working conditions. Address A 5, The Diapason. [2]

WANTED — FIRST-CLASS METAL pipe maker. HENRY PLOCHER'S SONS, 314 Mason avenue, Louisville, Ky.

WANTED — CHEST AND ACTION men. Give experience. Lewis & Hitchcock, 228-30 K Street, S. W., Washington, D. C. [1f]

WANTED—ORGANS, ETC.

WANTED—USED MODERN THREE- manual electric action console with full bank couplers to accommodate forty stops. Five horsepower, efficient, 220-volt, single phase, sixty cycle, Kinetic or Orpibo. For use May, 1924. James R. Thorpe, 412 Colorado building, Denver, Colo.

and Mrs. Hammond and Mr. and Mrs. Berentsen, the party included Mrs. Olla Mae Brown, Miss Elizabeth Raub, Miss Hazel Hipwell, Miss Mildred Peris, the Misses Roman, Mr. and Mrs. Harry Barreuther, E. McKibbin, Edward Paddock, E. Thompson, Mr. Roberts, Harold Jolles, Richard Wallace, H. Harper and Fred Myers.

Clarence Eddy, organist, and Bessie Bown Ricker, child impersonator, gave a program under the auspices of the Effie McKinley Sunday-school class at the Federated Church of Morris, Ill., Jan. 25. A supper was served before the recital to mark the first anniversary of the class. The church was crowded for the program.

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.

FOR SALE—ORGANS, ETC.

FOR SALE — TWO-MANUAL TUBU- lar pneumatic organ, twenty stops, none borrowed. Being replaced by larger organ. Standing in Chester Hill M. E. Church, Mount Vernon, N. Y. For further particulars and demonstration address Estey Organ Company, 11 West Forty-ninth street, New York. [1f]

FOR SALE—FINE LIBRARY ORGAN music, church and recital; some reed organ collections; also Estey two-manual and pedal reed organ in fine shape; fine in all practice or church; can be arranged for blower; \$175 f. o. b. St. Louis, without blower. W. D. Parker, care of Washington Theater, Granite City, Ill.

FOR SALE — REASONABLE PRICE on account enlarging factory, two-manual organ, twenty-one speaking stops, electric action, detached console. Address Peter Butzen, 2128 West Thirteenth street, Chicago. [1f]

FOR SALE — TWO-MANUAL UNIT organ. Two one H.P. blowers, \$145 each. One and a half H.P. blower, \$50.00. One three-octave pipe organ, open flute, \$75.00. PERRY COZATT, Danville, Ill.

FOR SALE—TWO-MANUAL TUBU- lar-pneumatic organ, 518 speaking pipes in all and 20 chimes. Tremolo. Blower. Very good condition. J. M. Bolt, 1317 South Kildare avenue, Chicago.

FOR SALE—ORGAN ACTIONS, JAR- vis cathedral chimes, harps and xylophones, etc. Can arrange to install. Guaranteed. Kindly mention whether tubular or electric. The Philadelphia Organ Company, Manufacturers, 3744 North Eighth street, Philadelphia, Pa. [3]

FOR SALE — PIANO ORGAN CON- sole, two-manual and pedals, full compass, key and pedal contact spreaders in tact (cables cut off). About eighteen draw stops and ten couplers; tilting tablets. Would suit organist or learner for pedal practice. Description and price on application to THOMAS KELLY, 401 East Palmer street, Detroit, Mich.

FOR SALE — ONE AND A HALF horse-power, 220-volt Orpibo. Price \$150 f. o. b. Portsmouth, Va. Used little. Address C. E. Grant, 309 South street, Portsmouth, Va.

FOR SALE—REASONABLY LARGE size Photoplayer, consisting of three cabinets and piano, including chimes and xylophone. Local organ builders please write Midmer-Losh, Inc., Merrick, Long Island, N. Y.

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

FOR SALE — TWO-MANUAL AND pedal reed organ, Estey (Gibson model) in good condition, with 1/2-horse-power Orpibo; reasonable. Schminke, 156 W. Ninety-fourth street, New York.

FOR SALE—TWO-MANUAL ORGAN. For particulars write First Methodist Church, Pittsfield, Mass.

WANTED—POSITIONS.

SUBSTITUTE ORGANIST — ORGAN- ist engaged by college during school year desires position as substitute church organist for the summer in Chicago or vicinity. Address Carl R. Youngdahl, care of The Diapason. [4]

POSITION WANTED — SKILLED pipemaker, with over twenty years' experience; perfect in all work on metal and zinc. At present engaged, but desire to change. Address C 4, The Diapason.

POSITION WANTED—EXPERIENCED voicer of string and flue pipes, at present employed, seeks position. Please state wages. Address C 5, The Diapason.

POSITION WANTED—CONCERT OR- ganist desires church position in southeastern city. Highest references. Minimum salary \$2,000. State specifications of organ. Address C 2, The Diapason.

WANTED — EXPERIENCED MALE organist-director desires position with Protestant church carrying on a musical ministry. Address A 2, The Diapason.

POSITION WANTED — ORGANIST, composer of note, expert choral and orchestral conductor, twenty years' experience, wishes to locate in the far west. Address B 2, care of The Diapason.

POSITION WANTED—EXPERIENCED church and recital organist-director desires position with good-sized city church or as teacher in private school. Address B 6, The Diapason. [3]

WANTED—PRACTICAL MAN WANTS Southern agency for reliable pipe organ. Address C 3, The Diapason.

POSITION WANTED — FIRST-CLASS flue voicer, with many years' experience, desires position, preferably in southern California. Best references furnished. Change contemplated for reasons of health only. Address B 7, The Diapason.

**GRAND RAPIDS, MICH.,
HAS LARGE NEW ORGAN**
FOUR-MANUAL BY SKINNER

Fountain Street Baptist Instrument
Exceptionally Well Placed—Acous-
tic Treatment Prescribed
by Builder.

One of the leading examples of the latest and largest of the organs built by the Skinner Company is that installed in the Fountain Street Baptist Church at Grand Rapids, Mich. It is a four-manual with echo division and possessing all the fine specimens of Skinner voicing. This organ is attracting attention in all parts of Michigan. The main organ is well placed at the end of the auditorium, giving the tone a perfect opportunity to be heard throughout the edifice. The echo is placed in the tower at the opposite end of the church. The acoustical treatment of the organ chambers was prescribed by the builders and contributes materially to the effectiveness of the instrument.

Following is the specification:
GREAT ORGAN.

- Violone (Pedal extension), 16 ft., 29 pipes.
- Bourdon (Pedal extension), 16 ft., 17 pipes.
- Diapason, 8 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Claribel Flute, 8 ft., 61 pipes.
- Wald Flöte, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Tromba, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celestes, 8 ft., 73 pipes.
- Flute Celestes (2 rks.), 8 ft., 134 pipes.
- Octave, 4 ft., 73 pipes.
- Unda Maris (2 rks.), 4 ft., 122 pipes.
- Flute, 4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Fagotto, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Corno d'Amore, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute, 4 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Corno di Bassetto, 8 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.
- Harp, 61 bars.
- Tremolo.

SOLO ORGAN.

- Phlommela (Pedal extension), 8 ft., 29 pipes.
- Cello, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- Heckelphone, 8 ft., 61 pipes.
- French Horn, 8 ft., 61 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Tremolo.

ECHO ORGAN.

- Chimney Flute, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 20 tubes.
- Tremolo.

PEDAL ORGAN (Augmented).

- Diapason (12 Resultant), 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich (Swell), 16 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Cello (Solo), 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Quinte, 5 1/2 ft., 32 notes.
- Fifteenth, 2 ft., 32 notes.
- Tierce, 3 1/5 ft., 32 notes.
- Bombarda, 32 ft., 32 pipes.
- Trombone, 16 ft., 12 pipes.
- Fagotto, 16 ft., 32 notes.
- Tromba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

Chandler Goldthwaite gave the dedicatory program on the evening of Jan. 29, presenting this program: Two Chorale Preludes, Bach; Canon, Schumann; "Kammenoi Ostrow," Rubinstein; Berceuse, Goldthwaite; Prelude to "Tristan," Wagner; Toccata, Mulet.

School Organ for Moorhead, Minn.

A fund for the purchase of a municipal organ to be erected in the Moorhead, Minn., high school has been started with the funds gained from the performance of an operetta. Agitation for a municipal organ has been going on for many months. Miss Margaret Newton, supervisor of music in the public schools, is directing the operetta and parts are being taken by high school students.

NEW SKINNER ORGAN AT GRAND RAPIDS, MICH.



BUILT BY F. A. BARTHOLOMAY

Three-Manual in New Hanover Presbyterian Church, Wilmington.

Following is the specification of a three-manual organ built by F. A. Bartholomay & Sons, the Philadelphia organ firm, for the Hanover Presbyterian Church of Wilmington, Del., and opened Jan. 24 with a recital by Rollo F. Maitland:

GREAT ORGAN.

- 1. Bourdon (Pedal extension), 16 ft., 73 notes.
- 2. Gross Gedeckt (Pedal extension), 8 ft., 73 notes.
- 3. Open Diapason (Extra heavy), 8 ft., 73 pipes.
- 4. Dulciana, 8 ft., 73 pipes.
- 5. Melodia, 8 ft., 73 pipes.
- 6. Flute Harmonic, 4 ft., 73 pipes.
- 7. Violina (to be added), 4 ft., 73 pipes.
- 8. Tuba, 8 ft., 73 pipes.

Tremulant.

SWELL ORGAN.

- 9. Lieblich Gedeckt (Pedal extension), 16 ft., 73 notes.
- 10. Open Diapason, 8 ft., 73 pipes.
- 11. Viol d'Orchestre, 8 ft., 73 pipes.
- 12. Vox Celeste, 8 ft., 61 pipes.
- 13. Aeoline, 8 ft., 73 pipes.
- 14. Stopped Diapason, 8 ft., 73 pipes.
- 15. Flauto Traverso, 4 ft., 73 pipes.
- 16. Flageolet (to be added), 2 ft., 73 pipes.
- 17. Cornopean, 8 ft., 73 pipes.
- 18. Oboe, 8 ft., 73 pipes.
- 19. Vox Humana, 8 ft., 73 pipes.
- 20. Chimes, from B flat to F, played from Great and Swell, 20 notes.

Tremulant.

CHOIR ORGAN.

- 21. Open Diapason (to be added), 8 ft., 73 pipes.
- 22. Dolce, 8 ft., 73 pipes.
- 23. Unda Maris, 8 ft., 73 pipes.
- 24. Concert Flute, 8 ft., 73 pipes.
- 25. Flute d'Amour, 4 ft., 73 pipes.
- 26. Piccolo, 2 ft., 73 pipes.
- 27. Clarinet, 8 ft., 73 pipes.
- 28. Harp (to be added), 61 notes.

Tremulant.

PEDAL ORGAN.

- 29. Open Diapason, 16 ft., 32 pipes.
- 30. Bourdon, 16 ft., 32 pipes.
- 31. Lieblich Gedeckt, 16 ft., 32 pipes.
- 32. Resultant, 32 ft., 32 notes.
- 33. Bass Flute, 8 ft., 32 notes.

The organ is divided and placed at the sides of the chancel. Herbert S. Drew is the organist of the church.

Mr. Maitland's recital, one of the features of dedication week at the church, was as follows: Overture, "A Midsummer Night's Dream," Mendelssohn; "Gesu Bambino," Yon; Pasacaglia, Bach; Improvisation on Familiar Airs; Canzonetta, S. Marguerite Maitland; Caprice, "The Brook," Dethier; Spinning Song, Mendelssohn; "Liebestraum," Liszt; "Marche Slav," Tchaikowsky.

AUSTIN FOR AKRON CHURCH

Main Street Methodist to Have Three-Manual in Its New Edifice.

The Main Street Methodist Episcopal Church of Akron, Ohio, has ordered the Austin Organ Company to build a three-manual organ to be placed in its new church nearing completion. Elisha Fowler, Boston representative of the Austin Company, arranged the details. The specification of this instrument is as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- *Violoncello, 8 ft., 73 pipes.
- *Melodia, 8 ft., 73 pipes.
- *Dulciana, 8 ft., 73 pipes.
- *Harmonic Flute, 4 ft., 73 pipes.

*Enclosed in Choir box.

SWELL ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Sallcional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

- *Violoncello, 8 ft., 73 notes.
- *Melodia, 8 ft., 73 notes.
- *Dulciana, 8 ft., 73 notes.
- *Harmonic Flute, 4 ft., 73 notes.
- Tremulant.
- Celestial Harp, 61 bars.

*From Great organ by duplex action.

ECHO ORGAN.

- Clarabella, 8 ft., 61 pipes.
- Flute Celeste, 8 ft., 49 pipes.
- Vox Humana (Special chest and Tremolo), 8 ft., 61 pipes.
- Chimes, 25 tubes.
- Chimes Pianissimo, 25 notes.

PEDAL ORGAN (Augmented).

- Open Diapason, 16 ft., 32 notes.
- Viole (Violoncello Ext.), 16 ft., 32 notes.
- Bourdon (Great), 16 ft., 32 notes.

Irwin's Recitals Broadcast.

Theodore John Irwin, well known San Francisco musician, and one of those chosen by the city of San Francisco to give recitals on the organ in the Exposition Auditorium during the year, is now organist for KPO, Hale's radio station, from which the San Francisco Call broadcasts. He succeeds G. Herold Montague Schultheis. Mr. Irwin is a graduate of the New England Conservatory of Music, Boston. During the last two years he has given a number of recitals both for the city and other organizations, and has established firmly his standing as one of the foremost organists on the Pacific coast.

**SPECIAL DESIGN MEETS
NEEDS OF SMALL CITY**

FOR THEATER AND CONCERT

Alto Theater at Columbia, Pa., Has
New Möller Three-Manual Planned
to Serve as "Movie" and
Recital Instrument.

The beginning of the new year witnessed the opening of the organ in the Alto Theater at Columbia, Pa., a three-manual built by M. P. Möller, which is of special interest because it is designed to meet the requirements of a house of medium size in a small city. Experts who have tested it say that the organ in Columbia will meet every theater need and at the same time will serve effectively for recital work and for community events. It has sufficient variety for every possible feature and unusual volume, and at the same time contains fundamental musical stops for a concert organ. The organist, Miss Minnie Wright, a native of Columbia, who is a trained musician, and has won considerable reputation as a composer of music of the lighter and popular order, shows off the organ to the best advantage.

Following are the specifications:

GREAT ORGAN.

- 1. Diapason Phonon, 8 ft., 61 pipes.
- 2. Doppel Flöte, 8 ft., 73 pipes.
- 3. Concert Flute, 8 ft., 73 pipes.
- 4. Solo Violin, 8 ft., 97 pipes.
- 5. Violin, 4 ft., 73 notes.
- 6. String Twelfth, 2 1/2 ft., 61 notes.
- 7. Fifteenth, 2 ft., 61 notes.
- 8. Violoncello, 8 ft., 73 notes.
- 9. Saxophone (Synthetic), 8 ft., 61 notes.
- 10. Solo Flute, 4 ft., 61 notes.
- 11. Traverse Flute, 4 ft., 61 notes.
- 12. Tuba, 16 ft., 85 pipes.
- 13. Tuba, 8 ft., 73 notes.
- 14. Clarinet (T. C.), 16 ft., 61 notes.
- 15. French Horn, 8 ft., 73 pipes.
- 16. Chimes, 20 bells.

SWELL ORCHESTRAL.

- 17. Tibia Clausa, 16 ft., 97 pipes.
- 18. Stopped Flute, 8 ft., 73 notes.
- 19. Orchestral Flute, 4 ft., 73 notes.
- 20. Quint, 2 1/2 ft., 61 notes.
- 21. Piccolo, 2 ft., 61 notes.
- 22. Tiercena, 1 3/5 ft., 61 notes.
- 23. Horn Diapason, 8 ft., 73 pipes.
- 24. Claribel Flute, 8 ft., 73 pipes.
- 25. Claribel Flute, 4 ft., 61 notes.
- 26. Viole d'Orchestre (pure tin), 8 ft., 73 pipes.
- 27. Viole Celeste (pure tin), 8 ft., 61 pipes.
- 28. Violin, 4 ft., 73 notes.
- 29. Sallcional, 8 ft., 73 pipes.
- 30. Contra Fagotto, 16 ft., 85 pipes.
- 31. Oboe, 8 ft., 73 notes.
- 32. Oboe Clarion, 4 ft., 61 notes.
- 33. Vox Humana, 8 ft., 73 pipes.
- 34. English Horn, 8 ft., 73 pipes.
- 35. Harp.
- 36. Orchestral Bells.
- 37. Glockenspiel.

SOLO ORGAN.

- 38. Violin, 16 ft., 85 pipes.
- 39. Gross Flöte, 8 ft., 73 pipes.
- 40. Concert Flute, 8 ft., 73 notes.
- 41. Violin, 8 ft., 73 notes.
- 42. Violin, 4 ft., 61 notes.
- 43. Violoncello, 8 ft., 73 notes.
- 44. Fifteenth, 2 ft., 61 notes.
- 45. Flauto Traverso, 4 ft., 61 notes.
- 46. Clarinet, 8 ft., 73 pipes.
- 47. Kimura, 8 ft., 73 pipes.
- 48. Orchestral Oboe, 8 ft., 73 pipes.
- 49. Tuba, 8 ft., 73 notes.
- 50. Tuba Clarion, 4 ft., 61 notes.
- Marimba.

PEDAL ORGAN.

- 51. Acoustic Bass, 32 ft., 32 notes.
- 52. Diapason (12 pipes), 16 ft., 32 notes.
- 53. Bourdon, 16 ft., 44 pipes.
- 54. Gedeckt, 16 ft., 32 notes.
- 55. Dolce Flute, 8 ft., 32 notes.
- 56. Violin, 16 ft., 32 notes.
- 57. Contra Fagotto, 16 ft., 32 notes.
- 58. Tuba, 16 ft., 32 notes.
- 59. Violoncello, 8 ft., 32 notes.
- 60. Tuba, 8 ft., 32 notes.
- 61. Clarion, 4 ft., 32 notes.

By Pedal Studs: Song Birds (two), Thunder Sheet, Castanet, Chinese Block, Chinese Gong, Cymbals, Tambourine.

Seder Opens Waterloo Organ.

The three-manual and echo Möller organ in the First Baptist Church, Waterloo, Iowa, was dedicated Feb. 5 with a recital by Edwin Stanley Seder, F.A.G.O., professor of organ at Northwestern University. The organ, which is complete in all divisions and has a set of chimes in the echo, was demonstrated in numbers by Hollins, Guilman, Handel, Wagner, Dethier, Russell, Yon, Schubert and Widor. A few days later the pastor wrote as follows: "You brought out in your recital qualities and combinations and powers of the organ which we never dreamed that it possessed. Your recital was satisfactory in every possible way. We hope that we may have the pleasure of hearing you again at some future date."

LARGE HOOK-HASTINGS IS OPENED BY FARNAM

WEST NEWTON, MASS., EVENT

New Three-Manual of Forty-six Speaking Stops in First Unitarian Church Has Complete Set of Pipes for Every Stop.

The Hook & Hastings Company has completed in the First Unitarian Church at West Newton, Mass., a three-manual and echo organ of forty-six speaking stops, which was opened with a recital by Lynnwood Farnam of New York Feb. 13. Each stop has its complete set of pipes, there being no borrowing except that the resultant in the pedal is obtained in the usual manner.

A critic who was present at the recital writes: "The masterful way in which Mr. Farnam performed upon this instrument was surely refreshing. There was a capacity house, and the many noted organists present had a chance to hear Mr. Farnam at his best."

Following is the specification of the organ:

GREAT ORGAN.

1. Open Diapason, 16 ft.
2. Open Diapason FF, 8 ft.
3. Open Diapason F, 8 ft.
4. Hohl Flöte, 8 ft.
5. Gamba, 8 ft.
6. Viola, 8 ft.
7. Octave, 4 ft.
8. Flute, 4 ft.
9. Twelfth, 3 ft.
10. Fifteenth, 2 ft.
11. Trumpet, 8 ft.

SWELL ORGAN.

12. Bourdon, 16 ft.
13. Open Diapason, 8 ft.
14. Concert Flute, 8 ft.
15. Salicional, 8 ft.
16. Voix Celeste, 8 ft.
17. Aeoline, 8 ft.
18. Gedeckt, 8 ft.
19. Flute, 4 ft.
20. Violina, 4 ft.
21. Flautino, 2 ft.
22. Mixture, 3 rks.
23. Cornopean, 8 ft.
24. Oboe, 8 ft.
25. Contra Fagotto, 16 ft.

CHOIR ORGAN.

26. Open Diapason, 8 ft.
27. String Diapason, 8 ft.
28. Dulciana, 8 ft.
29. Melodia, 8 ft.
30. Quintadena, 2 ft.
31. Flute, 4 ft.
32. Piccolo, 2 ft.
33. Fugara, 4 ft.
34. Clarinet, 8 ft.

ECHO ORGAN.

- (To be played from Choir keyboard.)
35. Dolce, 8 ft.
 36. Unda Maris, 8 ft.
 37. Lieblich Flute, 4 ft.
 38. Harmonia Aethera, 4 rks.
 39. Vox Humana, 8 ft.
 40. Cathedral Chimes, 20 notes.

PEDAL ORGAN.

41. Resultant, 32 ft.
42. Open Diapason, 16 ft.
43. Violone, 16 ft.
44. Bourdon, 16 ft.
45. Flute, 8 ft.
46. Violoncello, 8 ft.

Mr. Farnam's program was composed of these works: Allegro from Second Symphony, Edward Shippen Barnes; Meditation in Ancient Tonality (on the hymn "Ave Maris Stella"), Harvey Grace; "The Legend of the Mountain" (from "Seven Pastels from the Lake of Constance"), Karg-Elert; "The Enchanted Forest," R. S. Stoughton; Prelude and Fugue in A minor, Bach; "Hark! A Voice Saith: 'All Are Mortal,'" Bach; Un Poco Allegro from Fourth Trio-Sonata, Bach; "Meditation a Ste. Clotilde," Philip James; Chorale Prelude on the Welsh tune "Rhosymedre," R. Vaughan-Williams; Pastoral in F major, Roger-Ducasse; "Ronde Francaise," Boellmann; "Reverry," Bonnet; Toccata in F sharp minor, "Thou Art the Rock," Henri Mulet.

Memorial to Minister Opened.

The Church of the Comforter, 162d street near Morris avenue, New York City, has installed an organ built by M. P. Möller as a memorial to the Rev. Floyd Decker, pastor of the church from 1904 to 1912. Rudolf K. Mueller, organist and choir director of the church, was assisted by his choir and by William Henne, violinist, at the dedication service on the evening of Feb. 19. The organ selections included: Festival Prelude on "A Mighty Fortress," Faulkes; Allegretto Grazioso, Tours, and Toccata in G major, Dubois. The organ is a two-manual of twenty-five speaking stops and a thoroughly comprehensive specification for a moderate-sized instrument.

FREDERICK EGNER.



DINNER MARKS ANNIVERSARY

Frederick Egner Organist of Orange Church Forty-five Years.

Frederick Egner of Orange, N. J., was the guest of honor Jan. 22 at a dinner given at the First German Presbyterian Church of that city to mark the completion of his forty-fifth year as organist of the church. He was given a gold watch by the congregation. Mrs. Egner received a bouquet.

Mr. Egner is believed to have served more consecutive years as a church organist than any other in the Oranges. He began at the church in 1879, when 16 years old. Two men approach his record, and, but for a lapse of one year, Frank E. Drake, organist of the North Orange Baptist Church, would have a longer record. Mr. Drake has been organist there forty-six years. Francis C. L. Schreiner has been organist at St. John's Roman Catholic Church, Orange, forty-four years.

Mr. Egner was born in Orange and is 61 years old. He was a member of the board of directors of the Haydn Orchestra until last October, and since 1896 was active in its work.

Speakers at the dinner in honor of the organist were the Rev. Dr. John F. Patterson, pastor of Central Presbyterian Church; the Rev. Dr. Harmon H. McQuilkin, pastor of the First Presbyterian Church; the Rev. Otto H. Dietrich of the German Church, the Rev. Dr. William A. Nordt, pastor emeritus of the First German Presbyterian Church of Scranton, Pa.; Charles T. Kilborne and William F. Christiansen, an elder in the church. Henry J. Diefenbacher, senior elder, was toastmaster and made the presentation address. More than 150 attended the dinner, which followed the midweek prayer service.

Dr. Ray Hastings' Anniversary.

Dr. Ray Hastings' twelfth anniversary as organist of the Temple Baptist Church at Los Angeles was observed Feb. 10. In a paragraph on the front page of the folder of the Temple on that day appeared the following over the signature of J. F. Elwell: "As chairman of the music committee I feel that I may say this for the church: An indefatigable worker for the upbuilding of the musical features of our work, pleasant to work with, always willing to give to the utmost in unselfish service; with a keen sense of what is fitting for church music, and who never stoops to the cheap for effect, Ray Hastings is beloved by all."

Death of Henry W. J. Fletcher.

Henry W. J. Fletcher, organist and choir-master of St. Chrysostom's Episcopal Church, Wollaston, Mass., died Jan. 20 at the City Hospital of peritonitis, following an operation for appendicitis. He was born in Cheltenham, England, and was brought to this country by his parents. He sang as a boy in Grace Church, South Boston, and later at St. Ann's, Dorchester. His next position was with St. Chrysostom's, where he continued until the Sunday before his death. He is survived by a widow and five children.

FORMS OF SERVICE SHOWN

Dickinson Gives Series of Lecture-Recitals at Union Seminary.

Clarence Dickinson's tenth annual series of historical lecture-recitals was given on Tuesdays in February at 4 o'clock at Union Theological Seminary. At the opening recital, Feb. 5, he was assisted by Inez Barbour, soprano; Rose Bryant, contralto; Lambert Murphy, tenor; Frank Croton, bass; Max Olanoff, violinist, and a chorus in the presentation of the "Great Historical Liturgical Forms used in the Major Service of the Church," in musical settings characteristic of the different periods of musical expression. The program included three Psalms—one ancient Hebrew, one by the seventeenth century Marcello of Venice and a Russian setting; a Gloria by Palestrina, a Serbian Kyrie, Christe Eleison and Benedictus by Bach, Sursum Corda by Merbecke and Elgar, Gloria in Excelsis by Pergolesi, Sanctus by Clokey and Gounod, Agnus Dei by Bizet, creed by Antonio Lotti (1667-1740) and Gretchaninoff, and the Fugue, Canzone and Epilogue in a sentence of the creed for women's voices, violin and organ by Karg-Elert.

The second lecture-recital had for its subject the "Great Historical Liturgical Forms in the Secondary Services of the Church." The artists assisting were Dicie Howell, soprano; Robert Quait, tenor; Harold Land, baritone; Margaret Sittig, violinist; Irene Perceval, harpist, and the choir of the Church of the Ascension, Jessie Craig Adam, director. The program included Sibelius' "Bells of Berghall Church," for the harp; the Reger and Purcell settings of the Te Deum, "Panis Angelicus" and "Ave Maria," by Cesar Franck, Gretchaninoff's "O Be Joyful," the Magnificat of Gibbons, Marty and Saint-Saens, Nunc Dimittis and "O Gladsome Light" of Kastalsky, "O Salutaris" of Saint-Saens and Benedictine of Stokowski.

The last lecture-recital had for its subject "The Apostolic Succession in the Priesthood of Music," or "The Immortality of Teaching," and presented the unbroken line of teacher and pupil from 1424 to 1924, beginning with the English John Dunstable and including Binchois, Okeghem, Josquin, Willaert, the great Gabriels of Venice, Sweelck of Amsterdam, Buxtehude, Reinken, Bach, Rinck, Kittel and Hesse of the Germans, and Lemmens, Guilmand and Widor of the French.

H. B. Murtagh Receives Injury.

Henry B. Murtagh, the Los Angeles theater organist, now playing at Grauman's Metropolitan Theater, recently slipped when playing handball at the Y. M. C. A. and struck his head on the cement floor, so severely injuring the mechanism of his ear that it was feared he would become permanently deaf. After a successful and delicate operation at the Golden State Hospital by Drs. Early and French, it was announced that Mr. Murtagh probably will suffer no permanent injury to his hearing, though the shock makes it advisable that he take a brief rest before returning to his duties.

Maitland Heads Theater Men.

At a meeting of the Philadelphia Fraternity of Theater Organists in January, with T. Wittrock in the chair, it was voted that the secretary assist all members out of work or desiring to make a change to obtain positions. Officers were elected as follows: President, R. F. Maitland; vice-president, Karl Bonawitz; secretary and treasurer, William E. B. Murphy. At the meeting Feb. 2 Erno Rapee, director of the Fox Theater orchestra, was the honored guest.

Hausmann & Co. of Milwaukee recently completed and installed the following organs: Two-manual at St. Mary's Church, Hilbert, Wis.; two-manual at St. Patrick's Church, Hudson, Wis.; two-manual at Zion's Evangelical Church, Milwaukee. They also have under construction organs for S.S. Peter and Paul Church, Racine, Wis., and a large organ for Belize, British Honduras.

SCHOLARSHIP TESTS

SET FOR MAY 15 AND 16

GUILD'S PLANS FOR AWARD

Estey Company's Gift of Fontainebleau Trip Will Go to Associate Who Passes Highest in Fellowship Examination.

Details as to the plans to award the Fontainebleau scholarship offered by the Estey Organ Company, announced in the February issue of The Diapason, have been made known from headquarters of the American Guild of Organists, to whom the offer of the Estey Company was made.

The council of the Guild has decided to make this scholarship available to all members of the Guild who have passed the associate examination and shall pass the fellowship examination this year. The successful candidate will be the one who shall pass all the fellowship tests and have the highest standing in the paper work examination. Excellence in paper work will be the deciding factor.

All who wish to enter the contest are asked to signify their intention to accept the scholarship if successful and to be prepared to sail for France not later than June 15. All necessary expenses will be met by the scholarship fund.

Dates of the examination for this purpose have been advanced to May 15 and 16, and it is hoped that the papers may be examined and word sent to the successful candidate not later than the 1st of June. Every precaution will be taken to eliminate delay.

The scholarship will cover transportation, expenses and tuition for an American organist at the 1924 summer course at the school. It will be known as the "Estey Organ Company scholarship." The competition will be national in scope, as the Guild has thirty-seven chapters and members in forty-four states.

Walter Damrosch was largely responsible for founding the school at Fontainebleau for American students exclusively and is greatly interested in the scholarship.

Details of the competition are being handled by Frank Wright, 48 Grace court, Brooklyn, who is chairman of the examination committee.

New Life for Famous Old Organ.

A Chicago organ with a noteworthy history—the three-manual Hook & Hastings which years ago was in Grace Episcopal Church and then was moved to Grace Church, Oak Park, where it served until the new edifice was completed, has been rebuilt by Nicholas Doerr, the Chicago organ expert, and now is a modern electro-pneumatic instrument. An opening recital was played on it in the Third Congregational Church of Oak Park, its new home, Feb. 19, by George H. Clark of Grace Church, Oak Park. Mr. Clark was assisted by Else Harthan Arendt, soprano. The organ numbers included: Concert Overture in C minor, Fricker; "From the Southland," Harvey B. Gaul; Prelude and Fugue in G major, Bach; Arcadian Idyll, Lemare; "Romance sans Paroles," Bonnet; Gavotte in F, Martini; Gothic March, Salome.

Service of Norden's Works.

An especially interesting service among the many interesting ones arranged by N. Lindsay Norden at the Second Presbyterian Church of Philadelphia was that on the evening of Feb. 17, when the entire program consisted of compositions by Mr. Norden. Frederic Cook, violinist, and Vincent Fanelli, harpist, of the Philadelphia Orchestra, assisted. The prelude, for violin, harp and organ, was an "Arietta Grazioso." For the offertory the soprano solo, "How Lovely Is Thy Dwelling-place" and the alto solo, "To Whom, Then, Will Ye Liken God," were sung. The anthems included "The Lord Is My Shepherd," eight parts, a cappella, and the motet "Charity," for soprano and chorus. Other instrumental trios were a "Melody" and "A Garden."

Keeping the Faith

ART and Commerce may go hand in hand, but only in organizations where artistic ideals are dominant, not subject to commercial ambition. Of course, everything that is produced and sold, whether a work of art or not, must conform to some business method, else success and dignity will be lacking. Frequently artistic and commercial ideals clash, and one must act as arbiter between the two. The Skinner organization has just dealt with such a problem. Here it is:

There is a demand for more Skinner organs than we have been producing. We have had to decide whether to increase our rate of production or lose business that would naturally come to us. We have decided *not to be tempted to make a big business of the building of Skinner organs.*

We can build fifty organs of varied sizes annually and be sure of the results. Each one can have the attention from start to finish that Skinner quality requires. To build more in 1924 would mean less care, less personal interest, less pride in each instrument. The Skinner quality has been steadily progressing and improving. We shall find more satisfaction in raising the quality rather than the quantity. We can't do both at once. Therefore, we have decided definitely to complete *only fifty instruments* in 1924 and fifty-five in 1925. Of these we are already committed to thirty-six of the 1924 quota and several of the 1925. This means, of course, that some who would like to have Skinner organs won't be able to get them. But it also means quality, progress and preservation of first place in the minds of connoisseurs. It also means that more of the sales price can be put into quality instead of into selling expenses.

