

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Sixteenth Year—Number Four.

CHICAGO, MARCH 1, 1925.

One Dollar a Year—Ten Cents a Copy.

SIG. BOSSI DIES AT SEA; END COMES SUDDENLY

PASSING OF GREAT ITALIAN

Radio Message from Liner De Grosse, on Which He Sailed for Home, Tells of Sad Ending of Visit to United States.

Marco Enrico Bossi, noted Italian organist and composer and one of the outstanding men of the day in the musical world, died at sea Saturday morning, Feb. 21, when on his way home after a visit to the United States. Radio messages received Feb. 23 by Dr. Alexander Russell, concert director of John Wanamaker, told briefly of the sudden passing of Sig. Bossi on the liner De Grosse.

As the noted organist was suffering from acute indigestion when he sailed from New York Feb. 18, it is believed that this condition led to his death. Sig. Bossi had been ill a considerable part of the time of his visit in this country and his recitals on the Wanamaker organs in New York and Philadelphia had to be postponed. Later he seemed to recover and was feted by organists and others in the east and seemed to enjoy his visit thoroughly.

Plans had been made for a concert tour by the Italian virtuoso next season, when he was to be heard in various cities throughout the country.

Marco Enrico Bossi was born at Salo, Brescia, Italy, April 25, 1861. He was a son and pupil of Pietro B. Bossi, an organist, who died in 1896. Later he studied organ under Fumagalli and piano, violin and theory under other masters. From 1881 to 1891 he was organist of the Como Cathedral and then until 1895 professor of organ and harmony in the Royal Conservatory at Naples. From 1896 to 1902 he was director and professor of advanced composition and organ at the Liceo Benedetto Marcello in Venice. Then until 1912 he was director of the Liceo Musicale at Bologna. He retired temporarily in 1912 and made his home in Como. Bossi was a member of the permanent government commission for musical art, a Chevalier of the Italian Crown and also a Chevalier of the Order of Isabella la Catolica of Spain.

Sig. Bossi was a prolific composer and ranked as the foremost writer of the day in Italy for his favorite instrument. His great "Method for the Study of the Modern Organ," in Italian, was completed in 1893.

NEW CONCERN IS CHARTERED

Robert Morton Organ Company Takes Over California Factories.

The Robert Morton Organ Company, a reorganization of the old Photo Player Company, which took over the business of the defunct American Photo Player Company, has been incorporated in California and will conduct the factories at West Berkeley and at Van Nuys. The paid-in capitalization is \$500,000. Following are the new officers of the company:

President—L. H. Brownstone.
Vice-President and General Manager—J. A. G. Schiller.
Secretary and Treasurer—William M. Lockhart.

Board of Directors—Mortimer Fleishhacker, president Anglo-California Trust Company, San Francisco; Marco Hellman, Hellman Commercial Trust & Savings Bank, Los Angeles; Jack Williams, president Dunn-Williams Company, San Francisco; Benjamin Platt, president Platt Music Company, Los Angeles; L. H. Brownstone, attorney and financier, San Francisco; Tilden C. Tilden, banker, San Francisco; Frederic R. Sherman, vice-president Sherman, Clay & Co., San Francisco.

EDWIN H. LEMARE AT NEW CHATTANOOGA MUNICIPAL ORGAN



OPENS CHATTANOOGA ORGAN

Lemare Plays Before More Than 5,000 on Austin Instrument.

Chattanooga, Tenn., has dedicated the latest municipal organ to be added to the list of such instruments in various American cities. The large instrument, built by the Austin Organ Company, was played for the first time in public by Edwin H. Lemare on the evening of Feb. 12. Mr. Lemare had an audience which filled the Memorial Auditorium. Many days before the recital more than 5,000 tickets to the performance had been sold. Mr. Lemare, who was brought to Chattanooga to be city organist, as recorded in The Diapason at the time, will play the organ regularly. His work in Pittsburgh, San Francisco, and Portland, Maine, in charge of large public organs, establishes his reputation as a municipal organist.

Following is the revised specification of the Chattanooga organ:

GREAT ORGAN.

Major Diapason, 16 ft.
Bourdon, 16 ft.
Diapason I, 8 ft.
Diapason II, 8 ft.
Flauto Major, 8 ft.
Wald Flöte, 4 ft.
Octave, 4 ft.

Enclosed Section:

Diapason III, 8 ft.
Claribel Flute, 8 ft.
Violoncello, 8 ft.
Nazard, 2 1/2 ft.
Super Octave, 2 ft.
Sesquialtera, 5 rks.
Trombone, 16 ft.
Tromba, 8 ft.
Tromba Clarion, 4 ft.
Cathedral Chimes.

SWELL ORGAN.

Lieblich Bourdon, 16 ft.
Diapason Phoson, 8 ft.
English Diapason, 8 ft.
Melodia, 8 ft.
Chimney Flute, 8 ft.
Viol d'Orchestre, 8 ft.
Voix Celeste, 8 ft.
Aeoline, 8 ft.
Aeoline Celeste, 8 ft.
Harmonic Flute, 4 ft.
Violina, 4 ft.
Principal, 4 ft.
Plageolet, 2 ft.
Cornet, 5 rks.
String Organ, 8 ft.
Vox Humana, 8 ft.
Oboe, 8 ft.
Contra Posaune, 16 ft.
Cornoean, 8 ft.
Clarion, 4 ft.

CHOIR ORGAN.

Contra Virole, 16 ft.
Violin Diapason, 8 ft.
Violoncello, 8 ft.
Dulciana, 8 ft.
Vox Angelica, 8 ft.
Concert Flute, 8 ft.
Flute Celeste, 8 ft.
Flauto Traverso, 4 ft.
Harmonic Piccolo, 2 ft.
String Organ, 8 ft.
Harp Celesta, 8 ft.
Cor Anglais, 16 ft.
Cor de Nuit, 8 ft.
French Horn, 8 ft.
Orchestral Clarinet, 8 ft.

SOLO ORGAN.

Grand Diapason, 8 ft.

Orchestral Flute, 8 ft.
Wald Flöte, 8 ft.
Unda Maris, 8 ft.
Harmonic Flute, 4 ft.
String Organ, 8 ft.
Vox Humana, 8 ft.
Orchestral Oboe, 8 ft.
Orchestral Trumpet, 8 ft.
Tuba Major, 16 ft.
Tuba Sonora, 8 ft.
Tuba Clarion, 4 ft.
Tuba Mirabilis (25-inch wind), 8 ft.
Bells (stroke).
Bells (repeat).
Xylophone.

STRING ORGAN.

Orchestral Violoncello, 8 ft.
Violoncello Vibrato, 8 ft.
Nitsua, 8 ft.
Nitsua Celeste, 8 ft.
Orchestral Violin, 8 ft.
Violino Vibrato, 8 ft.

PEDAL ORGAN.

Gravissima (Resultant), 64 ft.
Sub Bourdon, 32 ft.
Double Open Diapason (wood), 32 ft.
Open Diapason I (wood), 16 ft.
Open Diapason II (wood), 16 ft.
Violine (wood), 16 ft.
Bourdon, 16 ft.
Lieblich Bourdon (Sw.), 16 ft.
Contra Virole (Ch.), 16 ft.
Flauto Major, 8 ft.
Claribel Flute (Gt.), 8 ft.
Violine, 8 ft.
Violoncello (Ch.), 8 ft.
Super Octave, 4 ft.
Mixture, 5 rks.
Contra Bombarde, 16 ft.
Tromba Magna, 8 ft.
Clarion, 4 ft.
Contra Posaune (Sw.), 16 ft.
Tuba Major (Solo), 16 ft.
Tuba Sonora (Solo), 8 ft.

TRAPS.

Bass Drum (Single Stroke).
Kettle Drum (Roll).
Snare Drum (Single Stroke).
Snare Drum (Roll).
Chinese Gong.
Cymbal.
Triangle.

Mr. Lemare's recitals are to be a feature for the remainder of the season at Chattanooga.

ESTEY SHIPS LARGE ORGANS.

Seven Three and Four-Manual Instruments Finished in January.

During the latter part of January and the first of February a total of seven three and four-manual organs were shipped from the factory of the Estey Organ Company for installation in five churches, a high school and a college. Their destinations follow:

Polytechnic High School, Los Angeles.
First Congregational Church, Norwalk.
First Baptist Church, Elgin, Ill.
Society of Practical Christianity, San Jose, Cal.
Billings Hall, Wellesley College, Wellesley, Mass.
First Church of Christ, Scientist, Wheaton, Ill.
First Presbyterian Church, Fort Wayne, Ind.

All of these except the Wellesley College organ are equipped with Estey luminous stop consoles.

FOUR NOTED ORGANISTS IN NEW YORK CONCERT

FEAST FOR LARGE AUDIENCE

Bossi, Christian, Dupre and Courboin Give Remarkable Performance at Wanamaker Auditorium with Orchestra Under Hadley.

One of the most significant musical events that has taken place in New York in many years was the organ-orchestra concert arranged by Dr. Alexander Russell and given in the Wanamaker Auditorium Wednesday evening, Feb. 11. With four organists of world-wide fame and an orchestra of seventy picked men from the New York Philharmonic Society, directed by a conductor of such broad and sympathetic feeling as Henry Hadley, the concert was a delight from beginning to end. All the artists seemed intent on giving the best that was in them. Thus a New York audience, composed mostly of organists and other musicians, had the opportunity of hearing representative artists from four distinct national schools of organ music, and of contrasting their styles. The following distinguished organists were heard: Marco Enrico Bossi of Milan, Italy; Marcel Dupre, Paris; Palmer Christian, University of Michigan, and Charles M. Courboin.

The program was as follows:
Orchestra: Chorale and Fugue, G minor Bach-Abert
Organ and Orchestra: Concerto, A minor Bossi
Sig. Bossi at the Organ.
Organ and Orchestra: Toccata, Adagio and Fugue Bach
M. Dupre at the Organ.
Organ and Orchestra: Concerto in E major DeLamararter
Mr. Christian at the Organ.
Organ and Orchestra: Cortège and Litany Dupre
M. Dupre at the Organ.
Organ and Orchestra: Sixth Symphony Widor
M. Courboin at the Organ.

For most of these numbers, this was the first time in America for the organ-orchestra arrangements.

Dupre opened the program with a brilliant interpretation of his own orchestral arrangement of Bach's Toccata, Adagio and Fugue in C, which he had played the preceding Sunday to 4,000 people with the Cincinnati Orchestra under Fritz Reiner. Dupre revealed a new phase of his many-sided genius by the superb orchestration of this masterpiece, which contrasted the tone colors of the organ with those of the orchestra. He was followed by Sig. Bossi, who played his own Concerto in A minor, a work written nearly thirty years ago, but which won the audience from the start with its wealth of melody, its harmonic warmth and its masterly handling of the orchestra. Sig. Bossi played the work, as was to be expected, con amore, particularly the Andante. The audience recalled him again and again with thunderous applause.

After a brief intermission America came to the front in the person of Palmer Christian of Ann Arbor, who made his first New York appearance in Eric DeLamararter's first organ-and-orchestra concerto. Mr. DeLamararter was at the last moment detained in Chicago, and the conducting of this work fell to Mr. Hadley. Let it be stated at once that Mr. Christian fully "held up America's end" of the program by its superb performance of the work with its modern coloring and technical demands and was recalled six times at the conclusion. The concerto made a profound impression. It is rich in vigorous, pulsating vitality, and reveals creative inspiration and masterly craftsmanship. Dupre came again on the stage after this American triumph to play his own Cortège and Litany in its new orchestral investiture. Here Dupre presented a work of charm, poetic significance and deeply moving intensity. The work is a valuable contribution to the new

literature of the organ and won for the composer and performer a deserved ovation and numerous recalls.

Mr. Courboin, (who represents the Belgian school, but now, it seems to us, somewhat Americanized in style) played with wonderful freedom, and with a full understanding of the technique of the organ as a solo instrument with orchestral accompaniment. The opening of the Widor Sixth Symphony was played full organ, much detached; it seemed to us the chords were too short, but when we remembered the sonority of the orchestra, we saw that he knew just the effect he wanted, for he made the organ stand out as a solo instrument. In the second movement he showed his imagination and poetic power, but with a reserve that was delightful. Beautiful effects were obtained by contrasting the flutes of the organ against the strings of the orchestra; he seemed to avoid mixtures almost entirely; in some piano passages he used string tone alone, with tremolo (if we recall correctly, he was the only one who used the tremolo at all). Mr. Courboin, as well as Mr. Christian and M. Dupre, played their selections from memory.

This concert was heard by one of the largest audiences the Wanamaker Auditorium and its adjacent rooms has ever held, and one of the most appreciative as well. It was beyond a doubt one of the greatest concerts of the season, and credit is due Dr. Russell for affording New York music lovers such a rare opportunity.

Mr. Hadley and his orchestra deserve all the praise which was theirs. It only remains to add that the organ, grown famous since its inauguration in 1921 by Dupre and Courboin, had never sounded so rich in orchestral color, in beauty and elegance of tonal quality. The organ was in perfect tune with the orchestra during every moment of the two hours and a quarter of the program.

The concert was broadcast through Station WJZ, Radio Corporation of New York, and WGY, General Electric, Schenectady. The Wanamaker Auditorium concert direction reports that within forty-eight hours after the concert cable and telegraph reports were received indicating perfect reception from points as far distant as London, New Castle-on-Tyne, Cork, Ireland, Paris, Rouen (Dupre's parents heard the entire program), the Carolinas, Nova Scotia, New Brunswick, Alberta, Canada; Wyoming, Denver, Chicago and Ann Arbor.

Bookings for Henry F. Seibert.

Henry F. Seibert, the New York concert organist, has a number of spring bookings made to date. He will devote April 20 to May 1 to a western trip. April 26 he is to appear at Dayton, Ohio. March 10 he will play at Wilkes-Barre, Pa., and March 17 at Reading, Pa. Mr. Seibert has been engaged to play Holy Week services in Aeolian Hall by a committee of the United Lutheran Church of New York City and will give a recital preceding each service. Sunday afternoon, March 1, Mr. Seibert and his quartet will render Rossini's "Stabat Mater," at Holy Trinity Church, New York; and Palm Sunday afternoon Stainer's "Crucifixion."

Large Hall Organ Completed.

The Hall Organ Company has completed the installation of a four-manual of forty-six stops in the new Highland United Presbyterian Church at New Castle, Pa. The opening recital is to be played March 3 by Charles Heinroth of Pittsburgh. The instrument has a total of 2,157 pipes.

Schlieder to Teach in Paris.

Frederick Schlieder, the New York organist, will repeat the successful experiment undertaken by him last summer and will again teach classes in Europe next summer. He will give a course at the Schola Cantorum in Paris from July 10 to Aug. 21.

ORGAN OF 68 STOPS FOR FLORIDA UNIVERSITY

WILL BE BUILT BY SKINNER

Institution at Gainesville Places Order for Four-Manual Which Will Add to Musical Equipment of Growing Part of U. S.

The University of Florida, situated at Gainesville, is to have a large organ, the contract for which has been awarded to the Skinner Organ Company. This will be a distinct addition to the group of instruments in that part of the south, which is growing in artistic appreciation as rapidly as it is in population and popularity. There will be a total of sixty-eight stops and 4,101 pipes, with fourteen stops on the great, seventeen on the swell, ten on the choir, six on the solo, four on the echo and seventeen on the pedal. The organ is to be constructed according to the following specifications:

GREAT ORGAN:

- Double Open Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Third Diapason, 8 ft., 61 pipes.
- Claribel Flute, 8 ft., 61 pipes.
- Flute (Open Metal), 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- *Ophicleide, 16 ft., 61 pipes.
- *Tuba, 8 ft., 61 pipes.
- *Clarion, 4 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.
- Chimes (From Solo).

*In Solo Box and on 12-inch wind.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 5 ranks, 305 pipes.
- *Posaune, 16 ft., 73 pipes.
- *Trumpet, 8 ft., 73 pipes.
- *Flügel Horn, 8 ft., 73 pipes.
- *Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

*On 10-inch wind.

CHOIR ORGAN.

- Gamba, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Flute (Wood Orchestral), 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Flute (Harmonic), 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., and Celesta, 4 ft., 61 bars.

SOLO ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft. (25-inch pressure), 73 pipes.
- *Ophicleide, 16 ft.
- *Tuba, 8 ft.
- *Tuba Clarion, 4 ft.
- Chimes, 25 tubes.

*Interchangeable with Great.

ECHO ORGAN.

- Quintadena, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.

PEDAL ORGAN (Augmented).

- Bourdon, 32 ft., 32 pipes.
- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Bourdon (Swell), 16 ft., 32 notes.
- Gamba (Choir), 16 ft., 32 notes.
- Posaune (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Cello, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Bombarde, 32 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes (From Solo).

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.

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

WANTED—HELP.

**FOR SALE!
AEOLIAN PIPE ORGAN**

This superb \$22,000 residence organ of 16 stops, Harp, Chimes, Echo Organ, and 116-note roll device, sacrificed at less than half price as owner is giving up his home. A wonderful opportunity to get a magnificent organ. Address

C5, The Diapason

FOR SALE — NEW TEN-STOP ORCHESTRAL ORGAN suitable for small church, lodge hall or moving picture house seating from 300 to 1,000. Electric motor and pump; very powerful and exceptional tone quality. \$500.00. White Organ Company, Department D, 215 Englewood avenue, Chicago, Ill. [5]

FOR SALE — TWO-MANUAL AND Pedal Bass Estey make, suitable for far-sized church, seating from 300 to 500, or lodge hall. Electric motor and blower. Price \$700.00. Good as new. Act quick. White Organ Company, 215 Englewood avenue, Chicago, Department D. [5]

FOR SALE—SECOND-HAND PIPES, in excellent condition. One nearly new Orgoblo, single phase, A. C., 60 cycle, 110-220 volts. Charles A. Ryder, 454 Piedmont avenue, Atlanta, Ga.

FOR SALE — PIPE ORGAN, TWO-manual, tubular pneumatic action, thirteen stops, nine couplers, "Orgoblo," Emanuel Semerad & Son, 1811 South Harding avenue, Chicago, Ill. [4]

FOR SALE — HOOK & HASTINGS three-manual organ, thirty speaking stops. A bargain. A. McCrocker, 200 West Eighty-fourth street, New York City.

FOR SALE — MODERN ELECTRIC three-manual Kimball roll top console, sixty-one stop keys, twenty-three coupler switches, five adjustable combination pistons and cancel to each manual, wired complete. Replaced by new unit console. Address W. W. Kimball Company, Chicago.

FOR SALE — PIANO-ORGAN CONSOLE, two-manual and pedals, full compass, key and pedal contact spreaders intact (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—VOCALION, TWO-MANUAL and pedal, eleven stops, four couplers. With new motor and blower. St. Mary's Rectory, 103 West Seventh street, Oswego, N. Y.

FOR SALE—STEERE & TURNER Tracker Organ, two manuals, pedal, eighteen stops, electric motor blower. June delivery latest. GEORGE HAIGH, 1818 Goodrich avenue, St. Paul, Minn. [3]

FOR SALE—VOCALION, TWO-MANUAL and pedal, sixteen stops, with motor and blower. P. Butzen, 2128 West Thirtieth street, Chicago. [tf]

FOR SALE—TWO-MANUAL TRACKER organ. For particulars address Katherine S. Kropp, 5113 North Broad street, Philadelphia, Pa. [tf]

WANTED—MISCELLANEOUS.

WANTED—PIANO PEDAL ATTACHMENT, concave radiating, for pedal practice. Oakley M. Parker, R. F. D. 1, Lakewood, N. J.

SPECIAL CHURCH SERVICE PROGRAMS for sick evening services. Particulars from JOHN B. WATERMAN, 610 South Forty-eighth street, Philadelphia, Pa. [tf]

PIPE ORGAN PRACTICE—REASONABLE rates. Chicago: Bush Conservatory, 829 North Dearborn street; Los Angeles: Gamut Club, 1044 South Hope street. [tf]

POSITION WANTED.

POSITION WANTED — ORGANIST-choirmaster, large experience as choir-trainer, accompanist, recitalist, conductor, teacher. Address C 8, The Diapason.

WANTED—HELP.

WANTED—SEVERAL FIRST-CLASS metal pipe makers. Steady work and good wages guaranteed. George Mack, Garwood, N. J.

WANTED GOOD METAL PIPE makers. Address Gutfeisch & Schopp, Alliance, Ohio.

WANTED — WOOD PIPE MAKER; must be experienced and capable of handling a department. Address M 10, The Diapason.

**Organ Repairmen
Make Extra
Money**

We have an unusual arrangement whereby you can make considerable money in your spare time. Does not interfere with your present job and need not be known unless you want it to be.

Write at once for full details of plan—we will show you how to add to your income at once. Nothing to buy—no obligation.

Address C6, The Diapason

**Can You Sell
Organs?**

We want people who can sell organs to represent us in various parts of the country. You can devote full time or part time to the work and it will return proportionate income. Old well established concern with a beautiful, well known organ.

Write, giving us an outline of your experience and why you believe you can sell organs. Tell us how much time you can devote to the work. We instruct you in all details.

Address C7, The Diapason

WANTED—OUTSIDE ERECTORS. Good pay and steady work may be had by applying to the Austin Organ Company, Hartford, Conn. [4]

WANTED — EXPERIENCED organ representative by reliable builder, for Chicago and surrounding territory. Address C4, The Diapason.

WANTED—SEVERAL FIRST-CLASS organ mechanics for outside work. Must have knowledge of electrical building, repairing and finishing. Steady work and good salary. Address A. J. & J. A. Rizzo & Co., 2219 East Third street, Brooklyn, N. Y.

WANTED—SALESMEN FOR RESI- dence organs. Old established concern. Desirable and permanent connections for right men. State qualifications, experience and references. Address C 2, The Diapason.

WANTED—FIRST-CLASS DRAFTS- man with organ experience. State qualifications. Austin Organ Company, P. O. Box 1004, Hartford, Conn.

WANTED—CAPABLE SALESMEN BY organ firm of standing. State experience. Address A 3, The Diapason.

WANTED—EXPERIENCED ORGAN mechanics. Steady work. State experience and wages desired. Mudler-Hunter Company, Inc., 2632-38 West Gordon street, Philadelphia.

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

WANTED—WOOD WORKING MA- chine man. Must be experienced and capable of handling this department of large organ firm in the middle west. Address M 3, The Diapason.

WANTED—SKILLED WORKMEN IN every department, highest wages, steady work. GEORGE KILGEN & SON, 3325 Laclede avenue, St. Louis, Mo.