Today a new Skinner installation *fairly shouts Quality* at you in every detail. Lumber so carefully selected and workmanship of such infinite pains that the conviction of outstanding distinction reaches the mind as inevitably through the eye as through the ear.

This might raise the question—is it good to spend so much time and money on details? Why not use cheaper wood and save a little on the metal? Why smooth it up quite so much? Why not be up to date and introduce piece work and give the customer the benefit of the saving?

Our answer is that there are plenty of manu-

facturers doing that very thing in a very intelligent manner. It is legitimate. We have no quarrel with it but our ambition is not in that direction. We cannot expect a workman to do sloppy work on one part and careful work on another, however important. Nor can we give him materials which he recognizes as inferior and expect him to take a craftsman's pride in his work. Neither can we put our common sense to sleep and believe that a man, however conscientious, will work against his own pocket book on piece work.

Among men as among things we find the same classes—distinction, mediocrity, inferiority. Each seeks its own level and a man is measured by his aspirations. Fortunately there are enough of those who aspire to the best to support the Skinner policy and to keep the Skinner organization busy. Curiously enough it is not an extravagant policy at all. The same infinite pains with labor and material which makes a Skinner organ sound better and look better makes it longer lived, more reliable and less subject to repairs. It stays in tune better. It is really cheapest in the long run and that is true of most good things.

Aside from ultimate economy, however, there is a more tangible consideration. Music is no better than the tone with which it is expressed. The finest aria ever written is only fine when sung by a pleasing voice. The only purpose of an organ is to please the ear and its capacity to please is measured not by the number of pipes but by *beauty* and distinction of *tone*. What would our customers gain if our ambition were to produce the most pipes for the money instead of the most pleasure for the money.

And that goes to the root of our purpose and our policy. Our business will grow very, very slowly but we shall be proud of every organ we build and Skinner owners will have that pride of possession which comes only with that which is conceded to be the best.

So we start the New Year thankful to our friends and clients for the encouragement and support they are giving us and firm in our determination to Keep the Faith.

SKINNER ORGAN COMPANY

Arthur Hudson Marks, *President*
Ernest M. Skinner, *Vice-President*
William E. Zeuch, *Vice-President*

SKINNER ORGAN COMPANY

677 Fifth Avenue at 53rd Street
NEW YORK CITY

Organ Architects and Builders
Churches · Auditoriums · Theatres · Residences
Works at Dorchester and Westfield, Mass.

KILGEN THREE-MANUAL FOR CHURCH IN DETROIT INSTRUMENT HAS 51 STOPS

St. Louis Firm Builds Comprehensive Instrument with Echo Division for SS. Peter and Paul Jesuit Edifice in Motor City.

George Kilgen & Son of St. Louis are building a three-manual with echo for SS. Peter and Paul Jesuit Church at Detroit which is to be a very comprehensive instrument of fifty-one stops and a total of 3,024 pipes. The specification of this instrument is as follows:

GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes.
2. Open Diapason No. 1, 8 ft., 73 pipes.
3. Open Diapason No. 2, 8 ft., 73 pipes.
4. Gross Flöte, 8 ft., 73 pipes.
5. Gedeckt, 8 ft., 73 pipes.
6. Viol d'Gamba, 8 ft., 73 pipes.
7. Gemshorn, 8 ft., 73 pipes.
8. Octave, 4 ft., 73 pipes.
9. Flute Harmonic, 4 ft., 73 pipes.
10. Tuba Harmonic, 8 ft., 85 pipes.
11. Tuba Harmonic, 4 ft.
12. Cathedral Chimes, A to E (In Choir swell box), 20 bells.

SWELL ORGAN.

13. Bourdon, 16 ft., 73 pipes.
14. Open Diapason, 8 ft., 73 pipes.
15. Salicional, 8 ft., 73 pipes.
16. Vox Celeste, 8 ft., 61 pipes.
17. Aeoline, 8 ft., 73 pipes.
18. Stopped Flute, 8 ft., 73 pipes.
19. Rohr Flöte, 8 ft., 73 pipes.
20. Violina, 4 ft., 73 pipes.
21. Flauto Traverso, 4 ft., 73 pipes.
22. Flautina, 2 ft., 61 pipes.
23. Dolce Cornet, 3 rks., 183 pipes.
24. Cornopean, 8 ft., 73 pipes.
25. Oboe, 8 ft., 73 pipes.
26. Vox Humana, 8 ft., 73 pipes.

Tremolo.

CHOIR ORGAN.

27. Quintaton, 16 ft., 73 pipes.
28. Violin Diapason, 8 ft., 73 pipes.
29. Melodia, 8 ft., 73 pipes.
30. Clarabella, 8 ft., 73 pipes.
31. Quintadena, 8 ft., 73 pipes.
32. Dulciana, 8 ft., 73 pipes.
33. Fugara, 4 ft., 73 pipes.
34. Flute d'Amour, 4 ft.
35. Piccolo, 2 ft., 73 pipes.
36. French Horn, 8 ft., 73 pipes.
37. Clarinet, 8 ft., 73 pipes.

Tremolo.

ECHO ORGAN.

- (Playable from any of the three manuals.)
38. Lieblich Gedeckt, 8 ft., 73 pipes.
 39. Vox Angelica, 8 ft., 73 pipes.
 40. Vox Aetheria, 8 ft., 73 pipes.
 41. Fern Flöte, 4 ft., 73 pipes.
 42. Vox Humana, 8 ft., 73 pipes.
 43. Harp (C to C), 49 resonators.

Tremolo.

PEDAL ORGAN (Augmented).

44. Acoustic Bass, 32 ft., 32 notes.
45. Open Diapason, 16 ft., 32 pipes.
46. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
47. Bourdon, 16 ft., 44 pipes.
48. Open Diapason, 8 ft., 32 pipes.
49. Bass Flute, 8 ft., 32 notes.
50. Violoncello (from Great), 8 ft., 32 notes.
51. Tuba Profunda (No. 8 extended down), 16 ft., 12 pipes.

Alfred G. Kilgen, sales manager of the Kilgen factory, reports recent orders and installations as follows: Three-manual for Ravenswood Evangelical Church, Chicago; three-manual for Grand Central Theater, St. Louis; three-manual for Catholic Cathedral, Baton Rouge, La.; three-manual for Linwood Boulevard Presbyterian Church, Kansas City; three-manual for Immanuel Presbyterian Church, Kansas City; two-manual for Immanuel Baptist Church, Kansas City; two-manual for Evangelical Church, St. Joseph, Mich.; two-manual for Evangelical Church, Washington, Mo.; two-manual for First Presbyterian Church, Edwardsville, Ill.; two-manual for Alexander Undertaking Company, St. Louis; two-manual for St. Catherine of Genoa Church, Chicago.

Teaches Youth Appreciation.

Edith B. Athey, organist-director of the Hamline M. E. Church, Washington, D. C., is also teacher of musical appreciation, with piano and organ, in the public schools of the district. Having been a member of the music corps for several years as official accompanist and the first music teacher at the new Columbia Junior High School, organized five years ago, the department of music has honored her work by creating a new position. To instill in the hearts of the youth of America a love for the best in music is a broad field. Besides regular class and assembly work, Miss Athey is planning a series of organ recitals in different sections of the city. As civic organist at the Central High auditorium for three years she is well fitted for so important a work, knowing how to reach the masses.

WURLITZERS FOR CHURCHES

Three-Manuals Under Construction for Utica and Gainesville.

The Rudolph Wurlitzer Company has been taking a number of contracts for church organs and is building at its factory in North Tonawanda, N. Y., a large three-manual for the First Presbyterian Church of Utica, N. Y. This instrument has also an echo organ which is to be played from the great organ keyboard. A three-manual with echo is under construction for the First Baptist Church of Gainesville, Fla., and a two-manual organ for St. Michael's Church, Pensacola, Fla. Recently the Wurlitzer Company erected a two-manual in the Long Street Baptist Church, Columbus, Ohio. Other recent installations include organs in the following churches:

Walden Presbyterian, Buffalo, N. Y.
North Park United Presbyterian, Buffalo.

Christian Science Church, Medina, N. Y.

Presbyterian Church, Springfield, Fla.

The Wurlitzer Company is doing an interesting piece of work at the Chicago Theater, where it is adding a second console for its large organ, placed there when this well-known moving-picture house was built by Balaban & Katz. When the additional console is ready the theater will engage an additional organist to star with Jesse Crawford and performances will be given regularly by two performers at one time—a feat first undertaken at the N. A. O. convention in Chicago in 1922, using the two consoles of the Medinah Temple organ.

"Exam" Programs at Dartmouth.

A series of eight organ recitals was given during examination week in Rollins Chapel at Dartmouth College, Hanover, N. H., under the auspices of the department of music. The idea of informal organ musicals was introduced at Dartmouth years ago, and so great was the enthusiasm with which it was received by the student body that it immediately became a permanent institution. Besides offering a splendid musical program, it also affords an excellent form of recreation and relaxation after a day of trying "exams." The recitals were held daily from 5:15 to 5:45 p. m. and on Sunday from 7 to 7:30 p. m. Maurice F. Longhurst played on Jan. 24, 26, 28 and 30 and Homer P. Whitford Jan. 25, 27, 29 and 31.

Siewert Opens Florida Organ.

Herman F. Siewert, F. A. G. O., organist of the Beacham Theater at Orlando, Fla., gave the dedicatory recital on a two-manual organ built by M. P. Möller for the Methodist Church of Winter Park, Fla., Jan. 21. The church was packed for the recital and extra chairs were placed in the aisles. The organ is divided, and entirely enclosed in two swell-boxes. Mr. Siewert's program included these compositions: "Suite Gothique," Boellmann; "Morgenstimmung," Grieg; "Orientale," Cui; Gavotte from "Mignon," Thomas; "Pilgrims' Chorus" from "Tannhäuser," Wagner; Serenade, Moszkowski; Evensong, Johnston; "Variations de Concert," Bonnet.

New Work for George Henry Day.

Dr. George Henry Day, organist and choirmaster at St. John's Episcopal Church, Wilmington, Del., has taken over the conductorship of the Dover Choral Society, composed of forty singers of the neighboring city. The society plans to give deKoven's "Robin Hood" in concert form this spring. Dr. Day's men's choir at St. John's has made for him a high reputation as a conductor and his training is expected to make the Dover society well known.

During February the Seventh, Sixth and part of the Fifth Widor symphonies were presented at the First Congregational Church, Oak Park, by Edwin Stanley Seder, F. A. G. O. The remaining numbers of the Fifth, which will complete the series of ten symphonies, will be played this month, and the first movement of the symphony will include Firmin Swinnen's pedal cadenza.

Just Published

*The Most Important, Timely
and Practical Work of
Its Kind Ever Conceived*

MOTION PICTURE MOODS

For Pianists and Organists

**A Rapid-Reference Collection of 200 Pieces—
Selected and Arranged to be Adapted to 52
Moods and Situations on the Screen.**

By **ERNO RAPÉE**

This is a work whose importance cannot be overestimated, and whose great future popularity is assured: it is appraised thus because it fills a very great need, is attractive, is cleverly selected, and, above all, is indisputably practical. Mr. Rapée explains its purpose in the following paragraph from the preface:

"In preparing this Motion Picture Manual for Piano and Organ, I tried to create the necessary bridge between the screen and the audience which is created in the larger motion picture houses by the orchestra. If we consider that the theatres of the size and standard of the Capitol Theatre in New York have half a dozen or so musical experts under the direction of the Musical Director working out the music to fit the action on the screen, we realize what a very hard task it must be for any single individual, either at the piano or at the organ, to go through with music selected at random and generally at very short notice, and supply good musical accompaniment to pictures."

This excellent volume supplies a highly desirable library in itself. Imagine 200 pieces of all kinds and descriptions, including folk-songs, patriotic songs, operatic airs, portions of great symphonies, melody pieces of the day, immortal short gems from the masters, old songs, new songs, dances, descriptive pieces, characteristic numbers, and other groups distinct in themselves but impossible to enumerate; a brilliant galaxy of composers which grades from Beethoven down to certain of our contemporary popular composers; and the music of such moderate difficulty as to place by far the majority of the pieces at the disposal of the average motion picture performer.—All of this truly amazing and diverse array of material carefully classified and presented handily to cover 52 stated moods and situations, not to mention the many more to which an agile-minded pianist or organist could adapt it.

One of the chief features of the compilation is an original and ingenious marginal index on every page, which permits of instant skips from any part of the book to any other, so the user may follow continuously with a perfectly suitable accompaniment the scene taking place on the screen no matter what it is or how long it is.

Price, net \$5.00

Order of Your Regular Dealer

G. SCHIRMER, Inc., NEW YORK

**HINNERS THREE-MANUAL
FOR CHICAGO CHURCH
ROGERS PARK M. E. CONTRACT**

**Larger Instrument Will Replace Two-
Manual Built by the Same Com-
pany—Organ for Santurce,
Porto Rico.**

A large three-manual organ is under construction at the factory of the Hinners Organ Company at Pekin, Ill., for the Rogers Park Methodist Church of Chicago. This instrument will replace a Hinners two-manual in that church. The specification of the new organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 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.
Viol Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 notes.
Viola d Gamba, 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 notes.
Flute Harmonic, 4 ft., 73 notes.
Piccolo, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

French Horn, 8 ft., 73 pipes.
Viola Aetheria, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Fern Flöte, 8 ft., 73 pipes.
Tremolo.
Cathedral Chimes, 25 notes.

PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
"11, 16 ft., 32 notes.
Resultant, 32 ft., 32 notes.
Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.

The Hinners Company is enjoy-

ing a widespread demand for its organs, recent contracts covering territory from California to Massachusetts, and from Minnesota to Texas. A contract for a modern organ has been placed with the Hinners Company by St. Jorges Catholic Church of Santurce, San Juan, Porto Rico.

Opens New Bedford Organ.

The three-manual organ built by the Frazee Organ Company of Boston for St. Martin's Church of New Bedford, Mass., the specification of which appeared in The Diapason Sept. 1, 1923, was dedicated on the afternoon of Jan. 6. The church was more than filled and several visiting organists assisted George W. Armstrong, organist of St. Martin's, in demonstrating the tonal beauties of the instrument. The visiting organists were Roy L. Frazee, organist at the Empire Theater; Alton B. Paull, organist of the Unitarian Memorial Church of Fairhaven; John K. Zorian, organist of Grace Church, and Walter H. Langshaw. Mr. Frazee is the son of the builder of the organ.

W. P. Stanley Is Recovering.

Walter Peck Stanley, organist and choirmaster of the North Reformed Church, Newark, N. J., and general secretary of the American Guild of Organists, who underwent a serious operation in January at Roosevelt Hospital in New York City, has returned to his apartment at the Great Northern Hotel, where he is convalescing. Mr. Stanley expects to resume his work in a few weeks.

Joins Page Company Staff.

Joseph A. Malotte, for many years assistant manager of the organ department of the Rudolph Wurlitzer Company at Cincinnati, has been made sales manager for the Page Organ Company at Lima, Ohio. Mr. Malotte will devote his attention to the sales promotion of the full Page organ line, which includes home, church and theater organs as well as roll player organs and player attachments.



"The Phenomenal Young Organist"

**Chandler
GOLDTHWAITE**

BOSTON—Mr. Chandler Goldthwaite was a surprise to everyone. Although this young man is only twenty-two years old he is rated as one of the greatest organists in America. His technique is extremely brilliant and his sense of rhythm and color phenomenal indeed.

Recital Dates 1923-1924 Season Now Booking.

Management:

MR. FAY LEONE FAUROTE

677 Fifth Ave. New York City

EDWARD RECHLIN

**RECITALS
of True Organ Music**

Fall Tour Now Booking (40 Recitals)

**Address: Rechlin Recital Tours
1188 Park Avenue
NEW YORK CITY**

**CLARENCE EDDY
ORGAN RECITALS**

ORGAN DEPARTMENT, CHICAGO MUSICAL COLLEGE

624 South Michigan Avenue, Chicago

Residence: 5357 Wayne Avenue, Chicago Telephone: Sunnyside 6150

RECENT NEWSPAPER CRITICISMS:

Jonesboro (Ark.) Tribune, Jan. 30, 1924.—The First Baptist Church was filled to overflowing last night to hear the noted organist Clarence Eddy and his gifted wife, Grace Morel Eddy. So much has been said in praise of Clarence Eddy by genuine music critics that there is little left to be said. He is a perfect master of technic and he could not have selected a better program. Mrs. Eddy not only has a fine voice, deep resonant contralto, but possesses a most charming and magnetic personality that captures her audience instantly.

Jonesboro (Ark.) Evening Sun, Jan. 30, 1924.—Fully 1,200 people thronged the First Baptist Church for the recital given by Clarence Eddy, world-famous organist, and his wife, Grace Morel Eddy, noted contralto singer. Mr. Eddy possesses the power of throwing into the performance all the depth of his character and personality and of giving himself to his audience. He is the master of the magnificent instrument known as

the pipe organ. It was a delight to hear such finished musical phrases, and such admirable diction as was found in the singing of Grace Morel Eddy who has a contralto voice of wonderful range, beauty and sympathy. The recital was a big success.

Alexandria (La.) Daily Town Talk, Feb. 4, 1924.—Two delightful concerts were given by Mr. and Mrs. Eddy at the First Presbyterian Church. Large and appreciative audiences greeted them both evenings. It is a known fact that Mr. Eddy is an organist of world-wide reputation, and has held the center of the stage in his profession for many a year. Mrs. Eddy delighted her audiences with a number of beautiful contralto selections, for which she was heartily applauded. The Rev. Dr. B. L. Price announced at the conclusion of last night's program that the visits of Mr. and Mrs. Eddy will be an annual occurrence.

DON'T BUY A UNITED STATES ORGAN

unless you want an instrument
**Built by Experts and Unequaled for Sweetness and Variety
of Tone, Fast Repetition, Reliability and Long Life.**

CORRESPONDENCE SOLICITED.

UNITED STATES PIPE ORGAN COMPANY

CRUM LYNNE, Delaware Co., Pa.

*This is the third of a series of
"ads" to appear in this paper.*

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, 2265 Sedgwick avenue, New York City.
 Secretary—Willard I. Nevins, 455 East Twenty-first street, Brooklyn, N. Y.
 Treasurer—John Doane, 25 East Thirtieth street, New York City.

National Convention, Atlantic City, July 29, 30 and 31, and Aug. 1.

If you think well of the prospectus, pass one along to another organist.

Music week will be attended by another festival in the Wanamaker Auditorium in New York. In the next issue we expect to print a complete program and one which will contain several unusual features.

Remember the warning in regard to hotel reservations at Atlantic City. The convention comes at a time when hotels are taxed to capacity and early plans are a necessity. The program committee is at work. They realize the possibility of combining pleasure with the four days of convention meetings and this year there will be fewer events scheduled for each day. With such a plan in view they hope to make each event one which you cannot afford to miss. During the next two months keep the national convention in mind and let us exceed all attendance records this year.

The Illinois council has carried out a great program in the plan of the N. A. O. to feature the organ with the orchestra as a solo instrument. At the New York City convention we heard one organ and orchestra concerted number and the memory of the Rochester orchestral program is still fresh. In Chicago they set a fine precedent in giving an all-American program, with the co-operation of one of the greatest symphony orchestras. We wish that this concert might be repeated in every city of the United States. But the great plan of the N. A. O. will grow and some day this will be a reality.

Headquarters Dinner.

The January meeting of the headquarters council took the form of a dinner at the Hotel Woodstock Tuesday evening, Jan. 29. In spite of the fact that it occurred on a date of many conflicting events, there was a good attendance and a spirit of good fellowship was in evidence. Oscar G. Sonneck, who was to be the speaker of the evening, was prevented from attending by a sudden attack of grip and his place was taken by Dr. George Ashdown Audsley. Dr. Audsley gave some interesting facts concerning organ pipes. He spoke especially of the matter of the speech of the pipe and asserted that, contrary to the opinion of some scientists, the pipe is made to speak by directing a current of air against a sharp edge at the foot of the pipe. Dr. Audsley also told of some of the experiments conducted to prove certain theories concerning the action of the air inside the pipe. He closed his remarks with a few short stories about several remarkable organs in English cathedrals.

Following Dr. Audsley, E. S. Mayland told something about the construction of tubular chimes and how a good tone could be improved by simple adjustments in the striking force and the weight of the tube. He also spoke of the similarity of the action of the air in a tubular chime to that in the organ pipe.

After Mr. Mayland, President Noble brought out many new items concerning the music contests of New York City. It seems that the good work is spreading, for Boston, Philadelphia and Los Angeles are to follow the plans of New York.

The last speaker of the evening was William E. Pilcher, Jr., state president for Kentucky. He gave a short review of the work of his council and of the

plans which he hopes to carry out and closed with a few humorous stories of the organ building world.

The rest of the evening was devoted to the novel plan of having each person tell of his own church position and of his peculiar work.

Chicago Luncheon for Stock.

The Illinois council will hold a luncheon Tuesday, April 1, at 1:15, at the Union League Club, Chicago, with Frederick Stock, conductor of the Chicago Symphony Orchestra, as guest of honor. Efforts are being made to have a full attendance of members for this occasion, when an opportunity will be given the organists to meet a man who has done a great deal for music in this country over a series of years.

Big Plans for Music Week.

Tentative plans have been made for the usual organ festival at the New York Wanamaker Auditorium during music week. The activities of the week will be under the direction of the National Association of Organists, with the co-operation of the American Guild of Organists, the Society of Theater Organists and the Wanamaker Auditorium Concert Bureau.

Monday, May 5, will be devoted to an organ recital of American works to be played by three recitalists. On Wednesday the Society of Theater Organists will be represented by Robert J. Berentsen and John Priest. On Saturday morning Charles M. Courboin will give a special program for children and on Saturday afternoon there will be a program of choral works by several choirs.

Central New Jersey.

The Central New Jersey chapter held a dinner Monday evening, Feb. 4, at Trenton. Invitations were issued to all organists of that city and the surrounding region. The Rev. John McNab, pastor of the Third Presbyterian Church, was the guest of honor.

A joint recital will be held in April at the First Presbyterian Church. The officers elected for 1924 are: President—Mrs. Kendrick C. Hill. Vice President—George I. Tilton. Secretary and Treasurer—Caroline Wetzel.

Delaware Council.

The January meeting of the Delaware council was held in the Hanover Presbyterian Church at Wilmington, Jan. 22. Rollo F. Maitland of Philadelphia played the dedicatory recital on the three-manual organ recently installed in that church. The chief numbers on his program were the "Midsummer Night's Dream" Overture by Mendelssohn, the Passacaglia by Bach and the "Marche Slav" by Tschaiowsky. At the business meeting following the recital the following officers were elected for 1924: President—Dr. George Henry Day.

SUMMY'S CORNER

Choir Leaders are urged to consider the following:

ANTHEMS FOR EASTER

- H. W. HARRIS
SING TO THE LORD..... 15c
For Quartet or Chorus and Organ.
- C. A. HAVENS
CHRIST THE LORD IS RISEN 15c
For Quartet, Sop., Alto, and Tenor Solos, Organ and Harp and Violin obligato.
- CALEB SIMPER
KING OF KINGS.....12c
Quartet, Sop. or Tenor Solo and Organ.
- J. A. WEST
HE IS RISEN.....12c

CLAYTON F. SUMMY CO.
PUBLISHERS

429 S. Wabash Ave., Chicago, Ill.
Send for special list of Easter Anthems and Solos.

Vice President—T. Leslie Carpenter.

Secretary—Wilmer Calvin Highfield.
 Treasurer—Frederick Stanley Smith.
 Librarian—Sarah Hudson White.

Executive Committee.

The executive committee met at headquarters on Feb. 11 and the following were present: President Noble, Chairman McAll, Mrs. Fox, Miss Whittmore, Messrs. Doane, Riesberg, Fry, Adams and Nevins.

Mr. Doane reported that there had been a fine return from the bills for dues. The treasurer's balance is at a higher mark than for the same time last year.

The next public meeting of the headquarters council will be a demonstration of church school music at the Middle Collegiate Church of New York City. Herbert S. Sammond is director of music there and has developed a remarkable group of singers from the younger members of the Sunday-school.

The remainder of the meeting was given to the discussion of plans for New York music week and the national convention.

Two Members Convalescing.

We are glad to report that Walter Peck Stanley, who underwent a serious operation at the Roosevelt Hospital in New York City in January is now rapidly regaining his strength and hopes soon to return to some of his musical work.

President Hermon Keese of New Jersey also was a victim of the sur-

geon's knife in January, but is at his home in Montclair and at last reports was on the road to a rapid recovery.

Interesting Works

Arranged for

ORGAN with other Instruments

- BREWER, JOHN H.
Reverie. For organ, harp and violin, with bells, ad lib.....\$1.25
- HARRAT, FRANK T.
Meditation for String Quartet, harp and organ 3.00
- HELD, PAUL—Jacob's Dream. For organ, violin, cello and harp 1.50
- MATTHEWS, H. A.
Consolation. For violin, cello, harp and organ 2.50
- WARD, FRANK E. An Ocean Rhapsody for organ and violin, with cello and harp ad. lib. 2.00

The H. W. Gray Co.

159 E. 48th St., N. Y.

Sole Agents for NOVELLO & CO., Ltd.

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.

WILFRID LAVALLEE

Organ Maintenance Contracts a Specialty

General Overhauling and Revoicing

Representative of
Casavant Bros., Limited
St. Hyacinthe, Quebec

219 West 104th Street
New York City
Telephone Academy 2277

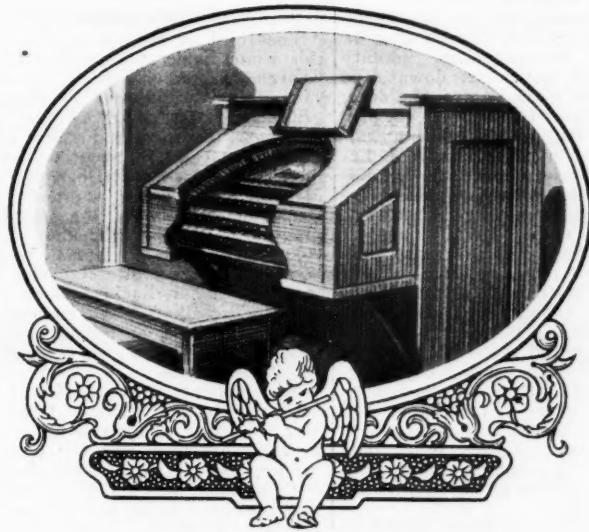
EDWIN STANLEY SEDER

F. A. G. O.

Professor of Organ, Northwestern University
Organist-Director First Congregational Church, Oak Park
RECITALS :: DEDICATIONS

FESTIVALS
670 Irving Park Boulevard CHICAGO





America's Finest Organ
for the
Church, Lodge and Home

In the Marr & Colton Organ, melodious and many voiced, all the basic musical tone elements are combined.

"America's Finest Organ," in addition to its wonderful ability for musical interpretation, is a vision of beauty. An artistic and magnificent ornament for the finest church, lodge or home, designed by acknowledged masters—that is the Marr & Colton Organ.

Write for our beautiful Organ literature

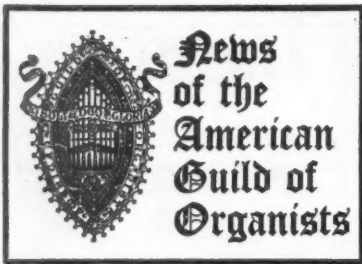
The Marr & Colton Co.
Warsaw, N. Y.

NEW YORK, N. Y.
BUFFALO, N. Y.

PITTSBURGH, PA.
DETROIT, MICH.

INDIANAPOLIS, IND.
ROCHESTER, N. Y.

PHILADELPHIA, PA.
PORTLAND, OREGON



News of the American Guild of Organists

Illinois.

A real festival service which took one back to the old days of combined choir forces was that held Feb. 21 at St. James' Episcopal Church, Chicago, under the auspices of the Illinois chapter and the direction of John W. Norton, organist and choirmaster of St. James'. Here was a great gathering of Episcopal vocal forces, with a procession that gave convincing evidence that boy choirs and choir boys are still being raised and a quality of concerted work that compelled enthusiastic admiration. The occasion was announced on the program as a service marking the reorganization of the Diocesan Choir Association, and as such it was indeed auspicious.

As announced in the February issue, six prominent choirs and their directors took part—St. James', St. Mark's of Evanston, Ascension, Christ Church, Redeemer and St. Peter's. Tschaikowsky's "Hymn to the Trinity" and H. A. Matthews' "Blessed Be Thou, Lord God of Israel" were the two big choral numbers. There was fine contrast here and it showed the ability of these combined singers both in interpretation and in power. The Russian number was sung with exquisite delicacy and understanding of its beauty. In the Matthews anthem there was splendid teamwork, excellent response to Mr. Norton's beat and a thrilling climax. It was such singing as we do not often hear except from a few of the great choral organizations.

Miss Tina Mae Haines and Herbert E. Hyde were the organ soloists of the evening. Miss Haines played with fine registration Milligan's Prelude on a Traditional Melody and "In a Cloister Garden" by Schroeder. Mr. Hyde offered three Bonnet compositions—the "Romance sans Paroles," a Reverie, and the "Caprice Heroique." The accompanists at the service were Stanley Martin and Robert Birch.

A special privilege was to have present Bishop Anderson of the Chicago diocese and Dean Peter C. Lutkin of Northwestern University. The former made a sensible address from the standpoint of a clergyman not versed in things musical, emphasizing the wisdom of doing well the music that is undertaken, rather than attempting too difficult music and making a botch of it. He also emphasized the need of encouraging participation of congregations in the singing through the aid of the choir. Dean Lutkin spoke as a choir veteran, whose knowledge of Chicago choir history can hardly be exceeded by that of any other man. He was a choir boy back in the old cathedral of SS. Peter and Paul on the west side and organist of St. James' Church.

The monthly meeting for February took the form of a luncheon on Lincoln's Birthday at the Union League Club, Chicago. Twenty-five sat down at the table and enjoyed a pleasant menu, after which there was an informal discussion which continued until well into the afternoon. The principal subject was the orchestra-organ concert of the preceding evening and the way in which the cause of the organ can be promoted in Chicago. John W. Norton, Herbert E. Hyde, Dr. Walter Keller, Albert Cotsworth, William H. Barnes and others made interesting remarks.

Southern Ohio Chapter.

The second social meeting of the season was held Tuesday evening, Jan. 22, at the Church of the Covenant, when Ferdinand Dunkley of Birmingham, Ala., gave an enjoyable recital on the four-manual Austin organ. Mr. Dunkley's program was as follows: "Gloria in Excelsis," Julius Harrison; "Au Couvent," A. Borodin; Southern

Sketches, Arthur Nevin; "In Olden Time," Diggie; Toccata in F, Crawford; "May Night" and "The Isle of Shadows," Palmgren; "Melody for the Bells of Berghall Church," Sibelius; "Sonata Cromatica," Yon; Finale in E flat, Healey Willan.

At the conclusion, of this program refreshments were served in the church parlors.

New England Chapter.

On the evening of Jan. 30, in the hall of the Twentieth Century Club on Joy street, Boston, about seventy members and guests sat down to a banquet. The speakers were the dean, John Hermann Loud; the warden, Frank L. Sealy, and the eminent English composer-organist, Edwin H. Lemare. Mr. Sealy outlined the scholarship proposition offered by the Estey Organ Company and urged that associates of the Guild take advantage of this opportunity. Mr. Lemare took for his subject "Organs That I Have Met," and for an hour or more chatted with his auditors in a most interesting manner. His address was general in scope and touched even more fully upon organists and organ blowers than it did upon specific organs. Also the secretary of the chapter had been warned not to take notes, so he refrains from comments other than to say that Mr. Lemare succeeded admirably in holding attention with his reminiscences.

Between addresses music played its part. Walter H. Kidder, baritone, accompanied by Earl Weidner, sang several solos.

According to the dean, Mr. Lemare's address was "not as dry as the dinner," and that remark pretty well summarizes the annual dinner of the New England chapter.

From Mr. Lemare delivering a talk at a banquet to Mr. Lemare giving a recital of his own compositions is a wide step. On the evening of Feb. 18, on the Skinner organ in the Old South Church, Boston, Mr. Lemare was the guest organist. His program seemed to touch nearly every human emotion and the playing compelled the highest admiration through its exquisite taste. The improvised symphony was the feat of the evening. The three themes were provided by Pierre Monteux, conductor of the Boston Symphony Orchestra. The theme for the first movement was stiff and did not allow much latitude in the treatment, and this movement, without disparaging Mr. Lemare, could not gain the loftier planes reached in either the adagio or the scherzo. The scherzo was a gem and hardly equaled by any composition on the printed program. Naturally, it was delicacy itself. Gradually it was brought to a grand climax that the program as a whole might soar to the very highest. The other program selections were the following: Toccata and Fugue in D minor, Second Romance in D flat, Rondo Capriccio, Sonata in F, Summer Sketches, Scherzo Fugue and Andantino in C. The Andantino in C in the manuscript is dedicated to John Hermann Loud, F.A.G.O.

Indiana Chapter.

On Jan. 20 a business meeting was held in the Fourth Presbyterian Church, Indianapolis, followed by a program given by Mrs. Frank T. Edenharter, organist; the church quartet and Mrs. John Elliott, contralto soloist. The program follows: Intermezzo, Oliver King; "Bow Down Thine Ear," Horatio Parker; Ninety-first Psalm, MacDermid (Mrs. Elliott); "Come to Our Hearts and Abide," J. C. Mason; "O Lord of Heaven," Cuthbert Harris; "Pilgrims' Chorus," Wagner.

A business meeting was held Feb. 17 in the Roberts Park Church, Indianapolis. The important business was the discussion of plans for the recital to be given March 14 in the Tabernacle Presbyterian Church by Marcel Dupre. After the meeting the members joined a large audience assembled in the auditorium to hear a recital by Mrs. Amy Cleary Morrison, organist at the North M. E. Church. Mrs. Morrison played a difficult program ex-

ceedingly well and was assisted by Stephen M. Badger, who has a beautiful-tenor voice. The program follows: Sonata No. 1, in D minor (First Movement), Guilman; Bell Rondo, Morandi; Fantasia and Fugue in A minor, Bach; Arcadian Idyll, Lemare; "Neptune" (from Sea Sketches), Stoughton; "Cantilene Pastorale," with carillon, Ernest F. Jores; Toccata in E major, Bartlett.

Georgia Chapter.

The third of the series of recitals this winter under the auspices of the Georgia chapter was given Thursday, Jan. 31, at Westminster Presbyterian Church, Atlanta, by Miss Eda Bartholomew, organist and choir director of that church. She was assisted by Edward A. Werner, baritone, and Mrs. Benjamin Elsas, soprano. Miss Bartholomew played the following program: Double Theme Varie, Rousseau; "The Seraph's Strain," Wolstenholme; Gavotte, Rameau; Toccata in D minor, Bach; Andante Cantabile, Tschaikowsky; "Invocation," Mailly; "A Song of India," Rimsky-Korsakoff; "Pictures from the Orient," No. 2, Schumann.

Miss Bartholomew played with her usual finish and flawless technique. Her artistry in interpretation, her taste in color contrasts and her complete mastery of the instrument sustained the reputation which she has held for many years of being one of the finest artists in the south. Her series of recitals given monthly throughout the season has attracted audiences of music lovers from all parts of Atlanta. The next recital will be given March 27.

DORA DUCK,
Secretary Georgia Chapter.

Southern California.

A public recital under the auspices of the chapter was played at the Throop Memorial Church in Pasadena on the evening of Jan. 31. Otto T. Hirschler gave the opening group, consisting of the following: "Ancient Phoenician Procession," R. S. Stoughton; Caprice, H. A. Matthews; "Liebestod" ("Tristan and Isolde"), Wagner, and Prelude in E minor, Dethier. Ernest Douglas, F. A. G. O., played his own manuscript sonata, a work of high merit and large scope, and the closing group of selections was by Vernon C. Robinson, who played as follows: Intermezzo in D flat, Hollins; "Visse d'Arte," Puccini, and "Prayer" and "Christus Resurrexit," Ravello.

Northeastern Pennsylvania.

Isabel Pearson Fuller, dean of the Northeastern Pennsylvania chapter, has taken up her residence in Bethlehem, Pa., leaving Scranton, the headquarters of the chapter, after three years of work with the organists there. Mrs. Fuller, formerly of Duluth, Minn., was a pupil of Guilman and was actively interested and responsible for the many public recitals and public services sponsored by the Northeastern Pennsylvania chapter.

Eastern Oklahoma.

John Knowles Weaver, A. A. G. O., who last fall opened a new school in Tulsa, Okla., under the name of the Tulsa College of Fine Arts, recently strengthened the school by adding to its equipment an organ. This organ was built by the Hinners Organ Company of Pekin, Ill. It is a duplex, with seven speaking stops, two manuals and pedal, and has electro-pneumatic action. The case is a beautiful brown mahogany, harmonizing with the woodwork and decorations of the studios. The initial recital was given Jan. 14 under the auspices of the Eastern Oklahoma chapter, of which Mr. Weaver is dean. The studios were thronged.

The following program was given: Paper, "Impressions of Bach in Leipzig"; Fugue in G minor, Bach (John Knowles Weaver, A. A. G. O.); "Ave Maria," Bach-Gounod (Mrs. Belle Vickery Mathews; piano, Mrs. E. E. Clulow; violin, Mrs. G. Garabedian); "Kamennoi Ostrow," Rubinstein (organ, Mrs. A. W. Hine; piano, Miss Esther Handley); "Song of the Persian Captive," Daniels (Mrs. Josephine Storey White); Pastorale, Bartolini,

ORGAN PRACTICE IN THE HOME

By use of the "MALKIN" PATENT PIANO PEDALS, organists and students of the organ generally can obtain perfect practice at home, avoiding the expense of blowing and all other inconveniences attending practice at Church. We are the only limited company exclusively specializing in the manufacture and sale of piano pedal attachments, which give the pleasure of playing organ music on your piano at any time. **THE OPTIONAL OCTAVE COUPLER** A "master patent," gives the 8ft. or 16ft. tone either together or separately.



TESTIMONIAL.

St. George's Hall, Liverpool, April 9th, 1921.
"The simplicity of the attachment, and the clever 16ft. 8ft. or both combined octave coupler 'optional octave' contrivance astonished me. I was delighted with the pedal touch and with the variety in that touch which your attachment makes possible. It is very responsive to the movement of the feet and is reliable."
HERBERT F. ELLINGFORD,
Mus. Bac. Oxon., F.R.C.O.

If interested, you are most cordially invited to write for clients' opinions, price list and full particulars, from

THE MALKIN PATENT PEDAL CO. Ltd.
Newcastle, Staffs. Ltd.
London Address: 11, Ashlake Rd., Streatham, S.W. 16.

U.S.A.—For Sale, the Sole Rights to manufacture, import or sell in the United States.

and "Will o' the Wisp," Nevin (Mrs. Marie Gardner Swift); "Che gelida Manina" ("La Boheme"), Puccini (Walter Schoggen; Mrs. H. H. Ryan at piano); Romance, Sibelius (William Walter Perry); Meditation, Mietske (violin, Mrs. Garabedian; piano, Mrs. C. G. Spindler; organ, Miss Doris Kintner); "Dragon-flies," Gillette, and Concert Etude, Kreiser (Mr. Weaver).

Lenten Series at Lancaster.

The twelfth annual series of Lenten recitals at St. James' Church, Lancaster, Pa., will begin Saturday afternoon, March 8, and continue every Saturday afternoon during the season. George B. Rodgers, organist of St. James' Church, will play the opening recital, to be followed by the following visiting organists: William T. Timmings, Ogontz; S. Wesley Sears, Philadelphia; Frank McCarrell, Harrisburg; Ronald O'Neil, Norristown; Newell Robinson, Mount Airy.

In memory of Woodrow Wilson, Dr. Charles E. Clemens gave a brief requested memorial program at the morning service in the Church of the Covenant, Cleveland, Feb. 10. His organ prelude consisted of a transcription of "I Know That My Redeemer Liveth" and the Adagio Cantabile from Beethoven's Sonata Pathetique. He also played Chopin's "Marche Funebre" and the "Marche Religieuse," by Guilman. The pew which President Wilson occupied in the church in 1916 was draped.

Lynnwood Farnam played all of the organ toccatas and fugues of Bach in one week, playing the F major and the C major Feb. 18, the Dorian Feb. 25, the D minor at the opening of the Town Hall, and the E major at his church, the Holy Communion, New York City.

Mendelssohn's "Hymn of Praise" was sung at the Friday noon hour of music at the Brick Church, New York, Feb. 29, under the direction of Clarence Dickinson, with May Redick Prina, soprano, and Lambert Murphy, tenor, as soloists.

AUSTIN ORGANS

More than *Twelve Hundred* are in use in the United States. All are built on the

Universal Air Chest System

The Municipal Organ Committee of *Chattanooga, Tenn.* awarded *Austin* the contract for their One Hundred and Fourteen Stop Organ.

In their report to the City Authorities they stated:

“We find the Austin Organ Co. has built more Municipal Organs than all the other builders put together”

Why these Significant Facts?

Because *Austin Organs* are built of the *Best Materials* obtainable, on the best of *Scientific Principles*, with no expense spared to attain *Artistic tone quality, balance and finish.*

Famous Organs Approved by Eminent Authorities:

- Of our **SALT LAKE TABERNACLE** Organ Prof. J. J. McCLELLAN says:
“I believe it to be the most wonderful organ in the world”
- Of our **SAN FRANCISCO MUNICIPAL** Organ EDWIN H. LEMARE says:
“It is the finest organ I ever played on.”
- Of our **PORTLAND, ME., MUNICIPAL** Organ LEOPOLD STOKOWSKI says:
“It seems to me it must be the finest organ in the world.”
- Of our unique **OPEN AIR ORGAN, San Diego, California** J. Humphrey Stewart says:
“For beauty of tone and mechanical perfection, I consider Austin Organs unexcelled.”
- Of our **EASTMAN THEATRE** Organ, Rochester, N. Y. (the largest theatre organ in the world) HAROLD GLEASON says:
“The tone of the organ is all that could be desired in a modern instrument. Solidity, brilliance, variety of color, and balance—all are there. The mechanical equipment is marvelous.”
- Of our **UNIVERSITY OF COLORADO** Organ (93 stops) FRANK WILBUR CHACE says:
“I know no instrument in this country or abroad which equals it.”

**RECALLS PITTSBURGH
FIGHT OVER RECITALS**

CARNEGIE HALL TOO SMALL

Capacity Audiences Now Hear Dr. Heinroth—"Desecration of Sabbath" Claimed Twenty-eight Years Ago.

"Many people seemed to think it would send the town straight to perdition," said Mrs. George H. Wilson, manager of Carnegie Music Hall, in an interview in the Pittsburgh Gazette of Feb. 10, in which she indulged in a brief reminiscence concerning the "terrible fight" her husband and other Pittsburgh men had put up before being permitted to offer the public the first Sunday free organ recital in Pittsburgh, about twenty-eight years ago.

Letters of protest against this "desecration of the Sabbath" piled up nearly a foot high and most of them came from ministers, public officials of varying degree and other more or less prominent and influential citizens. Many remonstrances against the Sunday recitals were filed and other action was threatened.

"They declared it would be nothing short of sacrilege," said Mrs. Wilson, "but certainly such a view would not be taken nowadays by even our most conservative citizens. Up to that time the recitals had been given on Friday afternoons and Saturday evenings.

"What the effect of inaugurating the free Sunday recitals really was, is perhaps best illustrated by referring to our attendance records. The attendance at the two Friday recitals immediately preceding the first Sunday program was 275 and 150, respectively, while the Saturday night attendance just prior to the initial Sunday concert was 600. The first Sunday recital drew a crowd of 2,600, which demonstrated clearly that the people were eager for the very highest grade of music and would attend if the programs were

given on days when they were free from work.

"Some complaints have been received that the seating capacity of the hall is not sufficient to take care of our Sunday audiences comfortably. That is true, for the hall is nearly always filled to capacity on Sundays to hear Dr. Heinroth. But I wish to emphasize that there is always plenty of room on Saturday nights, including the choice seats of the hall, as well as the boxes, and that the Saturday evening programs are invariably of the highest standard. Admission to these, as well as to the Sunday recitals, is free."

Liturgical Music in Seattle.

An interesting exemplification of liturgical music was given on the afternoon of Sunday, Feb. 10, at St. James' Cathedral in Seattle, Wash., by the cathedral male choir under the direction of the organist, Dr. F. S. Palmer. Dr. Palmer was assisted by three Seattle organists. Edwin Fairbourn played as the prelude Bach's Toccata and Fugue in D minor and the Andante in D major of Silas. Carl Paige Wood played as an interlude the Adagio from Yon's Third Sonata. As a postlude William H. Donley played Capocci's "Hymne de Fete." Among the service numbers were compositions by Ravanello, Byrd, Lotti, Cesar Franck, Palestrina and Vittoria, and harmonizations by Dr. Palmer.

Pastor Says Farewell at Organ.

Unable owing to loss of speech to take any speaking part in his farewell services at St. Augustine's Anglican Church in Toronto Feb. 3, the retiring rector, Canon F. G. Plummer, who is a musician, said a farewell by presiding at the organ at both services, according to a correspondent of Musical America. The church orchestra promoted by Canon Plummer played at the evening services. Always foremost in movements for the improvement of church music, Canon Plummer has set a large number of sacred productions to music and has also published a book of his works.

NEW EASTER ANTHEMS

- Calver, F. Leslie..... Now Is Come Salvation..... .12
- Morse, Charles H..... Who Shall Roll Away the Stone.... .12
- Stafford, C. Lloyd..... Mary at the Sepulchre..... .12

For Women's Voices

- Calver, F. Leslie..... Easter Joy (Trio)..... .12

STANDARD EASTER ANTHEMS

- Baines, William..... Sweet Bells of Easter-Time..... .12
- Berwald, W..... The Golden Gates Are Lifted Up..... .12
- Birch, J. Edgar..... Christ Is Risen, Hallelujah..... .12
- Burdett, George A..... I Say to All Men Far and Near..... .12
- Calver, F. Leslie..... Rejoice! The Lord Is Risen..... .12
- The Dawn of Redemption..... .12
- Chadwick, G. W..... Shout, Ye High Heavens..... .16
- Hanscom, E. W..... The Choir Angelic..... .12
- Harris, Cuthbert..... I Am the Resurrection..... .12
- Lansing, A. W..... In the End of the Sabbath..... .12
- Peace, Fred W..... The Royal Banners Forward Go..... .12
- Scott, Charles P..... Now Is Christ Exalted..... .12
- Shackley, F. N..... I Shall Not Die But Live..... .12
- Spence, William R..... Wake, Ye Ransomed..... .12
- West, John A..... Break Forth Into Joy..... .12
- Whitehead, Percy A..... Let the King Reign..... .12

EASTER CANTATAS

THE WORLD'S REDEEMER

By ERNEST A. DICKS
Solos for Soprano, Tenor and Bass
Price 75 Cents

Darkness and Dawn
By Fred W. Peace

Alleluia, Hail with Gladness
By J. Lamont Galbraith

From Cross to Crown
By Fred W. Peace

Christ Triumphant
By Bruno Huhn

Solos for Soprano, Alto, Tenor and Bass
Price 60 Cents Each

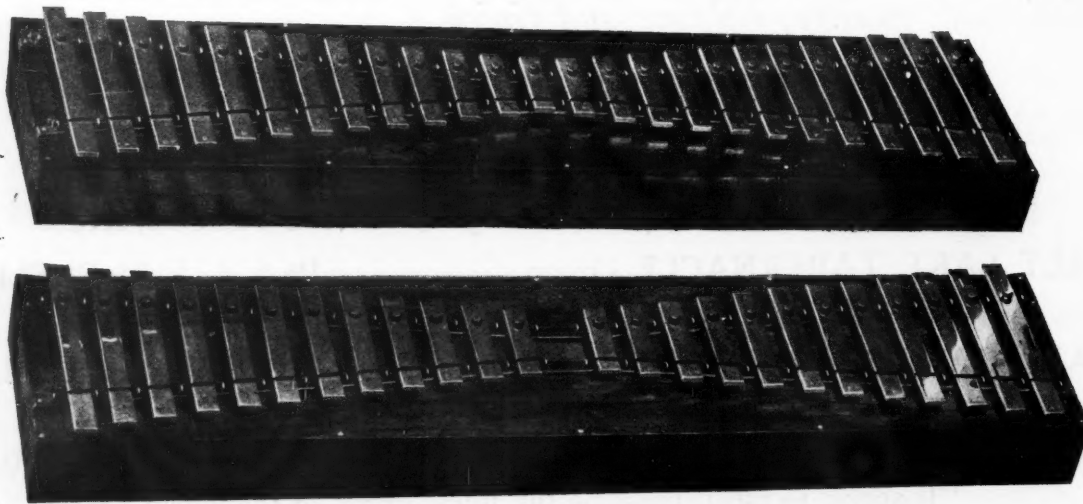
The Arthur P. Schmidt Co.

BOSTON
120 Boylston St.

NEW YORK
8 West 40th St.

No. 1. Watch for No. 2 in next issue

Musical Instruments of the Percussion Type for Pipe Organ Use



LIBERTY CELESTE No. C-49

The ever increasing demand for Liberty Chime Products conclusively proves their superiority.

Built up to a Standard, not down to a Price, the Liberty Chime Products are invariably the choice of the most critical.

MANUFACTURED BY

THE KOHLER-LIEBICH CO.

(INCORPORATED)

3549-53 Lincoln Avenue

Chicago, Illinois

THREE-MANUAL BY PILCHER

Organ Opened in First Congregational Church, Texarkana, Ark.

Henry Pilcher's Sons have completed reconstruction and enlargement of the organ in the First Congregational Church of Texarkana, Ark., and it is now a modern three-manual electric instrument. It was installed by Edward C. Haury. A dedicatory recital was given by Mrs. Cozia Hynson-Case, organist of the church, assisted by the choir, Feb. 5. The program included these organ selections: Scherzo, Dethier; "A Cloister Scene," Mason; Caprice, Kunder; "When Dusk Gathers Deep," Stebbins; Fantaisie on "Faust," Gounod-Lemare; "Grand Choeur," Guilmant.

Following is the specification of the organ:

GREAT ORGAN

- First Open Diapason, 8 ft.
- Second Open Diapason, 8 ft.
- Dulciana, 8 ft.
- Gamba, 8 ft.
- Melodia, 8 ft.
- Octave, 4 ft.
- Flute d'Amour, 4 ft.
- Chimes (Placed in Echo).

SWELL ORGAN

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Salicional, 8 ft.
- Vox Celeste, 8 ft.
- Aeoline, 8 ft.
- Stopped Diapason, 8 ft.
- Oboe, 8 ft.
- Violina, 4 ft.
- Flute Harmonic, 4 ft.
- Cornet, 3 rks.
- Tremolo.

ECHO ORGAN

- Muted Viol, 8 ft.
- Unda Maris, 8 ft.
- Fern Flute, 8 ft.
- Vox Humana, 8 ft.
- Tremolo.
- Chimes (Deagan, Class A, 20 notes).

PEDAL ORGAN

- Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedeckt (From No. 9), 16 ft.
- Dolce Flute (From No. 27), 8 ft.

Aeolian for Elizabeth Elks.

The Elizabeth, N. J., lodge of Elks has placed with the Aeolian Company an order for a three-manual organ, for its new auditorium. The instrument is to be equipped with a Duo-Art player and will cost \$40,000.

Trinity Reformed Church at Pottstown, Pa., is to have a three-manual Casavant organ and a campaign has been launched to raise \$16,000 for the purchase. Some of the pipes of the old organ will be utilized in the new instrument. A set of chimes will be installed as a memorial.

As a memorial to Mr. and Mrs. Henry C. Davis, their children will place an organ in the Congregational Church at Kokomo, Ind., and the order for the instrument has been given to the Estey Company.

ORGAN MAINTENANCE

Louis F. Mohr & Co.

Organs Tuned and Repaired
Chimes Installed Blowers Installed
Emergency Service
Used Organs Bought and Sold
2899 Valentine Avenue
New York City
Sedgwick 5628 "Night and Day"

**Louis Duerk & Bro.
ORGAN BUILDERS**

1386 Brook Avenue
(Bronx) New York City, N. Y.
Tel: Jerome 6384
Salesroom: 429 E. 170th Street
We Specialize in Rebuilding and Modernizing Pipe Organs
Tuning, Voicing, Repairing
Electric Blowers Installed
Chimes Installed

S. WESLEY SEARS

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

M U E L L E R

(CARL F.)
ORGANIST OF
Grand Avenue Congregational Church
and Scottish Rite Cathedral
MILWAUKEE

A. LESLIE JACOBS

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

HUGH PORTER

Studying with Farnam
14 East 37th Street
NEW YORK CITY

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 1855

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

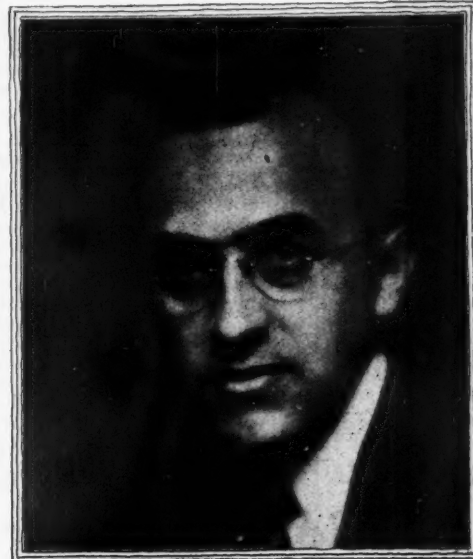
Designers and Builders of

PIPE ORGANS

Actions Installed for Ringing Tower Chime Bells

ESTABLISHED 1900

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



"The Organist with the Human Appeal"

Henry F.
SEIBERT

The Lutheran Church of the Transfiguration, the Rev. H. F. J. Senker, pastor, was crowded to its capacity last evening upon the occasion of the organ recital by Henry F. Seibert of New York City. Not only was the auditorium of the church and the balcony filled, but chairs occupied every available space and the vestibule was also crowded. No matter how many times he appears here, he is welcomed by the music lovers and he in turn brings his idealism is responsible for the genuine interest shown in his every appearance in recital here. He offered a program not too serious and not too light, but a rare blending of both, which brought out the great possibilities of the instrument. From the time he began with his exquisite Brahms number, until his final number, he revealed his polished art in its most perfected phases, intellectually, technically and spiritually.—Pottstown (Pa.) Ledger.
Recital Dates 1923-1924 Season Now Booking.

Management:

MR. FAY LEONE FAUROTE
677 Fifth Ave. New York City

ESTABLISHED 1851

Gen. 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



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 " " and Echo
- First Church of Christ Scientist, Toledo, O. 3 " " and Echo
- First Christian Church, Lexington, Ky. 3 " " and Echo
- 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.—



BY HAROLD V. MILLIGAN.

Finale in A, by Cuthbert Harris; published by the Arthur P. Schmidt Company, Boston.

There is always a demand for full organ postludes, or "outgoing voluntaries," and the Schmidt Company is issuing a notable series of them, the latest edition being this sonorous Finale by Cuthbert Harris. It might be called "Fantasia" and used as a prelude. The theme is announced in full chords, and then developed with a few cadenzas. There follows a little contrapuntal byplay, the composer starting off as if he intended to write a fugal exposition, but after working in two voices, he abandoned the fugal form and soon returned to his main theme.

Six Short Variations on an Irish Air, by J. Stuart Archer; published by W. Paxton & Co., London.

Mr. Archer is a skillful worker in variations, his work in this line being familiar on this side of the water. The tune with which he has elected to work in this instance is a beautiful example of Irish folk-melody. It has a Celtic tang, although we are unable from our scant knowledge to identify the particular scale in which it is cast. The composer gives us the signature of B minor and then proceeds to treat the melody as if it were in E minor. With a signature of one sharp the analogy to E minor would be more obvious. The note C sharp occurs three times in the melody, while C natural occurs four times, which seems to make out a case for an E minor signature. But as the scale is neither E nor B, it really matters little. You pay your money and take your choice. It is a beautiful melody and has a slightly acidulous and piquantly exotic flavor. Its origin is unknown. It survives by tradition in the Decies part of the Province of Munster, where it is sung with the hymn "At the Marriage Feast in Cana."

The exotic scale gives the composer a neat chance of which he has availed himself in the making of his six short variations. The first is a simple andante, the second a duet, the third a scherzino, the fourth a fughetto, the fifth a charming romance and the sixth a brilliant finale a la toccata.

Second Symphony, by Edward Shippen Barnes; published by G. Schirmer, New York.

Monsieur Barnes strikes out gayly with a theme that would make a bully fox-trot. If some "jazz-hound" on "Tin Pan Alley" doesn't appropriate it and turn it over to the tender mercies of the sliding trombones, the barking saxophone and all the rest of the unholy barbarians, a fine chance will be lost. But M. Barnes has no such intentions, and he expounds his text according to the formulae and traditions of his kind. Once a high-brow, always a high-brow. The second movement is a smoothly flowing cantilene, which at the start is unusually diatonic for this composer, but later falls into the familiar chro-

maticism. Intermezzo is the third movement, a scherzo-like episode in two-four rhythm. The fourth movement is a Widoresque Rhapsodie, which is concerned with the elucidation of a wayward melody in F sharp minor. There are five movements in this symphony, the last being a Gallic Finale.

Many Hear Palmer Christian.

Palmer Christian, newly appointed organist of the University of Michigan, is giving a series of Wednesday afternoon recitals in Hill Auditorium. The large and enthusiastic audiences, averaging 1,000, give evidence that these recitals are proving most successful and are considered a valuable cultural feature of the university program. As head of the organ department of the University School of Music, Mr. Christian has a large class of pupils already enrolled. Feb. 4 he played under the auspices of the Michigan Chapter, A. G. O., in the First Congregational Church, Detroit.

Blind Organist Wins Prize.

To John N. Burnham, the blind composer and organist of the Lutheran Church of the Epiphany in Harlem, New York City, has been awarded the prize offered by the Hymn Society for the best tune to Rev. Harry Webb Farrington's Harvard prize hymn, "Our Christ." Mr. Burnham, born in Boston in 1871, lost his sight when a child. The winning work was selected from 1,003 compositions, received from all parts of this country and from six other countries.

Widenor in Philadelphia.

D. Kenneth Widenor, formerly of Omaha and of New York, has been made organist of the Sixty-ninth Street Theater, rated as the finest and largest suburban house of Philadelphia. Here he presides over a new three-manual Kimball organ which, he writes, is satisfactory in every respect.

One of our best-known midwestern organists gave his one-hundredth recital at his church recently and we note from the program that the assisting baritone soloist sang "It Is Enough." We hope no reflection was intended, though you never can tell what these singers will do to an organist.

**H. J. MILLIMAN & COMPANY
ORGAN BUILDERS**

We Specialize in Rebuilding and Modernizing Pipe Organs
Tuning, Voicing, Repairing
Electric Blowers Installed
Chimes Installed

518 W. THIRD ST.
DES MOINES, IOWA

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



TALI MORGAN Most practical Sight Singing correspondence course of lessons in America. Circular. 1201 Times Bldg., New York.

For a Lenten and Good Friday Service Program

There Is a Green Hill Far Away

For Baritone Solo and Mixed Voices
By CYRIL JENKINS

Fischer Edition No. 5350..... .25

In this composition Cyril Jenkins has repeated his success of last season's motet, "Lead, Kindly Light."

Possessing the individuality of "Lead, Kindly Light", which attracted much attention and has been performed by most of the larger church choirs in the country, the new composition is somewhat easier of performance and will prove extremely serviceable for choirmasters in churches of all denominations during the coming Lenten season. The music follows closely the moods of the familiar words of Mrs. C. F. Alexander, opening with the first verse as a solo. Then follows a harmonization of the same words for chorus, with later alternations of solo voice and chorus parts, a most effective *a cappella* bit, and a beautiful blending of solo and chorus on the words

"O dearly, dearly has He loved
And we must love Him too"

A repetition of the quiet mood of the opening phrase marks the close of this sincere, devotional setting.

The range of the baritone solo is from B to E, and Mr. Jenkins has provided opportunity for a very definite contribution by the soloist to the reverent mood of a Lenten service. The chorus parts are not difficult and provide excellent contrast and support for the solo. The organ accompaniment is really in the idiom of the instrument, and the registration is suggested.

For choirs of average ability, possessed of a sense of contrast and flexibility, and good baritone soloist.



Order from your regular dealer or direct from the publisher.

J. FISCHER & BRO NEW YORK
Fourth Avenue at Eighth Street (Astor Place)

School for Theatre Organ Playing

American Conservatory of Music

Kimball Hall, Chicago

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

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.

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.

Send for Catalogue—Address

FRANK VAN DUSEN
KIMBALL HALL

300 South Wabash Avenue, Chicago, Ill.

BUILDING NEW FACTORY AT CRUM LYNNE, PA., SITE

U. S. ORGAN COMPANY GROWS

Philadelphia Concern Moves to District Outside City and Will Have Plant With 24,000 Square Feet of Floor Space.

The United States Pipe Organ Company, formerly of 8105-7-9 Tincum avenue, Philadelphia, has moved to temporary quarters at Crum Lynne, Delaware County, Pa., an excellent manufacturing district, several miles from Philadelphia. A new building with approximately 24,000 square feet of floor space is under construction two squares from the temporary quarters and will be ready for occupancy about June 1. This building will be one of the finest and most modernly-equipped organ factories in the country and will be so designed that additions can be made from time to time to take care of the increasing demands for the company's organs.

At the present time forty men are employed in the factory, but when the new building is completed the force will be increased about 50 per cent.

The company announces that a number of orders have been booked for spring delivery and that organs for the following are in course of installation: Broadway Theater, Philadelphia; Liberty Theater, Pen Argyle, Pa.; Elk Theater, Philadelphia; P & Z Theater, Royersford, Pa.; M. E. Church, Quakertown, Pa. Alterations and additions to the organs in the Diamond and Rialto Theaters, Philadelphia, and in the Opera House at Mount Holly, N. J., are also being made.

The organization is enthusiastic over the prospects for the summer and fall, as its increased facilities will enable it to turn out at least sixty to seventy-five organs a year.

The new Austin organ in the First Presbyterian Church of Colorado Springs, Colo., the largest organ in that city, was opened with a recital by Herbert Alvin Houze Feb. 1.

PRIZE FOR NEW ORGAN WORK

Organ Players' Club of Philadelphia Makes Offer to Composers.

In connection with the celebration of its thirty-fifth anniversary, the American Organ Players' Club is conducting a competition for an original organ composition under the following conditions:

The competition is open to residents of the United States and Canada.

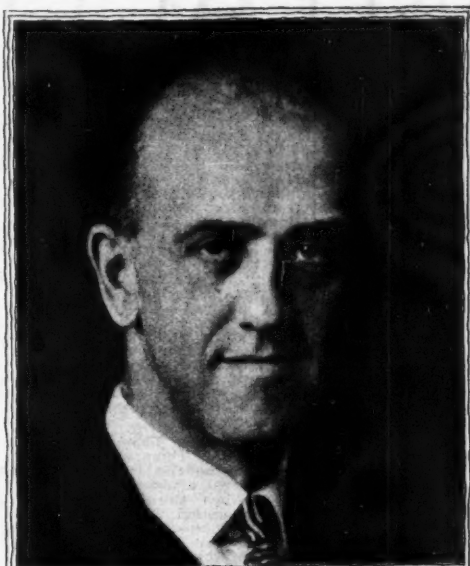
The club offers a gold medal, to which is added an additional prize of \$50 offered by the H. W. Gray Company, thus guaranteeing the publication of the successful composition.

Compositions must be sent to Henry S. Fry, at St. Clement's Church, Twentieth and Cherry streets, Philadelphia, on or before Nov. 1, when the competition closes. All compositions must be unsigned and marked with a nom de plume; the same nom de plume with the composer's name and address is to be sent in a sealed envelope to the president, Dr. John McE. Ward, 2139 North Nineteenth street, Philadelphia, and plainly marked "Prize Competition."

The judges will be Dr. Herbert J. Tily, Dr. Alexander Russell and Charles M. Courboin, who shall send their decisions, sealed, to the president of the club. A majority vote of the judges is necessary to an award. The right to withhold the award is reserved should the judges deem none of the compositions submitted of sufficient merit, or not in accordance with the terms of the competition.

Franklin Glynn of Chatham, Ont., has been appointed organist of the First Congregational Church at Eau Claire, Wis. In this fine church, in a prosperous and growing city, he has a three-manual Skinner organ completed about two years ago.

A Hillgreen, Lane & Co. organ of 1,877 pipes was dedicated Feb. 7 in the First Baptist Church at Shawnee, Okla. Paolo Conte of the Baptist University gave the initial program on the instrument.



"Premier Organist of the North American Continent"

Lynnwood
FARNAM

His mastery over combinations of "stops" is remarkable, and enables him to produce tone colourings with the utmost readiness and nicety. Equally remarkable is his facility in phrasing, which makes his interpretations enjoyable studies. All kinds of music come from him with equal force, from the comedy of Jacob's "Vintage," to the majesty of Willan's work, the liveliness of Bach's choral prelude in G major and Vierne's "Divertissement," and the varieties of the Pastorale in F major. The recital will stand out as one of the most notable performances of its class given in the city for a long time past.—Western Daily Press, Bristol, England, Aug. 28, 1923.

Recital Dates 1923-1924 Season Now Booking.

Management:
MR. FAY LEONE FAUROTE
677 Fifth Ave. New York City

The
BARTON ORGAN
Excels!

Compare all the virtues and values of all organs with those of the Barton and know, as we know, how greatly the Barton Unit Orchestral Organ surpasses all others.

The new Barton Unit Organs have marvelous tonal quality and extremely quick, flexible action. To the finished organist they are soul-satisfying in responsiveness. Their simplicity of action and construction help the beginner greatly.

Your influence should be in favor of the Barton Organ. Drop us a line and let us tell you more reasons why.

BARTOLA MUSICAL INSTRUMENT COMPANY

312-313 Mallers Bldg.,
CHICAGO, ILL.