WANTED — FLUE PIPE VOICER; must be experienced. Old reliable firm in the middle west. Address M 4, The Diapason.

WANTED—METAL PIPE MAKER. Steady work for reliable man either piece or day work. Address M 9, The Diapason.

RECITALS

CHARLES R. CRONHAM

MUNICIPAL ORGANIST, PORTLAND, ME.

GRACEFUL DEBUT MADE BY NEW CONCERT ORGAN
KIMBALL HALL FOUR-MANUAL

Courboin Gives Inaugural Recital on Chicago Instrument Before Invited Audience Which Includes Organists.

The new four-manual concert organ placed in Kimball Hall, Chicago, made a graceful debut on the evening of Feb. 17 before an audience of invited guests which filled the hall. In this audience were the leading organists of the city and of other cities, musicians of various inclinations, the critics of the daily press and others interested in organs. It was a goodly array of the organic elite, and their presence, to greet Charles M. Courboin, at the console, together with the decorations of the handsome hall, made an ensemble that will be long remembered.

The chief importance of the event lies in the fact that the new instrument provides Chicago with a centrally-situated concert organ which is virtually the only one generally available to the public. This organ replaces the three-manual which stood in the same hall for seven years—since the erection of the Kimball building—which was played by artists from near and far and in whose epitaph its creators have written that "it never even had a cipher" in the years of its usefulness in Chicago—indeed a high tribute, which should make its swell-boxes swell with pride in its new location in a church at Madison, Wis.

Mr. Courboin was at his best in the inaugural recital and gave a broad program which brought out the various features of the organ and well illustrated the poetic qualities of his playing. He opened with the *Fantasia and Fugue in G minor* of Bach, which he presented with his own unique interpretation, distinguished by coloring which Bach was prevented by the limitations of the organs of his day from putting into his performances. The lacework of the fugue was brought out perfectly despite the fast tempo. Lotti's aria, "Pur dicesti," was played with great delicacy and de Poeck's *Allegretto*, put down as "a piquant, racy, sketch," was an interesting trifle. Russell's popular "Bells of St. Anne de Beaupre" and the Schumann Sketch No. 3 were appreciated.

In Debussy's "The Afternoon of a Faun" Mr. Courboin did a piece of work on the organ which was a masterly display of art and should serve as a splendid argument in answer to those who oppose the use of transcriptions. In drawing this tone picture Mr. Courboin illustrated just what can be done by an artist on a modern orchestral organ. He rose to heights which are not often attained in an organ recital. Maillly's "Invocation" was a piece of the devotional type and was played thus. Franck's "Piece Herpique" closed the set program and was given by Mr. Courboin in the manner which has won him fame as an interpreter of Cesar Franck.

The audience was not satisfied and Mr. Courboin, always a genial artist, whose sunny personality charms his hearers, played several extras. One of these, Wagner's "The Ride of the Valkyries," was done magnificently and was another example of effective orchestral transcription.

Previous to Mr. Courboin's performance Robert P. Elliot, manager of the organ department of the Kimball Company, gave a brief, informative description of the instrument, which enhanced the interest of the evening.

The new organ occupies three sound-proof chambers surrounding the stage—the great, choir and main pedal at the left rear, the swell and its pedal at the right rear and the solo and corresponding pedal at the right. The echo organ of two manuals and pedal is in a chamber at the back of the balcony.

The entire organ is under expressive control, with individual electric swell shades, operated by four balanced pedals, to any of which any or all expression may be coupled by means of the Kimball selective locking

slides over the graduated indicators in the console, or all may be locked to the master pedal by a single movement without disturbing the setting.

In its tonal structure the organ follows strictly the conventional division by manuals, with the important advantage of having suitable pedal stops enclosed with each of the four divisions. The foundation of the great is the diapason phanon, supported by a second open of large scale at double, unison and octave and a third open in the form of the wald horn at unison and fifteenth, the twelfth being taken from the gemshorn, all resulting in an ensemble to which the leathery tibia clausa contributes substantially. The swell diapason has the support of the full-toned clarabella, which also furnishes a mellow unison flute backing for the unified gedeckt. The trumpet reinforces the unified oboe horn and the tuba sonora has its unison tuba mirabilis and French horn.

Lack of space made necessary a limited application of the principle of unification. An analysis shows the following equipment of the instrument:

MAIN ORGAN.

- Diaphonic Diapason, wood and special metal, leathered lips, 16 ft., 85 pipes.
- Open Diapason, metal, 16 ft., 97 pipes.
- Wald Horn, metal, 8 ft., 85 pipes.
- Tibia Clausa, wood, leathered lips, 16 ft., 97 pipes.
- Melodia, wood, 16 ft., 97 pipes.
- Gemshorn, metal, 8 ft., 80 pipes.
- Dulciana, metal, 8 ft., 73 pipes.
- Unda Maris, metal, 8 ft., 73 pipes.
- Tromba, reed, 16 ft., 85 pipes.
- Clarinet, reed, 8 ft., 73 pipes.
- English Horn, reed, 8 ft., 73 pipes.
- Horn Diapason, metal, 8 ft., 73 pipes.
- Clarabella, wood, all open, 8 ft., 73 pipes.
- Gedeckt, wood and metal, 16 ft., 101 pipes.
- Viole d'Orchestre, tin, 8 ft., 85 pipes.
- Violes Celestes II, tin, 8 ft., 146 pipes.
- Sallicional, metal, 8 ft., 73 pipes.
- Vox Celeste, metal, 8 ft., 73 pipes.
- Trumpet, reed, 8 ft., 73 pipes.
- Oboe Horn, reed, 16 ft., 97 pipes.
- Vox Humana, reed, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., synthetic.
- Melophone, wood, all open, 8 ft., 73 pipes.
- Violoncello, tin, 16 ft., 85 pipes.
- Concert Flute, wood, 4 ft., 73 pipes.
- Tuba Sonora, wood, 16 ft., 97 pipes.
- Tuba Mirabilis, reed, 8 ft., 73 pipes.
- French Horn, reed, 8 ft., 73 pipes.
- Chimes, Deagan "A" (in Echo), 8 ft., 20 tubes.
- Harp, Deagan metal, 4 ft., 49 bars.

ECHO ORGAN.

- English Diapason, metal, 8 ft., 61 pipes.
- Flute, wood, 16 ft., 97 pipes.
- Muted Violin, tin, 8 ft., 73 pipes.
- Vox Angelica, tin, 8 ft., 61 pipes.
- Vox Humana, reed, 8 ft., 61 pipes.
- Musette, 8 ft., synthetic.
- Chimes.

The complete specification derived from the foregoing is as follows:

PEDAL.

- Acoustic Bass, 32 ft.
- Diaphone, 16 ft.
- Open Diapason, 16 ft.
- Violone, 16 ft.
- Contra Tibia Clausa, 16 ft.
- Bourdon, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Octave, 8 ft.
- Cello I, 8 ft.
- Cellos II, 8 ft.
- Flute, 8 ft.
- Gedeckt, 8 ft.
- Violin I, 4 ft.
- Violins II, 4 ft.
- Flute, 4 ft.
- Trombone, 16 ft.
- Tuba Profunda, 16 ft.
- Contra Fagotto, 16 ft.
- Tuba Sonora, 8 ft.
- Tuba Clarion, 4 ft.
- Chimes, 8 ft.

CHOIR.

- Gemshorn, 16 ft.
- Open Diapason, 8 ft.
- Wald Horn, 8 ft.
- Melodia, 8 ft.
- Dulciana, 8 ft.
- Unda Maris, 8 ft.
- Wald Horn, 4 ft.
- Forest Flute, 4 ft.
- Piccolo, 2 ft.
- Clarinet, 8 ft.
- English Horn, 8 ft.
- Harp, 8 ft.
- Celesta, 4 ft.

Second Touch:

- Tibia Clausa, 8 ft.
- Cellos III, 8 ft.
- Oboe Horn, 8 ft.
- Tuba Sonora, 8 ft.
- Chimes, 8 ft.

GREAT.

- Double Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Diapason Phanon, 8 ft.
- Open Diapason, 8 ft.
- Wald Horn, 8 ft.
- Tibia Clausa, 8 ft.
- Melodia, 8 ft.
- Gemshorn, 8 ft.
- Octave, 4 ft.
- Forest Flute, 4 ft.
- Twelfth, 2 2/3 ft.
- Fifteenth, 2 2/3 ft.
- Tromba, 8 ft.
- Chimes, 8 ft.
- Celesta, 4 ft.

SWELL.

- Lieblich Gedeckt, 16 ft.
- Horn Diapason, 8 ft.
- Clarabella, 8 ft.

- Stopped Flute, 8 ft.
- Viole d'Orchestre, 8 ft.
- Violes Celestes II, 8 ft.
- Sallicional, 8 ft.
- Vox Celeste, 8 ft.
- Violin, 4 ft.
- Flute d'Amour, 4 ft.
- Nazard, 2 2/3 ft.
- Flautino, 2 ft.
- Tierce, 1 3/5 ft.
- Contra Fagotto, 16 ft.
- Trumpet, 8 ft.
- Oboe Horn, 8 ft.
- Orchestral Oboe, 8 ft.
- Oboe Clarion, 4 ft.
- Vox Humana, 16 ft.
- Vox Humana, 8 ft.
- Vox Humana, 4 ft.

Second Touch:

- Open Diapason, 8 ft.
- Tibia Clausa, 8 ft.
- Tibia Flute, 4 ft.
- Tuba Profunda, 16 ft.
- Tuba Sonora, 8 ft.
- Tuba Mirabilis, 8 ft.

SOLO.

- Melophone, 8 ft.
- Violoncello, 8 ft.
- Concert Flute, 4 ft.
- Tuba Profunda, 16 ft.
- Tuba Mirabilis, 8 ft.
- Tuba Sonora, 8 ft.
- French Horn, 8 ft.
- Tuba Clarion, 4 ft.
- Chimes, 8 ft.
- Celesta, 4 ft.

ECHO PEDAL.

- Bourdon, 16 ft.
- Flute, 8 ft.
- Viole, 8 ft.

ECHO ACCOMPANIMENT.

- Contre Viole, 16 ft.
- Flute, 8 ft.
- Muted Violin, 8 ft.
- Vox Angelica, 8 ft.
- Flute, 4 ft.
- Muted Violin, 4 ft.
- Chimes, 8 ft.

ECHO SOLO.

- Contre Viole, 16 ft.
- English Diapason, 8 ft.
- Flute, 8 ft.
- Muted Violin, 8 ft.
- Vox Angelica, 8 ft.
- Flute, 4 ft.
- Muted Violin, 4 ft.
- Flautino, 2 ft.
- Vox Humana, with vibrato, 8 ft.
- Musette, 8 ft.

CARL PUPILS HOLD 26 POSTS

Large Number Occupy Organ Benches in Churches of New York.

Dr. William C. Carl has the unique record of having twenty-six of his pupils and former pupils at the organ benches in churches of Greater New York. With the announcement of the appointment of Willard I. Nevins to the Lutheran Church of the Good Shepherd in Brooklyn and of Miss Carolyn M. Cramp to Ninth Church of Christ, Scientist, which worships in Town Hall, New York City, this number is attained. Carl A. Kammerer also has been appointed organist and director of Christ Evangelical Reformed Church, Brooklyn.

Among those playing regularly in New York churches, in addition to those mentioned, are:

Harold Vincent Milligan, Park Avenue Baptist Church and West End Synagogue.

Jessie Craig Adam, Church of the Ascension.

Mary Adelaide Liscom, Fourth Presbyterian.

George Waring Stebbins, Plymouth Church, Brooklyn.

Harry E. Woodstock, All Angels' Church.

Ralph Arthur Harris, St. Paul's Church, Brooklyn.

Edgar Edman, Holy Cross Church, Brooklyn.

Lillian Ellegood Fowler, Chelsea Presbyterian.

Maud Thompson-Fieg, Grace M. E. Leah Mynderse, Morningside Presbyterian.

Marta Elizabeth Klein, Fordham Manor Reformed.

Eugene C. Morris, Grace Church, Brooklyn.

David Jones, Temple Israel.

George William Volkel, Woodstock Presbyterian.

Raymond Rogers, St. Clement's.

Hortense Marshall, Church of the Ascension, Brooklyn.

Mary Adelyn Vroom, St. Bartholomew's Chapel.

Mary Hendrix Gillies, Grace Church (associate organist).

Dorothy Meyer, St. Barnabas' Catholic Church.

Evan G. Pattishall, Vanderveer Park M. E., Brooklyn.

Lydia A. Berg, Lutheran Church, Brooklyn.

Flora Dunham, Bethlehem Chapel.

Helen Richard, Evangelical Lutheran Church of the Messiah, Brooklyn.

ORCHESTRA CONCERT SUCCESSFUL AFFAIR

VARIETY IN CHICAGO EVENT.

Seder Heard in American Novelties and Dickinson in His Own "Storm King" Symphony—Permanence of Concert Seems Assured.

Success as indicated by the program and the work of the performers and success likewise from the standpoint of the attendance marked the second annual organ-orchestra concert given Feb. 2 under the auspices of the Illinois chapter, National Association of Organists, in such a marked degree that the permanence of this event from year to year would seem assured. Thus John W. Norton, the state president, who originated these concerts, with the purpose of popularizing the organ among Chicago music lovers in general and as an instrument to be used with the orchestra, may place to his credit an achievement which will add to his fame.

The opening number by the orchestra under the direction of Frederick Stock was Cherubini's Overture to "Anacreon," played with that finish and taste which are always associated with Mr. Stock's organization. Then Professor Edwin Stanley Seder, the first organ soloist of the evening, gave his group of modern American numbers. The Seth Bingham Fugue in C minor revealed Mr. Seder's facility as a performer, but it failed to reveal any particular reason for the existence of the composition, unless it is calculated to support the arguments of those who consider the organ uninteresting. Joseph W. Clokey's Mountain Sketches are different. They are the work of an American composer who is rapidly coming to the front. The "Jagged Peaks in the Starlight" was beautifully interpreted and full of color. "Canyon Walls" had more force. Charles H. Marsh's "A Young Girl in the Wind," a "Japanese color print," as it was designated, has a distinctly oriental flavor. It might as well have been entitled "Elderly Lady Swimming at Palm Beach" or "Organist Practicing in A Cold Church." But that matters not. Mr. Seder's last selection, the finale from Edward Shippen Barnes' Second Symphony, brought the group to a brilliant climax and elicited an ovation for Mr. Seder.

Clarence Dickinson of New York came to Chicago to give the first performance of his "Storm King" Symphony with the orchestra. He was warmly welcomed, for Dr. Dickinson is a former Chicagoan, who received his musical education largely in this city and rose to fame here until New York, as is its wont, imported him and placed him in the seats of the mighty, where he has received well-deserved recognition for some years. Mr. Dickinson's playing is that of the master who is in complete command of the instrument and who makes it respond to his demands with ease and grace. The three movements of the symphony, known to many organists as an organ solo number, went over well, the tender intermezzo being specially appreciated.

Robert Birch played Guilment's Concerto in D minor with the orchestra and before the finale was completed acquitted himself as a capable and forceful young organist. His playing was the only attempt of the evening to perform from memory.

Mildred Fitzpatrick, representing the Chicago Society of Organists, had the last number on the program, a very interesting and a very apt accompaniment to "The Hunchback of Notre Dame." Her improvisation was full of spirit and of pathos, as the scenes demanded, and a genuinely artistic piece of work. One could not help noticing with what success she used registration on an orthodox organ, which had served as such all evening, that made it sound just like so many theater instruments.

Many organists from other cities, as well as a large Chicago contingent, attended the concert.

CRONHAM IN CHARGE AS PORTLAND ORGANIST

TAKES MUNICIPAL POSITION.

Young Artist Formerly at Dartmouth and at the Lake Placid Club Draws Record Audiences at City Hall in Eastern City.

Charles R. Cronham has been appointed municipal organist of Portland, Maine, and now plays the large instrument in the city hall, over which Will C. Macfarlane and Edwin H. Lemare have presided before him and which is an attraction that has added greatly to the fame of Portland throughout the nation. Mr. Cronham is playing to average audiences of 2,400 at his weekly recitals and the space devoted to favorable reviews of his work by the Portland papers indicates that his playing is appreciated. The organ was built by the Austin Company and is the gift of Cyrus H. K. Curtis of Philadelphia to the city. Recently a new console was attached to it, making the instrument completely up to date.

Mr. Cronham is one of the younger organists of the country who are making excellent records. He was born in Jersey City, N. J., and is only 28 years old. Mr. Cronham studied organ, harmony, counterpoint, etc., with Professor Leonard B. McWhood and went to Dartmouth College, where Professor McWhood is now head of



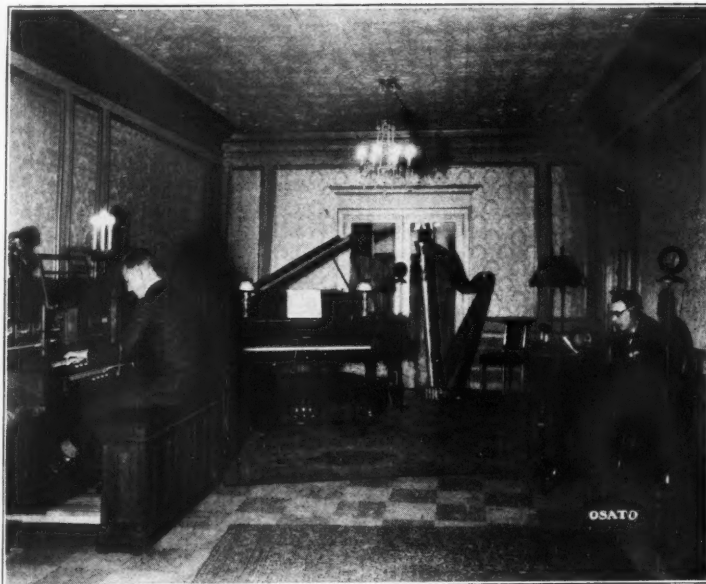
CHARLES R. CRONHAM.

the music department, in 1919, as organist and instructor in music. He taught harmony and elementary composition and played there from that date to 1923, when he went to the Lake Placid Club, N. Y., as organist and director of music in July, 1923.

The policy of the Portland Music Commission is to make it possible for every resident of Portland and visitors within the city to hear the best music on one of the finest organs in this country. To this end there has been established a series of daily recitals, Monday to Friday inclusive, during July and August, beginning at 3:30 p. m. and continuing for one hour. From about the middle of November to the middle of April a series of Sunday afternoon recitals with assisting artists is given. In addition to these regular series, the general policy of the commission is to intersperse additional week-day evening recitals and concerts, free or at slight cost, at which, in addition to the organ, Portland's own artists may be heard. As the public indicates the desire from year to year, an additional course of concerts is added during the winter season. An annual Christmas event is the production of Handel's "Messiah" by a large chorus of Portland singers. Other choral works are to be presented from time to time. The commission encourages the general activity of the musical organizations and individuals within the city, cooperates with them, and in turn receives their cooperation. The music commission is composed of William S. Linnell, chairman; Herbert W. Barnard, Jr., and Donald M. Payson.

The Portland Evening Express of

LYON & HEALY ORGAN STUDIO WITH ESTEY ORGAN.



The music house of Lyon & Healy, representatives of the Estey Organ Company in the central west, has added a link to the chain of unusual organ studios which now include San Francisco, Chicago, Philadelphia, New York, Boston and London. The organ department of Lyon & Healy has taken spacious quarters on the ninth floor of the building on Wabash avenue, Chicago. Two business offices, a service room, a reed organ display room, the organ studio, and a special theater organ room occupy the space assigned to this rapidly growing division of the Lyon & Healy business.

The organ studio is beautifully decorated and furnished as a model music room, with a Lyon & Healy harp and piano completing the musical atmosphere provided by the Estey residence organ. The unique feature of the room is its acoustical treatment.

Walls and ceilings are covered with acousti-celotex. The organ is of unusual clearness and definiteness when heard in the room.

Edwin Stanley Seder has been the organist for daily programs from 6 until 6:30 p. m., sent out from the Chicago Tribune Station, WGN. Not only locally but from eastern states come reports on the clearness of radio reception of these programs. W. B. Damsel, manager of the organ department, reports daily visits from organists from many cities and invites a call from anyone interested in organ music.

The organ itself is a two-manual of twenty-nine stops, with the residence type console, containing an automatic player. Included in the specification are examples of the Estey patent bass pipe and the "reedless reed" which reduces to a minimum the tuning difficulties of regular reed stops.

Jan. 19 reported that the audience at the Sunday concert by Mr. Cronham on the preceding day had been the largest in the history of the concerts. The same critic stated that the attitude of the audience, in which no restlessness was shown, was marked as proving an appreciation of high-grade organ music.

Harp Appeals to Radio Listeners.

The attaching of a Liberty harp celesta at a radio station in Omaha evoked such enthusiasm among listeners over the radio that those in charge of station KFCZ received more than a dozen telephone calls the first evening on which the harp was used from listeners who admired it. The harp, built at the Chicago factory of the Kohler-Liebich Company, was attached to the organ at the Central High School, which is used for broadcasting the station KFCZ programs. It was played for the first time in a rendition of "The Harp That Once Through Tara's Halls." Partly as a consequence of the success of this recent installation, the Kohler-Liebich Company reports orders for a number of similar harps at various broadcasting stations.

Illustrates Musical Art Forms.

As an illustration of the service performed by the Rev. Don H. Copeland, organist and curate of Christ Episcopal Church at Dayton, Ohio, in the cause of the best church music, a program was given by him at the afternoon service Jan. 18, the subject being "The Musical Art Forms of the Christian Church." Around this idea the entire service was built and for the benefit of laymen informative program notes were printed under each selection sung. The offerings included: Gregorian Chant, Tantum Ergo; Chorale, "Wie schön leucht uns der Morgenstern," Bach; Anthem, "Psalm 150," Franck; "The Dead Sea," from the cantata "The Holy Land," Malling; Nunc Dimittis, Turler; Ave Verum, Mozart; "The Heavens Are Telling," Haydn; Kyrie from Mass in C, Beethoven.

SOOTHES TROUBLED MINDS

Goodrich Again Gives Recitals During College Examinations.

Charles Gourlay Goodrich, organist of Monmouth College and of the First Presbyterian Church, Monmouth, Ill., repeated his experiment of last year during the semester examination period at the college this season and gave daily recitals for the benefit of the students who were undergoing the semi-annual ordeal. In an institution equally divided between the sexes, it was remarkable that the attendance of boys predominated. Last year, thanks, according to Mr. Goodrich, to the notice in The Diapason, he received inquiries concerning the psychological effect of the concerts from points as far west as California.