Barton
ORCHESTRAL ORGAN

MARCEL DUPRÉ

*The Famous French Organist,
Now on the Sixth and Last Month
of Second Transcontinental Tour*

¶ *The present tour of Marcel Dupre will number 110 recitals, thus surpassing the number he played last season, and establishing a new record in the history of the organ.*

¶ *We regret that we have been obliged to disappoint many who desired Dupre recitals this season.*

¶ *However, arrangements are now being completed for the return of this great virtuoso. Next season Marcel Dupre will be available for a limited number of recitals only. As over half of this number is already reserved, we trust that all those interested will communicate with us at once.*

NOW BOOKING FOR NEXT SEASON

FOR DATES	EXCLUSIVE	FOR DATES
EAST OF THE MISSISSIPPI	MANAGEMENT	WEST OF THE MISSISSIPPI AND CANADA
Apply to Alexander Russell	Address	Apply to Bernard Laberge
Wanamaker Auditorium NEW YORK CITY, N. Y.		70 St. James Street, MONTREAL, CANADA

RECITAL PROGRAMS

Henry F. Seibert, New York City.—Mr. Seibert played the following program in opening an Austin organ in the First Presbyterian Church at Endicott, N. Y. Feb. 12: Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Grave, Maestoso, Allegro (First Sonata), Paganini; "Christmases in Sicily," Yon; "Ave Maria," Schubert; "Bourree et Musette," Karg-Elert; Pastorale, MacDowell; Concert Scherzo, Mansfield; "Piece Heroique," Cesar Franck; Largo, Handel; Caprice, Kinder; "Buona Notte," Nevin; Minuet, Boccherini; "Marche Champetre," Boex; Second Concert Study, Yon.

In a radio recital from the Skinner studio in New York Feb. 6 as a prelude to the funeral service for Woodrow Wilson, Mr. Seibert gave this well-selected program: Adagio (First Sonata), Mendelssohn; Elegy, Noble; Arioso, Handel-Barnes; "Priore," Delmas; "Consolation," Mendelssohn; Andante Recitativo (Sonata 1), Mendelssohn; Intermezzo (Sonata in A minor), Rheinberger; Chorale, Brahms; Adagio (Sonata 2), Mendelssohn; Largo, Handel.

Samuel A. Baldwin, New York City.—In a recital before the Norwich Music Association in the Central Baptist Church of Norwich, Conn., Feb. 4, Professor Baldwin played the following program: Chorale No. 3, in A minor, Cesar Franck; Prelude to "Parsifal," Wagner; Air from Suite in D, Bach; Fugue in G major a la Gigue, Bach; Adagio from Sixth Symphony and Toccata from Fifth Symphony, Widor; Evening Song, Schumann; Gavotta, Martini; "Marche Funebre et Chant Seraphique," Guilmant; "Will of the Wisp," Nevin; "By the Sea," Schubert; "Finlandia," Sibelius.

Among Professor Baldwin's programs at the City College in February were these: Feb. 13—Sonata No. 2, in C major, Borowski; "Soeur Monique," Couperin; Prelude and Fugue in B minor, Bach; Romanza, Lemont; "Within a Chinese Garden," Stoughton; Etude, Jepson; "To a Wild Rose," "A Deserted Farm" and "To a Water Lily," MacDowell; Finale from "Symphony Pathetique," Tschalkowsky.

Feb. 17—Concert Overture in C minor, Hollins; "Moment Musical," No. 2, Schubert; Toccata and Fugue in D minor, Bach; "Softening Shadows," Stoughton; "The Rippling Brook," Gillette; Prelude in G minor, Rachmaninoff; Meditation from "Thais," Massenet; Sonata, "The Ninety-fourth Psalm," Reubke.

Feb. 20—Concerto Gregoriano, Yon; "Ave Maria," No. 2, Bossi; Passacaglia, Bach; "Grandmother's Knitting" and "The Kettle Boils," Clokey; Allegro Moderato from Unfinished Symphony, Schubert; Berceuse from "Jocelyn," Godard; "Marche Religieuse," Guilmant.

Feb. 24—Concert Overture in E flat, Faulkes; "Fervor," Bossi; Prelude and Fugue in E major, Bach; "Les Jongleurs" and "La Zingara," Jepson; Nocturne, Grieg; Symphony for Orpheus, Liszt; Spring Song, Mendelssohn; "Finlandia," Sibelius.

Feb. 27—Prelude in E minor, Bach; Nocturne, Foote; Third Sonata, Rogers; "Romance sans Paroles" and "Elves," Bonnet; Londonderry Air, arranged by Archer; "Lamentation," Guilmant; Fountain Reverie and Festival Toccata, Fletcher.

John Priest, New York City.—Mr. Priest, the English organist and present first organist of the Cameo Theater in New York, gave a recital at the Greene Avenue Baptist Church of Brooklyn Feb. 14, presenting the following offerings: Sonata in D minor, Paganini; "Ave Maria," Bossi; Prelude and Fugue in A minor, Bach; "Danse Macabre," Saint-Saens; "The Primitive Organ," Yon; "Christmas in Sicily," Yon; "The Musical Snuff Box," Liadoff; Concert Study, Yon.

Mrs. Lillian Arkell Rixford, Cincinnati, Ohio.—Mrs. Rixford played this program at the First Reformed Church of Hamilton, Ohio, Feb. 15: "Sancta Maria," George E. Whiting; Three Movements from First Sonata, Becker; Fountain Reverie, Fletcher; "Will of the Wisp," Nevin; Arioso (in ancient style), Rogers; "At Twilight," Stebbins; Canzona, Scammett; "Eventide," Fairclough; Rustic Dance (from Pastoral Suite), Demarest; "A Twilight Picture," Shelley; Capriccio, Lemaire; Fanfare, Lemmens.

Lynnwood Farnam, New York City.—Mr. Farnam's Monday evening recitals in February at the Church of the Holy Communion were marked by programs as follows:

Feb. 4—Toccata—Prelude on "Pange Lingua," Bairstow; Scherzo in E major, Gigout; Chorale Prelude on the Welsh Tune "Rhosymedre," Vaughan-Williams; "Echo," Yon; Chaconne, Fugue—Trilogy and Chorale, Karg-Elert.

Feb. 11—Rhapsody, Harvey Grace; Scherzo from Fourth Symphony, Widor; Aria in C (MSS), Rowland W. Dunham; Elegy, Noble; "A Song of Autumn," Candlyn; Fantasia on the Chorale "Hallelujah, God Be Praise," Reger. The choir of the church assisted in this program.

Feb. 18—Works of Johann Sebastian Bach: Toccata, Adagio and Fugue in C major; "In Peace and Joy I Now Depart" (Chorale Prelude in D minor); Trio-Sonata No. 2 in C minor (Vivace, Largo—Allegro); "In Deepest Need" (Chorale Prelude in G major); Diminutive Harmonic Labyrinth (Introtius, Centrum, Exitus) Toccata and Fugue in F major.

Feb. 25—Works of Johann Sebastian Bach: Fantasia in G major; "Wer nur den Lieben Gott" (Chorale Prelude in C minor); "In Dulci Jubilo" (Chorale Prelude in A major); "I Call on Thee, Lord" (Chorale Prelude in F minor); Toccata and Fugue in D (Dorian); "Thou Comest Now, Jesus, Down From Heaven"

(Chorale Prelude in G major); "O Lamb of God" (Chorale Prelude in three verses, A major); Allegro from First Trio-Sonata; Fantasia and Fugue in G minor.

In a recital at the Church of St. Andrew and St. Paul at Montreal Jan. 19 Mr. Farnam's program consisted of the following: Toccata on a Gregorian Theme from First Symphony, Barnes; Meditation in Ancient Tonality (on the hymn "Ave Maris Stella"), Harvey Grace; "Now Rejoice Ye, Christians" (Chorale Prelude in G major), Bach; "Hark! A Voice Saith: All Are Mortal" (Chorale Prelude in G major), Bach; Prelude and Fugue in A minor, Bach; Un Poco Allegro from Fourth Trio-Sonata, Bach; Toccata on "Ave Maris Stella," Dupre; Pastorale in F major, Roger-Ducasse; "Noon," from "Les Heures Bourguignonnes," Georges Jacob; "Ronde Francaise," Boellmann; Reverie, Bonnet; "Pantomime," Jepson; Toccata in F sharp minor, "Thou Art the Rock," Mulet.

John Winter Thompson, Galesburg, Ill.—Professor Thompson gave this novel program at the Central Congregational Church the afternoon of Feb. 5: "A Song of Sorrow," Gordon B. Nevin; "A Song of Consolation," Cole; "A Song of Gratitude," Diggle; "A Song of Joy," Diggle; "A Song of Rest," John Winter Thompson; "A Song of Exultation," Thompson.

A program of compositions by Guilmant was played by Mr. Thompson Feb. 13, the selections used being: Sonata in C minor, Op. 80 (Allegro Appassionato; Adagio); Offertory on Two Christmas Hymns; "Marche Religieuse"; Prayer and Cradle Song; Forchright March.

Gottfried H. Federlein, New York.—Mr. Federlein recently gave two recitals in the Presbyterian Church of Windham, N. Y. His programs were: Feb. 4—Prelude in C sharp minor, Rachmaninoff; Evensong, Johnston; Largo, Handel; Berceuse and "Grand Choeur," Guilmant; "Legend," Federlein; "In the Morning," Grieg; "To a Wild Rose" and "A Deserted Farm," MacDowell; Prize Song, "Pilgrims' Chorus" and March from "Tannhauser," Wagner.

Feb. 5—"Marche Religieuse," Guilmant; "The Swan," Saint-Saens; "Romance sans Paroles," Bonnet; Toccata and "In Paradisum," Dubois; Meditation, Massenet; Gavotte, Thomas; "Trümerlei," Schumann; "Liebestraum," Liszt; Nocturne in E flat, Chopin; Hallelujah Chorus, Handel.

Hugh Porter, New York City.—Mr. Porter, the Chicago organist who is passing the year in study in New York, will play the following program March 17 at Calvary Episcopal Church: Chorale Preludes, "In the First Prelude," and "Alle Menschen Müssen Sterben," Bach; "Soeur Monique," Couperin; Chorale in B minor, Franck; Chorale and Variations, Sixth Sonata, Mendelssohn; Scherzo and Andante Cantabile (Fourth Symphony), Widor; "Pantomime," Jepson; Scherzo from Fifth Sonata, Guilmant.

Mr. Porter will play a group of organ solos as well as some piano accompaniments at the La Forge noonday recital in Aeolian Hall March 7.

Palmer Christian, Ann Arbor, Mich.—Among Mr. Christian's recent programs at the Hill Auditorium, University of Michigan, have been the following:

Jan. 20—Sonata in G major (Allegro maestoso; Andante espressivo), Elgar; "Pantomime," Jepson; Toccata and Fugue in D minor, Bach; "The Swan," Saint-Saens; Rhapsody, Cole; "Liebestod" ("Tristan and Isolde"), Wagner.

Jan. 23—Rhapsody on Breton Melodies, No. 1, Saint-Saens; Angel Scene from "Hansel and Gretel," Humperdinck; "Soeur Monique," Couperin; Prelude and Fugue in E minor, Bach; Scherzo—Pastorale, Federlein; Meditation, d'Ervy; Finale (Symphony 1), Vierne.

Jan. 30—"Rhapsodie Catalane," Bonnet; Idylle, Bossi; "Marche Funebre et Chant Seraphique," Guilmant; Scherzo—Caprice, Ward; Prelude and Fugue on Bach, Liszt; Prelude to "Lohengrin," Wagner; Gavotte ("Signon"), Thomas; "Benediction," Karg-Elert.

Allan Bacon, A. A. G. O., San Jose, Cal.—Mr. Bacon, of the College of the Pacific, gave a recital under the auspices of the San Jose chapter, A. G. O., at the First Methodist Church Jan. 21 and played these selections: Toccata in D minor, Reger; Madrigal, Sowerby; "Marche Nocturne," MacMaster; "The Girl with the Flaxen Hair," Debussy; Allegro from Second Symphony, Vierne; Chorale Improvisation, Karg-Elert; "A Legend of the Desert," Stoughton; "Praeludium," Jarnefelt; "Sicilian Bagpipe," Yon; Concert Overture in B minor, Rogers.

In a recital at the First Christian Church at Selma, Cal., Jan. 25 Mr. Bacon played: Concert Overture in E minor, Rogers; Scherzo from Sonata in E minor, Rogers; "Marche Nocturne," MacMaster; "Harmonies du Soir," Karg-Elert; Chorale Improvisation, Karg-Elert; Toccata and Fugue in D minor, Bach; "Quietude," Edward M. Read; "In Springtime," Kinder; "Within a Chinese Garden," Stoughton; Toccata from Fifth Symphony, Widor.

Robert J. Stewart, Philadelphia, Pa.—Mr. Stewart, organist and choirmaster of the Oak Lane Baptist Church, gave a recital on his new three-manual Möller organ Feb. 14, assisted by Duncan Harris, baritone. The audience was large and appreciative. The selections played were: Concert Overture in E flat, Faulkes; Berceuse, Guilmant; Symphonic Poem, "Finlandia," Sibelius; "Pilgrims' Chorus," from "Tannhauser," Wagner; "Evening Chimes," Wheelton; March, "Pomp and Circumstance," Elgar; Spring Song, Mac-

farlane; Song without Words, Mendelssohn; Toccata in D major, Kinder.

H. L. Yerrington, Norwich, Conn.—Mr. Yerrington gave his forty-third annual recital in the First Congregational Church on the afternoon of New Year's Day and was assisted by Miss Ruth Ray, violinist. Mr. Yerrington's offerings this year included: American Fantasia, Diggle; Canzona in D, Frank Lynes; "In Winter," Kulak-Faulkes; Pastoral Suite, Clifford Demarest; "A Legend of the Desert," Stoughton; "Thistle-down" (Capriccio), Loud; Finale, Faulkes.

Edwin M. Steckel, Wheeling, W. Va.—Mr. Steckel and Gutia Casini, violoncellist, gave a joint program at the Scottish Rite Cathedral Sunday afternoon, Feb. 3. Mr. Steckel's organ selections were: "Suite Gothique," Boellmann; "Echo Calls," Brewer; Norwegian Dance, Op. 35, Grieg; "Tragedy of a Tin Soldier," Gordon B. Nevin.

Emory L. Gallup, Chicago.—Mr. Gallup, organist and choirmaster of St. Chrysostom's Episcopal Church, gave a recital at Christ Church in Streator, Ill., in connection with the meeting of the south deanery of the Chicago diocese Jan. 23. He played these selections: Andante Cantabile and Scherzo, Widor; "Lied des Chrysanthemens," Bonnet; "Suite Gothique," Boellmann.

George Henry Day, Wilmington, Del.—Dr. Day, playing under the auspices of the American Organ Players' Club of Philadelphia, gave a program on the new Bartholomay organ at the Hanover Presbyterian Church of Wilmington Feb. 7, playing as follows: Symphony in D minor (Grave; Allegro con brio), Guilmant; Minuet, in G, Beethoven; Swedish Wedding March, Södermann; Springtime Sketch, Beebe; Meditation, Sturges; "Thanksgiving" (Pastoral Suite), Demarest; Pedal Study, Yon; Intermezzo ("Cavalleria Rusticana"), Mascagni; "La Cinquantaine," Gabriel-Marie; "Chinoiserie," Swinnen; "Vesper Chimes," Day; "Ride of the Valkyries" ("Die Walküre"), Wagner.

Chandler Goldthwaite, New York.—Mr. Goldthwaite gave the municipal organ recital at Portland, Maine, Jan. 3, playing as follows: Allegro Vivace from Symphony 6, Widor; Canon in B minor, Schumann; Berceuse, Goldthwaite; Prelude and "Love Death" from "Tristan," Wagner; "The Primitive Organ," Yon; "At Twilight," Stebbins; "Garry Me Back to Old Virginia," arranged by Goldthwaite; Song without Words, Bonnet; Finale to First Symphony, Vierne.

John F. Grant, Buffalo, N. Y.—Mr. Grant, of the Church of the Ascension, gave the municipal organ recital at Elmwood Hall the afternoon of Feb. 17, playing the following: Festival Overture (Carnival), Gatty Sellars; Intermezzo, James H. Rogers; Fugue alla Handel, Guilmant; Allegro Moderato (First Sonata), Mendelssohn; "Chanson des Alpes," Candlyn; Romanza (from Symphony "Le Reine d'France"), Haydn Best; Nocturne, Frysinger; "Marche Triomphale," Dubois.

Arthur C. Becker, Chicago.—Mr. Becker in short recitals during the month of January at St. Vincent's Church played: Yon; "At Twilight," Stebbins; "Elegia," Ravanello; "Aphrodite," Kinder; Minuet, Calkin.

Jan. 6—Pastorale, Bibl; Meditation, Callaerts; "Elegia," Ravanello; "Aphrodite," Kinder; Minuet, Calkin.

Jan. 13—"Trümerlei," Schumann; Madrigal, Simonetti; "Eventide," Frysinger; Morning Song, Kramer; Grand Chorus, Salome.

Jan. 20—Pastorale, MacDowell; "At Twilight," Stebbins; "Vision," Rheinberger; Evensong, Johnston; Maestoso, MacDowell.

Jan. 27—Melodie, Faulkes; Allegretto, from Fourth Sonata, Mendelssohn; Intermezzo in D flat, Hollins; Cradle Song, Halling; Finale from Fourth Sonata, Mendelssohn.

De Witt C. Garretson, Buffalo, N. Y.—Mr. Garretson, organist and choirmaster at St. Paul's Cathedral, gave a recital Jan. 31 in the North Park United Presbyterian Church on a new Wurlitzer organ, playing these selections: Sortile, Ropartz; "The Swan," Saint-Saens; "Marche Religieuse," Guilmant; Minuet, Bizet; "Finlandia," Sibelius; "Serenade Romantique," Mansfield; Largo, Handel; Londonderry Air, Traditional; Intermezzo, Callaerts; Andante Cantabile (Fifth Symphony), Tschalkowsky; "Phantom," Arensky; "Fanfare d'Orgue," Shelley.

D'Alton McLaughlin, A. A. G. O., Toronto, Ont.—The following programs were given by Mr. McLaughlin at his Sunday evening recitals in the Uptown Theater and were broadcast by radio, station CFCA:

Dec. 9—Prelude ("Dream of Gerontius"), Elgar; Scherzo, Hofmann; Prelude No. 3, George J. Bennett; Melodie in A flat, Guilmant; Postlude, Smart.

Dec. 16—Introduction and Allegro, Pastorale (Sonata No. 1), Guilmant; "Vendanges" ("Les Heures Bourguignonnes"), Jacob; Choral Song and Fugue, Wesley; "Cuckoo and Nightingale" Concerto, Handel.

Dec. 23—"Bethlehem," Malling; "Christmas Evening," Mauro-Cottone; "The Holy Night," Buck; "Christmas," Foote.

Dec. 30—"Christmas Chimes," d'Antalfy; "Christmas Evening," Mauro-Cottone; Allegro (Sonata 11), Rheinberger; "A Rose Breaks into Bloom," Brahms; Allegro (Symphony 6), Widor.

ells; Nocturne, Dunhill; Allegro and Andante (Sonata 2), Borowski; "Marche Triomphale," Karg-Elert.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium: Prelude and Fugue in E minor, Bach; Prayer ("Rosen"), and "Elsa's Dream" ("Lohengrin"), Wagner; "Album Leaf," Wagner; Canon, Schumann; Revery, Strauss; Prelude, "The Holy City," Gaul; "Song of the Boatman on the Volga," Russian Air; Melodie, Op. 27, Frlim; "Symphonic Prelude" (new), Sistiarelli; Nocturne in E flat, Astenius; Chorale Prelude and "Caprice Heroic," Ray Hastings.

Charles Galloway, St. Louis, Mo.—Mr. Galloway's program at Washington University Feb. 17 was as follows: Allegro, Widor; "In Summer," Stebbins; "The Master Bell," Wheelton; Theme with Variations, T. Tertius Noble; Romanza in D, Horatio Parker; and "Sertis," J. Guy Ropartz.

D. Pinckney Powers, Petersburg, Va.—Mr. Powers, assisted by his choir, gave a recital at St. Paul's Episcopal Church Feb. 19, playing as follows: Prelude and Fugue in C major, Bach; Melodie in E, Rachmaninoff; Prayer in A flat, Guilmant; "Hymn of Nuns," Lefebure-Wely; Andante con Moto, Op. 16, Guilmant; "Golden Wedding," Gabriel-Marie; Slumber Song, Schumann; Scherzo—Pastorale, Federlein; "Venetian Love Song," Nevin; Arabian Suite (Finale), Holloway.

Carl R. Youngdahl, Sioux Falls, S. Dak.—Mr. Youngdahl of Augustana College gave a recital at Dawson, Minn., Feb. 13, playing: Sonata No. 6, in D minor, Mendelssohn; Largo, Handel; Allegretto, Woelstenholme; "Hymn of Glory," Yon; "Ave Maria," Schubert; Scherzoso, Rheinberger; Humoreske, Dvorak; "Grande Fantaisie de Concert," Callaerts; "Mammy," Dett.

Daniel J. Murphy, F. A. G. O., Scranton, Pa.—Mr. Murphy gave a recital under the auspices of the Northeastern Pennsylvania chapter, A. G. O., Sunday afternoon, Feb. 10, at the Church of the Nativity. His program included: Sketch in F minor, Schumann; Fugue on "Bach," Schumann; Pastorale, Jongsen; Ronco Capriccio, Lemare; Chorale Fantasia, "Jesu meine Freude," Bartmuss; Symphony 8, Widor.

Arthur W. Poister, Sioux City, Iowa.—Mr. Poister has been giving a series of interesting Sunday afternoon recitals at the First Congregational Church in February, with the assistance of his choir. Among his offerings have been the following:

Feb. 3—Festival Toccata, Fletcher; Barcarolle, Faulkes; Serenade, Chamain; "On the Sea," Holmes; "L'Arlequin," Gordon B. Nevin; Andante Cantabile, Dethier; "A Desert Song," Sheppard; "Marche Russe," Schminke.

Feb. 10—Program of familiar numbers: March from "Tannhauser," Wagner; "From the Land of the Skyblue Water," Cadman; "By the Waters of Minnetonka," Lieurance; "Song of the Air," Rimsky-Korsakoff; "Deep River," arranged by Gillette; Minuet in D, Mozart; Largo, Handel; Meditation from "Thais," Massenet; "The Lost Chord," Sullivan.

Feb. 17—"To the Evening Star," Wagner; "Entr'acte," Hadley; "Chanson d'Espoir," Meale; Minuet from "L'Arlesienne," Suite, Bizet; "In Springtime," Kinder; "In Summer," Stebbins; "In Autumn," Johnston; "In Winter," Kulak; "A Japanese Sunset," Deppen; Toccata, d'Ervy.

Feb. 24—War March of the Priests, Mendelssohn; Cradle Song, Gretchaninoff; "Chanson" Candlyn; Largo from "New World" Symphony, Dvorak; "Ronde d'Amour," Westerhout; "Vision Fugitive," Stevenson; "Marche Slav," Tschalkowsky.

Raymond C. Robinson, Boston, Mass.—Mr. Robinson, organist of King's Chapel, gave the following program Jan. 30 at the Elliot Congregational Church, Roxbury: Sixth Symphony (Allegro; Adagio; Intermezzo), Widor; Where Dusk Gathers Deep, Stebbins; Romance, Bonnet; Caprice Heroique, Bonnet; Revery, Dickinson; "The Primitive Organ," Yon; Chorale Prelude, "In Thee Is Gladness," Bach; "The Enchanted Forest," Stoughton; "Finlandia," Sibelius.

In a recital at the New England Conservatory of Music, of whose faculty he is a member, Mr. Robinson played this program at Jordan Hall Feb. 5: Symphony 6, Widor; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Bach; Prelude (MSS), Bach—Chadwick; Chorale Prelude, "In Thee Is Gladness," Bach; Reverie and "Caprice Heroique," Bonnet; Menuet (Symphony 6) and Finale (Symphony 2), Vierne.

Irene Belden Zaring, Chicago.—Mrs. Zaring, organist of the Buena Memorial Presbyterian Church, gave the community Sunday afternoon program at the First Methodist Church of Aurora, Ill., Feb. 3, playing: Festal Prelude on "A Mighty Fortress," Faulkes; "Fountain Reverie," Fletcher; "Dawn," Cyril Jenkins; Prelude and Fugue in E minor, Bach; Pastorale (Fifteenth Century), Zipoli; Largo, Handel; "A Cloister Scene," Mason; Scherzo—Pastorale, Federlein; Melody, Dawes; "Exultemus," Kinder.

Miss Ella E. Day, Philadelphia, Pa.—Miss Day gave the sixth A. O. P. C. recital of the season Feb. 16 at the Third Baptist Church. She played as follows: "Bretagne du Centre," Dubois; Prelude to "The Deluge," Saint-Saens; "Rustic Dance," Demarest; Prelude and Fugue in E minor, Bach; Capriccio, Lemaire; First Sonata, Borowski; "Marche Religieuse," Guilmant.

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, MARCH 1, 1924.

IS THE ORGAN DEAD?

For the benefit of a number of musical people who have wrong conceptions of the standing and importance of the organ a convincing exhibition was given on the evening of Feb. 11 in Orchestra Hall, Chicago, of the possibilities of the organ, both as a solo instrument and in combination with the orchestra. It was at the same time an excellent presentation of the work of American composers for the organ. The result was an awakening of interest which was needed in a great city not too much devoted to the king of instruments. For this event the community owes much to John W. Norton, state president of the N. A. O., who started the ball rolling toward this concert; to Frederick Stock, conductor of the Chicago Symphony Orchestra, who worked hard to make it an artistic success; to all the performers and composers who contributed their services in such a distinguished manner, and to the organists of the city as a body who gave their financial and moral support to make the event a success both materially and musically.

Several points have been brought out prominently in the aftermath of this concert. One of them is that the critics of some of the great daily papers have not been slandered when it has been intimated from time to time that they are not familiar with developments in the organ world. For instance, the musical reviewer for the leading Chicago morning paper, admitted (by itself) to be the "world's greatest newspaper," starts out the morning after the concert by saying: "Discovered, at last, a musical instrument, a set of composers and executants and an audience to whom the word 'American' implies no stigma." So we have been discovered! No doubt the ostrich when he removed his head from the sand "discovered" the scenery about him. Some persons might have their doubts and might even say that the discovery made by the bird in question was discovery merely so far as that individual ostrich was concerned.

Then we hear that "the organ has been dead." Well, may we in our innocence ask, What instrument, except the piano, has been more alive all this time? If one looks about him in Chicago and notes the large number of new organs erected merely in one year, and only in the one city, he will realize that an investment of hundreds of thousands of dollars has been made for this dead instrument in a short period. When you go outside the precincts of Chicago and note the large new organs at every hand, and when you take note only of one little fact—the large number of schools installing organs within the last few months—you must admit it is rather a spry corpse with which we are dealing. One organ builder alone—one of a dozen of equal

prominence and factory capacity—tells us of contracts for a total of more than \$150,000 closed in the first month of 1924. For all we know some others have done even better. The Egyptians could hardly be much more lavish in their expenditure on the dead. Look at the concerts in the Wanamaker Auditorium in New York, at the St. Paul city concerts, at the recital programs everywhere. True, the organ is not a spectacular instrument and the organists never have been a spectacular lot, but life and activity are not always to be measured by the amount of publicity.

The organ is very much alive, but some persons who should recognize that fact are not always, it seems, as much alive to the situation as they might be. What we hope for as one result of such concerts as the one last month is a more frequent use of the organ as a solo instrument with the orchestra. We should like to see our leading local organists and our best outside concert organists heard occasionally. The organ does not require tearful obsequies or patronizing attempts at resuscitation; it does deserve and need recognition, and we are indebted to those who put forth such efforts as the one at Orchestra Hall toward this end.

WHAT ATLANTIC CITY FINDS

Last month we called attention to testimony in the northwest concerning the popularity and benefit of the St. Paul city organ. In these times of growing interest in school organs it is interesting to note how Atlantic City, N. J., feels now that its large high school instrument has been in regular use for a time. The Atlantic City Daily Press recently published an editorial headed, "Dupre, Brook and the Organ," in which it voiced this opinion among others:

"Both Arthur Scott Brook, city organist, and Marcel Dupre, world organist, have drawn eager, overflow audiences to the auditorium of the new high school. That fact seems to supply rather positive proof that Atlantic City recognizes a good thing when it sees it. The organ investment of school officials has been amply justified."

After giving credit to Senator Emerson L. Richards for his initiative and tact both in bringing about the installation of the organ and in introducing regular recitals, it says of Mr. Richards: "Why a young man big enough to put over Atlantic City's public organ can find so much to engross and entertain in the trivialities of local politics is one of those psychological mysteries like 'the way of an eagle in the air,' anyway."

But here is the most interesting point to those who have studied the question of school organs:

"How to deal with the size of the audience at all major concerts is the problem that now faces those in authority. Large as it is, the auditorium of the new high school was too small to accommodate all the music-lovers who wanted to hear the concerts in at least two instances. Hundreds could find neither seats nor comfortable standing room, and turned away disappointed."

"It is going to be difficult to solve this problem, since the organ belongs to all the people; the issuance of admission tickets to a certain number conforming to the capacity of the auditorium might be abused by some authority or misconstrued by the public. But the problem is pressing and must be solved."

Not enough room for all the people who wish to hear the organ—that in brief is the situation in Atlantic City. There is no reason why the same thing cannot be realized in almost any other community. It all depends on how ably the matter is handled. Atlantic City has no copyright on this—it is merely offering others an object lesson.

MR. ERMELING'S PLAN

How Chicago has treated its largest organ—an instrument of world-wide fame—up to the point where it is actually placed in the junk class is a page of organ history with which Chicago organists are familiar, but which it is not pleasant to recall. The Diapason

in the past has made reference to the situation.

In another column we have the privilege of publishing a very timely letter making a valuable suggestion which should interest all our readers. This suggestion comes from Ralph W. Ermeling, an organist of high standing who presided over the Auditorium organ for many years as organist of the Central Church. Mr. Ermeling is further qualified to speak because he is an active architect. His idea as outlined in his letter is to have the organ restored to first-class condition and placed in the old Field Museum in Jackson Park, a historic relic of world's fair days. As practically a municipal organ the instrument would thus be "born again" and could be made to serve many years as a glorious addition to the artistic side of Chicago life.

The Diapason some time ago suggested that a proper place for the organ would be in one of the great stores, thus imitating the fine example set by the late John Wanamaker. This did not appeal with sufficient strength to the owners of the one store best fitted to adopt the suggestion. We hope the Ermeling plan will meet with success. Incidentally The Diapason knows of no task that could be undertaken by the organists of the city which would be more useful than to get back of the project proposed.

The organ in the Auditorium is an instrument of 104 stops and when it was designed and opened by Clarence Eddy in what was then a wonderful new building—and still is—it was the wonder of organs. This was in 1890. Experts tell us that all the organ needs to place it again in the front rank and make it entirely up to date is a modernization of its mechanical features—a new console and reconstruction of the action. The addition of a few modern stops also would enhance the beauties of the instrument.

The neglect of this fine organ has been an artistic crime, and certainly an economic one, too, for a valuable piece of property has been permitted to rot because those in control simply do not realize its value.

R. M. Ritchie of Wanganui, New Zealand, one of our faithful subscribers in that faraway country, sends us a copy of Brett's Christmas Annual. This beautiful publication is filled with the most handsome illustrations of life in New Zealand and is so enticing that we would like to leave our littered desk and patient typewriter for awhile to hie ourselves to the other end of the world. While that is not possible, it is pleasant to find natural beauty, printing art and even a love for the organ deeply rooted so far beyond the confines of the United States.

MORE ABOUT ST. LOUIS ORGAN.

Atlantic City, N. J., Feb. 11, 1924.—Editor of The Diapason: In the matter of the letter of G. A. Audsley in your last issue—I have never claimed that I was the designer of the St. Louis exposition organ. The impression that I was probably grew out of the fact that the organ was in my care during the process of its erection in Festival Hall, St. Louis, and during its use there as a concert instrument. Moreover, I had been called from my duties at Leland Stanford University to be with the organ during the last three months of its stay at the factory in Los Angeles. My very intimate connection with the instrument covered a period of fifteen months. I also received a pretty ribbon, a diploma and a medal.

I would not wish to deprive G. A. Audsley of any glory that might properly accrue to him as the designer of so large an organ, but even at this late day it would be pleasant to think that a fair measure of credit might find its way to the person to whom it rightfully belongs for it was not primarily George Ashdown Audsley's designs, nor even the masterful mechanical skill of William Boone Fleming that were responsible for its success in Festival Hall, St. Louis, but it was the skill of John W. Whiteley, a famous English voicer, who, arriving at Los Angeles early in January of 1904, snatched the organ from an already established condition of mediocrity, and through his splendid understanding of what is expected of a very large organ, rescued it from being merely five or six quite ordinary church organs rolled into one. I don't believe that John Whiteley got either a ribbon, a diploma, or a medal.

During the period of its creation G. A. Audsley was never any nearer to the organ than the distance between St. Louis and New York.

Respectfully yours,

ARTHUR SCOTT BROOK,
City Organist, Atlantic City, N. J.

The Free Lance

By HAMILTON C. MACDOUGALL

Z——— [I dare not mention the name] is one of the best known of America's "discord mongers." A very intimate friend of his said to him the other day: "Z———, it must be very difficult to correct the proofs of your compositions." "Why take the trouble to correct them?" answered Z———.

I had occasion to mention Paul Whiteman's name to a harmony class of forty-five young women in Wellesley College the other day; immediately every student sat up straight and passed from a state of incipient boredom to a state of intense interest, and when I mentioned a gentleman whose first name is "Zev," and who is the happy author of a "K———s o———t———k———s," an ecstatic "Ohhhhhhh" was heard. Such is the hold that popular dance music has on the American youth.

Well, I was invited to a rehearsal of Paul's program for his concert on Feb. 12 in Aeolian Hall, New York, and I must say I had the time of my life. Let me set down what I think the music played and the performance of it—and a remarkably fine performance it was—signify. (1) The small orchestra—fewer than twenty-five men—instrumented as Whiteman's is, made up of excellent players, and, playing for all it is worth, shows that the classical symphonic orchestra gives us far less for its size than it ought. (2) The cross rhythms and subsidiary melodies in the up-to-the-minute dance music give a vitality and what might be termed contrapuntal interest that make much of our ordinary concert music sound drab and stupid. (3) This dance music is typically American, and therefore beloved of American youth, because it is restless, crammed full of melody, stabbed through and through with exhilarating rhythms, and nervously exciting, even exhausting. (4) That since it is so stimulating it will probably, after a time, wear itself and its hearers out. (5) I can see little probability of the composers of such music being able to write anything of any length. At the rehearsal I heard one piano piece, played twice, lasting each time from eight to ten minutes, and I could not see that it held together at all. The general style of the piece was that of a piano concerto with orchestra; the playing was clever, but the piece itself seemed to me to be "without form and void." Very likely I am entirely wrong about this, but I set down my impression for what it is worth. (6) The harmonic treatment in this modern dance music did not strike me as anything more than borrowings from Puccini; but the melodic and rhythmic genius shown in it, if turned in the right directions, will certainly do much for American musical art.

I must apologize to E. A. P. S. for delaying so long in a reply to his query in regard to royalties. Here it is: "I have had a great deal of trouble recently with my publishers because they do not send my royalties on the date they are due. * * * Is there any society for musicians that helps them get what is due them on time?"

If the royalty contract gives a date (Jan. 1, for example) on which royalties are due, why not use the sight-draft? If the royalty contract simply states that royalties are due "every six months" the author is comparatively helpless. There is great need for a society that will help musicians in this matter. If you get together several composers of fairly successful works and the conversation turns on royalties you will invariably hear all sorts of tales as to the honesty and straight-dealing of this firm and the crookedness of that. It is in the interest of both music publishers and authors that some sort of an organization should be perfected to see that contracts are fairly drawn up and that royalties are honestly paid on time. Authors must not forget that royalties—so a lawyer tells me—are in

the nature of a common law debt, and must be collected as a butcher collects his accounts from the reluctant householder.

PLAN TO SAVE GREAT ORGAN

Chicago, Feb. 15, 1924.—Mr. George W. Maher, 157 East Erie street, Chicago. Dear Mr. Maher: You are doubtless more familiar with the future uses and building of the Field Museum in Jackson Park than any other man with whom I am acquainted. There is an opportunity for civic and cultural development in this connection to which I have given considerable thought. I refer to the use of a part of the building for a hall for musical and dramatic entertainment and lectures, and to function as a place of assembly convenient to the residents in that part of the city.

The fine old Roosevelt organ in the Auditorium is incapable of further use in its present condition. The console has been removed to the storage lofts of the opera company, and the tone-producing part of the instrument remains in the organ chamber built over the alley between the Auditorium building and the Studebaker Theater. The history of the care, or lack of care, of this famous instrument warrants the belief that it will have little, if any, future usefulness in its present location. It is an asset to talk about, but a liability to put in playing condition.

The organ itself is still one of the largest in this country and is a work of art from the organ builder's standpoint. The scale of the pipes and voicing are exceptionally fine. There are over 100 sets of speaking pipes, which number over 6,000. There are twenty-three sets of reed pipes, a number of which were imported from France. It is universally conceded among organ people that the wind chests and electric action are of the finest and require only re-leathering of the pneumatic valves to renew their usefulness. There are four expression chambers in the organ, an almost unheard of improvement in tonal resource at the time the instrument was built—in the year 1889.

A further misfortune is that the openings from the organ chamber to the hall have been closed up from time to time so that only a small part of the brilliance and effectiveness of the organ have been available in the last few years. If this instrument is placed in the Field Museum with sufficient height and breadth to provide ample speaking room for all of the pipes, its musical value and the power and beauty of its voicing will be a revelation.

You will recall the music featured in the Crystal Palace in London, where daily recitals are given on the large Gray & Davidson organ, alternating every hour with the brass band. There is also a moving-picture theater separately enclosed under the main roof of the building. The uses to which our own famous Auditorium organ can be put in the Field Museum do not require much imagination. The museum in Jackson Park is perhaps more accessible to Chicagoans than Crystal Palace is to Londoners. The palace is in one end of the town, with slow bus transportation.

The Auditorium organ can be installed, owned and managed by the South Park Board, which we know to be an efficiently managed organization free from political influence. Perhaps Ferdinand Peck or Louis Sullivan, who would have a kindly feeling toward the worth-while features of the Auditorium building, would have other ideas about the preservation of this famous instrument.

Cleveland, St. Paul, Denver, San Francisco and many other of our large American cities, have their municipal organs where popular recitals are given regularly. The College of the City of New York has a very fine instrument where recitals are given to the public twice each week. Chicago should be capable of some similar endeavor.

I am sending a copy of this letter to Mr. S. E. Gruenstein, editor of The Diapason, a monthly publication devoted to the organ, which is the official paper for the National Association

of Organists and the Organ Builders' Association of America. I believe that the organists and musicians of Chicago will be glad to get back of this movement. The organists of Chicago amply demonstrated in the concert at Orchestra Hall in connection with the Symphony Orchestra on Monday night of this week their ability successfully to carry to completion an effort in the promotion of organ music associated with the orchestra.

With cordial greetings, I am,
Very sincerely yours,
RALPH W. ERMELING.

WHY THE MUSIC MAGAZINE?

[From the Pacific Coast Musician.]

Much of the success of great commercial, political, sociological, even religious activities, is due to two factors: First, the centralization of the management of these enterprises. Men, the best that money can secure, are at the head of the machinery. Second, the publicity of these things is put into the hands of the most successful experts. A man is engaged who can secure the attention and interest of fifty million people. A man who can interest only a million is a piker.

That is the difference between the musical and the other interests of America. The musicians are not, perhaps in the nature of the case cannot be, sufficiently organized. They cannot hire \$50,000-a-year publicity experts.

That is where the musical magazine steps in. It urges as much centralization of musical effort as possible. It acts as the publicity expert for the musician. And it does this for a mere bagatelle in the way of payment. A few good words, a subscription, an investment of a few inches of advertising space—that is all the musical magazine asks of the individual musician. And even then, out of the sum total, there is not much left after the accumulated expenses are met. The great endeavor of the musical magazines of the country, almost without exception, is to further the interests of the musical community. And all they ask is listed above.

Do they ask too much?

A FUN MAKER'S LEGACY

W. S. Gilbert's Life and Letters, by Sidney Dark and Rowland Gray (George H. Doran Company).

A short time ago that witty A. E. Newton had a convulsive article in the Atlantic. It was a one-sided discussion with his son about the joys of Gilbert and Sullivan's operettas; also abuse of a generation which refused to heed them and preferred Follies and Revues. When the son got in a word edgewise it was to say "Mikado" was as funny as it ever was, even more so—a sort of double-edge rejoinder; after all, but soothing.

The editor insured a pleasant task when passing the book to me for review. Also he put in the usual sting that "owing to crowded condition, etc." the comment be confined to so and so many words. I've read every line of the book delightedly, and need two Diapason pages to react on. No. I can't have them—there must be two pages of recital programs, N. A. O. news and the editor and H. W. Thompson and H. C. Macdougall and H. V. Milligan (bad cess to the lot of yez!) must have their usual say, while my mine of reminiscence, all stirred up and bubbling by what the book recalls of my early manhood, must smolder unsatisfied. Surely the gods who preside over garrulous old sports forgot their job for the nonce.

Perhaps it is as well. To tell all the happiness aroused, to shidy the fine old English gentleman who knew how to live bravely, make laughter and die nobly, to live over the days of gold in retrospect, may not be best. Gilbert was eminently Victorian and to curl the lip at such is apt. And comparisons don't sell theater tickets.

The people who make us laugh—how we bless them! In the realm where life goes on to greater things surely they find place and service. For life must be lubricated if it run well. And humor is the standard oil!

ALBERT COTSWORTH.

SUPERIORITY OF MÖLLER PIPE ORGANS ATTESTED BY WORLD-FAMOUS ARTISTS

The new three-manual (with Echo) Möller Organ in the First Methodist Church, Columbus, Ohio, marks a new era of organ design. Within a limited space has been installed a three-manual organ with power more than sufficient to fill that large edifice, perfect balance, which meets every requisite of the church service and with tonal resources equal to ordinary organs of much greater size.

Each Möller Organ is a creation to meet an individual requirement, and whether large or small, in design, tone and workmanship, combines the knowledge, skill and art of the largest organization of expert organ designers, builders and voicers, under a single management, in the history of the pipe organ industry.

M. P. Möller, Inc., New York, N. Y., December 21, 1923.

Gentlemen: It is my policy to praise or criticize the instruments I play on instead of the firm, as I believe that, generally, every concern can produce both good and mediocre organs.

The Möller Organ which I opened at the First M. E. Church, Columbus, Ohio, proved to be one of the best instruments I have played on. The mechanism worked to perfection, the voicing showed genuine artistry and the men in charge were real experts.

Accept my congratulations and my best wishes for future success.

Sincerely yours,

PIETRO A. YON.

M. P. Möller, Inc., Columbus, Ohio, January 17, 1924.

Hagerstown, Md. Gentlemen: For some time I have had it in mind to write you a letter to tell you how pleased we are with the new three manual and echo organ recently installed in our Church by your firm. It has more than met expectations.

The organ combines ample power, solid musical tone and unusual solo variety. The voicing is rich and really artistic. I do not see how the mechanism could be improved.

Our city has a number of new organs built by firms of good reputation, installed at a greater cost than ours, but competent critics agree with me that none of them surpasses ours in richness and purity of tone, and none equals ours in variety of beautiful musical effects.

I desire also to express my appreciation of the courteous treatment of your firm in all our dealings.

Wishing you great prosperity, I am,

Sincerely yours,

W. C. HARTINGER,
Pastor, First M. E. Church.

Factory and General Offices

Hagerstown, Maryland

1928 N. 7th St. Philadelphia, Pa. 1540 Broadway New York City 6054 Cottage Grove Ave. Chicago, Ill.

New Easter Music for 1924

ANTHEMS		Solo Voice	Price
BERWALD, WM.			
13,799	On wings of living light With strong harmonies and incisive unisons, is musically, compact and effective.	Sop.	.15
FISHER, WILLIAM ARMS			
13,807	Because I live, ye shall live also! (Easter Morn), (Biblical anthem for minister and choir) The minister reads the Easter story and finally the choir sings it forth to music of intrinsic power and large expressiveness.	Sop. Ten. Bar.	.20
LINDSAY, GEORGE LEROY			
13,806	Christ the Lord is risen today Though not difficult, this anthem permits of a stirring and effective rendering by the average choir.	Bass	.20

SONG

TURNER-MALEY, FLORENCE			
	Then Easter day was born (Words by Florence Turner-Maley) The music is joyous and light, and easy, and vocally conceived.	High, in F (Eb-a) Medium, in D (c-F#)	.60 .60

PAGEANT

A Pageant of the Resurrection

By William V. Dixey

For Choir and School

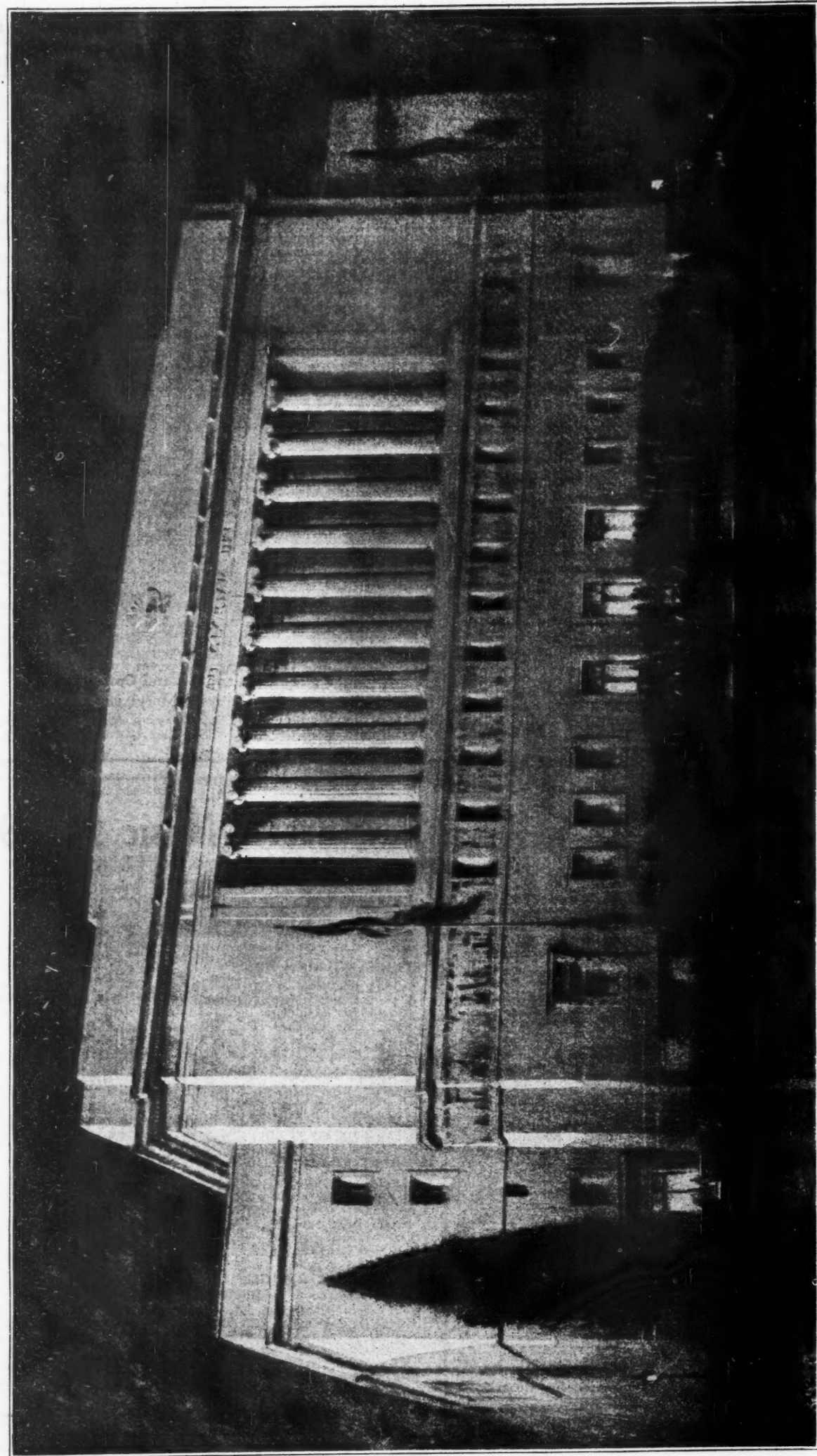
Price, 60c Postpaid

This pageant aims to present a picture of the events surrounding the Resurrection. The text is largely scriptural and the music is adapted from standard works and familiar hymns.

Send for free sample of the octavo numbers

**OLIVER DITSON COMPANY, 178-179 Tremont St., Boston 10
Chas. H. Ditson & Co., 8-10-12 East 34th St., New York**

Order of your local dealer



From a Drawing by Hugh Ferriss.

This monumental Scottish Rite Cathedral in St. Louis, erected at a cost of \$3,000,000, is to have a Kimball organ.

Courtesy of the First National Company, St. Louis.

THE KIMBALL policy places responsibility for the design of the organ upon a board of qualified experts, and the high character of the product is due primarily to the collective knowledge and ability of these men. The actual construction in the great Kimball plant (and we do make the Kimball organ entire, even to the keys) is in the hands of a group of organ building specialists, each having supervision over some one phase of the work, and all working together in effective cooperation. The voicing is done by a group of artists, *each man on salary* and specializing in the work he can do best. The erection of Kimball organs is done by experienced organ builders from headquarters or located in principal cities over the entire United States, *all Kimball workmen*, who are also prepared to furnish prompt and efficient tuning and maintenance service when needed.

The excellence of the Kimball organ has been built upon these ideas. Our business, like any other great business, long since outgrew the limitations of one-man control. The Kimball policy of group-control has two essential advantages. First, the collective opinion of several specialists, each approaching a question from a personal angle with the same ultimate purpose in view, will always be more trustworthy than the opinion of any one man. Second, it permits growth without sacrifice of quality.

Instead of limiting ourselves, we feel that we would fail in our duty if we did not continue to build up our technical organization and to improve our manufacturing facilities to keep pace with the demand the excellence of our product has created. It has been necessary to enlarge our organ plant many times in the past, and recent extensive additions make it possible still to cope with the steadily increasing business offered us.

The Kimball organ factory, one of the world's largest, enjoys tremendous advantages through being a division of the Kimball industries covering seventeen acres on California Boulevard and 26th Street, Chicago. It has at its disposal a mechanical equipment far beyond that possible to any factory building organs alone, such as extensive machine shops, plating works, foundry and pattern shops, for example. Its *financial responsibility*, running to many millions, and its *permanence* are unquestioned, being a part of an industry that has grown to its commanding position under one family control from its establishment sixty-seven years ago.

The purpose of this organization is to *design and build to order the finest organs it is possible to produce*. Nothing essential is omitted; no non-essential is included. Abundant evidence exists that we have accomplished our purpose for others. Let us do it for you.

W. W. KIMBALL CO.

KIMBALL HALL

Established 1857

CHICAGO

Organ Study in France

By CHARLES A. H. PEARSON

Paper read at Convention of Music Teachers' National Association, Pittsburgh, Pa., Dec. 26, 1923.

The history of the modern French organ school is almost inseparably connected with that of the National Conservatory at Paris. In 1819 François Benoist became professor of the organ class and trained a large number of pupils, including Alkan, Lefebure-Wely, Chauvet, Saint-Saens, Bizet, Dubois and Franck. In 1872 Benoist retired and Cesar Franck was chosen to succeed him. This gifted musician did not concern himself so much with the special technique of the instrument, which he played with a recognized superiority, but laid great stress upon improvisation and free composition. Many of his pupils, notably d'Indy, Dallier and Pierne, give us interesting accounts of the golden hours spent with the great master, both at the conservatory and in the organ loft at Ste. Clotilde. Franck's Six Pieces, published in 1862, and the equally celebrated Three Pieces, written for the dedication of the new organ at the Trocadero in 1878, brought a new expressiveness to the organ, and, although not immediately acknowledged as masterpieces, have taken their place among the great classics of the instrument, while the Three Chorales, published after Franck's death in 1890, form a crowning trinity of sublime music.

At this period the French organ school comes under the influence of two men who were not trained at the Paris Conservatory. Alexandre Guilmant and Charles Marie Widor had studied with the Belgian master, Jacques Lemmens, who had received from Adolf Hesse the precious heritage of the best traditions of the fine old German school. When Lefebure-Wely died in 1869, Widor, at the age of 24, was appointed to succeed him as "organiste du grand orgue" at St. Sulpice in Paris, and soon made a name for himself by reason of his playing and his compositions. In 1876 he brought out his Four Symphonies, Op. 13, and soon had the organ world discussing the radically different style of organ music which refused to be bound by the old formal standards, and made use of the great improvements in tone and action which offered such possibilities in the matter of color and contrast. The Fifth and Sixth Symphonies appeared in 1879, and in 1887 he published the Seventh and Eighth, which show a more highly developed sense of organization combined with the same charming originality.

Holding such a place in the organ world, it was only natural that upon the death of Franck in 1890 Widor should be selected for the professorship at the National Conservatory. Although he held the position for a little less than six years, he completed the education of three young men who had begun their studies with Cesar Franck—Henri Libert, Louis Vierne and Charles Tournemire—all of whom now hold prominent places in the musical life of Paris.

In 1896 Theodore Dubois was elected director of the conservatory and his chair of composition was given to Widor, while Alexandre Guilmant assumed charge of the organ class. Guilmant had been given the important organ at La Trinite in 1878 and gave regular recitals at the Trocadero. His amazing knowledge of the organ and its possibilities in registration, coupled with his gifts in composition and improvisation, gave him a reputation which extended to foreign lands, and took him on tours to America and England, where he was received with great enthusiasm. It is said that he could have given any organ builder lessons in organ construction, so intimate was his knowledge of the instrument. Among the many pupils whom he formed are Bonnet, Decaux, Jacob, Fauchet and Dupre, all of whom, by their playing, compositions and teaching, have added to the glory of French music. In 1911, after the death of Guilmant, Eugene Gigout, a pupil of

Saint-Saens, took the organ class and has maintained the high ideals of his illustrious predecessors.

This great French school has attracted many American organists to Paris for study and inspiration, while since the war the very favorable exchange and the comparatively settled condition of affairs in France have increased the number studying there. The largest class is probably taught by M. Joseph Bonnet, who is staying in Europe this season, and who is highly gifted both as teacher and virtuoso.

In Paris the organ student finds almost everything he desires for inspiration except an instrument upon which to practice. Even the organist of a Parisian church seldom practices at his own grand organ because of the almost continuous use of the churches for services and meditation. Most organists have small two-manual and pedal harmoniums in their homes upon which to practice and teach. The foreigner with limited means does best to rent a pedal piano, which does not cost much, and do most of his work in his room, provided the neighbors are good-natured. Occasional excursions to the establishments of Mutin, Mustel or Pleyel, at from 2 to 8 francs an hour, remind him of the actual sonority of the organ and give him an opportunity to put the finishing touches on his lesson.

On Sundays the organ student can learn a great deal by visiting the Paris churches and hearing the various services, of which there are three types which will interest him. The high mass at 9 or 10 o'clock calls into service choir and grand organ, the latter playing an offertory and a postlude, and taking a more or less prominent part in the service by answering the choir here and there and by bridging over the gaps in the musical portion of the service. At 11 o'clock one usually hears a low mass without choir. While the mass is being celebrated the organ is played almost continuously. It is practically an organ recital, as the organist is not obliged to cut his solos to make them fit into the service, as he must do at the earlier high mass. In the afternoon one may hear vespers at various hours from 2 to 4:30, so that the zealous student can plan to hear two or three great organists in one afternoon, if he chooses.

The organs are much more effective when heard from a chair in the nave of the church, but it is a great treat to visit the organ tribune and see the organist at his console. With characteristic politeness he always welcomes visitors, especially organ students, and takes great pride in explaining the mechanism of his instrument and relating points of historical interest in regard to the church or the organ. No one welcomes you more warmly than M. Widor, who is justly proud of his fine instrument and very glad to play some composition which you may wish to hear, especially if it is by Bach or Widor. At Notre Dame the popularity of the organ loft has made it necessary to limit visitors to those to whom M. Vierne has given cards, while at St. Eustache the smallness of the loft and M. Bonnet's desire to play without spectators have developed the custom of keeping the door locked, although the fine old organ is often shown to especially invited musicians. It is a thrilling experience to stand beside the console of such an organ in a glorious church and hear the rich cadences of the full power of the instrument die away, while the choir picks up the chant as if upon the echoes of the organ.

Among the numerous special services of this season I should mention that in honor of the sixtieth anniversary of the selection of M. Eugene Gigout as organist of St. Augustin, a position which he accepted in 1863 at the age of 19. The veteran musician did not take part in the program, but three of his most celebrated pupils played and directed the service—Andre Marchal, the young blind organist of St. Germain-des-Prés presiding at the grand organ and playing several of M. Gigout's finest compositions.

At Ste. Clotilde one Saturday morning I heard M. Tournemire play Franck's Three Chorales upon the oc-

casional of the placing of a tablet in memory of the great musician. It was a rare privilege to hear these noble works so well played by a pupil of Franck upon the lovely organ which inspired them. Although a modern Gothic church, Ste. Clotilde is pervaded by an atmosphere of quiet and rest; and the organ is one of the best in Paris, although not large. M. Tournemire has a very enviable reputation as extemporizer and does some fine work at vespers.

On St. Cecilia's Day we heard a wonderful service at St. Eustache consisting largely of compositions by M. Widor. M. Bonnet played the entire Fifth Symphony, the Salve Regina from the Second and the Bach Prelude and Fugue in B minor. The choir sang two Widor works for choir and two organs—"Tu es Petrus" and the Eighty-third Psalm. There is something fascinating about St. Eustache, and the very effective Merklin organ, with M. Bonnet's mystic playing, united to make it an afternoon long to be remembered.

Since the great war the festival of St. Denis has been celebrated at the Basilica of St. Denis with an elaborate service in memory of the French and allied men killed in the war. At the festival this fall M. Libert played the Allegro from Widor's Sixth Symphony, Franck's "Piece Heroique" and Bach's Toccata and Fugue in D minor. The magnificent Gothic church, famed as the burial-place of the kings of France, is ideal for organ music, and the grand organ, built in 1840 by Cavaille-Coll, is very effective. It is important historically as being the first in which he used the Barker pneumatic lever, harmonic stops, the swell-box and more than one wind pressure. Mr. Barker sought in vain for an English builder to put his new invention to a practical test and was obliged to cross the channel, where Cavaille-Coll took an interest in the device and adopted it in the organ which he was building for St. Denis at that time.

The remarkable success of a school for American bandmasters at Chaumont during the war suggested to leading French and American musicians the advantages to be derived from an increased American appreciation of French art. The French government took a keen interest and granted the use of the magnificent Louis XV. wing of the historic Palace of Fontainebleau for the Conservatoire American, which was opened in June, 1921, with about one hundred American musicians enrolled. The new school is modeled after the National Conservatory, modified to meet the needs of a summer school for teachers and advanced students. After three summers those in charge can look back with pride at the work accomplished. If the usual percentage of students with insufficient preparation and without the highest ideals have found their way to Fontainebleau each summer, that is not the fault of the splendid musicians from the Paris Conservatory, who have labored so faithfully during the vacation season.

M. Widor, perpetual secretary of the Institute of France, who, like his colleague, Guilmant, has taught many American organists, has always been greatly interested in our artistic growth and gave the new school his hearty support, accenting the honorary title of general director and sharing with M. Henri Libert the responsibility of the organ class.

The class numbered eight last summer and we met twice a week, following the class system which has met with such pronounced success at the National Conservatory. This plan enables each student to hear the interpretation of a large repertoire and compels him to become accustomed to playing for a critical audience. The legato is accented as the basis of organ playing, but is combined with all degrees of staccato from the so-called "non-legato" to the "organ staccato" in which the note is articulated at half its value. It is all a matter of careful, scientific study and is dictated by the requirements of the music and the size and character of the organ and the auditorium. Every effort is made to derive every possible effect of accent

from the happy device which, when rightly employed, saves the organ from being an unrhymic instrument. A spirit of almost cruel self-criticism is insisted upon; the organist must listen to his own music more attentively than his keenest auditor. M. Widor often remarks that organists do not listen to themselves when they play and reminds us that we must take for granted that our audience is made up of unthinking people.

In manual playing the fingers are well curved and find their normal position close to the keys, the arms and wrists remaining as quiet as possible and the fingers being lifted no higher than necessary, in accordance with the general principle of economy of motion. Instead of a constant use of the thumb as a pivot in fingering, the wrist is used as a sort of transporter to carry the hand and fingers very rapidly to the new position. The whole mechanism must be relaxed at all times, as also the knees and ankles in pedaling. The pedals are attacked with a forward skating movement and released by the contrary motion, the length of the stroke diminishing as the tempo increases. The knees must be kept together as much as possible, likewise the heels, serving as a useful means of measuring intervals and maintaining the balance of the performer. Both manual and pedal passages are constantly being compared to vocal phrases in order to cultivate a singing style and encourage the "volonte," or will of the mind behind the music.

The program of study is made up of music by four great first-rate composers—Bach, Mendelssohn, Franck and Widor. Transcriptions are not given any consideration, and their frequent appearance upon the recital programs of American organists is pointed out as evidence of the fact that the musical taste of our public is not yet formed. They tell us that they passed through a similar period about fifty years ago, when their programs abounded in operatic fantasias, overtures, etc. In this connection it must be borne in mind that the French consider the organ as a church instrument and always think of it in terms of the grand and serious style suited to a Gothic cathedral. The organ in the concert hall does not interest them, while they would without doubt be severely shocked to hear it play popular songs in the "movie" houses, or treated in a light or frivolous fashion. Of course, this idealism must have a helpful influence upon us, and there is little danger of our tastes becoming too highly cultivated.

The equipment at Fontainebleau consists of a pedal piano and a two-manual organ of about twelve stops. Needless to say, eight healthy organists kept both instruments right busy this summer, but a new and larger organ is to be added soon and this will provide ample facilities for next year's class. The American organist, accustomed to electric action and adjustable combinations, is rather disappointed when he finds a tracker organ with a straight pedal board, but soon grows accustomed to the instrument. I wonder if the tracker action is in a measure responsible for the clean-cut rhythmic playing of the French organists, who are obliged to study attack and release much more thoroughly than we who have the light electric action.

One of the most striking features of our work was the enthusiasm of our teachers. M. Widor made the tiresome trip to Fontainebleau by train and trolley once each week and won our love and admiration by his kindly interest and cordial manner. M. Libert was always present and gave us many valuable suggestions on technique and interpretation. His fine personality and unusual gifts as a teacher stamped him at once as a very remarkable man, and we who have heard him play look forward with great pleasure to his contemplated concert tour of the United States.

The three months at Fontainebleau passed all too rapidly, and it was with keen regret that we saw the class break up as the various members found it necessary to return to the United States for the season's work. The

opportunity to study in such surroundings is indeed a rare one. The magnificent palace, begun by François Ier and enlarged and improved by all his successors from Henri IV. and Louis XIV. to Louis Philippe and Napoleon III., is a veritable commentary on French history, while the beautiful park and gardens and the huge forest, fifty miles in circumference, provide a delightful place to walk when practice hours are over. The town which has built up around the palace and is peopled largely by descendants of former palace servants is very quiet and offers little in the way of distracting amusements.

The woman students live in the Louis XV. wing in rooms formerly assigned to the princes of the royal blood; the men are given rooms here and there in private homes of the town, while all the students eat in a large corridor of the palace, which makes an ideal dining-hall.

One cannot help observing an unfortunate lull in the progress of the art of organ building in France, which I feel must be attributed to the blind worship of Cavaille-Coll and his organs. These fine instruments, equipped with the Barker pneumatic lever and admirably supplied with mixtures and finely-voiced low-pressure reeds, are extremely effective in those glorious churches, and marked a great progress over their predecessors, but it is always dangerous to worship any mortal man or his work as if it were that of a god. The organ has advanced since the instrument at Notre Dame was built in 1871, and the younger Frenchmen realize the fact, but unfortunately the churches are poor and the art of organ building lacks such far-seeing prophets as we have in America. The electric action is avoided because it is considered unreliable and would involve the revolution of century-old methods of construction.

Since the separation of church and state in France, about the beginning of this century, the government has pursued a cruel policy which would

seem to indicate a desire to kill the church. All property was confiscated, as well as the handsome endowments, some of which dated from the middle ages. The buildings are kept up, after a fashion, by the ministry of fine arts, as historic monuments, while the Catholic church is permitted to hold services in them and depend for its support upon the comparatively meager offerings of the worshipers. Casual glances at the collection baskets disclose a preponderance of copper sous, of which twenty are needed to make a franc, and since the franc is now worth a little more than 5 cents, it is easy to understand why a great musician like Louis Vierne receives the equivalent of about \$63 a year for his work at the cathedral, and why the organs are seldom in first-class condition, not to speak of being modernized.

In conclusion, one naturally wonders where America will stand in the organ world fifty years hence. The French, with limited money and antiquated instruments, still hold first place, but we have the finest organs and progressive builders, and our concert organists are pushing the standards higher and higher, both as to program and performance. Our audiences are becoming well acquainted with Bach and the other masters of the organ and, last of all, we are not narrowed in our tastes by having a school of our own as yet. This is a blessing in disguise, for it enables us to study all existing music, regardless of its nationality, and choose the best from every quarter, eventually rejecting the shallow and mediocre. The Frenchman overlooks the modern German school, while our German brethren follow Reger and Karg-Elert and shrug their shoulders at the French school. We in America can hunt the good in each composition, regardless of its origin. The organ in America has a brilliant future before it, and as composers, teachers and performers we may each have no small share in the period of extension and development which lies before the "king of instruments."

KEEP YOUR ORGAN IN TUNE

and

Reduce Depreciation

by installing

—EVENHEETERS—

*Automatic Electric Heat
In Expression Chambers*

No worry in cold weather.

We can supply the complete outfit including thermostats, electric heaters, and switch boxes with fuses. Everything ready for your electrician to wire in place. Instruction print accompanies shipment.

EvenHeeter Sets as low as \$60.00

WRITE US

We will gladly cooperate in determining proper size equipment at lowest cost.