The programs this year were as follows:

Jan. 22—"Christ Shall Have Dominion," Sullivan; "Adoration," Beebe; "Ave Maria," Arkadelt; "Alba" ("Dawn"), Ethelbert Nevin; "Canzone Amorosa," Nevin; "Buona Notte," Nevin; "Marcel" (Huguenot March, arranged), Godard.

Jan. 23—"My Ain Countree," Scotch; "Mary of Argyle" (Transcription by Brown—Arranged); Pastorale, Barmotine; "Massa's in the Cold, Cold Ground," Lemare-Foster; "Walther's Prize Song" ("Die Meistersinger"), Wagner; Grand March ("Aida"), Verdi.

Jan. 26—The Monmouth College Hymn, C. G. Goodrich; "A Flame of White and Crimson," Elizabeth Farrell; "The Temptation" (MSS.), C. G. Goodrich; "Sunset Reverie," Harris; "Cantique d'Amour," Strang; "Romance sans Paroles," Bonnet; "Amaryllis" ("Louis XIII."), Banks; "March of the Magi Kings," Dubois.

Jan. 27—"Thy Salvation's Joy," Holbrook; "Ave Maria," Brahms; Nocturne in A, Munro; Communion in F, Munro; Meditation, Cadman; Allegro Pastorale, Heaton; "Salut d'Amour," Elgar; Grand March ("Queen of Sheba"), Gounod.

WALTER WILD IS HEAD OF THEATER ORGANISTS

ELECTION HELD IN NEW YORK

John Priest to Play Program on New Skinner Four-Manual in Moss Colony Theater—Demonstrations at Wanamaker's.

At the annual meeting of the Society of Theater Organists, New York, the following officers were elected: President, Walter Wild; vice-president, John Priest; recording secretary, Vera Kitchener; corresponding secretary, J. Van Cleft Cooper; treasurer, Edward Napier; trustees, Frank S. Adams, M. Mauro-Cottone, Margaret French and Roland Oliphant. Since the election Miss Kitchener has been obliged to relinquish the office of recording secretary, because of the added demands of her professional duties, and Harold Ramsbottom of the Rivoli has accepted the position.

On Jan. 31 the society's first romance culminated in the marriage of Frank S. Adams and Miss Anna Elizabeth French at the Madison Avenue Methodist Episcopal Church, as recorded in the February Diapason. Mr. Adams is well known, not only for his artistically satisfying work at the Rialto and Rivoli organs, but through his prominent activities in the affairs of the N. A. O. and S. T. O. Mrs. Adams is a native of Cleveland, and played several theater organs in that city before locating in New York. For the last two years she has been organist at Loew's State Theater, one of the most important positions on the Loew circuit. Mr. and Mrs. Adams are planning to return to New York about March 1, after a wedding tour in the central and western portions of the country, including a visit of one week at Los Angeles.

On the morning of March 11 John Priest, B. A., Oxon., will play a program on the four-manual Skinner organ in the new Moss Colony Theater, New York City. The recital is to be given under the joint auspices of the National Association of Organists and the Society of Theater Organists. The specification of this instrument was published in The Diapason for October, 1924. The program: Sonata in D minor, Pagella; "Gloria Domini," Noble; Prelude and Fugue in A minor, Bach; "Ave Maria," Bossi; Theme and Variations, Angelini; "Danse Macabre," Saint-Saens; "Echo," Yon; Prelude to "Tristan and Isolde," Wagner; "Elfentanz," Johnson; First Concert Etude, Yon.

Mr. Priest is the organist at the Colony Theater.

For four days, commencing March 17, members of the society will conduct model demonstrations of film accompaniment at the Wanamaker Auditorium, New York. These demonstrations are given in conjunction with and under the auspices of the Wanamaker Concert Bureau, Dr. Alexander Russell, director.

DUPRE DEPARTS FOR PARIS

Will Conduct Classes in Bach Playing and Improvisation.

Playing before a packed hall at the New York Wanamaker Auditorium, Marcel Dupre gave his farewell recital Feb. 27 and sailed with Mme. Dupre for Paris on the France, after a brief American season during which he played recitals in over forty cities in the United States and Canada, including appearances with the Cincinnati and New York Philharmonic Orchestras. Dupre will not return to America next season, but will devote himself to concert engagements in England and on the continent, and to composition. In addition, he has authorized the announcement of his first master classes in Bach interpretation and the art of improvisation, to be conducted in Paris from April to September. The improvisation lessons will be based on his new book, "Treatise on the Art of Improvisation," now being published by Leduc in Paris.

Another Letter

about another

Skinner Organ

First Methodist Episcopal Church
Pasadena, California
Nov. 7, 1924

Skinner Organ Company:

I desire to express to you frankly my admiration of the wonderfully sympathetic tone quality of the new Skinner Organ, just erected in the First M. E. Church.

In this instrument an extraordinary volume of tone is combined with subtle nuances and tone colors of ravishing beauty. I have an intimate acquaintance with many of the leading organs in Europe, and cannot recall one that compares with the one under notice. It possesses all the qualities that encourage true artistry as against mere playing.

It is also marvellous on the mechanical side. The touch is perfect in response. The heavy reeds speak with lightning rapidity and the console arrangements are such that a maximum of effect can be produced by a minimum of effort.

Nothing could more convincingly demonstrate the wealth of resources of the Skinner Organ Company and the astonishing vitality of Ernest M. Skinner. Instead of simply dwelling passively upon the golden laurels of the past, they concentrate in noble ambitious efforts all their energy, and up they go to a higher plane. In short, this instrument to me is like the music of Bach—incomparable.

In deep and sincere admiration,

Yours very sincerely,
(signed) Arnold Dann,
Organist.

Skinner Organ Company

677 Fifth Avenue at 53rd
NEW YORK CITY

Organ Architects and Builders

Churches—Auditoriums—Theatres—Residences

Works at Dorchester and Westfield, Mass.

American Organ Builders of Today

Historical Sketches of the Prominent Firms Engaged in Construction of King of Instruments

A. J. Schantz, Sons & Co.

The firm of A. J. Schantz, Sons & Co. was established by the late A. J. Schantz when, as a young cabinet maker, he started building reed organs in 1873 at Orrville, Ohio.

Mr. Schantz was of both a musical and mechanical turn of mind. His



E. F. SCHANTZ.

father, who was born in Wayne County, Ohio, and his grandfather, who came to this country from Switzerland in 1817, were mechanics by nature, and always obtained their greatest satisfaction in things mechanical. Mr. Schantz therefore inherited the inclinations which made of him a careful craftsman in his lifework. His first undertaking was that of cabinet-making, in which he served an apprenticeship of several years. He was adept in the use of tools and with his own hands could execute any piece of construction in wood or metal that he found it necessary to undertake. He was also an inventive genius and was the holder of several patents on devices which have come into general use. The name of his first effort in organ building was the "Ohio Beauty," a parlor reed organ, as it was called. Some of these are still in use.

From 1873 to 1893 Mr. Schantz,

bellows, a wind chest, a keyboard and case work. This organ was used to give recitals for the children of the neighborhood, pins and pennies being charged for admission. The organ is now in a store-room of the factory, and is an object of curiosity to the oncoming generation.

From 1893 to 1903 was a time of development during which the older sons—E. F. and O. A.—were working with their father and going through the Orrville high school, E. F. graduating in 1897 and O. A. in 1901. From 1903 to 1913 many organs were built both of tracker and pneumatic action. In 1905 the youngest son, V. A., was graduated from the high school and became at once active with the firm.

In 1913 the three sons assumed control of the business and they have continued it to the present time. The business has enjoyed a steady growth in demand for its product, in the quality of its instruments, and in financial resources. The firm is not incorporated and is owned solely by the three Schantz brothers, although continuing under the old name in honor of its founder, who died in 1921. The firm does business mostly in the states of Ohio, Pennsylvania, Indiana and Michigan, and builds church organs almost exclusively, although occasionally a theater or residence organ leaves the factory. The unit and duplex system is used occasionally for church where



V. A. SCHANTZ.

the space is limited, but the regular type of organ with individual sets of seventy-three pipes for each stop, with possibly a little duplexing or unifying, is used in the majority of cases. All mechanism is made in the factory.

Some organs to be built in the near future are for:

North Hill Evangelical Church, Akron, Ohio.

First U. P. Church, Canton, Ohio.
First Christian Church, North Canton, Ohio, three-manual.

Bethel Lutheran Church, Youngstown, Ohio.

Lutheran Church, Olean, N. Y.

Organ for Denver University.

An interesting organ has just been installed in the chapel of the University of Denver. The organ was assembled from the parts of three other instruments. The swell and great were given by the First Presbyterian Church of Pueblo. The choir and echo divisions were given by Zerner Z. Reed, Jr. The third division formerly was part of the organ of a Denver theater. The sections given by Mr. Reed originally were in the Wanamaker store in Philadelphia. When the store installed its present organ, the old one was sold to John T. Mason of Denver and later passed into the ownership of the Reed family. The university organ as completed contains thirty-eight speaking stops, made up of 1,892 pipes, a



O. A. SCHANTZ.

while devoting some of his time to the building of reed organs, gradually worked toward the building of pipe organs, which was the height of his ambition both for himself and his three sons. In 1893 he built his first complete organ, a two-manual of sixteen stops, with pneumatic action. It was also in 1893 that one of the sons, then at the age of 11, under the supervision of his father, made a miniature organ containing one set of wood pipes, a

ORGAN FOR MERIDIAN, MISS.

Contract for Three-Manual Awarded to the Reuter Company.

To the Reuter Organ Company of Lawrence, Kan., has been awarded a contract for a large three-manual to be installed in the First Baptist Church at Meridian, Miss. The organ will be built according to the following specifications, with preparation for the addition of a marimba harp at a later date:

GREAT.

Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Clavichord, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Chimes, 20 tubes.

SWELL.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR.

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL.

Diapason, 32 ft. (Resultant), 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.

Great Crowd at Watertown, N. Y.

Mrs. Kate Elizabeth Fox, organist and choir director of the First Presbyterian Church of Watertown, N. Y., gave the people of that city a good illustration on Feb. 12 of the drawing powers of a first-class organ recital. Mrs. Fox managed a recital by Marcel Dupre at her church and the house was completely sold out. At no other time have as many people gathered in the church. The Watertown papers say that never before has such enthusiasm been shown in that city over an organ performance. Mrs. Fox, since going to Watertown from Morristown, N. J., last fall, has made fruitful efforts to increase the appreciation of the public for organ music.

Dupre Improvises Double Fugue.

Marcel Dupre gave two recitals on the large Casavant organ in the First Congregational Church of Oshkosh, Wis., before capacity houses on Sunday, Jan. 18. The remarkable feature of the afternoon program was the improvisation of a double fugue on a theme submitted in a sealed envelope by Theodore G. Stelzer. Mr. Dupre first played a fitting prelude constructed of the two themes. This prelude was a masterpiece in itself, but it was overpowered by the majestic fugue that followed. Here the contrapuntist challenged the improviser, and well did he meet him. This was the second time Dupre used a Stelzer theme for fugues. Clarence Shepard, a personal friend of Dupre, is responsible for his coming to Oshkosh, which

has the distinction of being the only city of its size to have two Dupre recitals on one day this year as well as last, with a large auditorium crowded to overflowing at each program.

Mlle. Boulanger at Indianapolis.

Mlle. Nadia Boulanger, celebrated French organist and lecturer, gave her lecture-recital in Indianapolis before the Ladies' Matinee Musicale Saturday afternoon, Feb. 7. Her appearance was one of the events of the club's program of artist events and took place in the Travertine room of the Lincoln Hotel, in which is installed an Estey organ of recent design. The subject was "Modern Music and Its Evolution" and was illustrated by Mlle. Boulanger at the organ and also at the piano. Numbers were played by Guilman, Faure, Ravel, Stravinsky and Lilli Boulanger, among others. Following the lecture a reception was held by the Ladies' Matinee Musicale. The hostesses included Mrs. Henry Schurman, Mrs. Carrie Hyatt Kennedy, Mrs. J. A. Mogg, Mrs. Herbert Woolen, Miss Ethel Moore, Mrs. Bernard Batty, Mrs. J. Reid Steel, Mrs. James B. Ogden, Miss Grace Hutchings, Mrs. Amy Cleary Morrison, Mrs. Frank Edenharter, Mrs. Stewart Dean and Mrs. Lafayette Page.

Recitals by Palmer Christian.

During recent weeks and early in March, Palmer Christian of the University of Michigan has scheduled the following outside appearances: Amateur Musical Club, Bloomington, Ill.; Defiance, Ohio; Winston-Salem, N. C.; Columbia, S. C.; Greenville, S. C.; Wanamaker Auditorium, New York, organ-orchestra concert; Wanamaker Auditorium, New York, recital; Eastman School of Music, Rochester; Princeton University.

The Choral Society of Sherrill, N. Y., gave its third annual concert Feb. 16 at Plymouth Church under the direction of Frank Parker of Utica, with Miss Zillah L. Holmes as accompanist. One of the features of the evening was an organ group by Miss Holmes which consisted of the Finale from Widor's Second Symphony and Sturges' Meditation.

SUMMY'S CORNER

Good Easter Anthems

AN EASTER SONG OF TRIUMPH	.....\$15
by Philo A. Otis	
COME SEE THE PLACE WHERE JESUS LAY	.....12
by John A. West	
AS IT BEGAN TO DAWN	.....15
by Charles H. Bochau	
KING OF KINGS!	.....12
by Caleb Simper	
AWAKE THOU THAT SLEEPEST	.....15
by Walter Spry	

CLAYTON F. SUMMY CO.

PUBLISHERS
429 South Wabash Ave.
CHICAGO, ILL.

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.

ZINC ORGAN PIPES

UNVOICED

INSIDE BASSES and FRONTS

ANY STYLE

PIPES THAT VOICE RIGHT

INQUIRIES SOLICITED

Frederick I. White, Reading, Mass.



FACTORY MODEL OF CONSOLE

SYMPHONIC DUO-ART AEOLIAN PIPE-ORGAN

to be installed in Kindt Theatre Concertorium, Davenport, Iowa

THE graduated tilting of the fourth, fifth, and sixth manuals makes it possible for an Organist of medium height and reach to play easily and comfortably on any two of the six manuals at the same time. The keys and manual measurements are according to the accepted standards. The placing of the manuals permits

"thumb" work and staccato chord playing without interference from the overhang of the keys. The numerous Combination Pistons and Controls to be introduced in this Console will be in accordance with The Aeolian Company's latest equipment. The Pedal Organ includes an Open Diapason 64 ft. stop.

The AEOLIAN COMPANY

CHICAGO OFFICE
Fine Arts Building,
F. J. HUENKEN, *Manager*

Pipe-Organ Department
FRANK TAFT, *General Manager*
AEOLIAN HALL, NEW YORK

LOS ANGELES OFFICE
446 So. Broadway
A. F. REILLY, *Manager*

Among the Organists of New York City

By RALPH A. HARRIS.

New York, Feb. 19.—The new orchestral organ at St. Mark's in the Bowery, where Philip James is organist and choirmaster, was dedicated at a special service Sunday afternoon, Feb. 1. This organ was built by M. P. Möller and the specification was published last April in 'The Diapason.'

At this service a selection was read from the writings of Richard Baxter, denouncing the use of any man-made instrument to provide music for religious worship. Dr. William N. Guthrie, the rector, outlined in his address the extensive use to which this organ would be put. After the dedication of the instrument, Mr. James summoned to active speech the little old "Peter Stuyvesant organ," built by Henry Erben about A. D. 1800, but silent for the last half-century. This greeting was answered by the new Möller instrument, played by Hugh Porter, with the Andante from the First Symphony, Vienne; Andante Cantabile from Sixth Symphony, Widor, and "Piece Heroique," Franck. Mr. Porter is organist of the New York Oratorio Society and of Calvary Church, and instructor of music at New York University. William A. Goldsworthy, organist and choirmaster of St. Andrew's Church, played the "Scheherezade," Rimsky-Korsakoff; "A Mood," Goldsworthy, and Fugue a la Gigue, Bach. The offertory anthem, H. B. Jepson's "Veni, Sancte Spiritus," was sung by the male choir of St. Mark's, under the direction of Mr. James.

Miss Carrie M. Cramp has accepted the position of organist at the Ninth Church of Christ, Scientist, which holds services in the New York Town Hall, one of the largest Christian Science churches in the city. Miss Cramp, who is a gold medal graduate of the Guilman Organ School and has frequently presided at the organ in the First Presbyterian Church in Dr. Carl's absence, has also given several recitals.

The Catholic Diocesan Choristers of Brooklyn gave a program of liturgical music in the Brooklyn Academy of Music on the evening of Jan. 29. This is an organization of 100 boys and men, picked from the Catholic choirs of this city, under the direction of Richard K. Biggs, organist and choirmaster of the chapel of the Queen of All Saints, with Charles C. Doorley of St. John's Church as organist and Frederick T. Short as accompanist.

The program included Franck's "150th Psalm," Gounod's Sanctus from "Messe Solennelle," and "Jerusalem," Sullivan's "O Gladsome Light," Schubert's Gloria from Mass in G, "O Bone Jesu," by Palestrina, and "Panis Angelicus" by Baini, Grieg's "Ave, Maris Stella" and Handel's Hallelujah Chorus, interspersed with various solos. The a cappella numbers were exceptionally well done, with a fine blend of tone and ensemble.

Haydn's "Creation" was sung at the afternoon services in St. Bartholomew's Church, where David McK.

Williams is organist and choirmaster, Sundays, Feb. 8 and 15.

A program of Scotch music was given at the Chapel of the Intercession (Trinity Parish) Feb. 8 under the direction of Frank T. Harrat, assisted by Will C. Macfarlane, organist; Angus Fraser, piper, and Margaret L. Moody, soprano. This is one of a series of programs of music from the various nations.

Gordon Balch Nevin gave a recital consisting largely of original compositions at St. Paul's Chapel, Columbia University, on Sunday evening, Feb. 15. This program was broadcast from station WJZ.

Arthur G. Young to New Post.

Arthur G. Young, who has been the organist and choirmaster of Christ Episcopal Church, Rochester, N. Y., for the last six years and who has built the organization of sixty-five voices to be one of the best of western New York, has resigned to accept the same office in the large Grove Street Lutheran Church. Mr. Young left the latter church after serving nine years, to go to Christ Church. He returns March 1 and will have a male choir of seventy voices. Mr. Young is a former dean of the chapter of the American Guild of Organists.

Death of George Mack, Sr.

George Mack, Sr., died at his home in Chatham, N. J., Jan. 26, in his eighty-third year. He was one of the oldest and best known metal pipe makers in the country. Coming from Germany, he was with Roosevelt for ten years. In 1893 he organized the firm of George Mack & Son at Bloomfield, N. J., removing the business twenty years ago to Garwood, N. J. Mr. Mack retired from active work seven years ago, his son George continuing the business alone.

"Movie" Organist to Be a Priest.

Edward A. Hanchett, Dallas organist, has decided to forsake the "movies" for the church. March 1 Mr. Hanchett will enter St. Edward's College, Austin, Tex., to resume his once begun but interrupted preparation for the priesthood. In connection with his studies, he will hold the post as professor of organ, and will have charge of the college choir of fifty boys and young men. He will also play recitals on the Kimball organ in the chapel.

Helen Searles Wins Contest.

Helen Searles, artist pupil and assistant teacher of Frank Van Dusen, was winner of the organ contest sponsored by the American Conservatory, Chicago, and played at the conservatory's mid-year concert at Orchestra Hall Feb. 10. She played the "Fantasie Triomphale" for organ and orchestra by Dubois, with full symphony orchestra, Adolf Weidig, conductor.

Paul G. Hanft in Los Angeles.

Paul G. Hanft, late of Boise, Idaho, where he was organist at St. Michael's Cathedral and director of the Boise Civic Chorus, has been engaged as organist and choirmaster at St. James' Episcopal Church, Los Angeles, where he has assumed his new duties. Mr. Hanft, a Dethier pupil, formerly resided in New York City.

EMANUEL SEMERAD & SON

Yearly Care of Organs

Rebuilding, Repairing, Tuning Blowers Installed

1811 South Harding Avenue, Chicago Telephone Lawndale 0325

CLAUDE B. BALL

THEATRE ORGANIST

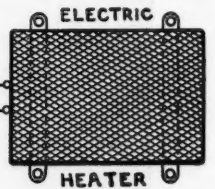
Years of service for the development of the needs of students who desire properly to synchronize music to moving pictures. Teaching of unit organ playing a specialty. Over 400 of Mr. Ball's pupils are now holding good positions in various theatres throughout the country. For information address, Room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

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

THERMOSTAT



EVENHEETERS Keep Your Organ In Tune



Uneven temperatures in expression chambers and swell boxes invariably produce off pitch.

Organists say, "On cold mornings we always have trouble. We cannot prevent it."

Another statement, "When the cold wind blows on the exposed wall of that expression chamber the organ always sounds off."

EVENHEETERS are the solution.

Automatic electric heat furnished by an EVENHEETER installation permits the organ to respond fully at all times.

EVENHEETERS at \$60.00 per set, installation costs low, and no service requirements.

EVENHEETERS are approved by the Underwriter's Laboratories and recommended by leading organ builders and architects.

When inquiring give dimensions of each chamber or swell box and state which walls if any are exposed. Also state voltage and whether alternating or direct current.

Prompt Shipments From Stock. Wire Your Order.



Evenheeter Manufacturers

Bluff and Locust St. BELOIT, WIS.

LINE

PIPE ORGANS

For three quarters of a Century Kilgen Organs have been known for their Artistic Finish and Quality of Tone.

Established 1851

Geo. Kilgen & Son, Inc.

Builders

Pipe Organs

ST. LOUIS, MO.



3815-29 Laclede Avenue

Specializing in String-tone, Reed and Flue Pipes

NATIONAL ORGAN SUPPLY CO.

Cascade at Seventeenth Street ERIE, PENNSYLVANIA

BOSTON CLUB ACTS AS HOST.

Women Organ Players Entertain and Hear Paper by B. M. Davison.

The Women Organ Players' Club of Boston reports a successful evening "party" on Feb. 11 at the Estey studio, Park Square building.

In spite of the inclement weather, about forty members and guests were present. Mrs. Natalie Weidner acted as hostess in the absence of Miss Lang, whose mother is seriously ill.

After a group of organ pieces by Stoughton, played on the automatic organ, in lieu of the Yon "Concerto Gregoriano," which was to have been played by Miss Lang and Mrs. Hemeway, Mrs. Weidner introduced the speaker of the evening, B. M. Davison of the White-Smith Music Publishing Company, who spoke most inspiringly on "Pep versus Inertia."