EVENHEET MFRS.

Beloit, Wis.

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,
587 Bainbridge St.
Brooklyn, N. Y.

HAROLD GLEASON
Eastman School of Music
ROCHESTER, N. Y.

P. BUTZEN & SONS

Established 1908

Pipe Organ Builders
Electric and Pneumatic Actions
Organs Rebuilt and Modernized
Blowers Installed

All parts made to order
2128 W. 13th St. Chicago
Telephone Canal 4983

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

Organist Summerfield M. E. Church. Head Piano Dep't, 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

MIAS & BIRKMAIER

Builders of
PIPE ORGANS
for
Church, School
Residence and Theatre
Office and Factory
2443 Massachusetts Avenue
Cambridge, Mass.

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

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

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

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 he was 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 of 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.
MORROE 5590 CHICAGO

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

IN MEMORY OF E. A. BARRELL

Recital at Grace Church, New Bedford, Where He Played 21 Years.

An organ recital in memory of Edgar Aiden Barrell, who died Aug. 12, 1923, was held Jan. 20 at Grace Church, New Bedford, Mass., where for twenty-one years he held the position of organist and choirmaster. Every pew was filled, while many sat in chairs in the rear of the church. John K. Zorian, Mr. Barrell's successor, gave a set of organ numbers which, in catholicity of choice, fitness for the occasion, and in beauty of execution needed no more telling approval than was evident from the audience. Mrs. Edith Drescott Woodcock and Kenneth Park, violinist, assisted Mr. Zorian in this program: Sanctus (Messe Solennelle), Gounod; Prelude, Clerambault; Pastorale, Cyril Scott; "Lord, Thou Art My Refuge," Dvorak; "God Is My Shepherd," Dvorak (Mrs. Woodcock); Prelude and Fugue in E minor, Bach; Tone poem, "Finlandia," Sibelius; "Cortege" from "Petite Suite," Debussy; Cantilene, Grison; Violin solo, Pastoral Symphony, Handel (Mr. Park); Andante Cantabile, Tchaikowsky; "Chimes of Dunkirk," air varied, Carter; "Pilgrims' Chorus," Wagner.

The white altar hangings of church festival days were used. White carnations, given as a memorial, were on the console, and the vested choir, in impressive silence, came into the chancel, with these rectors of Episcopal churches in processional: The Rev. John M. Groton, Grace Church; H. Robert Smith, Grace Church; L. H. White, St. Martin's; Arthur C. Peabody, St. James'; F. Taylor Weil, St. Andrew's; C. R. S. Pike, Church of the Good Shepherd, North Fairhaven. Mrs. Barrell, with her son, Edgar Alden Barrell, heard the service from the retirement of the parish-house.

A memorial tablet was dedicated at Grace Church recently in honor of Mr. Barrell. Grace Church has acquired Mr. Barrell's private organ, which is being installed in the chapel.

New Church for O. T. Hirschler.

Otto T. Hirschler, Mus. B., the Los Angeles organist, is now organist and musical director of the new First Presbyterian Church of Glendale, Cal. This church has just been completed and is one of the finest Presbyterian churches in the west. Glendale is only eight miles from Los Angeles and is fast becoming a city, as it has reached a population of 50,000. Mr. Hirschler will soon have a three-manual, forty-stop Robert-Morton organ.

Edward Gould Mead
A. A. G. O.

Professor of Organ
Heidelberg University
TIFFIN, OHIO

RECITALS INSTRUCTION

Pipe Organ REBUILT
REPAIRED & TUNED
ELECTRIC BLOWERS INSTALLED.
HUGO E. STAHL CO. MAYWOOD, ILL.

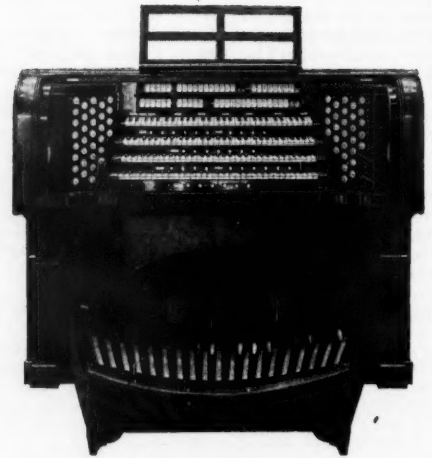


The recognized
"Standard of Excellence"
in Pipe Organs

BRANCH OFFICES

Atlanta, Ga. Memphis, Tenn.
Orlando, Fla. Houston, Tex.
Kansas City, Mo. Los Angeles, Cal.

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 North Reformed Church Associate
Piano Newark, N. J. Organ Member
A. G. O.

Accompanist and Coach

118 West 57th Street Circle 1900
Recitals New York City

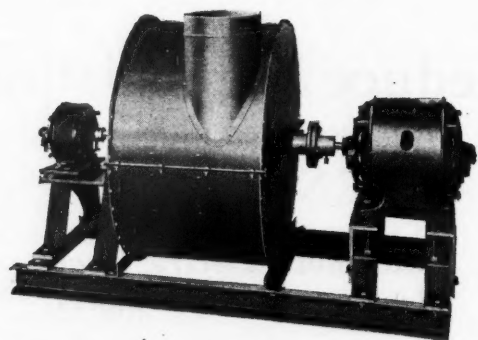


*Tuesday, January Eighth
Winter Term of the*

Guilmant Organ School

Students can study the Organ
under Dr. William C. Carl, with-
out taking the full course. Send
for Catalog.

17 East Eleventh Street
NEW YORK



Here are three facts of significance to
every user of Organ Blowers, namely:

Minus Noise plus Efficiency plus Durability

Give the NEW SIMPLEX ORGAN BLOWER
a trial, and those three facts will be realized.

Write for Prices

The B. F. BLOWER COMPANY
FOND DU LAC, WISCONSIN

**Highest Quality
Electro-Pneumatic
PIPE ORGANS**

FOR

Churches Second
Theatres to
Residences None

CORRESPONDENCE SOLICITED

MALARKEY PIPE ORGAN CO.
BASIC, VA.

CLAUDE B. BALL
THEATRE ORGANIST

Years of service for the development of the needs of students who desire prop-
erly to synchronize music to moving pictures. Teaching of unit organ playing a
specialty. Over 400 of Mr. Ball's pupils are now holding good positions in various
theatres throughout the country. For information address,
Room 931, Kimball Building, CHICAGO Phone Diversey 2671

BALTIMORE ORGAN OPENED.

Channing Lefebvre Heard on Casavant in Memorial Church.

Channing Lefebvre, F. A. G. O., organist of Old Trinity Church, New York, played an opening recital Feb. 20 on the organ recently installed in Memorial Church, Baltimore, Md. This instrument, which was given by the congregation in memory of the late rector, William Meade Dame, was built by Casavant Freres, and has thirty stops and eighteen couplers. While primarily intended for church services, by its rich diapason equipment, it is also adapted to recital work, having a number of beautiful solo stops.

Mr. Lefebvre's program was well chosen to demonstrate the full scope of the new organ, and his performance was characterized by brilliancy, poetic interpretation and colorful registration. A large and representative audience occupied every part of the church, a number of persons standing throughout the recital.

Mr. Lefebvre is not a stranger in Baltimore, having been heard on two previous occasions—the first several years ago, at the dedication of the new St. Paul's organ, and the second at a recital arranged by the Baltimore chapter, A. G. O., in 1922. His program included: "Suite Gothique," Boellmann; Adagio from First Sonata and Scherzo from Second Sonata, Mark Andrews; "Petite Pastorale," Ravel; Fugue in A minor, Bach; Sketch in F minor, Schumann; Gavotta, Martini; Fugue from Pastoral Sonata, Rheinberger; Nocturne in B minor, Lemare; "Pomp and Circumstance" (Military March), Elgar.

Gift by Organist to Church.

Charles W. Dodge, organist at Calvary Presbyterian Church, Milwaukee, for thirty-two years, has presented that church with several panels in commemoration of his long service. A special service to mark the event was held Feb. 3. Professor Dodge is dean of the Wisconsin Conservatory of Music.

F. Flaxington Harker, organist at St. Paul's Episcopal Church, Richmond, Va., has resumed his Sunday afternoon recitals. Mr. Harker has listed the compositions in his repertory in pamphlet form by number. The total number is 469. The pamphlets are distributed from the vestibule of the church, and the compositions rendered at each recital are announced from a board by means of numerals corresponding to those in the folder. Mr. Harker announces he will be glad to play any of the numbers listed upon request, requests to be made following the recital, for the next week's program.

F. ARTHUR HENKEL
Organist - Conductor
Christ Church
Director of Organ Ward-Belmont
Recitals—Instruction
1600 Linden Ave., Nashville, Tenn.

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

Herbert Foster Sprague
CONCERT ORGANIST
237 West 76th St., New York City

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

Phone Cabanne 3599 W Res. 701 Westgate Ave.
DR. F. P. LEIGH
Organist and Director of Music
Third Baptist Church St. Louis, Mo.
Recitals Pupils—Piano and Organ

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

EDITH B. ATHEY
Organist-Director Hamline M. E. Church
CONCERT ORGANIST
1331 Belmont St., N. W.
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. McCARRELL
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

On Sunday, November 11th, three Three-Manual Hillgreen-Lane Organs were dedicated in the city of New York and environs: One in Holy Trinity Episcopal Church, New York City, Recital by Dr. Miles Farrow; one in Christ's Episcopal Church, Hackensack, N. J., Recital by J. H. Winant, and one in All Saints' Episcopal Church, Bayside, L. I., Recital by Nicholas DeVore.

We are wondering if this is not a record in Organ-Building History.

Other installations during the month of November are: Benson M. E. Church, Omaha, Nebr.; First Presbyterian Church, Superior, Nebr.; First Christian Church, Aurora, Nebr.; First Christian Church, Pine Bluff, Ark.; Natick Theatre, Natick, Mass., and First Church of Christ, Scientist, Honolulu, Hawaii.

HILLGREEN, LANE & COMPANY
ALLIANCE, OHIO

CLARK & FENTON
149 Burd Street
NYACK, N. Y.

PIPE ORGAN BUILDERS

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



A Busy Section of Our Pipe Department

125 Austin Street MILWAUKEE, WIS.

SUMMER TERM
P. M. I. Six weeks from June 23. Daily theory and normal classes for music teachers.
PITTSBURGH MUSICAL INSTITUTE, Inc.
131-133 Bellefield Avenue, PITTSBURGH, PA.

News Notes
from Boston

By S. HARRISON LOVEWELL

Boston, Mass., Feb. 21.—Walter Birkmaier, identified for many years as voicer and tuner with several of the leading organ builders of Boston, has entered into a partnership with Paul F. C. Mias, the organ builder, at North Cambridge.

Feb. 13, at the First Unitarian Church, West Newton, Lynnwood Farnam of New York gave a successful recital. The following day, Feb. 14, he played at Wellesley College.

John A. O'Shea, organist at St. Cecilia Catholic Church, Back Bay, played the following organ solos at Symphony Hall, Sunday afternoon, Feb. 17, the occasion being a civic gathering in honor of Washington and Lincoln: "Laus Deo," Dubois; Meditation, Sturges; "The Brook," Dethier; "Jerusalem, the Golden," Spark, and Overture to "William Tell," Rossini.

John Hermann Loud, organist at Park street, Boston, played for a community service and gave an organ recital in the City Hall, Portland, Maine, Sunday afternoon, Feb. 10. The program included these selections: Prelude and Fugue, "The Wedge," Bach; Romanza from "Sonata da Camera," No. 1, Peace; Andantino in C, Lemare; Concert Overture in F, Wolstenholme; "Minuetto Antico e Musetta," Yon; Meditation in F, Rogers; "Scherzo Symphonique," Guilmant. Mr. Loud played a recital program at Providence, R. I., Feb. 13, and was soloist for the Masonic Clubs' Choral Society at Jordan Hall, Boston, Feb. 12.

Homer C. Humphrey of the faculty of the New England Conservatory of Music, and recently organist and choir-master at the First Congregational Church, Fall River, has assumed charge of the music at Second Church, Audubon Circle, Boston. Thompson Stone, for several years organist and choir-master at Second Church, is now in charge of the music at the Congregational Church, Wellesley.

George Sumner Kittredge, formerly of the faculty of the Faletten School, Boston, and for some time organist and choir-master at South Weymouth, Mass., died at his home at Hingham, Mass., Feb. 12, following a nervous breakdown.

Edward A. Hanchett is now located at Camden, Ark., playing at the new Rialto Theater, where he has a Moller organ. This theater was opened Feb. 4.

STUDY IN PARIS
SUMMER 1924

A Month in Paris for Study
A Tour in England, Switzerland
and Italy

Combine Study with Travel

Prices from \$825.00 up
For full information address
PROF. GEO. M. THOMPSON
North Carolina College
Greensboro, N. C.

Established 1890

Geo. W. Badger Co.

Characteristic
ORGAN REED STOPS

For

Church, Theatre and
Residence

Rockville Center, N. Y.
Near New York City



"The
Orchestral
Organist"

Edwin Arthur

KRAFT

Mr. Kraft is a recognized organist of high attainments and his program consisting mainly of modern compositions, was warmly received. The organ in the Skinner Chapel is one of the largest and finest in the state and its almost orchestral tonal resources were elicited to the full by Mr. Kraft's admirable artistry and remarkable technique.

—Caryl B. Storrs, Minneapolis, Minn., Tribune.

Recital Dates 1923-1924 Season Now Booking.

Management:

MR. FAY LEONE FAUROTE
677 Fifth Ave. New York City

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

**L. D. Morris Organ
Company**
CHICAGO, ILL.

Contracts for Care
of Organs

Rebuilding, Voicing
and Tuning

Electric Fan Blowers

64 East Van Buren Street
Harrison 3051

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.
Security Building, 209 Grand Ave.
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 repairs—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.

ORGAN IS CONCERT FEATURE

Mr. and Mrs. Middelschulte Heard on Lake View Society Program.

A concert of the Lake View Musical Society was given Monday afternoon, Feb. 11, at St. James' Episcopal Church, Chicago. The program, chiefly of organ and choral music, was admirably suited to the environment. Wilhelm Middelschulte was a guest artist, playing his own Chromatic Fantasie and Fugue, as well as a Bach Toccata; "Prayer," by Alkan; "Contrasts," by Browne, and "Bohemian Rhapsody No. 1," by Smrz. In these he displayed not only the masterly technique for which he is famous, but an exceedingly poetic quality of phrasing and registration, making good use of the tonal resources of the beautiful Austin organ.

Mrs. Middelschulte and Mrs. Emma Osgood Moore gave a musicianly performance of the great Chorale and Variations for organ and harp, by Widor. A choir, composed of members of the society, all solo voices, gave a rather surprising example of team work, the lovely blending and suavity of tone being more than one would expect from twelve soloists. They sang several numbers and were conducted in an easy but authoritative manner by Mrs. Middelschulte. Incidental solos were done by Mrs. Stults, Mrs. Sparrow and Mrs. Ver Haar. Others appearing on the program were Miss Stella Roberts and Mrs. Marie Olk Roehlk, violinists, and Miss Ella Smith, who played excellent organ accompaniments.

John W. Norton, organist and choir-master of St. James', and president of the Illinois council of the National Association of Organists, spoke a few words, graciously extending to the Lake View Musical Society the hospitality of the church.

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 2-5 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.

527 West 110th St., New York, N.Y.

Chas. F. Chadwick

ORGAN BUILDER

28 Dorchester Street

SPRINGFIELD, MASS.

My speciality

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.

CONCERT ORGANIST

Organist and Choir Director

Highlands Methodist Church

BIRMINGHAM, ALA.

AMERICAN

PIANO WIRE

"Perfected" "Crown"

Highest Acoustic Excellence

Send for book

American Steel & Wire Co.

CHICAGO NEW YORK BOSTON

HUGO GOODWIN

F. A. G. O.

THE AUDITORIUM

St. Paul, Minn.

Organist. First Church of Christ, Scientist

WALTER P. ZIMMERMAN

4438 Berkeley Avenue

CHICAGO

Beman Organs

BUILT BY ARTISTS AND ARTISANS SINCE 1884

Organists, a favor, please!

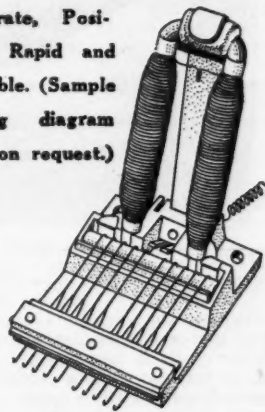
FORTY YEARS of organ building have instilled in us certain ideals and ideas which have resulted in a successful instrument of which we are proud. But, appreciating the value of criticism from an outside perspective, we are not smugly satisfied. We want suggestions, and to whom else but the organists of the country should we logically appeal, especially since the Beman Organ is designed to facilitate their playing? Last month we wrote all those organists who are acquainted with our instrument, asking their opinion of it. If you were not among them, we want to hear from you, even if your only available means of acquaintance has been, or is, our descriptive booklet. If you haven't a copy, ask for one. Help us to help you!



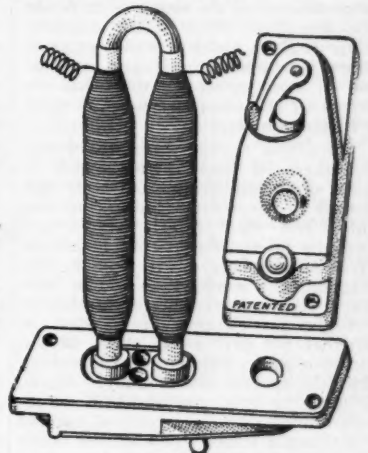
DEMAN ORGAN COMPANY
Binghamton, N.Y.

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 Electric Organ Blowers

The One Best Way--

To insure an ample, steady supply of wind is to

INSTALL A QUIET KINETIC

Kinetic Blowers are giving the utmost satisfaction in the most prominent Churches, Public Auditoriums, Colleges, Schools, Theatres, and Private Residences, on many of the largest and finest organs ever built, and are **UNIVERSALLY ACCLAIMED THE BEST.**

OVER 15,000 IN SERVICE

Awarded the Gold Medal at the Panama-Pacific Exposition, the Grand Prize at Alaska-Yukon Exposition.

A Special Small Kinetic for Reed Organs.

KINETIC ENGINEERING COMPANY
Baltimore Ave. and Sixtieth Street
PHILADELPHIA, PA.

New York—41 Park Row

Chicago—217 W. Illinois St.

Boston—15 Exchange Street

The Organ in Bach's Day as Made by Gottfried Silbermann

By DR. OSCAR E. SCHMINKE

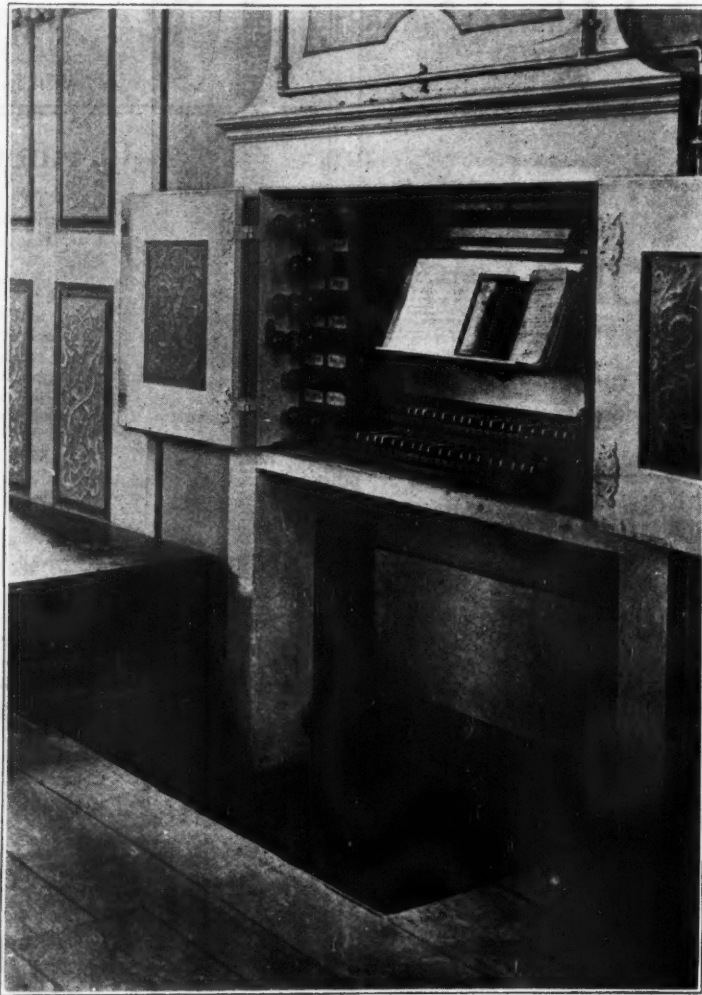
No doubt in listening to performances of great masterpieces for organ or piano, you have often wondered just how these works of genius sounded when played by their originators, Bach, Chopin, Liszt. There is a charm, a distinctiveness of style and individuality infused into a composition when played by the composer (provided, of course, that he has the necessary genius as executant) which one misses when the work is played by another. And then, there is the instrument, which in the case of Bach differs markedly from the instruments of the present day, the organ having meanwhile undergone a development in the differentiation and perfection of individual tone colors which has brought it miles away from the ideals of an older day. Yet when one is compelled to listen to modern instruments with a plentiful array of fancy tone colors but no body or richness of ensemble, one wonders whether, after all, the modern development of the instrument is not leading us into a blind alley so far removed from the original ideal of the organ as to render the acoustical effect of the compositions of Bach and his predecessors on these instruments well-nigh impossible of even approximating that obtained by the composer on the instruments of his day.

Have you not at times heard performances of Bach fugues which by their slow, lumbering gait, their monotony of never-varying diapason tone color and their utterly stupid and pedantic interpretation (five finger exercise atmosphere) drove you to distraction, and made you wonder how Bach ever achieved his reputation as the greatest virtuoso of his day, or whether not perhaps in those days a virtuoso was a different sort of animal than the species extant today? Again, in listening to a fiery and brilliant interpretation of a Bach toccata, has not the thought struck you that the organ of today is too heavy-footed, too elephantine a medium for the proper rendering of those gracefully brilliant arabesques of Bach's rococo style? Thoughts such as these have often disturbed the calm serenity of my poet's brow; therefore when opportunity beckoned I seized her by the mane, of it may have been the tail, and made my way to the city where the immortal cantor once fought rectors and city councils to a standstill, the redoubtable Leipzig.

My adventures in the city of furs and fairs are not a part of this tale. When I sought out the home of Bach, expecting, of course, that it had been turned into a museum by the Daughters of the Revolution or by the Ladies' Aid of the First Presbyterian Church, I was informed that it had been razed and a new building erected, because some twenty years ago the whilom rector of the Thomas Kirche had insisted that his contract called for a living apartment of thirteen rooms, and that the apartment he was at that time forced to accept (eleven rooms and kitchenette, with a Saturday night bath in the family wash tub) was insufficient for himself and house-keeper. Shades of the Harlem flat dweller and the mayor's housing committee! A protracted controversy was waged at the time between the rector and the city authorities (St. Thomas' is subsidized by the municipality), but the rector proved to have the most brass and the biggest "gosche" (bluff, brag and bluster we call it here); as a consequence those Leipzigers who still felt a little regard for the memory of a great man were ingloriously vanquished.

Bach's clavichords, of which he possessed a goodly number, as well as his manuscripts, are scattered to the four winds, the city of Leipzig having only a few years ago refused to purchase a private collection of Bach

CONSOLE OF THE SILBERMANN ORGAN AT RÖTHA.



memorabilia on the plea that it was short of cash. Inquiring about the birthplace of Wagner I found that it had met a fate similar to that of the home of Bach, having some years ago made way for a more profitable apartment-house. Such is fame! When we next meditate upon the squabbles of Bach with the municipal authorities, or those of Wagner with everybody, and ponder the latter's chorus in "Die Meistersinger," in which Hans Sachs admonishes the populace to honor their great masters, we can say with Postum, "There's a Reason."

In the further course of my quest of antiquities re Bach, a good fairy in the person of Max Fest, official organist of the Gewandhaus Orchestra and well known concert performer, directed my attention to the fact that there was a perfectly preserved Silbermann organ in the immediate vicinity of Leipzig; moreover Mr. Fest, who is a gentleman as well as a thorough and accomplished musician, consented to introduce me to his father-in-law, Herr Schuldirektor Meissner, organist-emeritus of the instrument in question. And so it happened that one pleasant day of early spring I journeyed by train to the village of Rötha (Mendelssohn used to walk there to practice and compose at this organ, the legend says), where, in the picturesque Church of St. George, built before A. D. 1100 in Romanesque and early Gothic style, I found one of the most interesting instruments I have ever had the privilege of examining and playing.

Lest the reader be in the dark as to the importance of the Silbermann brothers in the history of organ building, I take the liberty of quoting a few extracts from Schweitzer's Book on Bach. In volume 1, page 200 (Newman's English translation) we read: "In general it may be said that organ building in Bach's time had attained to a beauty and richness of tone—particularly through the technical improvements of Andreas Silbermann of Strassburg (1678-1734) and Gottfried Silbermann of Freiberg (1683-1753) which have not been surpassed since." In volume 1, page 296, he says further

in speaking of modern German organs: "In our passion for strength of tone we have forgotten beauty and richness of tone, which depend upon the harmonious blending of ideally voiced stops. The older organs are becoming scarcer and scarcer. There are many organists today who have never heard Bach played on the kind of organ the composer had in view when he wrote. The day is not far distant when the last of our beautiful Silbermann organs will be replaced or renovated beyond recognition—and then the Bach organ will be one of the unknown things of the past like certain orchestral instruments that he uses in his scores.

"If we play Bach on an old and well preserved Silbermann organ both players and hearers are as little conscious as the master himself was of the need for frequent changes of register, for on such an instrument the diapasons and mixtures give a forte so rich, intense, full-colored and yet in no wise fatiguing that we can, if need be, preserve it unchanged throughout a prelude or a fugue. On such an organ, moreover, both the inner parts and the pedal come out clearly, whereas on the modern organs the inner parts are confused and the pedal by reason of its deficiency in four-foot stops and mixtures and its inferiority in weight to the enormous masses of tone above it, cannot even at its most brutal throw out a clear line." (I hesitate to think what Schweitzer would say of our American borrowed pedal organs!)

Who of us has not been in the dilemma of choosing between the devil and the deep sea, either playing a Bach toccata or fugue slowly and clearly, and losing all the punch, or playing it fast and brilliantly, raising thereby a whirlwind of tone in which no cat could find a mouse. Leaving out of consideration for the moment the acoustics of the building or the stiff joints of the performer, it may be said in general that it is impossible to bring out the inner contrapuntal structure of Bach on a modern instrument, except at the sacrifice of that verve and esprit which the music demands. I realize more every day that the modern organ

is not a contrapuntal but a melodic and harmonic instrument. Any pianist can, with little effort, play a Bach fugue many times more clearly than the best organist, not to mention the orchestra, which still further enhances the clearness of performance by contrasting tone colors. In fact, one of the principal accusations against the organ, as voiced by the intelligent music lover, is confusion and muddiness of tone. The question then arises: Did Bach's music sound differently on the organs of his day than it does on ours, and the question is answered in no uncertain terms by the instrument at Rötha, built in 1721 by Gottfried Silbermann and his pupil Zacharias Hildebrand, which we will now consider.

Our party ascends to the organ loft in the rear gallery (the usual position of the organ in all German churches), mounting an old stone staircase in the tower, which smells of age and dungeons—the windows have only recently been discovered and opened up. A thrill of anticipation and now at last—the organ. Our first impression we get from the case, an ornate affair in white and gold resplendent in all the characteristic curlicues of rich rococo. This was a shock to American eyes accustomed to the "dignity" of Flemish or burned oak cases. In the days of yore churches spent many shekels upon the tasteful decoration in colors of the organ case, employing artists of repute for that purpose. In some cases there were angelic hosts in the organ front who, when the proper stop was drawn, blew trumpets and struck bells and cymbals quite like an orchestra in Coney Island. The interior of St. George's had been recently redecorated in tastefully brilliant Romanesque style, and with its simple but beautifully carved benches and altar furnished a rich setting for the instrument. The pipes in the front are unpainted (the usual thing in Germany) and highly polished. Those in the middle field are missing, a sacrifice to the moloch "War." We inquire about this and the mild-mannered Schuldirektor and organist emeritus flushes with anger, and, referring to the government officials who carried off the pipes, exclaims: "Those vandals, those villains; I would have killed them had I been here!" Such is the affection of a real organist for the companion of his joys and sorrows, his beloved organ.

We open the ornate white doors on big brass hinges which prevent desecration of the console by the impious, the bad boys of the choir. (Most German churches have also an iron railing around the console). An interesting sight greets our eye: Two manuals of keys the color scheme of which is the reverse of that used at present, the keys ordinarily white being of ebony and those usually black being of ivory. Herr Schuldirektor remarks: "You know, those black keys keep your fingers warmer in winter than the white ones," and since there is no heating in German churches since the war the argument appears a good one. The lower keyboard, we learn, is designated as "hauptwerk" (great) and the upper as "positiv" (corresponding to our choir). At each side of the upper keyboard there is a good-sized brass knob set in the wooden frame. Inquiry elicits the fact that these knobs constitute the manual couplers. The act of coupling is a curious operation. One grasps a knob with each hand and draws forward bodily the whole upper keyboard. By pushing the knobs back the keyboards are again uncoupled. Interesting, but rather inconvenient. We look more closely. The lowest C sharp is missing, a peculiarity of all Silbermann organs, for which I was unable to get an explanation. The pedal keys are spaced very widely and to one accustomed to a concave radiating board this is bewildering; not only do the intervals feel different, but one's sense of location is befuddled by having to stretch the right foot its utmost to reach the high D and finding in the center C where one would ordinarily expect E. Of course the board is flat, with sharps and flats all the same length, and unless one is especially careful there will be much stubbing of toes on those in the center

of the keyboard. There is no swell-box and consequently no swell pedal on which the right foot can take its ease during those affecting evenings on the oboe or vox humana. Organists with a weak sense of equilibrium requiring a brace will find a shelf-like projection directly above the pedal keys. The stop knobs have handles somewhat like an old-fashioned door bell, and they do have some pull, about three or four inches, as I remember correctly. The name of each stop is posted on the jamb directly above the corresponding knob in large script.

Having satisfied the eye we now proceed to allay the itching curiosity of the ear.

At my request the Herr Direktor sits down at the bench to play while I go below into the body of the church to listen. Full organ first; we want to see what kind of lungs she has, as J. S. B. used to say. We listen, and listen again, and then listen some more. The impression is quite indescribable. When, on a bright summer's day, one goes outdoors from a dark room, the eyes are at first blinded by the excess of light, an impression which, however, quickly wears off as one becomes accustomed to the changed surroundings. To ears long used to the sombre color of the modern organ, the first impression of an old instrument is one of shrillness—I do not say unpleasant shrillness, but merely an excess of those high-pitched overtones which are absent, as a rule, or very faint in proportion to fundamental tone, in American and English organs.

As one listens for some minutes the impression changes from bewilderment to charm, just as when one's eyes get accustomed to sunlight. One hears an indescribable richness and beauty of tone comparable to the dazzling, scintillating reflections from the facets of a diamond, a sort of silvery lustre apropos of which the Herr Direktor springs a pun: "A silvery man (Silbermann) and a silvery organ." The mass of tone is not unduly loud, but rich and satisfying (wind pressure somewhere between three and four inches, I was told.)

We now go to the console and examine the specification in detail. Here it is:

MANUAL I.

1. Rohr Flöte, 8 ft.
2. Principal, 8 ft. (Diapason).
3. Octave, 4 ft.
4. Spitzflöte, 4 ft.
5. Octava, 2 ft.
6. Cornet, 3 ranks.
7. Cymbal, 2 ranks, largest pipe 1 ft.
8. Quinta, 3 ft.
9. Mixtur, 3 ranks, largest pipe 1 1/2 ft.
10. Bordun, 16 ft.

MANUAL II.

11. Gedeckt, 8 ft.
12. Quintadena, 8 ft.
13. Rohrflöte, 4 ft.
14. Principal (Diapason), 4 ft.
15. Octava, 2 ft.
16. Nasat, 3 ft.
17. Quinte, 1 1/2 ft.
18. Tertia, 1 3/5 ft.
19. Sifflet, 1 ft.
20. Mixtur, 3 ranks.

PEDAL.

21. Principal (Diapason), 16 ft., wood.
22. Posadne, 16 ft.
23. Trompette, 8 ft.

MECHANICAL.

- Manual II. to Manual I.
- Manual I. to Pedal.

Before attempting to describe the various stops in detail I must divulge a secret: As regards organ building my education has been sadly neglected. If the time I spent in learning anatomical definitions, nervous reflexes or the various theories regarding the secretion of the gastric juice, not to mention the weary hours spent in soothing the ruffled spirits of nervous ladies in dental distress, if, in fact—well what's the use of ifing, its done and over with. Luckily I make up for the deficiencies of my education in having a very sharp and critical ear, which has been listening to tone colors for many moons. Therefore you will excuse me if I do not reveal to you Mr. Silbermann's tricks of the trade. At any rate I can tell you what his masterpiece sounds like.