A social hour followed, with refreshments and dancing

Feb. 17 the club held its monthly

meeting at the Estey studio, Miss Lang presiding. After the business meeting guests were admitted for the following program: First movement of Sonata in C minor, Guilman (Mrs. Elena Donaldson); Paper "A Defense of the Rank and File," Mrs. Sallie Frise; "Reve d'un Enfant," Ysaye, and Londonderry Air, Kreisler (Mrs. Marjorie Donaldson Vance, violinist; Mrs. Elena Donaldson at the organ).

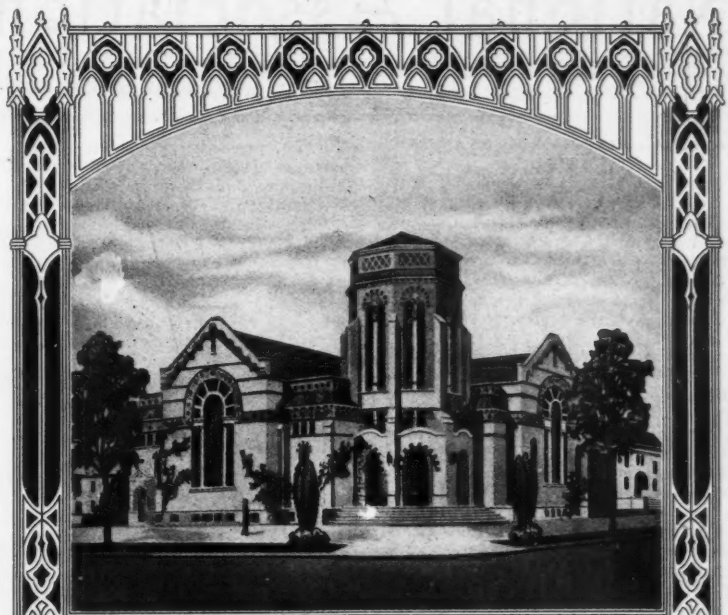
About ten names were added to the growing membership list.

Future events for the club include the following:

March 17—Monthly meeting, with Dr. Hamilton C. Macdougall as guest of honor, delivering a talk entitled "In General."

March 25—Organ recital at the Morgan Memorial Chapel, Miss Alice Mabel Shepard and Miss Daisy Swadkins, A. A. G. O., organists.

April 14—A visit to the Skinner organ factory as guests of William E. Zeuch.



**America's Finest Organ
for the
Beautiful
First Christian Church
In Stockton, California**

This new edifice erected on the central site facing Fremont Park is one of the finest in Northern California.

The architecture is Italian Romanesque, featuring brick and Terra Cotta patterns and tile roof.

The Marr and Colton Organ recently installed in this church is one of the finest organs on the Western Coast and is especially constructed to fit the acoustic requirements of this imposing "house of worship".

*Beautiful Organ Catalog
yours for the asking.*

The Marr & Colton Co.

Factories—Warsaw, N. Y.

Western Sales Office—906 Merritt Bldg.
Los Angeles, Calif.

Eastern Sales Office—437 Fifth Ave., New York

Branch Offices:

Buffalo, N. Y.	Philadelphia, Pa.	Detroit, Mich.
Pittsburgh, Pa.	Portland, Oreg.	Rochester, N. Y.
Indianapolis, Ind.	San Francisco, Calif.	Toledo, Ohio

Austin Organs

While individual preferences as to organs are explained in a number of ways, through interest or habit, the fact remains that in a consensus of expert and lay opinion Austin organs hold as high a place as any organ ever attained. This is readily understood when their splendid features of tone and of construction are examined and understood. They stay put, and they yield continual satisfaction and pride.

When assured of a thorough examination by prospective purchasers the Austin people ask no further privilege, for the results are productive of orders.

Austin Organ Company

171 Woodland St. Hartford, Conn.

At Half Price

CHURCH ORGANS

BUILT BY BUILDERS OF HIGH REPUTATION—ELECTRO PNEUMATIC AND PNEUMATIC ACTION—TWO MANUAL AND PEDAL ORGANS NOW IN USE AND MAY BE HEARD AND INSPECTED BUT MUST BE MOVED SOON. WILL BE THOROUGHLY OVERHAULED, INSTALLED, AND GUARANTEED BY US.

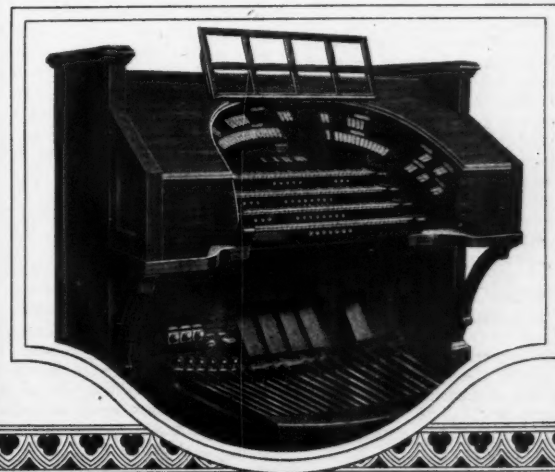
NOTE: The above instruments are the product of reputable builders and have come to us on trade-ins of larger organs of our own product recently sold.

Specification and proposition will be mailed upon request, but quick action will be necessary as we want to move these instruments without multiple handling.

Easy Terms to Suit Your Convenience

WURLITZER

THE RUDOLPH WURLITZER COMPANY
121 E. Fourth St., Cincinnati, O.
129 W. 42nd St., New York
329 E. Wabash Ave., Chicago, Ill.
226 Stockton St., San Francisco, Cal.



National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 121 West Fifty-fifth street, New York City.

Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.

Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.

Treasurer—Hugh Porter, 14 East Thirty-seventh street, New York City.

The February issue of the CIPHER, official magazine of the Camden, N. J., chapter, brings a long list of activities in that chapter and shows numerous interesting meetings. The editor of that magazine is Howard C. Eagin and he is doing a fine work.

Our treasurer, Hugh Porter, reports that dues for 1925 are coming in with promptness. The executive committee will be greatly aided in its planning of the yearly budget if a full return of dues is an accomplished fact by the first of April. This would mean the saving of much time and expense on the part of the treasurer, in that it would do away with the necessity for second bills.

Through the courtesy of Dr. Alexander Russell of the Wanamaker Auditorium, members of the headquarters council were granted a large block of reserved seats for the remarkable organ and orchestral recital at the New York Wanamaker Auditorium Wednesday evening, Feb. 11. We feel sure that all who were present owe a debt of gratitude to Dr. Russell and to Rodman Wanamaker for that evening of unforgettable grandeur.

We agree with many of Mr. Warner's remarks concerning American organ compositions which appeared in the February issue of The Diapason, but in fairness to the N. A. O. we must state a few facts regarding our support of American organ literature. It is true that few American compositions appeared on the programs of the Atlantic City convention, but this fact, unfortunate as it was, certainly does not mean that we are not on the side of the American composer. At the Wanamaker music week festival last spring under the auspices of the N. A. O., several of the recitals were made up almost entirely of American compositions. The Rochester convention, the Chicago convention and the Philadelphia convention, all in recent years, presented programs of many American works. In Philadelphia one program was devoted entirely to our native composers. The N. A. O. organ and orchestra concert of last year in Chicago was a strictly American program. In the one this year half of the program was American. A recent concert by the Lancaster council of Pennsylvania contained only American compositions.

We are not quoting these facts to create an argument with Mr. Warner, but simply to show that the N. A. O. always has been and always will be a friend of the American composer. We believe in our writers and feel that they are coming into their own rightful standing with the composers of other nations. A hasty tabulation of the compositions represented on the pages of the last Diapason devoted to recital programs revealed over 200 American compositions. A good proportion of those numbers was in the larger forms of composition.

This may not be a remarkable percentage, but it does seem highly encouraging. When Palmer Christian, playing the DeLamarter Concerto at the Wanamaker organ and orchestral concert, received a justly-deserved ovation, we again thought most optimistically of the American artist and American composer. The N. A. O. has supported and will continue to support the American.

Executive Committee.

The executive committee met at headquarters Monday, Feb. 9, with the

following present: President Noble, Chairman McAll, Mrs. Keator, Miss Whittemore and Messrs. Doane, Stanley, Sammond, Weston, Priest and Nevins. After the reading of the minutes of the previous meeting and the treasurer's report, Mrs. Keator gave a report of the reorganization of the Monmouth chapter of New Jersey. A recital by Marcel Dupre was planned as a special event for that chapter.

Walter Peck Stanley reported that he would play a recital for the Union-Essex council in Newark March 25. John Priest announced a recital on the new Skinner organ at the Colony Theater, Broadway and Fifty-third street, Wednesday morning, March 11. A special invitation was extended to all headquarters members for these two events.

Details of the Cleveland convention were discussed and a special sub-committee to handle such details was appointed by Mr. McAll. The committee consists of Miss Whittemore and Messrs. Stanley, Weston and Priest.

Delaware Council.

An impressive tribute to the esteem won by Dr. George Henry Day, organist and choirmaster of St. John's Church, during his residence in Wilmington was expressed on the evening of Feb. 5 by the Delaware branch of the National Association of Organists at a dinner meeting arranged in his honor, prior to his leaving for Rochester. The dinner was held at the McConnell restaurant and was followed by a recital by Miss Sarah Hudson White on the Hanover Presbyterian Church organ. A large number attended and wished Dr. and Mrs. Day Godspeed as they leave for their new home.

The Delaware council was founded by Dr. Day, who has been its president during its entire existence, and because his leadership has been so popular the society elected him an honorary member after presenting him with a handsome leather traveling bag. T. Leslie Carpenter, vice-president, made the "few fitting remarks," closing his really sincere appreciation of Dr. Day's work with an expression of hope that he would use the bag in making many trips "home." Mrs. Day was given a handsome bouquet of flowers.

The society elected Mr. Carpenter president to succeed Dr. Day and Herbert S. Drew vice-president.

Plays for Lancaster Chapter.

The Lancaster chapter, Pennsylvania council, presented Frank A. McCarrell, organist of the Pine Street Presbyterian Church, Harrisburg, and Elmer H. Ley, bass, in a recital at Zion Lutheran Church, Monday evening, Feb. 2. A program which was admirably done, and which won great favor with an appreciative audience, was as follows: "Suite Gothique," Boellmann; "At Twilight," Stebbins; Allegretto, Wolstenholme; Chorale Prelude, "Behold the Saviour Comes," Bach; Fugue in G major, Bach; "Now Heaven in Fullest Glory Shone," from the "Creation," Haydn (Mr. Ley); "Procession of the Knights of the Holy Grail," from "Parsifal," Wagner; "Sunset in a Japanese Garden," Foster-Stewart; "Within this Sacred Dwelling," Mozart (Mr. Ley); "The Nightingale and the Rose," Saint-Saens-Cortade; Funeral March and Hymn of the Seraphs, Guilmant; Scherzo Symphonique, Guilmant.

Central New Jersey.

The chapter held its annual banquet at the Contemporary Club, Trenton, Feb. 2. Thirty-seven members and their friends attended. Paul Ambrose was toastmaster and introduced the guest of honor, Miss Jane Whittemore, state president. Miss Whittemore brought greetings from the Union-Essex chapter and spoke briefly of the state rally to be held in May and of the national convention to be held in Cleveland. A short talk was

made by our newly-elected chaplain, the Rev. Peter K. Emmons. Our president, Mrs. K. C. Hill, and our expresident, E. A. Mueller, spoke on the history of the chapter. George Tilton gave the object and aims of the society and A. M. Masonheimer paid a tribute to Mrs. Hill for her untiring efforts to make the society a success.

E. G. MYERS, Secretary.

Camden Chapter.

The second edition of the CIPHER, our official paper, came out early in February and is proving most successful.

The North Baptist Church was the scene of the February recital of the chapter. The recitalists were Madelon B. Todd, Forrest R. Newmeyer and Charles T. Maclary. The Haddonfield Ladies' Choral, directed by F. Marie Westbroom Dager, assisted. Edith Aughinbough Clever accompanied the choral and there was a violin obligato by Frances Codling Campbell.

At the monthly meeting, held in the First Baptist Church Monday evening, Feb. 16, there was a talk on "Church Music" by Isabel Ferris of the Central Congregational Church, Philadelphia. Miss Ferris was assisted by the quartet of the First Baptist Church and a violinist and a cellist. Raymond Heston was the host of the evening.

Robert M. Haley's discussion of "Development of Musical Appreciation" at the January meeting was well received by all present. How well he recited the difficulties confronting the musician who desires to arrange a program which will be at the same time popular and of a high grade musically! He emphasized an important point by stressing the musical education of the child of high school age. We were interested in the account of Mr. Haley's successful work in Camden high

school. All this was told in an informal manner which was enjoyable. The trombone solos by Lester Felton of the Camden high school were remarkably well rendered. The social hour following the meeting, with the refreshments provided by Mrs. Dager and Mr. Haley, was not the least interesting feature of the meeting.

We are pleased to welcome the following associate members: Mr. and Mrs. E. G. C. Bleakly, A. W. Nash, Jr., Miss Eleanor Dillon, Mrs. Hettie Rittgers, Mrs. Gertrude Bowman, Mrs. Walter Staats, Miss Elsie Foust and Miss Lillian Clark.

HOWARD S. TUSSEY, President.

Rhode Island Council.

The Rhode Island council held a meeting Jan. 29 in the studio of Charles F. Kelley, Steinway building, Providence. The feature of the evening was a fine paper, on "The Chorale Prelude," by Walter Williams. In spite of the storm the studio was packed to the doors. Strawberries were served.

M. C. BALLOU, President.

Monmouth Chapter.

A luncheon was held Jan. 31 and sixteen members rejoined. Plans were made for a recital by Marcel Dupre in the First M. E. Church of Asbury Park Feb. 21.

MRS. BRUCE S. KEATOR, President.

**LYNWOOD
WILLIAMSON
CONCERT ORGANIST
National Theatre, Greensboro, N.C.**

Dr. William C. Carl

=====

**Instructor of Many
Prominent Organists**

=====

Send for new prospectus

GUILMANT ORGAN SCHOOL
Seventeen East Eleventh Street, New York



**Harold Gleason
Concert Organist
Rochester, N. Y.**

May 24, 1924.

The Bennett Organ Co.
Rock Island, Ill.
Gentlemen:

I had the pleasure of opening your new organ in the Westminster Presbyterian Church of Rochester, and I want to congratulate you on your success with this instrument. I found the action particularly fine, and there were many beautiful toned stops.

Sincerely yours,
(Signed) HAROLD GLEASON.

Bennett Organ Company
ROCK ISLAND, ILL.

Who's Who Among American Organists

Everett E. Truette.

In Everett E. Truette, Boston has an organist and teacher who is famed not only for his own distinguished work, but for a new generation of organists who have sat at his feet and of whom he has made capable performers. He is one of a line of several great organ pedagogues who will live through the future years because of the gospel of good organ playing which they have preached and taught to a long list of pupils. In his home city there is no organist who has won greater respect through his personality and his achievements. To organists in general he is known also by a list of excellent compositions.

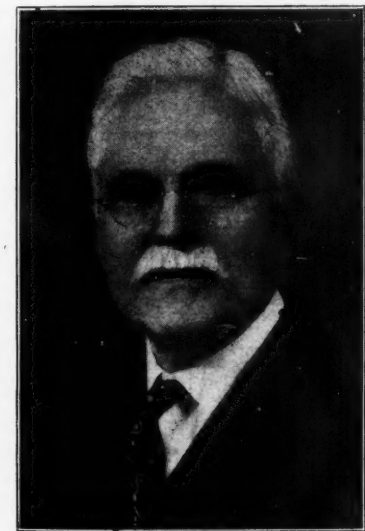
A fine illustration of the esteem in which Mr. Truette is held is the fact that eighty of his pupils and former pupils several years ago formed the Truette Organists' Club of Boston. They meet regularly to give programs and to cultivate the social side as well. E. Rupert Sircom is the president of the club this year. Once a year the club visits Mr. Truette at his home.

Mr. Truette was born March 14, 1861, at Rockland, Mass. He was graduated from Phillips Academy at Andover in 1878. The same year he entered the Massachusetts Institute of Technology, but soon changed his plans and matriculated at the New England Conservatory of Music. From this school he received his diploma in 1881. He was graduated from Boston University in 1883 with the degree of musical bachelor. From 1883 to 1885 Mr. Truette was in Europe, studying with Haupt, Guilman and Best. He was the first American to study with Guilman.

Returning to Boston, Mr. Truette was the organist of three churches simultaneously, playing seven regular services a week for a period of ten years. For seven years he was the editor of the organ department of the Etude. For three years he acted as conductor of the Newton Choral Association of 100 voices.

Mr. Truette has been organist and choir-master of the Eliot Congregational Church of Newton for twenty-seven years. He has given more than

400 recitals in New England and New York, in addition to recitals at the world's fair in St. Louis and the Buffalo exposition.



EVERETT E. TRUETTE.

Photo by Alfred Brown Studio, Boston.

Mr. Truette is one of the founders of the A. G. O. and has been one of the examiners of the New England chapter for many years. He was secretary of the chapter when it was organized and its dean for two years—in 1905 and 1906.

Among Mr. Truette's compositions the principal ones are his Suite in G minor and his Nuptial Suite. He has also written a number of anthems and is the author of a valuable treatise on "Organ Registration."

Walter Peck Stanley.

Walter Peck Stanley, organist and choir-master of the North Reformed



WALTER PECK STANLEY AT NEWARK ORGAN.

Church, Newark, N. J., was born in New Britain, Conn., where he held his first position as an organist and choir-master at the First Baptist Church. He left that position to ac-

cept a similar one at the South Norwalk, Conn., Congregational Church, leaving that church at the end of the year to become organist and choir-master of the Tompkins Avenue Congregational Church of Brooklyn, N. Y.

Mr. Stanley studied the organ with R. Huntington Woodman. After three years' service with the Tompkins Avenue Church, he resigned to go abroad to study piano with Leschetizky in Vienna, and remained three years. Returning to America, Mr. Stanley opened a studio in New York City, where he taught piano, but soon afterward accepted a position as instructor in piano in the Conservatory of Music of Oberlin College, Oberlin, Ohio, and was later made associate professor of piano at that institution. During Mr. Stanley's stay at Oberlin he made another trip to Europe, studying in Berlin with Lhevinne. Soon after his return from Berlin Mr. Stanley moved south, where he became organist and choir-master of the Ponce de Leon Avenue Baptist Church of Atlanta, Ga., resigning after more than eight years of service in order to return to New York.

Mr. Stanley is a past dean of the Georgia chapter of the American Guild of Organists, an associate member and general secretary of the American Guild of Organists, and a member of the executive committee and chairman of the public meetings committee of the National Association of Organists. He has given many organ recitals in different parts of the country.

Mr. Stanley was engaged as organist and choir-master of the North Reformed Church of Newark Oct. 1, 1923, and presides over a fine four-manual Casavant organ, which was installed in December of that year.

Hope Leroy Baumgartner.

H. L. Baumgartner, organist, assist-

ant professor at Yale and composer for the organ, is one of the group of young organists who lead the oncoming generation of men who will carry on the work of maintaining the instrument on its high level. His latest distinction, as announced in another page, is the winning of the American Guild of Organists anthem prize this year.

Hope Leroy Baumgartner was born

positions include an early song, "Be Strong" (Presser), and three early organ pieces, "Allegro Marcato," "Easter Morning" and "Berceuse in E" (White-Smith); two organ pieces more recently published are "Solemn Procession" (Gray) and "Idyll" (Gray).

In addition to his regular activities, Mr. Baumgartner has taken a considerable interest in the subject of organ planning and has written articles on various phases of this subject. Organs planned by him have been erected in the First Evangelical Church and the Tuxedo Park Baptist Church of Indianapolis, the Oakland Avenue Evangelical Church of Elkhart, Ind., and Emmaus Lutheran Church, St. Louis.

Established 1870

MUDLER-HUNTER PIPE ORGANS

"Quality and Durability"

CONTRACTS ON HAND

3 MANUALS

Muhlenberg Memorial Lutheran Church, Philadelphia, Pa.

St. Aloysius Roman Catholic Church, Philadelphia, Pa.

2 MANUALS

St. Paul's Evangelical Church, Philadelphia, Pa.

Episcopal Church of Atonement, Morton, Pa.

Wissinoming Presbyterian Church, Philadelphia, Pa.
Baptist Church, New Britain, Pa.

SS. Cyril and Methodius Roman Catholic Church, Edwardsville, Pa.

First Methodist Episcopal Church, Frackville, Pa.

REBUILT

Bethany Presbyterian Church, Trenton, N. J.

MUDLER-HUNTER CO., INC.

2632-38 W. Gordon Street
PHILADELPHIA, PA.

Forty-Eight Preludes and Fugues

By J. S. Bach

Pianoforte edited by Donald Francis Tovey and fingered by Harold Samuel.

TWO PARTS

each part with separate
MUSIC TEXT
Each \$2.50

An edition of Bach's "Forty-eight," embodying the views of the highest scholarship and musician-ship obtainable.

OXFORD UNIVERSITY PRESS
American Branch
35 West 32nd St., New York

in Rochester, Ind., Aug. 6, 1891. His early life was spent in various cities in Indiana where his father held pastorates in churches of the Evangelical Association (now the Evangelical Church). His musical training began at Elkhart, Ind., with lessons on the reed organ. On moving to Indianapolis at the age of 16, he entered the Indianapolis Conservatory of Music, where work in piano was continued for six years under Edgar M. Cawley and Carl Beutel. Instruction in harmony and composition was begun under various teachers of the conservatory, and something over a year's work in organ playing was done under Charles F. Hansen, the well-known blind organist of Indianapolis.

Going to Yale University in 1913 Mr. Baumgartner studied organ with Harry B. Jepson, counterpoint with David Stanley Smith, instrumentation with William E. Haesche and composition and history of music with Horatio Parker. In 1916 he received the Mus. B. degree from Yale, winning at that time the Steinert prize in composition with the first movement of a Symphony in A minor for orchestra. In 1916 he went to Savannah, Ga., as organist and choir-master of the Independent Presbyterian Church. Here he remained one year. After serving for something over a year as clarinetist in an army band, he was called to Yale as assistant to Professors Jepson and Smith. Relinquishing work in the organ department to devote full time to work in the theory department, he has continued since 1920 as teacher of harmony, counterpoint and dictation, and in 1923 received the appointment as assistant professor of the theory of music. Meanwhile he has served in various New Haven churches, at present being organist and choir-master in United Church (Congregational)—one of the three old churches on the New Haven Green.