Take, for example, the 4-foot diapason on manual 2—a wonderfully beautiful affair, quite bright, but without a trace of stringiness (the usual fault of German diapasons). Neither has it any dullness or tubbiness often

found in American and English diapasons. It is, in fact, just right, clear and warm, and smooth as velvet. The one on manual 1 is also a beauty, mellow and rich in tone, rather bright also, but not so much so as the one on manual 2. Octava, 4 ft., on manual 1 is more mellow than either of the others. Of the flutes some are mellow (rohr flöte, 8 ft.), others are beautifully bright, but without a trace of shrillness (spitz flöte, 4 ft.). The latter sounds like a concert flute on a modern instrument. The gedeccks, both 8 ft. and 16 ft. (bordun) are wonderfully rich and velvety, more like a mellow 'cello than the hollow and lifeless stopped diapason quality found on many American organs. Old man Silbermann certainly was a genius in voicing his flue stops, even if he did not know a thing about those lovely reed tones such as we get today. And he had his



DR. OSCAR E. SCHMINKE.

own little schemes for mixing colors. Take, for instance, his quintadena, 8 ft. (manual 2), usually called quintaton on German organs, a very interesting tone quality, not stringy, but more like a big flute with a prominent twelfth, reminding one somewhat of the low register of the clarinet designated as chalumeau. Either alone or together with tremolo and one or more harmonic corroborating stops, it makes a fine solo stop which gave me a surprise and a thrill, as I never imagined such variety of color possible on an old organ. In this regard Karg-Elert remarked to me: "Give me a good 8-foot or 16-foot gedeckt and the harmonic corroborating stops of a Silbermann organ, and I will mix for you any color you wish."

No doubt Bach made full use of the opportunities thus offered, especially in the rendering of his chorale preludes; only it must be remembered that the tone thus produced is considerably louder than the use of a single modern solo stop, and the tone is more characteristic because of the heavy underscoring, so to speak, of special harmonics. I cannot help recalling a performance of a famous French organist in which he attempted a combination of this kind on one of our latest American organs with disastrous results. The harmonic corroborating stops, being badly voiced and not properly balanced with the fundamental, produced an effect decidedly grotesque if not downright ugly. This is where American organ builders have considerable to learn from Silbermann, with whom the making of mutations and mixtures and the artistic building up of an ensemble was a fine art. For an experiment we draw nasat, 3 ft. This stop, as its name implies, has a nasal quality produced by a voicing similar to gemshorn (as Karg-Elert informed me). Nasat in combination with gedeckt, 8 ft., produces a synthetic oboe tone of very characteristic quality. By adding tertia, 1 3/5 ft., we get a tone quality designated "sesquialtera" on some old organs. This combination often formed a single compound stop (if I

have been correctly informed). Octava, 2 ft., is very useful in combination, and has none of the shrillness of the piccolo. Even sifflet, 1 ft., is fine, being in its upper range a mere whisper. Cornet on manual 1 did not appeal to me because of a slight harshness—strangely, too, it begins at middle C and extends upward. The three-rank mixture on both manuals was, however, very rich and satisfying.

But the crown of the whole organ, the stop which more than any other gives the full organ that peculiar silvery timbre, is the cymbel. My kingdom for a cymbel! What kind fairy will bring a Silbermann cymbel here to America! The word itself signifies a small bell, and there is another stop on old organs called cymbelstern, the drawing of which actually caused hammers to strike small bells, an effect akin to the carillon of the orchestra. The cymbel in so far as I was able to learn is a two or three-rank mixture the largest pipe of which is one foot. The pitches keep on repeating as one goes from the bottom to the top of the keyboard; otherwise the smallest pipes at the top would dwindle to a microscopic size. As one nears the upper extremity of the scale the tone grows weaker and weaker, until on the highest note it is attenuated to a mere breath. The predominating characteristic of all Silbermann mutations and mixtures is their perfect blend with the fundamental and with one another. There is never the insupportable shrillness of most 2-foot piccolo stops; yet they have an ample fullness of tone, particularly in the lower and middle register. On American organs and some English organs which I heard in London a two-foot stop is usually glaringly in evidence as an unassimilated chunk of tone, due both to the voicing and to the unstuffed hole between it and the predominating 8-foot stops. On a Silbermann the ensemble is built up gradually into a perfect and harmonious whole.

Inquiring into the secret of these mellow tones in extreme range I could get but one reply: "Weite Mensur," which means "broad scale of pipe." But I am convinced that the secret is one of voicing as well as scale. Each year German organ builders come around to measure these old pipes, but in no modern organ among the numbers which I heard and played in Germany did I hear either diapasons or mixtures comparable to those of Silbermann, with the exception, perhaps, of the large 163-stop organ in St. Michael's, Hamburg, built by Walcker & Co., which in many respects exactly duplicates an old Silbermann. Cavaille-Coll places great emphasis on mixtures, but they lack the beauty, mellowness and even blend of those we are considering. This applies especially to the mixtures on the first manual of the great organ in Notre Dame, Paris, as well as that in St. Sulpice, but less so to those on the recitativ of Widor's organ, which sounded very beautiful to me.

And now let us come back once more to our organ at Rötha. Cast your eye over this pedal organ of three stops, and tell me what you think of it. If you try to guess the tone quality of these three stops you will surely guess wrong on all three counts. First let us draw principal, 16 ft. (diapason), expecting, of course, a big open quality, such as you might find on an organ of this size in America. Wrong! The tone is quite fluty and not at all loud, just a fair mf. Posadne, 16 ft., is even a greater surprise, and we must surely look again to make sure there is no mistake. Most 16-foot pedal trombones on modern German organs are a cross between a rasp and a rattle, reminding one of the buzz of a country sawmill; but this one is different. The tone is mf, mellow in quality, more stringy than reedy, rather like an aggressive 'cello or a bass clarinet.

I learned that organ builders are greatly interested in this stop, coming here year after year to take measurements. I am sure that Mr. Skinner or Mr. Haskell could improve on the quality, once they get the idea. The trompette, 8 ft., proved the loudest of the three, nota bene; it had a pointed,

penetrating, reverberating quality, reminiscent of the real thing in the orchestra.

This pedal organ, small as it is, gives food for thought. First there is no soft 16-ft. stop of the dulciana or bourdon variety. Secondly, the two reed stops have a telling quality, which brings out the bass against the flue stops of the manuals, and third, the loudest stop is 8-foot and cuts with good effect through the full organ. With the organists of Bach's day the bass was not merely a part of the harmonic excelsior enclosing the melody; the bass had something to say and the organ builder saw to it that what it had to say was going to be heard. How many beautiful pedal passages even when they are audible on a small modern organ of this size get so hopelessly entangled in the general melee that it would require the lantern of Diogenes to find them! In another unremodelled organ of Silbermann in the cathedral of Freiberg that I had the pleasure of playing (an instrument of forty-five stops, as large as they came in those days) there was an independent pedal organ of nine stops, including two eight-foot stops, two four-foot and a six-rank mixture, with no pedal coupler; and with the full works going, I had to shut off one of the big reeds or the mixture in order not to have a pedal solo on my hands. (On my feet rather.) How times do change!

A great deal could be accomplished for Bach's music if we realized the principle which underlies the effective bringing out of pedal passages in his works. Not that this is always possible even on a first-class organ. In the large Gothic cathedrals of France and England the acoustics of the buildings often neutralize even the best efforts of the organist at clearness. I noticed particularly at St. Sulpice that Widor plays Bach, and in fact everything, at a very deliberate pace, depending more upon the effect of his beautiful reeds and superb artistry of interpretation than upon the natural brilliance of the music. On the other hand, those striking, scintillating and astonishing improvisations of Dupre, which sound wonderful up in the organ loft at Notre Dame, become blurred and confused when one is downstairs somewhat near the altar. Admitting, therefore, that the best-laid plans of mice and men sometimes gang awry, we can yet realize that our present American pedal organs, when they exist at all, are too dull and heavy, too much loaded down with cumbersome 16-foot and 32-foot tone, and lacking in the brilliance and richness given by a telling 8-foot trumpet, together with a few bright 4-foot stops and a ringing mixture of four to six ranks. In this connection let us quote an eyewitness of Bach's pedal playing according to Spitta: "Bach's feet flew over the pedalboard as if they had wings; and the ponderous and ominous tones pierced the ear of the hearer like a flash of lightning or a clap of thunder."

I will admit that if Bach had been playing an American organ there might have been a certain amount of thunder of the rolling variety, but there would assuredly have been no lightning. Again we are often deceived by seeing a 32-foot stop named "untersatz" on the specification of an old organ, notably the one at Bach's disposal in Weimar. I had the privilege of testing a stop of this name on a fine, modern organ in Leipzig which no doubt was a direct copy of the older stop. It is an extremely soft bourdon, which in the lower range is scarcely audible, unless one adds a 16-foot or 8-foot stop.

[To be continued.]

Gleason Heard in Recital.

Harold Gleason, organist, and Joseph Press, cellist, were heard in a joint recital before a large assemblage at Kilbourn Hall, Rochester, N. Y., Feb. 1. Mr. Gleason played works by Franck, Mendelssohn, Vienne, Bonnet and the "Papillons Noir" by Harry Jepson of Yale University. Mr. Press, with Guy Frazier Harrison at the piano, played a sonata by Brevall and a group of pieces by Bach, Chopin and Caempf. With Mr. Gleason at the organ he also played Bruch's "Kol Nidrei."

ENCOURAGEMENT

The publisher's life is not all trouble. True, we receive complaints.

BUT—

Where we receive one complaint, the mail carrier brings us at least three letters that encourage us. As we do not print the criticisms, as a rule, we make it a practice not to publish the commendations. To prove the rule by means of an exception let us quote from a few readers who within the last thirty days have taken the trouble to let us know what they think of The Diapason.

One writes from a New England college:

"You certainly give a wonderfully big dollar's worth. Renewing best wishes with this subscription," etc.

Another writes from a middle western city:

"Your paper is more useful as each issue succeeds and I wish you every success in the world."

A woman reader writes thus:

"Enclosed please find exchange for \$2 in payment of two years subscription to your very splendid publication. I don't see how any organist can 'keep house' without it."

And one more—from the south:

"Allow me to express my appreciation of your good periodical, which always proves a great source of inspiration to me, as the whole paper is full of delightful news. Please accept my pleasure in paying the enclosed. I think it ought to be \$5."

We get this sort of thing every day, and it naturally makes the task lighter for the publisher. No doubt you must make allowances for the generosity and kindness of these letter writers, but even so it seems as if The Diapason ought to be worth A DOLLAR A YEAR to any organist. If you are one of the few to whom this has not been demonstrated, let us send you a sample copy. If you are a reader, send us the names of any friends who might become readers.

The Diapason, Kimball Hall, Chicago

**NEW YORK ORGANISTS
OPEN TOWN HALL ORGAN**

FULL DAY OF MUSIC FEB. 22

Farnam Plays in Morning at Presentation of Instrument by James Speyer—Others Heard in Afternoon and Evening.

The large Skinner organ built for the Town Hall, a center of musical activity in New York City, was formally presented by James Speyer, donor of the instrument, on the morning of Washington's Birthday. After an address by Henry W. Taft and the playing of the Prelude to "Parsifal" by the Metropolitan Opera orchestra, directed by Artur Bodanzky, Lynnwood Farnam gave an organ program which included the Chorale in A minor by Franck and three Bach numbers—the Chorale Prelude on "Alle Menschen müssen sterben," a movement from the Fourth Trio-Sonata and the Toccata and Fugue in D minor.

In the afternoon a concert was given by a number of representative organists, the concert having been arranged by Philip Berolzheimer, city chamberlain. Willard I. Nevins played Bonnet's "Romance sans Paroles" and "Variations de Concert"; Carolyn M. Cramp played the Couperin "Soeur Monique" and the Scherzo from Guilman's Fifth Sonata; Dr. William C. Carl played the Andante Cantabile from Widor's Fourth Symphony and the Bach Fugue in D major; Dr. Melchiorre Mauro-Cottone the Bach "St. Ann" Fugue and a Scherzo by Bossi; Samuel A. Baldwin the Prelude to Wagner's "Parsifal" and Schubert's "By the Sea," and W. A. Goldsworthy the Andante from the B minor Sonata by Strauss, "In Silent Woods," by Rimsky-Korsakoff, and "Sportive Fauns," by d'Antalfy.

In the evening there was another concert with Frank Stewart Adams playing the Chorale in A by Boellmann, the Overture to the "Nutcracker" Suite by Tschaiikowsky and Dethier's "The Brook"; Henry F. Seibert the first movement of Pagella's Sonata No. 1, "Bourree et Musette," by Karg-Elert, and Boex's "Marche Champetre"; Gottfried H. Federlein his own "Legend" and the Introduction to Act 3 and the "Liebestod" from Wagner's "Tristan"; T. Tertius Noble Bach's Toccata and Fugue in D minor and his own "Solemn Prelude"; John Doane the Rheinberger Pastorale from Sonata 12, a Scherzino by Ferrata and the Prelude to "L'Enfant Prodiges" by Debussy, and Richard K. Biggs the Chorale in D minor by Franck and Bach's Fugue in D major.

This organ was described fully in The Diapason for Sept. 1, 1923.

Goes to Detroit Position.

Ernest M. Ibbotson, A. A. G. O., organist and choirmaster of Christ Church, Norwich, Conn., has accepted a similar position at the Church of the Messiah, Detroit, Mich.

Branch for Wicks Company.

C. B. Cooper, representing the Wicks Pipe Organ Company of Highland, Ill., has opened a branch office at Little Rock, Ark. Mr. Cooper has installed eleven organs in Arkansas and rebuilt several within the last few years. Recently he rebuilt the organ of the Methodist Church and at present is installing a big Wicks direct electric action organ in Conway's new \$150,000 theater.

The First Christian Church of Coffeyville, Kan., has ordered a three-manual organ, with echo division, of the Reuter Organ Company, Lawrence, Kan. A set of chimes has been donated by a member of the church as an addition to the specification. The instrument is to be completed next October.

Since playing for six weeks during the absence of the organist and choirmaster at St. John's Church, Stamford, Conn., Hugh Porter has been organist at the Central Church, Disciples, in New York, where he will play for the rest of the winter.

DUPRE RECITALS NUMBER 110

Record by French Organist on Present Tour—Busy Until April 1.

Not satisfied with establishing a record of ninety-six engagements during his first American tour last season, Marcel Dupre, the famous French organist, is reported to have broken his own record by being booked for 110 recitals for his present season. The Dupre management reports that it has been obliged to refuse a dozen or more other recitals owing to the impossibility of finding convenient dates. Many requests are coming in for recitals next season. It is understood that announcement regarding this will be made shortly.

On March 17 M. Dupre will play the inaugural recital on the Casavant organ recently presented to Orchestral Hall in Detroit, appearing with the Detroit Symphony Orchestra under Gabrilowitsch. In addition to this important event, he will play during the last month of his tour in Princeton, N. J.; Boston, Williamstown, Mass.; Charleston, W. Va. (second recital); Louisville, Danville, Ky.; Indianapolis, Ind.; Oshkosh, Milwaukee, Eau Claire, Wis.; Cedar Rapids, Ames, Iowa; Omaha, Neb.; Denver, Boulder, Colo.; Wilmington, Del., and Reading, Pa. His farewell appearance in America this season will take place in the New York Wanamaker Auditorium Tuesday afternoon, April 1.

Plans for Courboin Recitals.

Charles M. Courboin is to tour Canada and the Pacific northwest next October, November and December under the territorial management of Bernard Laberge of Montreal, according to an announcement from the Syracuse Musical Bureau, managers of Mr. Courboin since he began his recital work in this country nine years ago. The eastern territory is also to be divided, all the United States east of the Mississippi except New York to be handled by Alexander Russell, concert director of the Wanamaker auditoriums in New York and Philadelphia. The Syracuse Musical Bureau will take over New York state and the booking of all foreign tours. The new arrangements as to division of territory will apply to recitals for next season, but will have nothing to do with Mr. Courboin's bookings this season. On Feb. 18 Mr. Courboin was heard in Palm Beach, Fla., in a recital at the home of Joseph Reiter. He returned immediately for the dedication of the organ at St. Luke's Church, Scranton, Feb. 21. Mr. Courboin was heard for the second time at St. Luke's Church Feb. 29. During March Mr. Courboin is to make a short tour into the southwest, playing at Terrell, Tex., March 17, Fort Worth March 18 and Little Rock and other cities in the weeks of March 9 and 16. He will give a recital at Worcester March 27, in the First Lutheran Church, on the organ recently installed.

Wills Rights to Compositions.

Herbert Arthur Wheeldon, the late organist and composer, bequeathed the rights to all his compositions published in this country to his sister, Mrs. Kate Gould of Birmingham, England. The rights to compositions published in England are willed to Thomas H. Weatherly of London.

Count Byron Khun de Prorok, an archaeologist, author and artist, who was in charge of the work of excavating the ancient metropolis of Carthage under the auspices of the French government, is quoted as saying in a lecture at New Orleans, Jan. 7, that among the relics of classic civilization in Africa found during the three years of excavation was a terra cotta organ with pipes and pedals more than 2,000 years old.

An organ built by Henry Pflcher's Sons has been installed in the Presbyterian Church at Newport, Ark. It was purchased by the woman's auxiliary of the church as a memorial for Mrs. Martha E. Willis. M. V. Mulette of Memphis gave the inaugural recital.

In order to avoid delay in the delivery of your copy of The Diapason, be sure your address is correct.

CHEER FOR J. J. McCLELLAN

Thousands Out for Testimonial of State at Salt Lake City.

John J. McClellan, the Salt Lake City organist, who is recovering slowly from his illness and is resting at the Mission Inn, Riverside, Cal., was cheered Jan. 25 when a telegram came to him from Governor Mabey of Utah stating that the testimonial of the state and city for him on the preceding night had been a great success and that thousands of his friends at the Tabernacle had voted to send him heartiest greetings.

An impressive service was held in the Tabernacle at Salt Lake City, when an orchestra of professional musicians; the Mendelssohn Male Chorus, of which Mr. McClellan was the leading spirit and director from its inception until last autumn; the Salt Lake Tabernacle choir, and a number of the best soloists of the city participated. In other cities the chief musical organizations of the communities arranged programs. Governor Charles A. Mabey's community committee was in charge of the event, not only in Salt Lake City, but throughout the state.

Clarence Eddy Tour in the East.

Clarence Eddy, who with Mrs. Eddy completed an extensive southern recital tour in February, is planning an eastern tour in April and again will be assisted in his programs by Mrs. Eddy, the well-known contralto. A partial itinerary thus far arranged includes among other recitals one in the Town Hall, New York, on the large new Skinner organ. Among the dates listed are the following:

- April 3—Grace M. E. Church, Harrisburg, Pa.
- April 4—Church of the Transfiguration, Pottstown, Pa.
- April 8—First Lutheran Church, Worcester, Mass.
- April 14—Aeolian Hall, New York (making records for the Duo-Art organ).
- April 17—Town Hall, New York.

Theater Men Entertain Dupre.

The Society of Theater Organists, Frank Adams, president, gave a midnight supper and dance in honor of Marcel Dupre Jan. 31, in New York, the French organist being the first honorary member of the society. A reception preceded the affair, with M. Dupre and Dr. Alexander Russell as special guests of honor. Supper and dancing followed.

Katherine Howard Ward Recovers.

Mrs. Katherine Howard Ward, the Chicago organist who has served twenty-one years at the large First Methodist Church of Evanston and is well-known for her various musical activities, has recovered sufficiently from a severe taxicab accident to resume her work at the church and her other activities. Mrs. Ward was unable to play for four Sundays. A taxicab in which she was a passenger on the afternoon of Dec. 31 skidded in Lincoln Park and was overturned. Mrs. Ward was made unconscious and narrowly escaped death. She was confined to her home for some time.

Accident to Tina Mae Haines.

Miss Tina Mae Haines, prominent Chicago organist and teacher, who presides over the organ at St. James' Methodist Church, suffered the fracture of a shoulder when she fell on the ice Feb. 24 on her way home from a church service. The injury will make it impossible for her to play for some time, it is feared. Miss Haines underwent an operation last summer and only recently had recovered her full vigor.

J. E. Durkin is now the organist at the Alamo Theater, the Vicksburg, Miss., Herald reports. Mr. Durkin arrived in the city from Greenwood, Miss. He has played at a number of places on the circuit.

ORGAN FOR CHICAGO SCHOOL

Schaefer Company of Slinger, Wis., to Build Three-Manual.

The Schaefer Organ Company of Slinger, Wis., has procured through its Milwaukee sales office the contract for a three-manual organ for the Alverno High School of Chicago. There will be twenty-eight stops, with an augmented pedal of five stops, including a 16-foot tuba. The organ will also have a set of chimes playable from the great and choir organs. The whole organ is to be placed in a chamber provided for it, and the console will be placed near the stage in the auditorium.

The specification for this organ was drawn up with the assistance of Carl F. Mueller, organist of the Grand Avenue Congregational Church of Milwaukee.

The Schaefer Company is also building three two-manual electric unified studio organs for the new addition to St. Joseph's Convent of Milwaukee. A sound-proof chamber has been provided for each organ.

Recently the company established a branch office at St. Paul under the management of H. A. Vogelwohl, formerly of H. H. Vogelwohl & Sons, New Ulm, Minn.

Through this office the company has been awarded the following contracts:

- Two-manual tubular-pneumatic organ for St. Mary's Catholic Church, Hague, N. D.
 - Two-manual tubular-pneumatic for Sacred Heart Catholic Church, Almena, Wis.
 - Tubular-pneumatic organ for the Lutheran St. James' Church of Mason City, Iowa.
- According to the present indications, the company will experience one of the busiest years in its history.

Pupils of Mrs. Rixford Heard.

Advanced pupils from the large class of Mrs. Lillian Arkell Rixford at the College of Music of Cincinnati were heard in a recital at the Odeon Feb. 25, presenting the following program: Allegro con brio (from Second Sonata), Mendelssohn (Ruth Whitaker); Pastorale, Deshayes (Virginia Cobb); "Prayer," Borowski, (Ruth Barkley); Chorale and Variations (from Sixth Sonata), Mendelssohn (Herbert Newman); "Prayer," de Erauzquin, and Intermezzo, Callaerts (Hattie W. Schatzman); Nuptial March, Guilmant (Olive Terry); "Ave Maria" (No. 2), Bossi (Dorothy O'Brien); Toccata in E flat, Sering (Harriet Moore).

FIRMIN SWINNEN
6203 Spruce Street
PHILADELPHIA, PA.
ORGAN RECITALS INSTRUCTION

HENRY A. DITZEL
Organist and Choirmaster
First Lutheran Church
DAYTON, OHIO

CHARLES F. HANSEN
Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

McCLELLAN
Organist Mormon Tabernacle,
Salt Lake City, since 1909
ORGAN RECITALS - DEDICATIONS
Manager: FRANCIS GOLDWATER
Fine Arts Theatre Los Angeles, Calif.

Attention Pipe Organ Repair Men and Organists
We wish to have a representative in each State, for our High-Grade Pipe Organs. Write for particulars.
HAUSMANN & CO., 1208-10 Kinnickinnic Ave., Milwaukee, Wis.



THE SUPREME MUSICAL INSTRUMENT

Inspiration was the earliest mission of the organ. Skillful builders gave it a sonorous majesty of tone befitting the dignity and reverence of great cathedrals. Others, following after, gave it a wider range. They added lighter and more delicate tones. They endowed it with the powers of great symphonic orchestras, made of it many instruments in one, able to render lilting melody or solemn recessional with equal grace and fluency.

Because of these qualities the organ today is esteemed not only in the house of worship but wherever people gather for fellowship and the delights of music. In the home, the theatre, the concert hall, the club and the hotel, it holds a place unrivalled by any other instrument.

Confidence in the organ builder is the first step toward selecting a pipe organ for any purpose. Each Estey Pipe Organ is designed and built for its place and its use by a house which has been making organs for seventy-five years.

Estey Organ Company, Brattleboro, Vermont

NATIONAL advertising has definitely established its economic value for one industry after another.

The public has confidence in advertised articles and in those manufacturers who have the courage and stability to advertise. Not only does national advertising increase sales, develop a pride in accomplishment among the workmen, and establish high standards for the advertiser, but also, it advances and stabilizes the industry represented.

For six years the Estey Organ Company has advertised continuously and consecutively to the

American people the wonders of the Supreme Musical Instrument.

In 1924 over six million copies of advertisements similar to the above will be printed in national publications.

Add this pioneer advertising program to other Estey business policies and to Estey accomplishment in tonal and mechanical features of the organ, and you will recognize that the Estey Organ Company, with a tradition and history which is not excelled, is today the progressive and aggressive factor in the organ building industry.

ESTEY ORGAN COMPANY
BRATTLEBORO, VERMONT

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: Schubert. C: Composers' Publication Society.

Lent and Easter, 1924.

At first sight the statement that art is international seems axiomatic; church music should be selected because it is good music—not because an American wrote it. On the other hand, no one of the great schools of ecclesiastical music would have developed, perhaps, if composers had obeyed this dictum. Furthermore, when the time comes that we discriminate against our countrymen by birth or adoption, someone should say a word of protest. I know one New York organist of ability who says that he has never presented an anthem by an American composer. If you look at the suggested lists in the official organ of the American Guild of Organists you will find that the American composer of today is nearly ignored. In this latter case the reason certainly is not malice—for Mr. Gray has been particularly cordial to the American composer—but rather lack of acquaintance with the works ignored. And I suppose that the American composer suffers more from the general ignorance regarding his best things than from any other causes. To be sure, he suffers also from the fact that certain choirmasters have no money to spend for new music, or think that they have not, and because a number are too lazy to rehearse new works.

But surely the time has come to change all this. We now have in this country composers whose works surpass the Victorian school of Stainer so far that it is absurd to compare them with those useful but faded and stupid products. Even Sir George Martin, whose place is secure, is certainly surpassed by Noble and by the best things of Philip James, not to mention parts of the output of others. By way of suggestion, therefore, I have jotted down this month some anthems by composers of our own day who are Americans by birth or adoption and to whom we owe all the loyalty that careful study and frequent use of their compositions will manifest. I have included a few things not composed by Americans but edited by them and arranged in such a way as to merit the claim of creative work.

Lent.

In classifying the following anthems for Lent I have used numerals as follows:

1. Suitable for volunteer quartet or volunteer chorus
2. Suitable for professional or very good volunteer quartet.
3. Suitable for the average chorus choir of boys and men or of mixed voices.
4. Suitable for a very good chorus choir, boys or mixed, or for an average chorus that will work especially hard on one or two anthems of this difficulty.

The list follows:
 Andrews—"At the Cross (Stabat Mater)," (G) 3.
 Banks—"O Most Blessed Jesu," a cappella, 8 parts. (G) 4.
 Barnes—"Bow Down Thine Ear," A or B. (S) 1, 2, 3.
 Chadwick—"Lord of Mercy," B. (St.) 2, 3.
 Dickinson (ed)—"O Loving Saviour." (G) 1, 2, 3.
 Dickinson (ed)—"Penitential Prayer." (G) 2, 3.
 Dickinson (ed)—"Christ Jesus in the Garden." (G) 2, 3.
 Dickinson—"Bow Down Thine Ear," B. (G) 3.
 Gaul, Harvey—"Come, O Thou Traveler." (B) 3.
 James—"As Now the Sun's Declining Rays." SB. Evening. (G) 3.
 James—"By the Waters of Babylon." (G) 2, 3, 4.
 Kennedy—"Near the Cross the Mother," SA. (G) 3.
 Matthews, J. S.—"The Light of the World," a cappella. (G) 2, 3.
 Matthews, J. S.—"The Saving Victim," TB. (G) 3.
 Matthews, H. A.—"The Prayer of the Penitent," a cappella. (S) 1, 2.

Matthews, H. A.—"A Ballad of Trees and the Master," a cappella. (S) 2, 3.
 Moore—"O Saviour of the World," S and T obligatos. (G) 3.
 Noble—"Come, O Thou Traveler," arr. for 4 or 8 parts. (S) 2, 3.
 Noble—"Fierce Was the Wild Billow," for 4 parts (S) or 8 (S, Su) 2, 3.
 Noble—"Go to Dark Gethsemane," a cappella. (G) 3, 4.
 Noble—"Save, Lord," a cappella. (St) 3, 4.
 Reiff—"The Lamb of God," SB, long. (B) 1, 2, 3.
 Sealy—"O Love That Wilt not Let Me Go," T. (G) 2, 3.
 Stebbins—"O Love That Wilt Not, ST. (S) 1, 2.
 Stewart—"Hymn of Penitence," S. (D) 1, 2.
 Stevenson—"I Sought the Lord," A. (D) 1, 2, 3.
 Whiting—"Give Ear, O Shepherd." (G) 3.

Everyone with a good choir should do Noble's "Go to Dark Gethsemane" and James' "By the Waters of Babylon" every year.

PALM SUNDAY.

There are not many good anthems for Palm Sunday, American or English. Here are a few:

Candlyn—"Ride on in Majesty," B. (G) 2, 3.
 Gaul, Harvey—"Daughters of Jerusalem." (B) 2, 3.
 James—"O Blest Is He That Cometh," S. (G) 4.
 Rogers—"Lift Up Your Heads." (S) 1, 2, 3.

EASTER.

But for Easter there are so many good things that I cannot hope to list all. Here are a few:

Andrews—"O Sons and Daughters," ST. (G) 3, 4.
 Barnes—"Easter Ode," medium solo. (S) 3.
 Candlyn—"An Eastern Antiphon," double choir but easy. (G) 3, 4.
 Candlyn—"Alleluia, the Strife Is O'er." (G) 3.
 Candlyn—"Lift Your Glad Voices." (D) 1, 2, 3.
 Chadwick—"Shout, Ye High Heavens." (St) 3.
 Clokey—"Hymn Exultant," medium solo. (G) 3, 4.
 Clough-Leighter—"Life Eternal," professional. (D) 3.
 Clough-Leighter—"Now Is Christ Risen," TB. (S) 4.
 Clough-Leighter—"The Risen Christ." (B) 3, 4.
 Dickinson (ed)—"By Early Morning Light," S. Parts available for violin, cello, harp. (G) 1, 2, 3.
 Dickinson (ed)—"A Joyous Easter Song," ST. (G) 3.
 Dickinson (ed)—"This Glad Easter Day," SA. (G) 1, 2, 3.
 Dickinson (ed)—"When the Dawn Was Breaking," SA. Parts for violin, cello, harp. (G) 3.
 Dickinson—"White Lilies of Our Lord," SATB. (G) 3, 4.
 Dickinson—"The Promise of Resurrection," ATS, 8 parts. Parts for violin, cello, harp. (G) 4.
 Gaul, Harvey—"The Three Lilies." (S) 3.
 James—"Hail, Dear Conqueror." (S) 4.
 Kinder—"I am the Resurrection," SB. (G) 2, 3.
 Matthews, H. A.—"He Will Swallow Up Death," A obligato. (S) 3.
 Matthews, H. A.—"There Stood Three Marys," S. Parts for violin, cello, harp. (S) 3.
 Matthews, H. A.—"Three Women Went Forth," a cappella, 8 parts but easy. (D) 3.
 Matthews, J. S.—"That Easter Morn." (S) 3.
 Matthews, J. S.—"The Third Day," TB. (G) 3, 4.
 Matthews, J. S.—"On Wings of Living Light." (G) 3.
 Matthews, J. S.—"List the Glistening Angel." (S) 3.
 Noble—"The Risen Christ," T or S obligato. (G) 3.
 Parker—"Light's Glittering Morn," Bar. obligato. (S) 3, 4.
 Parker—"Behold, Ye Despisers," Bar. obligato. (G) 3.
 Stewart—"To the Paschal Victim," S. Parts for violin and harp. (B) 3.
 Sowerby—"The Risen Christ," double chorus or chorus and quartet, a cappella. (B) 4.
 Whiting—"My Heart Is Fixed," A or B. (S) 2, 3.
 Whiting—"I Shall not Die," T obligato. (S) 3, 4.
 Wood, D. D.—"Behold, I Show You a Mystery," T. Section for SSAA, parts for orchestra. (G) 3, 4.
 Chaffin—"The Bells of Easter Morn." (S) 1, 2, 3.

There are some fine things here; the most ambitious of Dr. Dickinson's original compositions, the finest anthem by Barnes, one of the finest two by Mark Andrews, one of the best by H. A. Matthews (the third), some of the masterly carol writing of J. S. Matthews, one of Mr. Noble's most popular anthems and two of Parker's best, not to mention excellent works by the others. If you cannot find something good here, you are very hard to please. And in spite of all this treasure, people go on singing every year a common thing by Stainer and a vulgar blare by Tours and an amusing little jig by Barnby—you know the titles—when they might just as well be helping on the cause of men

who are alive and deserving of recognition, men who are writing reverent and beautiful music such as Stainer dreamed only once, Barnby only once and Tours never.

NEW MUSIC.

The A. P. Schmidt Company has just published a manly and striking setting of the "Benedictus es, Domine" by Mr. Noble, which I think is the most generally useful one yet published. There is a fine but difficult setting by James, and two excellent and moderately easy settings by Miles Martin and Snow, but the new Noble setting seems to me likely to be the most popular of the four. The publisher need not have printed the composer's name; there is that astonishing vigor, sanity and inevitable rightness that appears in all Mr. Noble's work, with his "solemn octaves" and the other technical mannerisms that we all know and admire because they are Mr. Noble's. This might be regarded as part of the Service in A minor—the Te Deum, Benedictus and evening canticles having appeared previously. If you use the new canticle, be sure to see this. If you do not use it, look over this setting for use as an anthem.