Mr. Baumgartner's published com-

RECITAL PROGRAMS

Lynnwood Farnam, New York City.—Four Bach recitals on the Monday evenings of February...

Feb. 2.—Tocatta, Adagio and Fugue in C major; Four Advent Chorale Preludes from "The Little Organ Book"...

Feb. 9.—Prelude and Fugue in A minor; Prelude and Fugue in A major; Aria in F major...

Feb. 16.—"All Glory, Laud and Honor"; Passacaglia and Fugue in C minor; Trio-Sonata No. 1 in E flat...

Feb. 23.—Prelude and Fugue (Great C minor); "If Thou but Suffer God to Guide Thee"...

Albert Edward Och, Williamsport, Pa.—Mr. Och featured compositions of Gordon Balch Nevin at his tenth organ concert at Trinity Church Feb. 5...

Arthur Thompson, Winona, Minn.—Mr. Thompson has been using programs of various types to attract audiences to his recitals Sunday evenings at the Central Methodist Church...

Clarence V. Mader, A. A. G. O., Pasadena, Cal.—Mr. Mader has given the following programs in his most recent recitals at the Holliston Avenue M. E. Church...

Arnold Dann, Pasadena, Cal.—In a recital Feb. 10 at the First Methodist Church Mr. Dann played: "Cuckoo and Nightingale" Concerto (Allegro)...

Theodore G. Stelzer, Oshkosh, Wis.—Mr. Stelzer presided at the rededication of the organ, held in connection with the tenth anniversary of Mount Olive Lutheran Church...

Walter Williams, Providence, R. I.—In his Sunday recitals at St. Stephen's Church in February Mr. Williams played: Feb. 1—"Dawn"...

"Suite Gothique"; Boellmann; First Movement, Third Sonata, Yon; "Ave Maria"...

Feb. 8—"Grand Choeur," Gigault; Chorale, "Wir glauben all an einen Gott"...

George H. Graham, M. A., Toronto, Ont.—Mr. Graham has played the following programs on Saturday afternoons at the Central Technical School...

Jan. 10—Overture to "Maritana," Wallace; "The Pipes of Pan," Logan; "The Swan"...

Rev. Don H. Copeland, Dayton, Ohio.—In his January recital at Christ Episcopal Church, played on the evening of Jan. 8...

Harman Nicodemus, Evansville, Ind.—In recent Sunday afternoon recitals at St. John's Evangelical Protestant Church Mr. Nicodemus has played these programs...

John Groth, Pittsburgh, Pa.—During the prolonged illness of Daniel R. Philippi, the half-hour Sunday evening recitals in the Church of the Ascension are being played by Mr. Groth...

Carl Wiesemann, Dallas, Tex.—Mr. Wiesemann, organist and choirmaster of St. Matthew's Cathedral, gave the following program in a recital under the auspices of the Texas chapter, A. G. O., at the Oak Cliff Presbyterian Church...

Guy C. Filkins, A. A. G. O., Detroit, Mich.—In a request program Sunday afternoon, Feb. 8, at the Central Methodist Church Mr. Filkins played: "The Lost Chord," Sullivan; Spring Song, Mendelssohn...

Fred Faassen, Zion, Ill.—Among Mr. Faassen's recent programs at Shiloh Tabernacle have been the following:

Helen Hall Hoskinson, A. A. G. O., Clarinda, Iowa.—In a Christmas recital at the First Methodist Church on the evening of Dec. 21 Mrs. Hoskinson played these compositions...

Carl F. Mueller, Milwaukee, Wis.—In his recital at the Grand Avenue Congregational Church on the afternoon of Feb. 8 Mr. Mueller played as follows: Concert Overture in C minor, Hollins; "Moment Musical," Schubert-Mueller...

Lorenzo P. Oviatt, St. Augustine, Fla.—In his twilight musicales at the Memorial Presbyterian Church on Sundays in February Mr. Oviatt played these programs:

Pearl Porter Weikel, Detroit, Mich.—Miss Weikel, organist of the First Methodist Church of Royal Oak, Mich., gave this program Sunday afternoon, Feb. 22, at the Central Methodist Church of Detroit...

Lucien E. Becker, F. A. G. O., Portland, Oregon.—Mr. Becker's program Feb. 10 at his monthly lecture-recital at the Reed College chapel was as follows:

Frederic T. Egner, St. Catharines, Ont.—Dr. Egner has arranged a series of three recitals, assisted by the choir at the Welland Avenue Methodist Church. The first was played Feb. 3 and the others are scheduled for March 3 and April 14...

eridge-Taylor; "Will o' the Wisp," Nevin; Finale (Symphony 6), Widor.

Clarence E. Heckler, Harrisburg, Pa.—Mr. Heckler gave the following program in a recital at the First United Brethren Church, Feb. 5...

Earl W. Rollman, Reading, Pa.—Mr. Rollman gave the following program in a recital Feb. 17 at St. Stephen's Reformed Church: Festival Prelude on "A Mighty Fortress," Faulkes; "Within a Chinese Garden," Stouten; "Soeur Monique," Couperin...

A. G. Colborn, Bristol, England.—In a recital at St. Lawrence Church Feb. 16 Mr. Colborn included several American compositions for the organ. His program was as follows: Offertoire, Ambrose Thomas; "Legend," Federlein; Grand Chorus, Colborn; "Soaring," G. R. Smart; "At Evening," Kinder; Reverie, Silver; Largetto, Mozart; Epithalamium, Woodman...

Lucien E. Becker, F. A. G. O., Portland, Oregon.—Mr. Becker's program Feb. 10 at his monthly lecture-recital at the Reed College chapel was as follows: "Marche Nuptiale," Guilmant; Premieres Sonatas, Salome; "A Mountain Idol," Schminke; Intermezzo (Forget-me-not), Allan Macbeth; Reverie, John Hyatt Brewer.

Frederic T. Egner, St. Catharines, Ont.—Dr. Egner has arranged a series of three recitals, assisted by the choir at the Welland Avenue Methodist Church. The first was played Feb. 3 and the others are scheduled for March 3 and April 14...

NEW EASTER ANTHEMS

- F. LESLIE CALVER, The Everlasting Song.....12
T. TERTIUS NOBLE, The First Easter Dawn.....15
ALFRED WOOLER, The Lord of Life.....12
WOMEN'S VOICES
F. LESLIE CALVER, Easter Joy.....12
ORLANDO A. MANSFIELD, Yes! The Redeemer Rose.....12

ORGAN MUSIC FOR EASTER

- GEORGE A. BURDETT, Postlude on "Alford" (Ten Thousand Times Ten Thousand).....50
ROSSETTER G. COLE, Heroic Piece.....75
TH. DUBOIS, Op. 80, No. 3. Hosannah! (Chorus Magnus).....60
HENRY M. DUNHAM, Easter Morning (Tone Poem).....1.00
WILLIAM FAULKES, Op. 128, No. 1. Festival March in D.....50
ARTHUR FOOTE, Op. 29, No. 1. Festival March.....40
J. LAMONT GALBRAITH, Postlude alla Marcia in G.....40
JULIUS HARRISON, Gloria in Excelsis.....40
F. W. HOLLOWAY, Op. 52. Allegro Pomposo in F.....40
FREDERIC LACEY, Exultate Deo.....50
A. W. LANSING, Festival March.....50
H. V. MILLIGAN, Allegro Jubilant.....50
M. MOUSSORGSKY, March of Victory.....40
STANLEY T. REIFF, Festival Prelude.....60
J. E. ROBERTS, Festal March in D.....50
TH. SALOME, Op. 48, No. 1. Gothic March.....40
S. GATTY SELLARS, Festival Overture.....50
W. R. SPENCE, Grand Chorus in D.....45
H. J. STEWART, Ménuet Héroïque.....60
EVERETT E. TRUETTE, Op. 29, No. 3. Grand Choeur.....60

EASTER CANTATAS

- THE WORLD'S REDEEMER by Ernest A. Dicks
Solos for Soprano, Tenor and Bass
Price 75 cents
DARKNESS AND DAWN ALLELUIA, HAIL WITH GLADNESS
By Fred W. Peace
By J. Lamont Galbraith
FROM CROSS TO CROWN CHRIST TRIUMPHANT
By Fred W. Peace
By Bruno Huhn
Solos for Soprano, Alto, Tenor and Bass
Price 60 cents each net

The Arthur P. Schmidt Co.
BOSTON 120 Boylston St.
NEW YORK 8 West 40th St.

IN NEW PASADENA EDIFICE

Hallett Plays Organ Placed in Beautiful All Saints' Church.

During the past two years the congregation of All Saints' Episcopal Church, Pasadena, Cal., has been building a beautiful Gothic edifice which was opened on the last Sunday in Advent. The church is of steel and granite construction, with exquisite carved woodwork in the interior. The altar and reredos is of carved Caen stone. The organ, which was originally built by the Johnson factory of Van Nuys, Cal., has been rebuilt by Frame & Gibson, who have considerably enlarged the instrument. The E. A. Spencer factory of Pasadena built a modern console with a device whereby the crescendo pedal succession can be quickly regulated by the player. The harmonic tuba was supplied by Harrison & Harrison of Durham, England, and is enclosed in its own swell-box and is playable from two manuals.

Percy Shaul Hallett, F. A. G. O., gave the opening recital on Dec. 21.

The specification is as follows:

GREAT.

- Double Open Diapason, 16 ft.
- Open Diapason, major, 8 ft.
- Open Diapason, minor, 8 ft.
- Tibia Clausa, 8 ft.
- Clarabella, 8 ft.
- Gemshorn, 8 ft.
- Dulciana, 8 ft.
- Lieblich Gedeckt, 8 ft.
- Aeoline, 8 ft.
- Flute d'Amour, 4 ft.
- Principal, 4 ft.
- Twelfth, 2 1/2 ft.
- Fifteenth, 2 ft.
- Tromba, 8 ft.
- Harmonic Tuba, 8 ft.
- Harp.

SWELL.

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Violin Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Aeoline, 8 ft.
- Unda Maris, 8 ft.
- Muted Viol, 8 ft.
- Sallecional, 8 ft.
- Voix Celeste, 8 ft.
- Viol d'Orchestre, 8 ft.
- Gemshorn, 4 ft.
- Harmonic Flute, 4 ft.
- Harmonic Piccolo, 2 ft.
- Mixture, 3 rks.
- Vox Humana, 8 ft.
- Contra Oboe, 16 ft.

- Horn, 8 ft.
- Oboe, 8 ft.
- Clarion, 4 ft.
- Tremulant.

CHOIR.

- Double Dulciana, 16 ft.
- English Diapason, 8 ft.
- Melodia, 8 ft.
- Viol d'Amour, 8 ft.
- Lieblich Gedeckt, 8 ft.
- Dulciana, 8 ft.
- Quintadena, 8 ft.
- Dulcet, 4 ft.
- Flauto Traverso, 4 ft.
- Flautina, 2 ft.
- Orchestral Oboe, 8 ft.
- Clarinet, 8 ft.
- Harp.
- Tromba, 8 ft.
- Harmonic Tuba, 8 ft.
- Tremulant.

PEDAL.

- Resultant Bass, 32 ft.
- Sub Bourdon, 32 ft.
- Open Diapason (metal), 16 ft.
- Open Diapason (wood), 16 ft.
- Bourdon, 16 ft.
- Dulciana, 16 ft.
- Lieblich Bourdon, 16 ft.
- Lieblich Flute, 8 ft.
- Flute, 8 ft.
- Dulciana, 8 ft.
- Violoncello, 8 ft.
- Octave, 8 ft.
- Contra Oboe, 16 ft.
- Trombone, 16 ft.
- Trumpet, 8 ft.

Mr. Hallett's program at the recital included these selections: Advent Chorale, "Wachet auf," Nicolai-Mendelssohn; Prelude (with pedal solo) and Fugue in C major, Bach; Allegretto Grazioso, Holloway; Christmas Offertoire, Lemmens; Scotch Carol, Guilmant; Largo, Handel; March from a Concerto, Mendelssohn.

Pipe Organs

Tuned — Cleaned — Repaired

Old Organs Modernized.
Additions and Electrical
Blowers Installed.

FRANK W. EDWARDS

Phone Walnut 2365

56 Harrison Avenue
SPRINGFIELD, MASS.

The
Barton Organ
for Tone and Volume

Wherever the Barton is played it impresses with its tonal qualities and full-throated volume. Sweetness in finer notes and clarity in the deeper ones make Barton music the most compelling of all.

The new Barton Organs are flexible in action and sturdy in construction. They hold their full power indefinitely and are responsive to the quick technique of the finished organist. They require no special training and the beginner is not confused by intricate construction or action.

GENUINE DEAGAN PERCUSSIONS USED

Voice your approval of the Barton Organ and your confidence will be justified to the fullest extent. Full details upon request.

BARTOLA MUSICAL INSTRUMENT COMPANY
312-313 Mallers Bldg.,
CHICAGO, ILL.

Barton
ORGAN

Announcing

**Second Summer Master Class in Organ Playing
to be conducted by**

CHARLES M. COURBOIN

Famous Belgian-American Organist, Formerly Organist of the Antwerp Cathedral, Chevalier of the Order of the Crown of Belgium, Guest Organist Wanamaker Organs, New York and Philadelphia.

To be held in Scranton, Pennsylvania

JULY 1st to AUGUST 15th, 1925

Three excellent organs available for lessons and practice.

Special Private Lessons arranged for.

Listeners permitted at class lessons upon application.

For terms, registration and other information address at once

ELLEN M. FULTON, Secretary

1737 Capouse Avenue,

Scranton, Pennsylvania

FRAZEE TO REPLACE ORGAN AT ARLINGTON JAMES COLE TO DO VOICING.

Three-Manual of Fifty-six Stops for the First Baptist Church of Arlington, Mass., Whose Instrument Was Burned.

To the Frazee Organ Company of Boston has been awarded the contract for the new organ to be installed in the First Baptist Church, Arlington, Mass. The voicing will be under the direction of James Cole, builder of the notable organ in this church which was destroyed by fire Oct. 31, 1924.

The instrument will be constructed along the lines of the original one, many new features having been incorporated in the tonal scheme. The specifications have been prepared by William E. Wood, organist emeritus of the church; the Rev. Henry S. Potter, D.D., pastor, and Mr. Cole. The organ is to be ready by Oct. 1. Mark S. Dickey is organist and choir-master at the church.

Following is the specification of the new instrument:

GREAT ORGAN.

1. Diapason, 16 ft., 73 pipes.
2. First Diapason, 8 ft., 73 pipes.
3. Second Diapason, 8 ft., 73 pipes.
4. Gamba, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Clarabella, 8 ft., 73 pipes.
7. Doppelflöte, 8 ft., 73 pipes.
8. Octave, 4 ft., 61 pipes.
9. Waldflöte, 4 ft., 73 pipes.
10. Twelfth, 2 2/3 ft., 61 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Trumpet (enclosed in Choir), 8 ft., 73 pipes.
13. Chimes (Deagan Class A, located in swell box), 25 tubes.

SWELL ORGAN.

14. Bourdon, 16 ft., 73 pipes.
15. Diapason, 8 ft., 73 pipes.
16. Stopped Diapason, 8 ft., 73 pipes.
17. Salicional, 8 ft., 73 pipes.
18. Viole d'Orchestre, 8 ft., 73 pipes.
19. Viole Celeste, 8 ft., 61 pipes.
20. Aeoline, 8 ft., 73 pipes.
21. Dolce Flute, 8 ft., 73 pipes.
22. Harmonic Flute, 4 ft., 73 pipes.
23. Violina, 4 ft., 73 pipes.
24. Vox Humana, 8 ft., 61 pipes.
25. Cornopean, 8 ft., 73 pipes.
26. Contra Fagotto, 16 ft., 73 pipes.
27. Oboe, 8 ft., 73 pipes.
28. Clarion, 4 ft., 61 pipes.
29. Flautino, 2 ft., 61 pipes.
30. Dolce Cornet, 3 rks., 183 pipes. Tremulant.

CHOIR ORGAN.

31. Double Dulciana, 16 ft., 73 pipes.
32. Diapason, 8 ft., 73 pipes.
33. Dulciana, 8 ft., 61 notes.
34. Unda Maris, 8 ft., 61 pipes.
35. Viola de Gamba, 8 ft., 73 pipes.
36. Melodia, 8 ft., 73 pipes.
37. Flute Celeste, 8 ft., 61 pipes.
38. Salicet, 4 ft., 73 pipes.
39. Flute d'Amour, 4 ft., 73 pipes.
40. Clarinet, 8 ft., 73 pipes.
41. French Horn, 8 ft., 73 pipes.
42. Harp, 49 bars. Chimes. Tremulant.

PEDAL ORGAN.

43. Contra Bourdon, 32 ft., 44 pipes.
44. First Diapason, 16 ft., 44 pipes.
45. Second Diapason, 16 ft. (from No. 1), 32 notes.
46. Violone, 16 ft., 44 pipes.

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 6354
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 Presbyterian Church
John W. Morris Scottish Rite Cathedral
WHEELING, W. VA.

47. Dulciana, 16 ft. (from No. 31), 32 notes.
48. Bourdon, 16 ft. (from No. 43), 32 notes.
49. Soft Bourdon, 16 ft. (from No. 14), 32 notes.
50. Octave, 8 ft. (from No. 44), 32 notes.
51. Flute Bass, 8 ft., 32 pipes.
52. Gedeckt, 8 ft. (from No. 14), 32 notes.
53. Violoncello, 8 ft. (from No. 46), 32 notes.
54. Trombone, 16 ft., 44 pipes.
55. Tromba, 8 ft. (from No. 54), 32 notes.
56. Fagotto, 16 ft. (from No. 25), 32 notes. Chimes.



VIRGINIA CARRINGTON THOMAS Mus. Bac. A. A. G. O.
American Organist and Composer
Yale and Fontainebleau Prizes - Juilliard Fellow
Recent New York criticisms on request
PRIVATE RECITALS CONCERTS DEDICATIONS
Address 562 Fifth Avenue, New York.

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.

WHITE, SON COMPANY

INCORPORATED

530-540 Atlantic Ave., Boston, Mass.

Specialists in the

Manufacture of Organ and Player Piano Leathers

Edwin Stanley Seder, F. A. G. O.



Professor of Organ,
Northwestern University
Organist-Director,
First Congregational Church,
Oak Park, Ill.

Since Nov. 1 has given 120 daily half-hour radio recitals comprising over 600 compositions without repetition from W G N station, Chicago. Week days at 6 P. M.; Sundays at 2 P. M.

Press Comments on American compositions played at N. A. O. Organ-Orchestra Concert Feb. 2.
Chicago Herald-Examiner: "Admirable art."—Glenn Dillard Gunn.
Chicago Evening Post: "Played with fine effect....brought variety of tone color and built up to a brilliant climax."—Karlton Hackett.
Musical Courier: "Showed himself a fine artist."
Music News: "Representative of concert organ playing in its best and most brilliant phases.....unusual approval."
Musical Leader: "A player of highest attainments."

Special Summer Course in Organ—
Northwestern University, June 22-Aug. 1.

Special Course in Church Choir Conducting—Sherwood
Music School, Fine Arts Bldg., Chicago, June 29-Aug. 8

CONCERTS--RECITALS--DEDICATIONS

Spring and Fall 1925 Now Booking.

Circular and Full Information
on Request

Seder Organ Concerts

670 Irving Park Boulevard
CHICAGO

A factor to consider—

An order placed with us assures you Quality and Service.

This is due to the fact that our organization consists of experienced men long associated with the Pipe Organ Industry.

Organ Supply Corporation

540-550 East 2nd Street Erie, Pa.

MANUFACTURERS OF PIPE ORGAN SUPPLIES

DEMAREST AT CONSOLE OF NEW FAZAKAS WORK

NEW YORK ORGAN IS OPENED

Community Church Four-Manual Is Creation of Orange, N. J., Builder—Second Recital, Pastor and Organist Performing.

Clifford Demarest, F. A. G. O., came into his own again when he opened the large new organ in the Community Church, Park avenue and Thirty-fourth street, New York City, on the afternoon of Feb. 8. This organ, built by A. E. Fazakas at his Orange, N. J., factory, replaces the one destroyed when the church was burned five years ago, since which unfortunate occurrence Mr. Demarest had been planning the new instrument.

The specification of the new organ appeared in The Diapason in May, 1924. It contains thirty-six stops and twenty-seven couplers. The console has four manuals and provision for eighteen extra stops. All but two stops are enclosed in chambers with laminated shutters four inches thick operated on ball-bearings. Thirty-one pistons placed under the manuals operate the stops in various combinations. A fifteen horsepower Orgoblo supplies the wind at pressures from eight and one-half to ten and one-half inches.

The organ is in the gallery over the entrance doors. The console is beside the pulpit platform 100 feet away. The action is so prompt that no delay in the tone is noticeable to the player.

The opening recital was a decided success. The console was placed on the pulpit platform, there being fifty feet of extra cable attached. Mr. Demarest held a good-sized audience for an hour and a half and had to respond to persistent applause with several encores. Near the end the Rev. John Haynes Holmes made a speech in which he said that the trustees and he felt they had not the

largest, but the finest organ in New York.

Mr. Demarest's program was as follows: Allegro from Sixth Symphony, Widor; Andante Cantabile, from Fifth Symphony, Tschaiakowsky; Concert Overture in C minor, Hollins; Largo from "New World" Symphony, Dvorak; "Anitra's Dance," Grieg; "In Summer," Stebbins; "Finlandia," Sibelius; "Reve Angelique," Rubinstein; Fantasia, "Rip Van Winkle" (first performance), Demarest.

An interesting organ-piano recital was played Feb. 13 and was also a great success, with people clamoring to have it repeated in the near future. With Mr. Holmes at the piano and Mr. Demarest at the organ, this program was presented: Fantasie for Organ and Piano, Demarest; "Chant du Cygne," Blumenthal; Romanza Appassionata, John Orth; Romance, Rubinstein, and Impromptu, Op. 90, No. 4, Schubert (Mr. Holmes); Grand Aria for Organ and Piano, Demarest; Sonata in A minor (Allegro-Andante), Borowski; Paraphrase on a Theme by Gottschalk, Saul, and Grand Chorus in D major, Guilmant (Mr. Demarest); Rhapsody for Organ and Piano, Demarest. Mr. Demarest's Rhapsody, just published by Schirmer, made a deep impression and undoubtedly will share the great success of his other two numbers for organ and piano.



TONE VERSUS TABLETS

The Votteler-Holtkamp-Sparling Organ Company

ESTABLISHED 1855

CLEVELAND, OHIO

W. A. SOMMERHOF & CO. ORGAN BUILDERS

**Organs Rebuilt, Electrified and Modernized
Electric Blowers Chimes and Harps
ERIE, PA.**

RALPH A. HARRIS

B.A., A.A.G.O.
Organist and Choirmaster
St. Paul's Episcopal Church
157 St. Paul's Place Brooklyn, N. Y.

ANNA CARBONE ORGANIST

Dates Now Booking 1925-26
Management Standard Booking Office
17 East Forty-Second St., New York
A limited number of pupils accepted
Address 142-4 West Fourth St.
New York



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

CLARENCE EDDY ORGAN RECITALS

ORGAN DEPARTMENT, CHICAGO MUSICAL COLLEGE

64 East Van Buren Street, Chicago

Residence: 5357 Wayne Avenue, Chicago Telephone: Sunnyside 6150

RECENT NEWSPAPER CRITICISMS:

Portland (Oregon) Oregonian, Nov. 4, 1924.—Under the touch of Clarence Eddy, celebrated American organist, the instrument at the public Auditorium spoke with a majestic voice last night. * * * Mr. Eddy made his tonal mixtures with marked deliberation and exactitude, and the results fully justified his care. * * * He is an honorary member of the St. Cecilia Academy in Rome, an Officer of the French Academy, and has had honors heaped upon him, carrying the name and fame of America into the high places of art in the world.

Portland (Oregon) Journal, Nov. 4, 1924.—Clarence Eddy played the organ at the Auditorium Monday night, and convinced one that he was dealing with the King of all musical instruments. It was a King, too, that did everything the Dean of organ playing wanted it to do. * * * The Third Sonata by Felix Borowski, Chicago composer, proved a magnificent composition in four movements. The program came to a thrilling close with "Grand Choeur Dialogue" by Eugene Gigout.

Portland (Oregon) Telegram, Nov. 4, 1924.—Clarence Eddy, eminent American organist, gave a most enjoyable recital last evening at the Municipal Auditorium. Mr. Eddy is complete master of his instrument, and his program was so chosen that the tastes of all music lovers might be satisfied. * * * The most delightful number on the program was the Third Sonata by Felix Borowski, a beautiful composition, beautifully played. * * * The organist was enthusiastically received by an appreciative audience.

KRAFT

For RECITALS and LESSONS

TRINITY CATHEDRAL, CLEVELAND, O.

GRACE CHALMERS THOMSON

Mus. B., A. A. G. O.
Organist and Choirmaster
ST. PHILIP'S CATHEDRAL
Atlanta, Georgia

DAVID HUGH JONES

F. A. G. O.
1541 New York Avenue
Brooklyn, N. Y.

ELMER ENDE

Organist and Choirmaster
Second Presbyterian Church
505 Waller Street, Portsmouth, Ohio
RECITALS INSTRUCTION

JOHN PRIEST COLONY THEATRE

NEW YORK CITY
STUDIO 836 Carnegie Hall

HUGH PORTER ORGANIST

INSTRUCTION RECITALS
New York University
Calvary Episcopal Church
14 E. 37th St., New York City

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

ERNEST MacMILLAN RECITAL ORGANIST

"A Berlioz in instrumentation. His technique was faultless."—Henry T. Finck.
Conservatory of Music, Toronto, Canada

GEORGE B. KEMP, Jr. Church and Theatre Organist Highland, Illinois

Available as substitute organist in St. Louis and vicinity

PIETRO YON

The Institute of Concert Virtuosi, 853 Carnegie Hall, New York City

Six Large
M. P. MÖLLER
PIPE ORGANS

For New York City

Have just been contracted for:—

A large four-manual instrument for the noted West Side Unitarian Church, the selection of the distinguished organist of the Church,

Mr. Frank Stewart Adams

Also three-manual organs for the following High Schools:—

Girls' High School
 Bushwick High School
 Evander Childs High School
 Bryant High School
 Newtown High School

When the above installations are completed there will be ten Möller Organs in New York High Schools.

These contracts were awarded solely on merit, based on past experience. For every purpose Möller Organs lead.

The keynote of our success is every customer an advertiser of Möller Organs.

M. P. MÖLLER
 Hagerstown Maryland

1204 Franklin Trust Bldg.
 Philadelphia

1203 Loew Bldg.—1540 Broadway
 New York City

1630 Euclid Ave.
 Memphis

208 Insurance Exchange Bldg.
 Los Angeles

109 Ponce de Leon Place
 Atlanta

6054 Cottage Grove Ave.
 Chicago

Strand Theatre Bldg., Oakland, Pittsburgh

**TO ADD TWO OCTAVES,
COVERING THE PEDAL
NEW IDEA OF SEIBERT LOSH**

**Seven-Manual Compass for Hands to
Make It Possible to Operate All
Pedal Tones from the Manuals
When Necessary.**

The Midmer-Losh Company is preparing an important announcement relative to extension of the manual compass, a departure advocated for some time by Seibert Losh, who criticizes the limiting of the largest and most valuable tones of the organ to pedal control. He deems this especially needless in the face of "the large demands made in modern organ playing for pedal expression, while really adequate manipulation of the swells of the organ requires both feet of the performer."

Mr. Losh contends that pedal keys were originally applied to the larger pipes for purely mechanical reasons, as it was impossible to open the valves with the fingers. He does not anticipate the elimination of the pedal keyboard, as it is firmly established in the literature and tradition of the instrument, but the new seven-octave instruments of his company bring the pedal completely under manual control when desired by the organist. A three-manual by the Midmer-Losh Company being installed in the Central Christian Church, Miami, Fla., is the first of these organs and the announcement of new design policy is awaited with interest.

The new Holy Name Church organ at Miami, Fla., was opened Feb. 16 by Richard Keys Biggs. The Midmer-

Losh factory is also building a seventy-stop four-manual with 32-foot bombe for the First Baptist Church of Tampa, to be, it is said, the largest church organ in the state. This replaces a Midmer built twenty years ago in the old church. Other Florida contracts of this firm include organs for the Methodist Church at Arcadia and the Baptist Church at Lake Wales.

Stebbins Goes to New York.

Charles A. Stebbins, the Chicago organist and composer, will make his headquarters at the studio of the Aeolian Company in New York after March 1. Mr. Stebbins, who is a native of Chicago and received a large part of his musical education here, also studied and played for several years in New York. He was for a considerable period organist of First Church of Christ, Scientist, until his duties on the Aeolian staff made it necessary for him to relinquish church work. Mr. Stebbins' departure is considered a distinct loss to the organ circles of Chicago.

Dr. Ray Hastings' thirteenth anniversary as organist of the Temple Baptist Church in Los Angeles was duly observed, the portrait and an appreciation of Dr. Hastings being placed on the church folder Feb. 8. The pastor wrote as follows: "During his thirteen years at the organ the pastor has never heard a word of adverse criticism upon him, as a musician, a Christian gentleman or as a faithful, dependable co-worker. He is 'the foundation upon which temple music is built.' The pastor congratulates both Dr. Hastings and Temple Church upon this happy service together and trusts that it may be continued for many years."

RECHLIN PLAYS 38 RECITALS

Back from Tour in Which He Aimed to Lift His Audiences.

Edward Rechlin has returned to New York from his latest concert tour, with the record of playing thirty-eight recitals within a period of seven weeks. His program, played from memory, aroused the greatest enthusiasm and he was frequently recalled at the close of each recital. Mr. Rechlin aims to present the organ in its true estate, specializing in the works of Bach and his contemporaries. His audiences were often so affected as to refrain from applause. He has returned with the firm conviction that the American public hungers for the sublime and spiritual in art, and sees a great future for the organist who has the courage and confidence in his audiences to draw them up to the highest standards of organ art.

The following cities were visited in Mr. Rechlin's tour: Hartford, Conn., Syracuse, N. Y., Buffalo, Saginaw, Mich., Toledo, Ohio, Detroit, Ashtabula, Ohio, Gary, Ind., Mendota, Ill., St. Louis, Peoria, Ill., Sedalia, Mo., Kansas City, Seward, Neb., Omaha, Albert Lea, Minn., Clinton, Iowa, Chicago, Lancaster, Pa., Columbus, Ohio, St. Paul, Hibbing, Minn., Pittston, Pa., Mankato, Minn., New Ulm, Minn., Dubuque, Iowa, Racine, Wis., Milwaukee, Winfield, Kan., Lindsborg, Kan., York, Pa., Martins Ferry, Ohio, Marietta, Ohio, and Washington, D. C.

Organ Music for Athletic Event.

The great municipal organ in Cleveland was drafted last month to provide a musical program for an athletic event there, the first time since the hall was built. Max Rosenblum, who

staged the big basketball carnival at the hall Feb. 9 with the Rosenblums battling the champion Kingstons in the feature game, booked Vincent H. Percy to give a recital on the organ from 7 to 7:30, while the fans were arriving, and between halves of the game.

M. Winkler, president of Belwin, Inc., the publishing house, has left on an extensive trip and will visit practically every important city of the southeastern states. Mr. Winkler expects to be back about the middle of March.

Something Different

**HISTORIC
LECTURE—RECITAL**

**ORGANS and
ORGANISTS
BY**

**Percy B. Eversden, M. A., Mus. Doc.
Organist**

**For Terms and Dates, Address
1147 AUBERT AVENUE
ST. LOUIS, MO.**

**Buhl & Blashfield
Organ Co.**

PIPE ORGANS

1019 Seymour Ave., Utica, N. Y.

**RICHARD
KEYS BIGGS**

"High Priest of the
Temple of Tone."

G. A. AUDSLEY.

For terms and dates
address

GEORGES DE LISLE
41 White St., New York City



ORGAN LEATHERS

Supplied to more than
90%

of the Organ Builders in United States and Canada
POUCH SKINS A SPECIALTY

Packing, Valves, and Bellows
Leather specially tanned

Write for sample book

T. L. LUTKINS, INC.
40 Spruce Street
New York, N. Y.

**GEORGE E. LA MARCHE
MODERN ORGANS**

Some Achievements to Date:

- New England Congregational Church (Rebuilt).
- St. Chrysostom's Episcopal Church (Rebuilt).
- Bethlehem Lutheran Church (Rebuilt).
- Peabody Conservatory of Music, Lawrence College, Appleton, Wis. (New Organ).
- Shiloh Tabernacle, Zion, Ill. (Rebuilt).

Factory and Office: 214 Institute Place, CHICAGO, ILL.
Telephone: Superior 7183

**FRANK A. BOLTZ
GENERAL PIPE ORGAN SERVICE**

Pipe Organs Modernized — Tuned — Re-Voiced — Yearly Maintenance Solicited.
Electric power blowers furnished and installed—Qualified and expert workmanship.
Satisfaction guaranteed.

Phone Belmont 5388 1637 North Kedvale Avenue CHICAGO, ILL.

Sixth Year in

Lincoln, Nebraska

412 Richards Block

C. F. Dunn Organ Co.

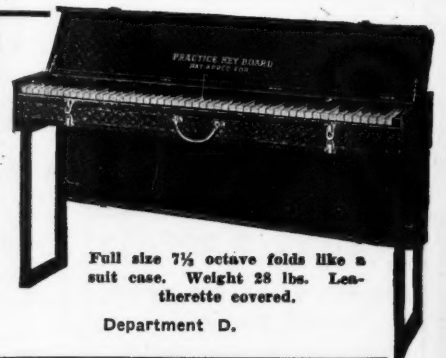
MAINTENANCE—REBUILD

PRACTICE KEYBOARDS

We make all sizes of portable Practice Keyboards, from 1 octave to 7 1/2 octaves. We are supplying these instruments to many of the leading artists and student pianists.

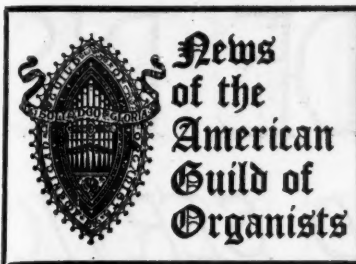
Send for catalogue and prices. We sell direct from factory to user.

A. L. WHITE MFG. CO.
215 Englewood Ave.
CHICAGO, ILL.



Full size 7 1/2 octave folds like a suit case. Weight 28 lbs. Leatherette covered.

Department D.



News of the American Guild of Organists

Announcement of Estey Prize.

The Estey Organ Company prize will be awarded to the candidate in the fellowship examination who secures the highest marks for paper work.

The candidates who compete for the prize must take both sections of the examinations. Those candidates who failed in one section and passed one section are eligible, provided that both sections are taken at this examination. Notice of intention to compete must be sent at the time of registration.

The dates for the fellowship examination are: Thursday, May 14, and Friday, May 15. The dates for the associateship examinations are: Thursday, May 28, and Friday, May 29.

Reception for Sig. Bossi.

A reception for Sig. Marco Enrico Bossi was held on the evening of Feb. 12 at the rooms of the Estey Organ Company, 11 West Fortyninth street. A large number of the Guild members and some guests were present. Sig. Bossi was delighted to have an opportunity to meet informally and talk with the members of the Guild. He expressed himself at the close of the reception to Warden Sealy as follows: "What I say to you I would like to have passed on to all the members of the Guild. I am proud to be a member of your organization. I am glad to have been here tonight; and I thank you for all the kindness you have shown me. Your society has done a great work and I shall look forward with interest to its future. I hope I may come again and have the opportunity once more to meet you all."

Mrs. Bossi was also present and apparently enjoyed the opportunity given her to meet Americans. She said if she stayed here a little while she would soon learn to speak English.

A very interesting feature of the evening was the presentation of the Guild anthem prize to H. Leroy Baumgartner. The warden announced the winner of the prize and at his request Sig. Bossi presented it to Mr. Baumgartner, making a few remarks in French.

Baumgartner Wins Prize.

Hope Leroy Baumgartner, of the Yale musical faculty, is the winner of the Guild anthem prize. The winning anthem, "In Him We Live," will be sung at the Guild's convention in Chicago in June. The judges for the competition were: Rossetter G. Cole, Dr. Healy Willan and R. Huntington Woodman.

Illinois Chapter.

The February meeting, held at the Piccadilly, in the Fine Arts building, took the form of a luncheon Saturday, Feb. 21. The feature of the afternoon was an interesting discussion of the fertile subject of transcriptions. Dean Hyde opened the debate and expressed himself as favoring the use of transcriptions on organ programs, within reasonable limitations. This seemed to be the consensus of opinion among the members present, a number of whom took part in the deliberations. No conclusive decision was reached, nor had it been expected, but the expression of opinion was one which made the hour devoted to the subject well spent.

A service was held at the First Methodist Church of Englewood, Chicago, Feb. 9 and drew an attendance whose size was most encouraging to the performers. At the same time the program was such as to make it well worth the while of all who came out. The choir of the church, directed by Charles W. Leigh, with Miss Emily Roberts at the organ, sang with good effect a group of three negro spirituals, including "Deep River" "Dig My

Grave" and "Listen to the Lambs," Hawley's "Call to Spring" and Taylor's "Viking Song."

Frank Van Dusen of the American Conservatory of Music played the first organ group, consisting of Ferrata's Nocturne and the Finale from Borowski's new Third Sonata. Mrs. Lily Wadhams Moline of First Church of Christ, Scientist, Oak Park, gave a fine performance of her Second Sonata, in four movements, illustrating the grade of work done by Chicago composers for the organ. The final group was by Francis Moore of the First Presbyterian Church, who played Bach's "St Ann" Fugue, the Prelude to "Lohengrin" and Stebbins' "In Summer," and also gave an improvisation. Sowerby's "Carillon" was played by Miss Roberts as a prelude to the service.

Wisconsin Chapter.

The first Guild service in an Episcopal church in Milwaukee was held on the afternoon of Feb. 15 at St. Paul's. A reception was held after the service in the parish-house. Mrs. Eva Wright, organist of the Church of the Redeemer, played Debussy's "La Demoiselle Elue." Carl F. Mueller of the Grand Avenue Congregational Church played Dr. J. Lewis Browne's "Contrasts." The postlude was Dubois' "Entree du Cortege," played by Fred Smith of St. John's Episcopal Church. St. Paul's choir of fifty-five men and boys—the name of the organist is not on the program—sang Martin's "Whoso Dwelleth," one of Franck's "Beatitudes," Noble's "Go to Dark Gethsemane" and Cesar Franck's "Hallelujah! O Praise the Lord."

Central Ohio.

The Central Ohio chapter has engaged Clarence Dickinson to give an organ recital Thursday evening, April 23, and also to give a lecture-recital and to teach a master class of organists the following day in connection with the Ohio State Music Teachers' Association and the State Federated Music Clubs, which meet in Columbus April 20-24.

Mrs. Wilbur Thoburn Mills, A. A. G. O., is dean of the chapter.

Indiana Chapter.

The February meeting was held Sunday, Feb. 8, at 2:30 p. m. at the Broadway M. E. Church. The dean of the chapter was authorized to represent the Guild in the interest of an organ for the proposed community building which is being urged by the mayor of Indianapolis.

The following program was given by Mrs. Mary E. Wilhite, assisted by Miss Lorinda Cottingham, violinist, and the quartet of the Broadway Church: Third Sonata, in C minor, Guilman; Violin, "Hymn to the Sun," Rimsky-Korsakoff; Indian Serenade, Harry L. Vibbard; "By the Firelight," Mabel Pallatt, and Toccata in D minor, Gordon Balch Nevin; Quartet, "Be Still! Be Still!," Charles P. Scott; Finale in A, Cuthbert Harris.

Lynnwood Farnam gave a recital at Christ Episcopal Church Feb. 5 under the auspices of the Indiana chapter. The church was filled to capacity with those music lovers who had heard of this master artist and it is needless to say that they were not disappointed. To quote from the Indianapolis News: "A flawless technique enables Farnam to dazzle or soothe the listener at will. He is an artist at all times."

The program was as follows: Divertissement (from "Twenty-four Pieces"), Louis Vierne; Fantasia on the chorale, "Hallelujah! God Be Praised," Max Reger; Vivace from Second Trio-Sonata, Bach; Scherzo from Eighth Symphony, Widor; Revery, Bonnet; Finale from Second Symphony, Edward Shippen Barnes; Pastorale in F major, Roger-Ducasse; Riposo, Rheinberger; "Echo," Yon; "The Legend of the Mountain," from "Seven Pastels from the Lake of Constance," Karg-Elert; Toccata in F sharp minor, "Thou Art the Rock," from "Byzantine Sketches," Mulet.

District of Columbia Chapter.

A feature which this year has added much to the attendance at the monthly business meetings of the District of Columbia chapter and proved of great

profit, as well as pleasure, to those participating, has been the study of the Guild examination questions. These have been presented by the sub-dean, Miss Maud G. Sewall, F. A. G. O., and have received careful discussion.

The regular business meeting for December was held at Lisner Hall, George Washington University, at which time Thomas B. Brown, Ph.D., instructor in physics at the university, gave a lecture on "The Physical Aspect of Sound and Acoustics." The lecture was illuminating, each point being clearly and entertainingly illustrated with laboratory experiments.

New England.

On the evening of Feb. 2 fifty members and guests attended the annual dinner, held in the rooms of the Twentieth Century Club, Boston.

The dean, John Hermann Loud, sketched the matter of coming events, emphasized the proposed convention in Chicago, spoke of his fine time at the New York annual dinner, and ended by introducing H. L. Pratt of the Estey Organ Company. Mr. Pratt did not attempt a formal address, but spoke in light vein. He did mention, however, in a more serious way, that he should like to see greater coordination between builders of organs and organists in the direction of placing organs in high schools.

The last half hour was devoted to most attractive motion pictures which had been filmed by William E. Zeuch.

The chapter's 110th public recital was given Feb. 16 at First Church, Boston, by John Hermann Loud, this being his 500th recital. The occasion was graced by the largest attendance of any of the season's events, and it was the general opinion that Mr. Loud quite outshone all former efforts as a recitalist. The program was as follows: Ciacona, Pachelbel; Toccata and Fugue in C major, Bach; Chorale in E major, Franck; "Marche Funebre et Chant Seraphique," Guilman; "Paysage" and "Ariel," Bonnet; Intermezzo from "Storm King" Symphony, Dickinson; Toccata, "Thou Art the Rock," Mulet.

Western Pennsylvania.

The Western Pennsylvania chapter met at dinner at the Rittenhouse, Pittsburgh, Thursday evening, Feb. 19, and adjourned to the East Liberty Presbyterian Church for a short business meeting, and then heard an excellent recital by Miss Harriet C. Dally, on the large four-manual Austin organ. Her program was as follows: Three Chorale-Improvisations—"Sollt ich meinem Gott nicht singen," "Vom Himmel hoch," "Was Gott tut, das ist wohlgetan," Karg-Elert; Canzone Pas-

torale, Scarmolin; Phantasie from the First Sonata, Reger; Chorale, Bossi; Adagio from First Sonata, Bach; Three pieces from "Organiste," Franck; Introduction and Finale on the Chorale "Ad nos, ad salutarem undam," Liszt.

The next event will be a recital of French organ music by William H. Oetting at the Sixth United Presbyterian Church March 2, under the auspices of the Pittsburgh Musical Institute.

Buffalo Chapter.

The Estey Organ Company, through its representative, E. L. Mehaffey, invited the members of Buffalo chapter to be its guests at a recital, lecture and luncheon at the Lafayette Baptist Church Feb. 9. The new Estey console with luminous stop knobs was demonstrated.

Feb. 23 Healy Willan, noted organist from Toronto, gave a recital at the Westminster Presbyterian Church under the auspices of the chapter.

The Buffalo chapter arranged a recital by Harold A. Fix at Central Park Methodist Episcopal Church, Jan. 13. The program follows: First Sonata, Guilman; Air, Bach; "Variations de Concert," Bonnet; Scherzo, Dethier; "Gesu Bambino," Yon; Fugue in G minor, Bach; "Danse Macabre," Saint-Saens; Fountain Reverie, Fletcher; Overture ("Tannhäuser"), Wagner.

Pennsylvania Chapter.

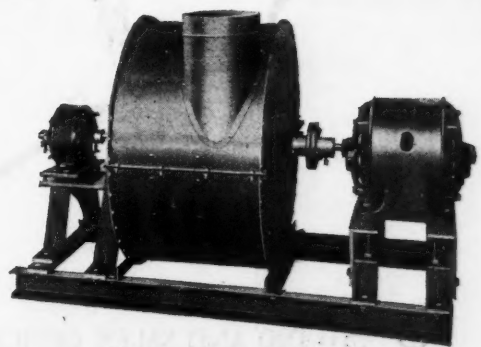
A service held Jan. 27 at St. Michael's Church, Germantown, Philadelphia, was conducted and played by William T. Timmings, organist and choirmaster of the church. Three visiting organists took part in the program. E. R. Tourison played John E. West's Fantasia in F, Frederick S. Smith played the Finale from his own Sonata in A minor and H. G. Thomas played the allegro con brio from Mendelssohn's Fourth Sonata. The anthems sung by Mr. Timmings' choir were: "Father, once more within Thy Holy Place," H. A. Matthews; "The Lord Is King," Frances McCollin, and the Magnificat in G minor, Noble.