J. Fischer & Bro. have brought out a new and rather long anthem by Cyril Jenkins called "There is a Green Hill," with obligato solo for baritone. This is a companion work to the "Lux Benigna" of last year, and in my opinion it is much finer as well as considerably easier. It is more or less modal in flavor and is beautifully keyed to the spirit of Lent. Any chorus choir would enjoy this anthem after it had worked on it a little while. Its apparent easiness is rather deceptive; it takes careful preparation, as I found at the first rehearsal.

George B. Nevin has two new anthems, "O Trinity of Blessed Light" (B) is only three pages in length, but it creates an atmosphere with a quartet, as I can testify, and it seems to

LORENZ'S EASTER MUSIC

EASTER CHOIR CANTATAS
 "King Triumphant" by E. L. Ashford 60 cents
 New 1924. Moderately difficult. Splendid scholarly music.
 "Jesus Lives" by Chas. H. Gabriel 60 cents
 New 1924. Easy. Bright tuneful music.
 "From Cross to Glory" by E. S. Lorenz 50 cents
 New 1924. Very easy. Includes tableaux and other spectacular features.
 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.
EASTER ANTHEMS
 Our ten most popular out of over 300 we publish sent on approval upon request.
EASTER 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 shall so limit selection.
 Send for Free Catalog
 Mention the "Diapason" and get a free copy of our solo booklet, "The Church Soloist."
LORENZ PUBLISHING CO.
 Dayton, Ohio (216 W. 5th St.)
 New York (70 E. 45th St.)
 Chicago (218 S. Wabash Ave.)

me one of the composer's most effective things. Any sort of choir can sing it; the organ part is free and pretty. The other is "When Winds Are Raging" (Tullar-Meredith), and it is melodious but more conventional than the Trinity anthem. It is rather strange that there have not been more settings of "When Winds Are Raging." I recall only a very good baritone solo by Arthur Whiting (S).

The A. P. Schmidt Company publishes a book of "Short Anthems and Responses" which may prove useful to some choirmasters who use short intonations. A few of the little anthems in this book have been reviewed in this department.

Next month another article on music for communion.

Clarence Eddy has been playing "Rural Sketches," by Gordon Balch Nevin, from one end of the country to the other, and the early part of February presented it in a program at the First Presbyterian Church, Alexandria, La.

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

NEW MOLLER IN COLUMBUS

Three-Manual with Echo on Two Manuals in First Methodist Church.

M. P. Möller has installed a large three-manual and echo organ in the First Methodist Church of Columbus, Ohio. The echo is placed in a specially constructed chamber near the northwest entrance of the church, and is playable from the great and choir manuals.

The specifications follow:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 notes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Clarabella, 8 ft., 73 pipes.
6. Gemshorn, 8 ft., 73 pipes.
7. Octave, 4 ft., 61 notes.
8. Flute Harmonique, 4 ft., 73 pipes.
9. Tuba, 8 ft., 73 pipes.
10. Tremulant.

GREAT ECHO ORGAN.

11. Echo Flute, 8 ft., 61 pipes.
12. Muted Viole, 8 ft., 61 pipes.
13. Viole Celeste, 8 ft., 61 pipes.
14. Fern Flöte, 4 ft., 61 pipes.
15. Vox Humana, 8 ft., 61 pipes.
16. Cathedral Chimes, 25 notes.
17. Tremulant.

SWELL ORGAN.

18. Bourdon, 16 ft., 97 pipes.
19. Open Diapason, 8 ft., 73 pipes.
20. Gedeckt, 8 ft., 73 notes.
21. Flauto Traverso, 8 ft., 73 pipes.
22. Salicional, 8 ft., 73 pipes.
23. Viol d'Orchestre, 8 ft., 73 pipes.
24. Vox Celeste, 8 ft., 61 pipes.
25. Aeoline, 8 ft., 73 pipes.
26. Orchestral Flute, 4 ft., 73 notes.
27. Flauto Traverso, 4 ft., 61 notes.
28. Salicet, 4 ft., 61 notes.
29. Quint, 2 1/2 ft., 61 notes.
30. Fifteenth, 2 ft., 61 notes.
31. Tiercena, 1 3/5 ft., 61 notes.
32. Mixture, 3 rks., 61 notes.
33. Cornopean, 8 ft., 73 pipes.
34. Oboe, 8 ft., 73 pipes.
35. Vox Humana, 8 ft., 73 pipes.
36. Harp, 49 bars.
37. Tremulant.

CHOIR ORGAN.

38. English Open Diapason, 8 ft., 73 pipes.
39. Doppel Flöte, 8 ft., 73 notes.
40. Melodia, 8 ft., 73 notes.

41. Viole d'Gamba, 8 ft., 73 pipes.
42. Gemshorn, 8 ft., 73 notes.
43. Gemshorn Celeste, 8 ft., 61 pipes.
44. Dulciana, 8 ft., 73 pipes.
45. Unda Maris, 8 ft., 61 pipes.
46. Flute, 4 ft., 73 notes.
47. Dulciana, 4 ft., 61 notes.
48. Tuba, 8 ft., 73 notes.
49. Clarinet, 8 ft., 73 pipes.
50. Tremulant.

CHOIR ECHO ORGAN.

51. Echo Flute, 8 ft., 61 notes.
52. Muted Viole, 8 ft., 61 notes.
53. Viole Celeste, 8 ft., 61 notes.
54. Fern Flöte, 4 ft., 61 notes.
55. Vox Humana, 8 ft., 61 notes.
56. Cathedral Chimes, 25 notes.
57. Tremulant.

PEDAL ORGAN.

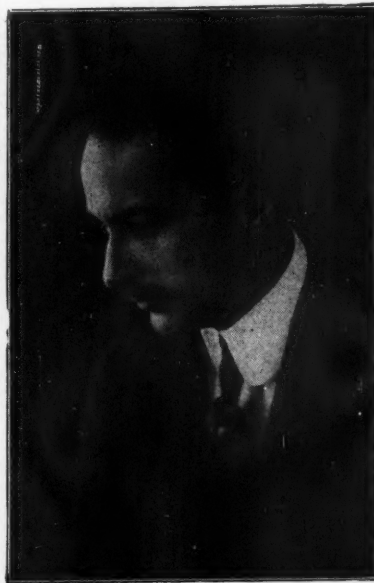
58. Resultant, 32 ft., 32 notes.
59. Open Diapason, 16 ft., 44 pipes.
60. Violone, 16 ft., 32 notes.
61. Bourdon, 16 ft., 44 pipes.
62. Lieblich Gedeckt, 16 ft., 32 notes.
63. Octave Bass, 8 ft., 32 notes.
64. Major Flute, 8 ft., 32 notes.
65. Dulce Flute, 8 ft., 32 notes.
66. Violoncello, 8 ft., 32 notes.

Pietro Yon played the first concert on the new organ Dec. 6. Mrs. Glenn, of the faculty of the conservatory of music, Capitol University, Columbus, is the organist of the church.

Conde Presents New Sonata.

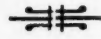
Ludwig Conde, Jr., the California organist, directed his Sunday-school orchestra at the First Methodist Church of Hollywood, Cal., Feb. 8 in an interesting concert. Joseph Weleba contributed violin solos and Mr. Conde played a group of organ solos which included his own "Processional," Debussy's First Arabesque and two movements from Mr. Conde's new Sonata No. 1, in C minor. This was the initial performance of the last-mentioned work. The sonata is expected to be published soon.

Haydn's "Creation" was sung by the Tuesday Music Club chorus of Cambridge, Ohio, 125 voices, under the direction of Edwin M. Steckel, the Wheeling, W. Va., organist, at the First Methodist Church of Cambridge Feb. 5.



PIETRO YON

World-Famous
Organ Virtuoso
and
Composer



Sole Management

The
Institute of Concert Virtuosi
853 Carnegie Hall, N. Y. City
J. C. UNGERER, Director

MIDMER ORGANS

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

Main Office and Works: MERRICK, N. Y.

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 2762
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 1913

ALICE R. DEAL

CONCERT ORGANIST
4359 West End Avenue
CHICAGO
Telephone Columbus 6102

WARREN D. ALLEN

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

RUSSELL H. MILES

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

THOS. KELLY

Organ Builder and Expert Repairman
30 years practical experience
Church and Theatre Organs Maintained and Kept in
Condition For Excellence. Old Tracker Organs Fitted
With the Most Reliable System Electro-Pneumatic
Action
Phone Northway 6263 Detroit, Mich. Address 401
E. Palmer St.

WM. RIPLEY DORR

AEOLIAN PIPE ORGANS
Office and Studio
with Demonstrating Organ
446 S. Broadway, Los Angeles, Cal.
Organists are cordially invited to call to
hear the organ played by celebrated artists
through the medium of the Duo-Art.

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

ALLAN BACON, A. A. G. O.

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

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

WILHELM MIDDELSCHULTE
 1705 Ridge Avenue, Evanston, Ill.
 Telephone Evanston 298
 Chicago Studio: Hull House
 Tuesdays and Fridays

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 GUILLMANT, my preceptor for about five years. Special attention given to and exceptional advantages for the study of Symphonies, playing, choir and solo accompanying. For organ practice pupils have access to an electrically propelled two-manual organ.
 Address, CHARLES GALLOWAY, 4171 Magnolia Ave., St. Louis, Mo.

ALBERT RIEMENSCHNEIDER
 Director of Music Baldwin-Wallace College, Berea, Ohio
 Director and Organist Euclid Ave. Baptist Church, Cleveland, Ohio
Concert Organist
 Address 10001 Edgewater Drive, Cleveland, Ohio
Organ Instruction

ROLLO MAITLAND, F. A. G. O.
 Organist New Jerusalem Church, Philadelphia
RECITALS --- INSTRUCTION
 ..."One of the premier Organists of the United States"—Worcester, Mass., Telegram
 Address 824 Marlyn Road, Overbrook, Pa.

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.

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

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

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 Three fine Hutchings Organs available for students' practice.
 25 EAST 35th STREET NEW YORK CITY

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

RAYMOND ALLYN SMITH
 ORGANIST
 First Baptist Church
 Oak Park, Ill.
 633 Fine Arts Building, Chicago
 Phone Harrison 5945

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.
 First Methodist Church
 Criterion Theater
 Oklahoma City, Okla.

JAMES ROBERT GILLETTE
 CARLETON COLLEGE
 NORTHFIELD, MINN.

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

PALMER CHRISTIAN
 ORGANIST
 University School of Music
 ANN ARBOR, MICH.

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

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.

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

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

CARL McKINLEY
 Capitol Theatre
 New York City

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

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.
 Dean, Department of Music, The College of Emporia, Professor of Organ, Director Annual May Festival.
RECITALS INSTRUCTION
 Emporia, Kansas

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

ZEUCH
 BOSTON

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

BERT WILLIAMS
 The Academy of Music
 NEW YORK CITY

ARTHUR DAVIS, F.R.C.O., F.A.G.O.
 CONCERT ORGANIST
 Organist and Master of the Chorists
 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

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

GOLDTHWAITE
 677 5th Avenue
 NEW YORK CITY

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

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

QUARLES -- Organist
 University of Missouri,
 Columbia, Missouri

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

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

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

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

J. W. MATHER
 CONCERT ORGANIST
 Lewis and Clark, High School Spokane, Wash

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

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.]

American Indian Music.

It is now well over six years since we gave several hints on the playing of music fitted for scenes of American Indian life, and listed the comparatively few numbers then available. Since then we have carefully collected the new issues, and as during the year just passed there have been issued several important works, we believe a resume of these numbers will be appreciated by readers of The Diapason.

To us, and to thousands of other Americans, there is no more fascinating study than music written to illustrate the life of the original inhabitants of this country, portraying their moods, their picturesque wedding customs, their interesting legends, their siestas beside rippling waters, their hunting songs, and the dirges and laments over their departed braves.

"Two Indian Sketches," by Carl Orth (Ditson), are exceptionally fine for picture work. "Pantooset—Indian Chief" opens with a striking minor theme, indicative of his complete dominance of his tribe. A lighter strain represents the younger warriors and a third portrays the softening influence of his daughter in a melodious major aria. "Winniwawa" is an Indian romance. She is beloved by White Eagle of another tribe. The opening theme is a dance of the Pantoosets. She steals away and sings her love song. White Eagle replies in a baritone phrase. An interruption comes in the form of the tribe's approach. He is forced to leave, and, singing their respective themes, they part.

"Indian Lament," by Homer Grunn, is built entirely on a single F minor theme, a solemn dirge.

Longfellow's "Song of Hiawatha" has inspired many a composer, and Maurice Baron's "Indian Wedding Festival" (Schirmer) is a tone poem depicting the dance of Pau-Puk-Keewis at the wedding festivities. Beginning quietly with a flute call, there is a sudden crash directly into the dance, and the alternating pianissimo and fortissimo strains, with the kaleidoscopic color of reeds, strings and woodwind, punctuated at intervals with brilliant passages for piccolo, oboe and bassoon, and with its thrilling climax, make it a splendid number for the organist's use on any aboriginal dance scene.

Anton Dvorak's "Indian Lament" in G minor opens with a suave, smooth andante theme for clarinet or oboe. A string duo is succeeded by a short piu mosso for horn and bells. (C. Fischer).

"Two Indian Legends," by Angelo Read (Presser), are for piano solo, but easily adaptable to the organ. Two themes are employed, first an Ojibwa strain in F of quiet demeanor, and second, a Dakota air—risoluto and agitato—in the minor. This opus is labeled "The Calumet of Peace." The second—"Tirawa's Vengeance"—is an Indian Rhapsody, which opens with a bold, incisive, dramatic recitativo, followed by an expressive moderato. Both pieces will fit well on dramatic scenes.

Two legitimate organ solos by T. Lieurance, "By the Waters of Minnetonka" and "By Weeping Waters," are, respectively, an Indian love song and an Indian legend. Use of harp and flute to represent the water may be effectively made.

"Idealized Indian Themes," by Charles W. Cadman, who has written many fine Indian compositions, is a suite (piano-booklet) issued by the White-Smith Company. (1) "The Pleasant Moon of Strawberries" is a joyous, graceful allegretto founded on two themes. (2) "From the Land of

the Sky-blue Water" is, perhaps, the most widely known of Mr. Cadman's works, and is based on an Omaha melody. (3) "Sadness of the Lodge" is a broad, dignified theme, while (4) "The Return of the Braves" is a fantastic march built on two Omaha songs.

"Hiawatha's Wooing," by Rosseter G. Cole (Arthur P. Schmidt Co., publisher) is in reality a recitation with music, being Canto X. of Longfellow's "Song of Hiawatha." A particularly impressive section occurs on pages 11 to 14, depicting Hiawatha's hunt in the forest. This is followed immediately by a dreamy, melodious part, where Minnehaha plaits mats of flags and rushes.

[Continued next month.]

In the arrangement of the score that will accompany Cecil DeMille's super-feature, "The Ten Commandments," the following themes are used: Largo from Dvorak's "New World" Symphony for Theodore Roberts as Moses; a theme from Wagner's "Rienzi" for Charles DeRoche as Pharaoh; "Eili, Eili" for Julia Faye as the Queen of Egypt, and "Kol Nidre" for Estelle Taylor as Miriam.

New Photoplay Music.

A while ago we received several letters deploring the lack of really good new marches for use on the weekly news reel, of which a great number are required each week if the musician hopes to play refreshing, new and un-hackneyed material, rather than old numbers that one knows by heart. Two piano albums of new marches, both in six-eight and common measure, have come to hand from the S. Fox Company. Each volume contains ten marches, and while the titles of the first book reflect for the most part the military character of the musical medium, in the second there are five which have titles relative to college and school life.

In the same edition we find the following:

ITALIAN: "Venetian Romance" by J. S. Zamecnik, which is a lovely barcarolle, harmonized in thirds and sixths, and will please the most fastidious melodist.

ORIENTAL: "The Desert Caravan," by J. S. Zamecnik, is a tone picture of the approach and departure of the picturesque camels and riders that travelers see in their journeys through the far East (G minor).

SPANISH: "La Rosita," by Paul Dupont, opens in E minor, with a duo for strings. Here, again, the composer makes use of melodious thirds. A singing cello-like melody in E major follows, and there is further excellent musical material in A.

BRIGHT: "Fair Debutante," by J. Reynard, "Water Sprites," by F. Van Norman, and "Morning Glories," by J. Reynard, come under this classification. The first is effective in its novelty and originality. The second sparkles through its pages of moderato schottische style, while the third is a brilliant waltz tempo in B flat. "Valse a la Salon," by A. T. Worthington, and "Billet Doux," by Zamecnik, are examples of the quiet valse tempos. The first is in D and the second in A flat, and the latter has a haunting, elusive theme that calls attention to the context the moment one plays it over.

QUIET AND NEUTRAL: "Heart's Desire," by J. Reynard, and "Yesterday," by Zamecnik, are useful on the many general scenes that go to make up the average dramatic feature.

WOODLAND: "A Rustic Festival," by Zamecnik. This begins with a drone bass (G) and after four measures the theme enters in a lively fashion and continues its development until a modulation takes us into the key of E flat, where a clarinet solo offers contrast in style, key and rhythm. After sixty measures another modulation returns us to G, where the theme is given out fortissimo and works up to a tremendous climax. This music is of medium difficulty, entirely applicable to the various screen possibilities, and is published separately, or in booklet form.

The latest issues of Schirmer's Galaxy (Acc.) prove to be both novel and interesting.

RUSSIAN: "Trepak," by A. Rubinstein, is an arrangement of this brilliant Russian dance number, and we warn our fellow organists to be prepared with plenty of finger agility. Not that it is extra difficult, but it requires clean, careful and correct technique.

ORIENTAL AND RUSSIAN: "On the Steppes of Central Asia," by A. Borodin, has been arranged in orchestral form, and we can do no better than give verbatim the descriptive note printed with the copy: "On the bare, sandy steppes of central Asia the sounds of a peaceful Russian song are heard. As from a distance you can hear the plodding of horses and camels and the peculiar tones of an oriental melody. A native caravan approaches, escorted by Russian soldiers. Confidently and carelessly they make their way across the endless desert. Farther and farther they withdraw and disappear. The song of the Russians and the melody of the Asiatics combine their harmonies, whose echo finally dies away on the steppes."

Of medium difficulty, this number will prove the right piece for scenes of this kind, whether laid in Russia, Siberia or countries adjacent to these. The entire gamut of tone color is utilized in reeds, strings, flutes, horns, trumpets, etc.

Correspondence.

M. I. O., Chicago.—The music was received recently and marked as you desired and mailed back to you. Songs of this sort are not difficult to register on the organ. Study the context and determine whether a flute, reed or string solo is most appropriate. In oriental numbers like this one almost invariably the preference is given to the soft reeds, as imitating most closely the native, oriental instruments.

James E. Scheirer, organist of the Second Baptist Church at Atlanta, Ga., gave a recital at Americus, Ga.,

the week of Feb. 10 and also played a return engagement at Bainbridge, Ga., before a crowded church. Feb. 17 he played at Opelika, Ala., and Feb. 24 a return date at La Grange, Ga. Other dates have been arranged at Tallahassee, Fla., and Columbus, Ga.

Cooper to Buffalo Church.

Alban W. Cooper of Niagara Falls has been offered the position of organist at Pilgrim Congregational Church, Buffalo, and will take up his duties there on the first Sunday in March.

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.

SEND FREE SAMPLE — PIANO FOR and VIOLIN PARTS

BELWIN INC.

Music Publishers
701 Seventh Ave. New York, N. Y.

GRACE CHALMERS THOMSON

Mus. Bac., A.A.C.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.

Allow us to call your attention to the following worthwhile anthems for the church service. If you wish to see any of them "on approval" we shall be pleased to extend that privilege.

Asperges Me, in C... Morrison	12	Deus Misereatur, in F. Brackett	16
Benedic Anima Mea... Stearns	10	Jubilate Deo, in F.... Stearns	12
Benedictus, in F..... Stone	10	Magnificat and Nunc Dimittis	
Cantate Domino, in Bb		Kinder	12
	Young	12	
Choral Sentences..... Maxson	12	Te Deum Laudamus, in Db	
Communion Service, in Bb		Lamkin	12
	Stone	16	
		Venite, in Ad..... Lansing	12

If more convenient you may order thru your dealer, but send to us for complete Anthem Catalog.

White-Smith Music Pub. Co.

Our three stores are located at Boston; 40-44 Winchester Street New York; 13 East 17th Street Chicago; 316 So. Wabash Ave.

WURLITZER
TRADE MARK REGISTERED
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

News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Feb. 23.—The membership of the American Organ Players' Club were the guests at a reception and dinner given by Rodman Wanamaker in the Wanamaker tea room Jan. 29 in honor of Marcel Dupre. About 200 were present. Speeches were made by Dr. Alexander Russell, who acted as toastmaster; James F. Cook, editor of the Etude; Henry S. Fry, representing the Pennsylvania chapter of the A. G. O.; John McE. Ward, president of the A. O. P. C., and M. Dupre, whose command of the English tongue is improving.

A recital in the Grand Court followed, at which the audience numbered about 1,000. M. Dupre improvised on original themes by Matthews, Ward, Norden and Kinder, which material he cleverly and artistically wove into a symphony.

After twenty years of service as organist of the Cathedral of St. Peter and St. Paul, William S. Thunder has resigned to take a similar post at the Walnut Street Presbyterian Church, where he will also direct a quartet and chorus choir.

Charles H. Martin gave an organ recital in the Beechwood School auditorium, Jenkintown, Feb. 12. He had the assistance of Paul Volkman, tenor.

Goldthwaite Visits the West.

Chandler Goldthwaite of New York passed through Chicago Feb. 25 on his way to St. Paul, Minneapolis and Duluth, where he was booked for recitals during the week. He was accompanied as far as Chicago by Mrs. Goldthwaite. The latter was formerly Mlle. Leone Lorfray and is a native of Nantes, France. The marriage occurred in New York late in December.

BUILT BY HOOK & HASTINGS

Three-Manual in First Presbyterian Church, Huntingdon, Pa.

Following is the specification of an organ installed by the Hook & Hastings Company in the First Presbyterian Church of Huntingdon, Pa., on which Ralph Kinder played a recital:

GREAT ORGAN.

1. Quintaton, 16 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Doppel Flöte, 8 ft., 61 pipes.
4. Viola da Gamba, 8 ft., 61 pipes.
5. Voile d'Amour, 8 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Flute, 4 ft., 61 pipes.
8. Horn, 8 ft., 61 pipes.

SWELL ORGAN.

9. Bourdon, 16 ft., 73 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Voix Celeste, 8 ft., 61 pipes.
12. Aeoline, 8 ft., 73 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Stopped Diapason, 8 ft., 73 pipes.
15. Flauto Traverso, 4 ft., 73 pipes.
16. Cornet, 3 rks., 183 pipes.
17. Cornopean, 8 ft., 73 pipes.
18. Oboe, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 61 pipes.

Tremolo.

CHOIR ORGAN.

20. Geigen Principal, 8 ft., 73 pipes.
21. Dulciana, 8 ft., 73 pipes.
22. Melodia, 8 ft., 73 pipes.
23. Rohr Flöte, 4 ft., 73 pipes.
24. Clarinet, 8 ft., 61 pipes.
25. Chimes, A to E, 20 notes.

Tremolo.

PEDAL ORGAN.

26. Open Diapason, 16 ft., 32 pipes.
27. Bourdon, 16 ft., 44 pipes.
28. Lieblich Gedeckt, 16 ft., 32 notes.
29. Flauto Dolce, 8 ft., 32 notes.

To Help Americans in France.

The prospectus of the Fontainebleau School of Music shows that Beveridge Webster, for many years head of the Pittsburgh Conservatory of Music and now resident in France, has been appointed "American managing director" of the school. Mr. Webster will act somewhat as a liaison officer between the American students and the French administration and his long experience in conservatory work is expected to add to the efficiency of the school and the comfort of the students.

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.

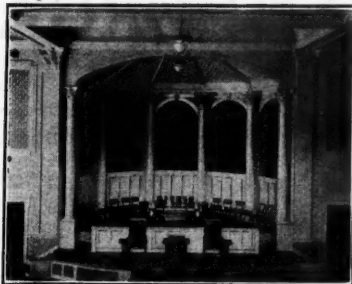
For information ask—

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

Reuter Pipe Organs



A Product of Merit Scientifically Constructed, 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

ARPARD E. FAZAKAS

DESIGNER and BUILDER of

ORGANS

FOR

Churches Residences Auditoriums

OFFICE
156 Fifth Ave., NEW YORK

FACTORY
ORANGE, NEW JERSEY

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

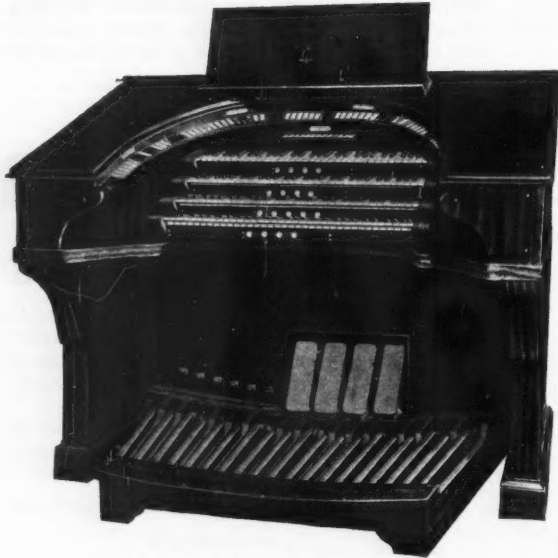
CHICAGO

Deagan Building

4211 Ravenswood Ave.

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.

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

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

CASAVANT ORGANS

have been installed all over
North America

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

Built by

CASAVANT FRERES, Ltd.

St-Hyacinthe, P. Q.,
Canada.

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.

JUST ARRIVED THE NEW BABY IN THE FAMILY OF THE WICKS DIRECT ELECTRIC VALVE MAGNETS

This new baby magnet is a wonder in so far that current required to operate is only 1/50 of one ampere, in other words 50 of these magnets operate on the consumption of one ampere. The magnet unit of the conventional electro-pneumatic system requires 1/10 of one ampere to operate. Consider the economy and the advantage from a structural standpoint.

**PROSPECTIVE PURCHASERS WILL
DO WELL TO INVESTIGATE**

Parties contemplating organ purchases are invited to visit the factory at the expense of the Wicks Company. No obligations in coming; all we want to do is demonstrate and prove the claims made for the Direct Electric Action. You are the judge.

For particulars write

Sales Manager

Wicks Pipe Organ Company
HIGHLAND, ILLINOIS

WE HAVE ARRIVED (At the Top)

INTEGRITY + PROGRESS = SUCCESS

Our Monthly Message:—

The builder of your organ should have:—

Strong financial backing and interest.

A fully equipped and modern factory.

Each organ should be designed and built to suit your needs.

When asking estimates, send name of the Church, dimensions of organ space, and amount to be expended.

To see superior workmanship you should visit our factory at West Haven, Conn.

When in New York visit our Studios, 665 Fifth Avenue.

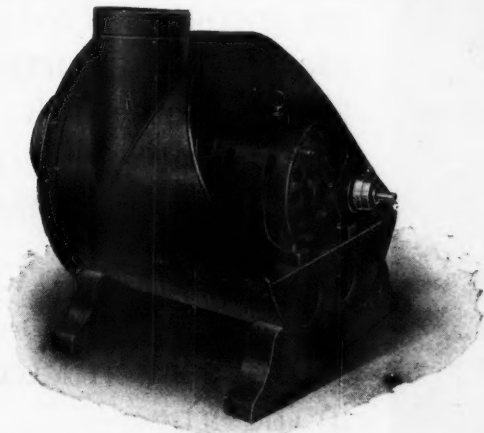
THE HALL ORGAN COMPANY
WEST HAVEN, CONNECTICUT

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



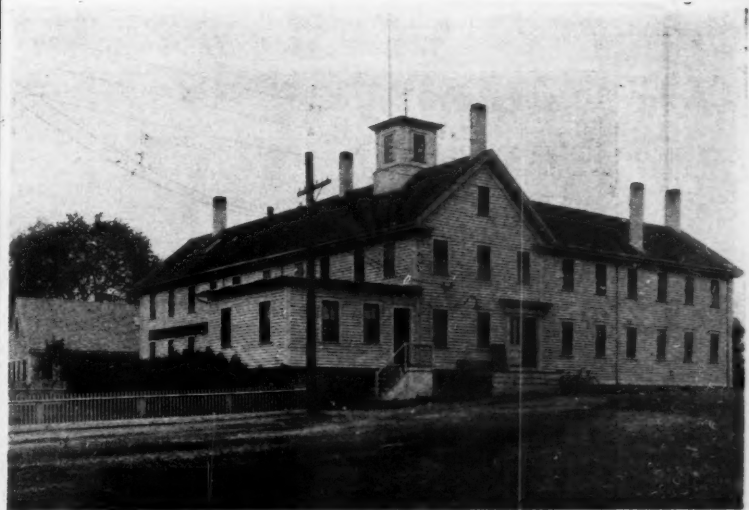
The Spencer Turbine Company
Organ Power Dept.
HARTFORD, CONN.

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

How important a matter it is that the builder of so costly and so majestic an instrument as an organ, be backed by a long experience in and an intimate knowledge of the history of his product. Literally, years are required before one can know, conclusively, the results that will follow the adoption of any "improvement" that may be made. And how many "improvements" are being announced and even occasionally patented by the inexperienced builder which investigation of organ building history should tell him are merely resurrected failures of a previous generation.

There is something built into the *Odell Organ* that counts for much—the lessons learned through the extra years of Odell experience. Here is one of the reasons that for years has made the *Odell Organ* an accepted standard of organ quality.

Our booklet "The Pipes of a Thousand Voices" will tell you much of Odell experience and history. Send for it.



J. H. & C. S. Odell & Co.
407-409 West 42nd Street
New York City

Established 1859



ANNOUNCEMENT

On January Seventh the
Corporate Name of

Wangerin-Weickhardt Co.

112-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

was formally changed to



WANGERIN ORGAN COMPANY

110-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

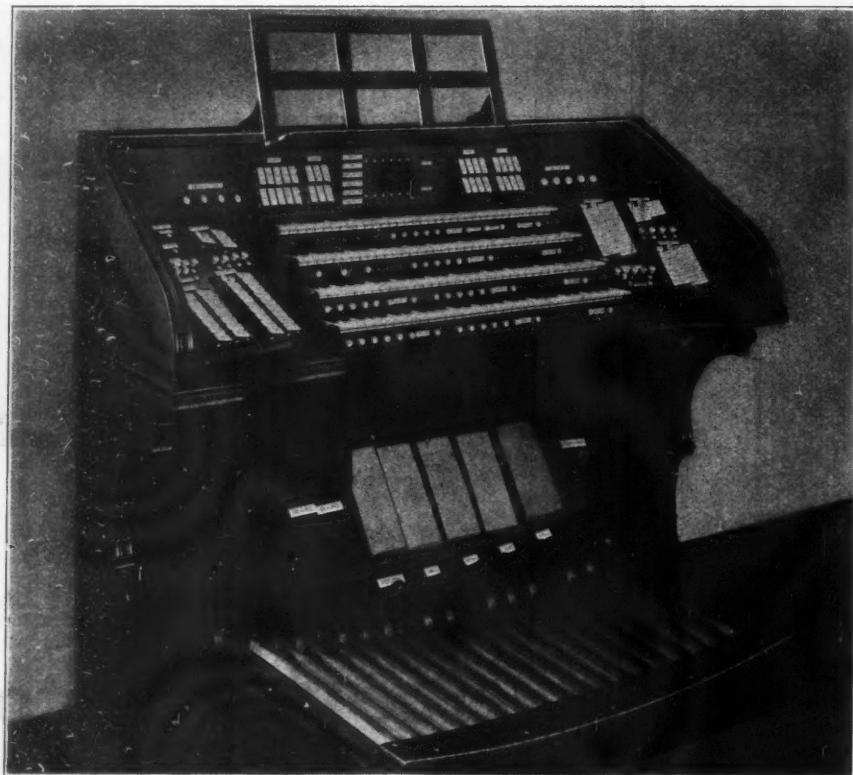
The entire management as well as the whole organization
remains exactly the same as it has been for years.

ADOLPH WANGERIN, President and Treasurer
EDMOND VERLINDEN, Vice Pres. F. A. HEYNER, Secretary



WANGERIN ORGAN COMPANY

110-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.



Console of organ, Park Avenue Baptist Church, New York
Console of organ, Park Avenue Baptist Church, New York City. First of its type used in a church organ.

OUR organ is not assembled from stock parts and pipes—it is not a commercialized product.

Our voicers and craftsmen are encouraged to have lofty ideals; thus an artistic creation is the result, one of permanent value and dependable performance.

We are soon to celebrate our one hundredth anniversary of uninterrupted success in the art.

OUR SIGNATURE
OUR GUARANTY

HOOKE & HASTINGS COMPANY

Main Office and Works, Kendal Green, Mass.