SEND FREE SAMPLE — PIANO FOR AND VIOLIN PARTS

BELWIN INC.

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

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



Thos. V. Conner & Sons, Organ Builders
9384 Emmons St., Detroit, Michigan

B. F. Blower Co.
Fond du Lac, Wis.

December 30th, 1924.

Dear Sir:—I am mailing draft covering the enclosed bill for Blower. Was delayed several days on account of some wiring by the Electric Co., but am well pleased with the Blower. Have been in the organ game about 30 years, but never installed a better or as quiet a Blower before. The Church people are more than pleased with it and I am sure they will receive years of efficient service from it. Thanking you for your courteous treatment, I remain

Yours very truly,

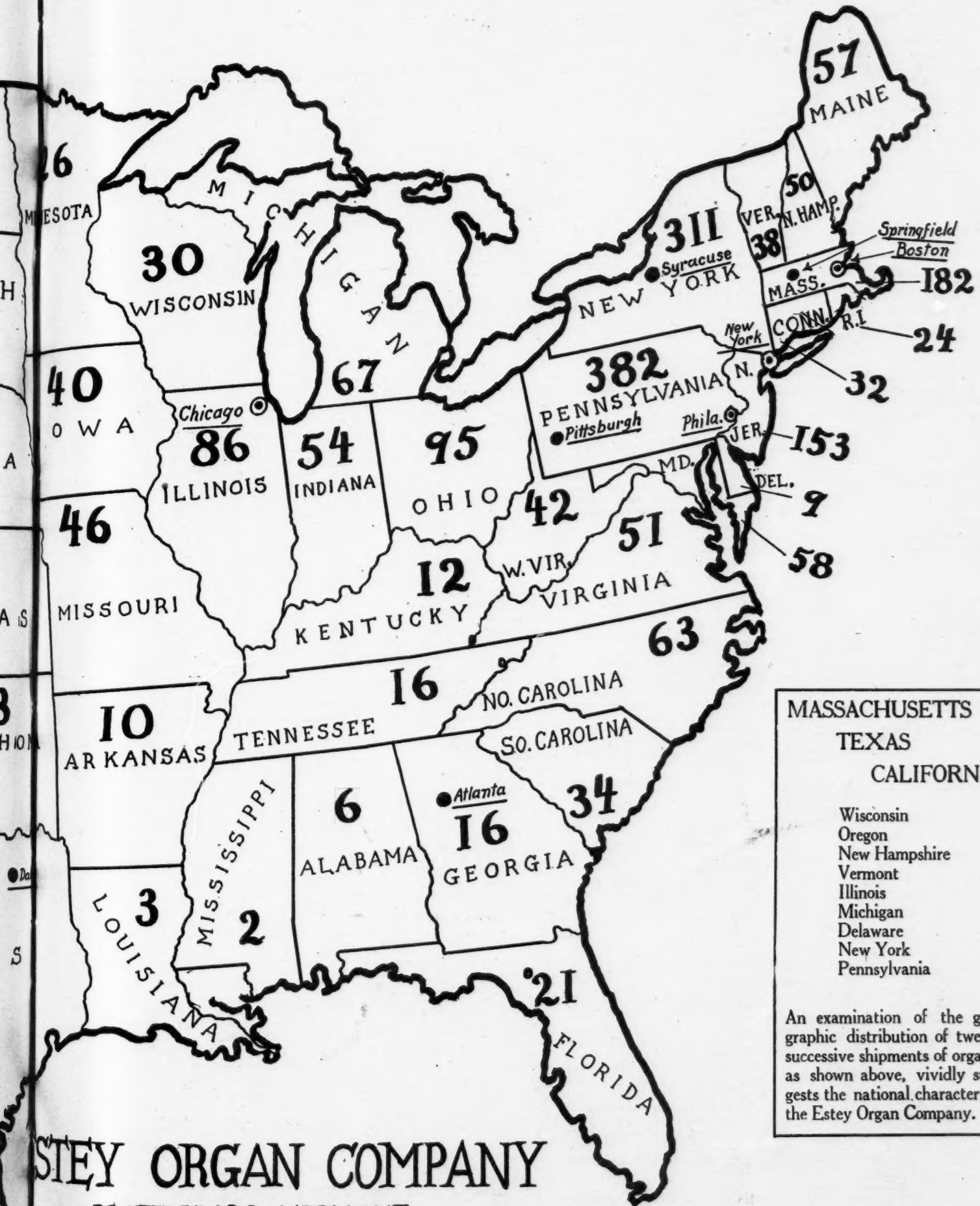
(Signed) Thos. V. Conner & Sons.

B. F. BLOWER COMPANY, Inc.
FOND DU LAC, WISCONSIN, U. S. A.

THE NATION-WIDE DISTRIBUTION OF ESTEY ORGANS SALES AND SERVICE POINTS



DISTRIBUTION OF THE ESTEY FROM COAST TO COAST



MASSACHUSETTS
 TEXAS
 CALIFORNIA

Wisconsin
 Oregon
 New Hampshire
 Vermont
 Illinois
 Michigan
 Delaware
 New York
 Pennsylvania

An examination of the geographic distribution of twelve successive shipments of organs, as shown above, vividly suggests the national character of the Estey Organ Company.

ESTEY ORGAN COMPANY
 BRATTLEBORO, VERMONT

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, 1925.

The untimely passing of Sig. Bossi at sea, on his way back to Italy after his American visit, news of which comes by telegraph to The Diapason on the day this issue goes to press, will arouse the sympathy of every reader. Bossi's high position as a composer has made him known to every organist, but his lovable personality impressed itself especially upon those in the United States who were privileged to meet him since he landed in December.

This issue contains an interesting paper by the eminent English organist, Edwin H. Lemare, who has spent many of his best years in America and is now city organist of Chattanooga, Tenn. Mr. Lemare inveighs against the unit system of organ construction. Without doubt he makes excellent points in his argument, though there is much with which we cannot agree. His standing is such that what he writes on the organ is beyond question of such importance that it should be carefully noted, whether or not one agrees with him. Mr. Lemare has always been a conservative. He has never taken the side of those who look for the new things, until their value has been thoroughly demonstrated. But we need prophets such as he is. We hope this well-written article by Mr. Lemare will provoke thought and encourage debate.

ORGAN AND ORCHESTRA

That the organ and the orchestra blend and that the king of instruments is not an uppish monarch who stands aloof from his fellow rulers and subjects has been demonstrated so many times, throughout a period of years, that we thought it needed no presentation of legal proofs. But if such proofs were required, they have been amply offered in the month just past. The second annual organ-orchestra concert in Chicago and the gala concert in the Wanamaker Auditorium in New York, both of them reviewed in other columns of this issue, served not so much to present the fact as to emphasize a fact already known generally. On this point there need be no doubt or curiosity. But on another point there is some curiosity. Why is the organ given so little place in the regular programs of the Chicago Symphony and some other noted orchestras?

This was forced upon our attention by the very interesting and informative record on the last page of the program of the Chicago concert Feb. 2. It gave a resume of the use of the organ as a solo instrument, as revealed by the annals of the Chicago Symphony Orchestra. Beginning with 1894—thirty-one years ago—we find that in April of that year Wilhelm Middelschulte played Guilman's Con-

certo, Op. 42—the same work played at the 1925 concert—and Liszt's symphonic poem, "Hunnen-Schlacht." The next year Clarence Eddy played Rheinberger's Concerto No. 2. Mr. Eddy played again in 1896. In 1898 Guilman appeared and played Handel's Concerto No. 1 and his own Op. 42. An imposing array of works was played by Mr. Middelschulte in the years from 1906 to 1917, inclusive, except 1915. Works of Middelschulte, Liszt, Borowski, Handel, Rheinberger and Widor are on the long list. In 1919 Joseph Bonnet played at the orchestra concerts, giving a performance which many Chicago organists remember as noteworthy. In 1920 and 1922 Eric DeLamarer, the distinguished organist and assistant conductor of the orchestra, appeared as organ soloist. But since 1922 the organ has been silent at the regular weekly concerts.

Meanwhile Dupre and others have played at Cincinnati, while the Detroit orchestra, to whom its chief patron has presented a splendid organ within the last year, has made use of it by engaging such soloists as Farnam, Courboin, Dupre and Christian, and the Detroit critics have been enthusiastic over the excellent performances by these artists.

The heroic effort of the N. A. O. Illinois council in the last two years, supported by the general body of Chicago organists, is worthy of the greatest admiration and has borne fruit in popularizing organ music in orchestral concerts. It seems as if one fruit it should bear, in the light of the history just reviewed, would be the resumption of the use of the organ as a solo instrument at the regular concerts under the direction of Mr. Stock. If the king of instruments has been dethroned so far as the orchestra is concerned, there must be a valid reason for it, and that reason should be given.

PIANIST IN DANGER

We have it from a cloud of witnesses who surveyed the recent organ-orchestra concert in New York that it was one of those events concerning which superlatives are none too lavish. It must have been beyond doubt a performance, judging from the program and from the testimony of persons who were in the audience of 2,000 privileged to hear it, which can rightly be called "epoch making." More power to Rodman Wanamaker and Alexander Russell!

There is one paragraph by the critic of the New York Evening Post which provides food for thought and which struck us as exceptionally interesting. He wrote:

"If pipe organs could be moved about as easily as pianos, it is safe to say that some of the army of pianists who are heard periodically in connection with our symphony concerts would have fewer engagements and organ players would be more busy than they are. That conclusion was forced upon the hearer at the organ-orchestra concert last night at the Wanamaker Auditorium."

It does appear as if the organ were coming into its own. All this shows that, given virtuoso performers and an adequate instrument—plus the same enterprising management which is considered a sine qua non to success in other musical activities—the organ need not stay in the background.

UNIFORMITY VS. WASTE

We are living in an age of practical business economy. While the average American seems to be bent largely on spending his money, often foolishly, the industrial world has been working toward uniformity, saving of labor, elimination of waste and simplification of methods. It is not only the man who makes two blades of grass grow where there was one, but just as often the man who makes it necessary to grow only one blade where two have been required whom the great corporations seek out and put in the high places. Taking the great packing business as an example, its entire secret lies in the avoidance of waste—the conversion of everything it handles into merchantable products.

The department of commerce at Washington has just issued a pamphlet which emphasizes the needs of the nation in this direction, showing what

elimination of waste and simplified practice offer. In a foreword Secretary Hoover says among other things:

The primary duty of organized society is to enlarge the lives and increase the standards of living of all the people. The whole basis of an increased standard of living, of better human relations, of national progress—indeed, of the advancement of civilization—is the continuous improvement in production and distribution.

While we currently assume that great advancements in living standards are brought about by new and basic inventions, an even larger field for advancement of those standards is found in the steady elimination of our economic wastes.

Over 200 industrial groups are at work on definite programs of waste elimination in their respective fields. They are using "simplified practice" as the first step toward this result. In addition to twenty-five simplifications listed ten others have been completed in the last few months.

Now, what has the organ world done toward the elimination of the particular waste which rules in its domain? One effort after another has been made to bring about uniformity of the console. Slight results are on record. It is generally admitted that tonal uniformity is not attainable and not deemed even desirable. But we seem to be such a stiff-necked generation of organists that even so plainly desirable a result as console uniformity—an accepted design which will make organs in general possess similar arrangements for the player—has not been achieved. The organ builders are ready to adopt any standard of measurements and of arrangement that is decided upon by the recognized bodies of organists—provided there is a reasonable assurance that these standards, once adopted, will not be changed within a short time. Because the individual wants all his personal peculiarities humored and his pet ideas incorporated when an organ is designed, hundreds of his colleagues are playing organs for which someone else drew the specifications that annoy him every time he sits down at the keyboard, and the concert organist meets something different at every place in which he plays. Think of the waste effort! Think of the lack of economy in manufacture! How much better the entire organ world will be when definite standards, not only of design, but of construction as to important parts, shall have been adopted!

The Organ Builders' Association and the N. A. O. have committees at work for a program of standardization of at least a few essentials in console design. We hope they will make progress in their rather discouraging task. If everyone continues for himself the devil not only will catch the hindmost, but most of the others.

SEES SEVEN MANUALS NEXT

(Dr. G. Edward Stubbs in the New Music Review.)

We are not at all surprised to see the announcement of a new "monster" organ that is to have six manuals, an innumerable number of stops, and an open diapason sixty-four feet on the pedal organ. It is to go into a theater at Davenport, Iowa. We are however astonished that this extraordinary creation is spoken of as "one of the largest organs in the world." As a rule, a thing of this kind is called the largest in existence.

What an interesting experience it would be to accompany a church choir with this little trifle. But this remark is a bit unfair, as it is not intended for choral purposes.

What effect will this sixty-four foot diapason have? Helmholtz, the great authority on sound, says that any tone of less than twenty vibrations per second is not a musical tone. That is, that when an organ pipe sounds any note lower than that, the organist might as well play two adjacent notes at the same time—it would make little or no difference to the listener. An ordinary thirty-two foot stop gives about sixteen vibrations per second on the lowest note, and is very difficult to tune. In fact, it cannot be tuned exactly; the tuning is approximate. A sixty-four foot stop would give about eight vibrations per second on the lowest note. This will sound like the gasp of a satisfied Brobdignag after eating fifty oxen and a dozen or two sheep. But there is the distinction of having the only diapason of the sort in all the world—and perhaps that is not to be sneezed at in Davenport. There is a sixty-four foot reed somewhere—we think at Sydney—and we have heard the sound of the lowest note described as that of a couple of boards being slapped together.

And now for an organ with seven manuals. It will come along very soon. And with it the one hundred and twenty-eight foot pedal diapason.

The Free Lance

By HAMILTON C. MACDOUGALL

Is it not about time that someone came out with a blast against the excessive fondness of organists, especially of the church variety, for the legato touch? I have been expecting it. Our picture-playing friends have demonstrated the importance of clearness in playing our instrument. Many of us who are not picture players have proved unwittingly that the legato touch as we ourselves hear it at the console is invariably a destroyer of clearness in any passage approaching an allegro. Organists need to cultivate the histrionic sense; that is, we need to thrust ourselves into the seat of the man at the end of the church or in the farthest gallery; we need to take his ears; and we need to ask ourselves then: "Can I hear clearly the notes that this chap at the console is playing, or is it a respectable but regrettable smooch?"

It has not been my fortune—good or bad—to hear the Mulet Toccata, but I have been amused at the differing reports of it from organist friends. An excellent player said: "Why, Mac, it is simply ghastly! There is a theme or canto firmo as discordant as anything in Stravinsky that pushes its démd, horrid way along until one wants either to yell or kill the player, or both." Another friend, one of the very best of American players and composers, said to me: "Oh, the Mulet Toccata? Good fun, a bully piece. A little bit gritty, but great stuff." Let's play the Toccata in F major by a chap named J. S. Bach.

Speaking of Stravinsky, I received a report of his first concert in New York from a young and enthusiastic musical friend. It illustrates the irreverence of Young America and its disinclination to accept anything on authority. You will note that, woman-like, personal appearance counts for much. She writes: "I went to this concert hoping Stravinsky would shed light on the dark places, but nothing doing. He looks like an inept dentist and jerks himself when leading until your spine hurts. The 'Fire Bird' was as usual. Some of 'Pulcinella' was attractive despite Igor. I cannot hand anything to the excessively programmatic stuff. The affair was mildly interesting, but pathetic—a going without arriving. Poor soul!" That's obviously honest criticism.

We've had two concerts with Stravinsky in Boston, both of which I attended, having had thus the advantage of hearing "Petrouchka" and "The Fire Bird" twice in two days. While "Petrouchka" has the Stravinskian mannerism—five-finger themes separated by desolate wastes of rhapsodic discordance—I predict that it will become one of the popular pieces in the repertoire of the symphonic orchestra as soon as we become accustomed to its novelty. Its rhythmic interest is great and the five-finger tunes are folk-songy.

There is little difference of opinion as to the merit—or lack of merit—of his piano concerto; I have talked with only one person who saw anything in it. One of the first men of the symphony said to me: "It sounds like a piece by Bach or Rameau jazzed."

Truly, Stravinsky is a queer customer.

Punch doesn't like jazz. In a recent number I read: "Polly Smith says, 'Let's have more jazz.' Certainly, Polly! Let's use it all up."

A unique way of disposing of an organ that has outlived its usefulness has been discovered in the village of Robeson, Pa. The old instrument in St. Daniel's Church, which has made way for a new one, was sold pipe for pipe at an auction and the 500 pipes went to the highest bidders, who will keep them as souvenirs or turn them to useful purposes. The sale was held Feb. 14 and the proceeds went to the Sunday-school of the church.

**EAGLES AT BUFFALO
ORDER AUSTIN ORGAN
SCHEME OF THREE-MANUAL**

**Hall in Center of City to Be Used for
Recitals on Instrument, the
Contract for Which Has
Been Awarded.**

The Austin Organ Company has been awarded a contract to build a three-manual organ to be placed in the Eagles' Temple at Buffalo, N. Y. It is believed that this will be the largest concert organ in any of the Eagle temples in the world. The building is in the center of Buffalo and it is planned to have the hall used for recitals and concerts of all kinds. Elisha Fowler of Boston arranged the details for the Austin Organ Company.

The specification of the organ is as follows:

GREAT ORGAN.
Violone Diapason, 16 ft., 85 pipes.
Open Diapason, 8 ft., 73 pipes.
*Violin Diapason, 8 ft., 73 notes.
*Gross Flute, 8 ft., 73 pipes.
*Concert Flute, 8 ft., 73 pipes.
*Dulciana, 8 ft., 73 pipes.
*Octave, 4 ft., 61 notes.
*Twelfth, 2 2/3 ft., 61 notes.
*Super Octave, 2 ft., 61 notes.
*Flauto Traverso, 4 ft., 61 notes.
*Harmonic Tuba, 8 ft., 73 pipes.
Chimes, 20 notes.

*Enclosed in Choir box.
SWELL ORGAN.
Bourdon, 16 ft., 85 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 notes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Muted Viole, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Violin Diapason (Great), 8 ft., 73 notes.
Concert Flute (Great), 8 ft., 73 notes.
Dulciana (Great), 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso (Great), 4 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Harp, 61 bars.
Tremolo.

PEDAL ORGAN.
Resultant Bass, 32 ft., 32 notes.
Open Diapason (Great Open Diapason

Extension), 16 ft., 32 notes, 12 pipes.
Violone (from Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (Swell), 16 ft., 32 notes.
Flute (Bourdon Extension), 8 ft., 32 notes, 12 pipes.
Violoncello (Great), 8 ft., 32 notes.
Tuba (Great Tuba Extension), 16 ft., 32 notes, 12 pipes.

TRAPS.
Xylophone.
Bass Drum.
Snare Drum.
Cymbal.
Triangle.

LYNNWOOD
FARNAM
"The last word in organ playing"
—New York Times
1926 Booking
Management: **FAY LEONE FAUROTE**
677 Fifth Ave., New York City

THE REV. DON H.
COPELAND
CHRIST CHURCH
DAYTON OHIO

WILLARD L. GROOM
A. A. G. O.
O. and C. St. Peter's Church
(50 Men and Boys)
Dir. Ills. Coll. Symphony Orchestra
Member Franzen String Quartet
Chicago

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

CARLETON H. BULLIS
A. A. G. O.
THE TEMPLE, Cleveland
Theory Dept., Baldwin-Wallace
Conservatory, Berea, Ohio

MIDMER-LOSH, Inc.

ESTABLISHED 1860
by
REUBEN MIDMER, Voicer

Slogan:

*Not for the Most Money
Not for the Least Money
But for the Most Discriminating
Not Bigger, But Better*

Atlantic City Municipal Organ
240 Speaking Stops
WORLD'S GREATEST

Main Office and Factory

Merrick,

Long Island, N. Y.

What Ossip Gabrilowitsch, Noted Conductor of The Detroit
Symphony Orchestra, Says About

Charles M. Courboin
Famous Belgian-American Organist

Jan. 20, 1925.

Dear Mr. Russell: It is a pleasure for me to tell you of the extraordinary success Courboin accomplished with the Detroit Symphony Orchestra when he appeared here, playing the Widor Symphony and some solo numbers. He is indeed a magnificent artist on his instrument and a fine musician from every point of view. The impression he made on our audiences was tremendous.

Sincerely yours, (Signed) Ossip Gabrilowitsch.

**NOTE: Courboin will be in America
for the remainder of this season.**

A FEW OPEN DATES REMAIN

Now Booking For
1925 and 1926

For Terms and Dates

EAST OF THE MISSISSIPPI

Apply to
Alexander Russell
Wanamaker Auditorium
New York City

WEST OF THE MISSISSIPPI AND CANADA

Apply to
Bernard Laberge
70 St. James Street
Montreal, Canada

Exclusive Management

FAVORS HIDING THE ORGAN.

Methodist Leader Would Teach Ministers Musical Appreciation.

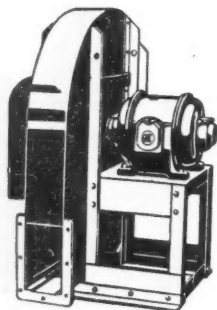
The organ should not occupy the central position in the church because it no longer suggests worship, and can be found in any theater. The pulpit and the communion table should be the center of attraction, and the organ should be hidden, according to Dr. E. G. Shutz, superintendent of the Chicago southern district, who spoke at the annual meeting of the Chicago area district superintendents of the Methodist Episcopal Church in the Hotel Sherman Jan. 30.

"Tastes in church architecture and furnishings should be cultivated by the minister, so that some of the atrocities seen in the churches may be overcome," said Dr. Shutz. "An appreciation of music ought also to be taught in the theological schools. The students should be educated to the right sort of music for the services. Music is not to occupy time while the minister is looking for the text."

Will Address Choir Directors.

The monthly meeting of the Choir Directors' Guild will be held Monday, March 9, at 6:30 p. m., in the Piccadilly tea room, Fine Arts building. Albert Cotsworth will speak on "Suggestions to Choir Directors, Based on Impressions Gained from Recent Visitations."

The Silent Organ Blower



Absolutely noiseless, lowest power consumption, always ready for use, minimum space required, constant wind pressure, lowest cost of upkeep.



G. Meidinger & Co.
BASLE (Switzerland)

Wanted Representative

Church Organ Maintenance

Estimates submitted for every kind of organ repair—rebuilding, voicing, 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, Tiltng Tablets, Stop Keys, etc., of all kinds of Ivory and Imitation Ivory
Established 1877
DEEP RIVER CONN.

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

Established 1890
Geo. W. Badger Co.
Characteristic
ORGAN REED STOPS

For
Church, Theatre and Residence

Rockville Center, N. Y.
Near New York City

JULIAN WILLIAMS
HUNTINGTON, W. VA.
First Presbyterian Church

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

ALBERT O. ANDERSON
F. A. G. O.
Organist-Director 2nd Reformed
Church, Jersey City
58 Washington Mews, N. Y. City
Phone Spring 3433

Herbert Foster Sprague
CONCERT ORGANIST
300 West 70th St., 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

A. J. Schantz, Sons & Co.

ORRVILLE, O.

Builders of Organs for
CHURCHES, HALLS and RESIDENCES

ESTABLISHED 1873

Comparison invited as to Tone Quality, Reliability, Steadiness of Air, Consoles, Workmanship, and Performance thruout past years.

ARPARD E. FAZAKAS

DESIGNER and BUILDER of

ORGANS

FOR

Churches Residences
Auditoriums

OFFICE
156 Fifth Ave., NEW YORK

FACTORY
ORANGE, NEW JERSEY

ORGAN PLAYING IN ENGLAND

Reports of Examiners of R. C. O. Make Pertinent Criticisms.

Distribution of diplomas among those who passed the recent examinations of the Royal College of Organists took place on Jan. 24, the Musical Times of London reports. The proceedings began with the following announcements by the secretary: There were sixty-one candidates for fellowship, and twelve passed; for the associateship, 160 entered, thirty-three passing. The fellowship Lafontaine prize was awarded to S. D. M. Ashley of Sutton, Surrey; the fellowship Turpin prize was withheld; the associateship Lafontaine prize was won by G. Newell of Whittlesey and the associateship Sawyer prize by M. G. Taylor of London.

In the reports of the examining boards are some interesting statements, from which the following are quoted:

"It will be a happy day when organists realize the importance of time and rhythm. There was too often a tendency to pause while change of stops was being made; this was particularly noticeable in the Bach Prelude and Fugue in C. Rhythm is a characteristic of all good playing, and should not be neglected. The note values in Schumann's Adagio espressivo were almost invariably incorrect in the left hand while accompanying the clarinet melody. Staccato was often exaggerated, at times the pipes had hardly time to speak. Further, it should be remembered that unless pedal passages are coupled to the manual they are indistinct—many candidates failed to realize this. There was not much variety in the registration, though there were often signs of feeling for expression. The use of the swell pedal was overdone. Sudden gusts would be avoided if more care was used when opening the box. The first inch of movement of the pedal is worth all the rest.

"The vocal score-reading was invariably too slow. It would be impossible to sing satisfactorily at the pace chosen. The metronomic indication was ignored. There was a false reading of clefs, and much halting over difficulties, and even a failure to grasp the key before starting. We regret to say that about 80 per cent of the candidates failed to reach the necessary marks to pass in this vocal score-reading test."

Easter Choir Music

CANTATAS
 "Our Lord Victorious"—Harry Rowe Shelley. New 1925. 75 cents.
 "The Thorn-Crowned King"—Holton. Easy. New 1925. 75 cents.
TWO-PART CANTATA FOR JUNIOR CHOIRS
 "Light from the Tomb"—Wilson. New 1925. 50 cents.
 Any or all of the above cantatas will be sent on 10 days' approval if "The Diapason" is mentioned.
EASTER ANTHEMS
 Our ten most popular out of the hundreds we publish will be sent on 10 days' approval. Each anthem published separately in octavo sheet form.
EASTER SOLOS AND DUETS
 Send for copy of "The Church Soloist," containing extensive excerpts from our most popular Easter solos and duets. Free if "The Diapason" is mentioned.

LORENZ PUBLISHING COMPANY
 Dayton, Ohio New York Chicago
 216 West 5th Street E. 45th Street 218 S. Wabash Street Ave.

Illustrated Musical Services

VITAL THEMES
 Well Selected Musical Numbers
 100 Appropriate Pictures
 All Hand Painted

Successful use already reported in DIAPASON.

Music Free—Write
 S. R. Vinton, Roselle, N. J.

Chas. F. Chadwick

ORGAN BUILDER
 28 Dorchester Street
 SPRINGFIELD, MASS.

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

AUG. A. KLANN

Manufacturer of All Kinds of
Magnets for Organs
 Special Magnets for Unit Organ
 BASIC, VIRGINIA

WILLIAM SCHUELKE
ORGANS

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

FERDINAND DUNKLEY

F. A. G. O., F. R. C. O.
CONCERT ORGANIST
 Organist and Choir Director
 Highlands Methodist Church
 BIRMINGHAM, ALA.

WIRE

Our American Piano Wire took prize over world at Paris Exposition. Used in world's most distinguished pianos. We also make every form of electrical pipe organ wire. Send for book.
American Steel & Wire Company
 Chicago-New York

HUGO GOODWIN

F. A. G. O.
THE AUDITORIUM
 St. Paul, Minn.

Organist, First Church of Christ, Scientist
WALTER P. ZIMMERMAN
 4405 Berkeley Avenue
 CHICAGO

Beman Organs
 BUILT BY ARTISTS AND ARTISANS SINCE 1884

In Church or Theatre

It's a safe bet that your first impression of a Beman Organ is the personality of its tone. In fact, the tonality of a Beman is so characteristic that, to one familiar with it, the make of organ can be identified pretty nearly by its voice alone. Mechanical merits are what you first look for in an organ, and find in a Beman. But sensing its celestial tone is a greater thrill than you anticipate—it's a revelation!

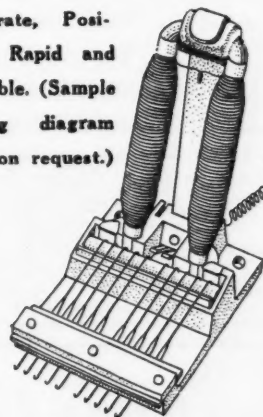
Did you get your copy of our new booklet?



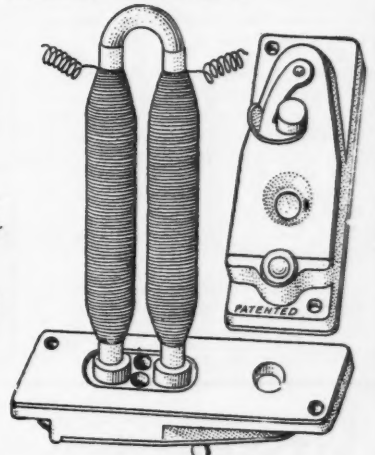
BEMAN ORGAN COMPANY
 Binghamton, N. Y.

OUR C-4 RELAY COUPLER MAGNET

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



Cut 1/2 Size

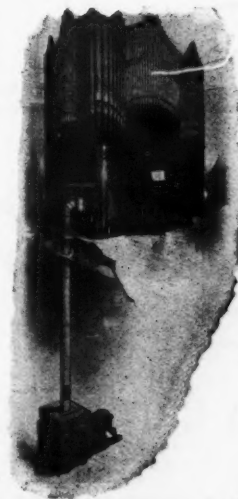


Cut Full Size

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



Used most extensively by the principal Organ Builders of America, and installed on many of the largest and best organs in this country, in Churches, Public Auditoriums, Colleges, Theatres and Private Residences.

More than 25,000 Kinetic Organ Blowers in constant use, some of them for many years, bear eloquent testimony to their superiority in efficiency, durability and quietness of operation.

Kinetic Electric Organ Blowers are built in our new modern daylight factory, by men who have designed and built electric organ blowers exclusively for many years, and it is the only plant of its kind in the world building organ blowing equipments exclusively.

We invite you to visit this new factory and inspect for yourself the complete plant and the superior facilities for producing the most quiet and efficient Organ Blowers ever turned out. Made in sizes from 1/4 H. P. to 35 H. P.

Gold Medal awarded at Panama-Pacific Exposition.

KINETIC ENGINEERING COMPANY

Union and Stewart Aves., LANSLOWNE, PA.

41 Park Row, NEW YORK

15 Exchange Street, BOSTON, MASS.

STEUTERMAN
MEMPHIS

MAZIE M. PERALTA
 Specializes in Teaching Motion Picture Playing. Pupils grounded in organ work according to best methods
SPECIAL COURSE
 Phone F-1rlfax 4032
 707 E. 62nd Street CHICAGO

JAMES E. SCHEIRER
ORGANIST
 201 Elizabeth Street ATLANTA, GA.

Frank A. Taber, M.A.
CONCERT ORGANIST
 Director of Music Randolph-Macon Woman's College, Lynchburg, Va.

HARRY A. SYKES
LANCASTER, PA.

INVITED TO TEACH IN BERLIN

Middelschulte Will Give Course at Hochschule für Musik.

Wilhelm Middelschulte, the eminent Chicago organist, will go abroad early in April to fulfill an engagement of six weeks, giving a master course at the Berlin Hochschule für Musik. The invitation to give this course is a recognition of the esteem in which Mr. Middelschulte's ability is held not only in this country, but in his native land, where he has appeared frequently in recitals. Mr. Middelschulte expects to return in time to give his summer course at Notre Dame University.

Plays 600 Compositions for Radio.

Since Nov. 1 Edwin Stanley Seder, F. A. G. O., has given 120 daily half-hour recitals over the radio from WGN (Chicago) station, playing over 600 compositions without repetition. In February whole programs were devoted to Wagner, Mrs. Moline and Rosseter Cole. The entire organ works of Franck have been broadcast in this series. Mr. Seder will appear in recital in Joliet, March 13; as organist for the Haydn Choral Society, Orchestra Hall, March 16, and for the Carson, Pirie, Scott & Co. Choral Society April 17.

Biggs on Tour South and West.

Richard Keys Biggs, the New York concert organist, who has been in the south dedicating organs and giving recitals during February, will give a recital March 9 in the United Church at Bridgeport, Conn. After four recitals in Alabama, which will follow immediately, he will be heard at Bowling Green, Ohio, March 15. He has two more engagements in Ohio and two in Illinois that week. The inquiries for Mr. Biggs' services for next fall are far beyond the expectations of his management and he is expected to have a very busy season.

At a musical vesper service in Wesley Methodist Church, Chicago, March 1, for the Choir Directors' Guild of America, an all-American program of recently-pub-

lished sacred music will be presented under the direction of Irving Gingrich, with Mrs. D. I. Martin at the organ. Compositions by Cole, Reiff, Protheroe, Milligan, DeLamarter, Groom, Lester and Frances McCollin, among others, will be used.

A two-manual organ built by M. P. Müller has been installed in the Larchmont Methodist Church of Norfolk, Va. It was opened with a recital Feb. 5 by Harry J. Zehm, organist of the Ghent Methodist Church and assistant conductor of the Norfolk Symphony Orchestra.

The MID-WEST ORGAN SUPPLY COMPANY

Manufacturers of

Metal and Zinc Organ Pipes

218 East Sixth Street ALTON . . ILLINOIS

B. C. Da Shiell

Long time with Wurliatzer

Tuning—Repairs—Modernization
Installation—Maintenance—Building

**633 33rd Ave. No., Seattle, Wash.
Phone East 2706**

Expert Pipe Organ Tuning and Repairing

Organs Serviced for Builders at a Reasonable Charge

Yearly Maintenance of Organs
THEO. H. SCHAEFER
1162 26th Ave. Milwaukee, Wis.
Phone Orchard 3373M

NEW EASTER ANTHEMS

(1924 and 1925)

BERWALD, WM. Price
13,799 On Wings of Living Light, Soprano Solo..... .15

With strong harmonies and incisive unisons this anthem starts off jubilantly with a melody of marked rhythm. This is followed by a lyrical and flowing soprano solo, moderate in range. The first theme returning, and led to a big climax, rounds out an anthem which is musicianly, compact and effective.

CUSTANCE, ARTHUR F. M.
13,847 Easter Prologue and Processional, Soprano and Tenor Solos... .12

The author's unique design may be followed, or the anthem be incorporated in the regular service. The former is to have the opening plaintive measures for solo voices and women's chorus sung at the church door, followed by the fine triumphant hymn for full choir sung in procession. The hymn may be in unison or harmony. As an opening to a festal service the number is recommended.

FISHER, WILLIAM ARMS
13,807 Because I live ye shall live also! (Easter Morn), (Biblical anthem for minister and choir). Soprano, Tenor, Baritone Solos. .20

As far as the writer knows this is the first anthem in which the composer has sought to unite the pulpit and the choir-loft to proclaim in sympathetic co-operation the message which the music voices. The minister reads the Easter story with descriptive interludes, either instrumental or vocal. Finally the choir takes up the glorious Easter message, and sings it forth to music of intrinsic power, harmonic richness and large expressiveness.

NEVIN, GEORGE B.
13,872 At the Sepulchre (Men's voices). Bass Solo..... .12

Opens with an effective majestic movement, the voices largely in unison. Dramatic and lyric narrative passages follow, which may be sung solo or full. A triumphant and strongly rhythmed section with **Alleluia**s closes the work, which is easy, moderate in range and of a churchly dignity.

13,891 The Walk to Emmaus. Soprano, Tenor, Baritone, Bass Solos. .15

Almost a cantata in miniature is this musical treatment of a post-Easter episode in the life of our Lord. The composer has beautifully felt and expressed each detail in the story, using Soprano, Tenor and two Bass soloists in alternation with the chorus. The appropriate hymn **Abide with Me** closes the work with appealing emphasis.

Send for sample copies of any three of the above numbers.

OLIVER DITSON COMPANY, 178-179 Tremont St., Boston, Mass.

Chas. H. Ditson & Co., 8-10-12 East 34th St., New York, N. Y.

Order of your local dealer.

EDWARD RECHLIN

RECITALS of True Organ Music

Fall Tour Now Booking (40 Recitals)

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

**Tellers-Kent Organ Company
ERIE, PA.**

Close personal supervision of all parts of our instruments during construction, made possible by over thirty years' experience as practical organ builders, and the use of only the best materials obtainable, insures a product which will pass the most rigid examination upon completion.

Correspondence Solicited. Catalogue on Request.

ORGAN buying wisdom is a thorough investigation of the merits and demerits of all makes of organs before purchasing.

All inquiries given careful and prompt attention.

UNITED STATES PIPE ORGAN COMPANY

Crum Lynne, Penna.

BUILT BY MUDLER-HUNTER

Three-Manual to Go Into New St. Aloysius' Church, Philadelphia.
The Mudler-Hunter Company of Philadelphia is to install a three-manual organ in the new edifice of St. Aloysius' Catholic Church in Philadelphia. The scheme of stops is to be as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Viol d'Gamba, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Chimes (Deagan), 25 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
English Horn Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Sallecional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft.; 61 pipes.
Tremolo.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.

Edwin M. Steckel, the Gastonia N. C., organist, has been appointed a member of the faculty of the summer school of music of New York University by Dr. Hollis Dann, the director. He will teach organ during the session from July 6 to Aug. 19.

RUSSELL H. MILES

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

WARREN D. ALLEN

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

THOS. KELLY

Organ Builder and Expert Repairman
30 years practical experience
Church and Theatre Organs Maintained and Kept in
Condition For Excellence. Old Tractor Organs Fixed
With the Most Reliable System Electro-Pneumatic
Action.
Phone Northway 5283 Detroit, Mich. Address 401
E. Palmer St.

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

WALTER KELLER

Mus. D., F. A. G. O.
Director Sherwood Music Schools
RECITALS INSTRUCTION
300 Fine Arts Bldg. CHICAGO

CHARLES F. HANSEN

Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

P. M. I.

IN A FACULTY OF 56 THE ORGAN TEACHERS ARE
William H. Oetting, Charles N. Boyd, Albert R. Norton
PITTSBURGH MUSICAL INSTITUTE, Inc., 131-133 Bellefield Avenue

Phone Cahama 1899 W Res. 791 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
First Presbyterian Church
BINGHAMTON, N. Y.
P. O. Box 940
RECITALS INSTRUCTION

Guy C. Filkins

CONCERT ORGANIST
Central Methodist Church, Detroit, Mich.

JAMES P. JOHNSTON

F. A. G. O.
CONCERT ORGANIST
East Liberty Presbyterian Church
PITTSBURGH, PA.

GEORGE O. LILICH

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

EDITH B. ATHEY

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

Mlle. JESSICA CLEMENT

THEATRE ORGANIST — SOPRANO
Novelties with Organ and Voice
Engagements—Special or Permanent
Instruction given — Address
% National Institute of Music
931 Kimball Bldg. Ph. Lakeview 3239

FRANK A. McGARRELL

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

KARL O. STAPS

Associate of the Royal Academy of Music,
London, England
Organist and Choirmaster St. Paul's
Church, Chicago, Ill.
INSTRUCTION AND RECITALS
FOUR-MANUAL AUSTIN ORGAN
4945 Dorchester Avenue

STANLEY MARTIN

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

Played by Recitalists Everywhere
PIETRO A. YON
COMPOSITIONS FOR THE ORGAN

No.	Concerto Gregoriano	
4727	Organ and Orchestra	Organ part \$3.00
4725	Organ and Piano (Condensed orchestra score).....	3.00
4726	Organ solo	2.00
4345	Sonata Cromatica (Seconda).....	\$1.25
5150	Sonata Romantica (Terza).....	1.25
4520	American rhapsody .....	.85
4517	Arpa notturna .....	.70
5375	Cristo trionfante .....	.50
4572	Cornamusa siciliana (Sicilian bagpipe).....	.40
4511	Echo .....	.50
4513	Elan du coeur .....	.50
4456	Gesù bambino (Pastorale) .....	.60
4515	Humoresque—L'organo primitivo .....	.70
5025	Hymn of glory.....	.85
4518	Il natale a Settimo Vittone (Christmas in Settimo Vittone).....	.50
5026	"La concertina" .....	.60
4516	Minuetto antico e musetta .....	.70
4519	Rapsodia Italiana .....	.85
4514	Rimembranza .....	.50
4512	Speranza (Hope) .....	.60
4571	Trio all'ottava .....	.40

For your Easter Recital select
5375 Cristo Trionfante—A Processional (Pietro A. Yon)..... \$ 50
"A very scholarly work in big style though not lengthy. It commands attention for its elevated feeling, its fine aristocratic conservatism, and its traditional writing. One feels in every bar not only the organist but also the inspired composer."—Musical Courier, New York.

We invite every organist playing
GESU BAMBINO....PIETRO A. YON
to inform us of that fact
The above compositions are obtainable thru the agency of every first class Music House. If not accommodated address



J. Fischer & Bro. . . . New York
Fourth Avenue at Eighth Street (Astor Place)

CLARK & FENTON
PIPE ORGANS

The choice of many who
have carefully examined the
work of the best builders

Your choice too, if you investigate

149 Burd St. NYACK, N. Y.

WHAT IS IT

THAT IS MOST ESSENTIAL IN AN ORGAN?

Organ music is no better than the tone with which it is expressed thru the Pipes.

Compositions of the Highest Rank have been utterly torn asunder by inadequate understanding of the fundamentals in the construction of pipes by some producers.

In our mind the purpose of the Organ is to please the ear, and the capacity of this is gauged by the beauty and refinement of tone quality, and this is obtained only when pipes are scientifically made and artistically voiced.

Over 35 years of experience and constant study substantiates our statement.

JEROME B. MEYER & SONS

Manufacturers Organ Pipes and Organ Supplies
125 Austin Street MILWAUKEE, WIS.



With the Moving Picture Organist

Valuable Notes 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 105 Edinburgh 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.]
T.—Title. D.—Descriptive.

For Scenes of World War.

A reader of this column has written requesting us to give suggestions on music suitable for scenes of the recent world war. Complying with this request, we list a few of the best numbers on the endless list of war songs, battle music, descriptive fantasias and other works which made their appearance during the four years of conflict.

First there is "The Fighting Allies," by Lake, which introduces the anthems of the allied nations in the order of their entrance into the war. Along similar lines is Dr. Pearce's Fantasia (Gray), arranged as an organ solo.

Three orchestral works which are well above the average in merit are:

1. "Hail America!" by G. Drumm, which opens with a long fanfare of trumpets and is followed by a majestic and pompous military theme. A flowing duet for two voices in a quieter mood then occurs and the fanfare and theme are repeated to finish in an inspiring climax.

2. "Liberty Overture," by O. Langey (Schirmer), a descriptive fantasia of the great struggle, begins with a "Call of Destiny" theme and a "March of Events." The theme then assumes the role of a narrator. A short agitato reminds us of the tragedy at Sarajevo. A restless motive appears, which indicates the uneasiness of the people, with here and there snatches of the national airs of the countries involved. A lovely prayer for cello, strings and harp comes next and is succeeded by a "March to the Front," commencing with piccolo and drums, accompanied by trumpet calls. Descriptive battle music intermingled with phrases of the national airs and the American national anthem concludes the work.

3. "American Festival Overture," by A. Hegner (Schirmer), is a brilliant work in B minor and D major, with well developed martial themes, also closing with the "Star-Spangled Banner."

Among the many popular songs issued we list a few of the best: "Laddie in Khaki," by Novello; "Khaki Lad," by Aylward; "Till We Meet Again," by R. Whiting; "Keep the Home Fires Burning," Novello; "God Bring You Safely to Our Arms Again," by V. Shaw; "I Want to Go Back to Blighty," by Davidson; "Your King and Country Need You," by Rubens; "Tim Rooney's at the Fightin'," by N. Flynn; "Time Will Bring Peace and You, Dear," by V. Shaw; "For Your Boy and My Boy," by Van Alstyne; "What Are You Going to Do to Help the Boys?," Van Alstyne; "I Can Always Find a Little Sunshine in the Y. M. C. A.," by Berlin.

"Dear Old Pal," by Lieutenant Gitz-Rice, was one of the most successful war songs, full of tender sentiment, well written, and has been featured extensively in the concert field. It is also useful on scenes that express comradeship.

New Photoplay Music.

"At the Cradle," by Louis Bouviliers (Jeston) is a tone poem (piano solo) with a rich, mellow theme in the contralto register. The accompaniment suggests the rocking of the cradle and there are sections representing the baby asleep, the warm, gentle breeze of a June night, and the mother's prayer for her little one.

Additional new piano parts of Schirmer's Galaxy: "Andante Appassionato," by E. Soro, has a smooth D major theme which is developed in an artistic fashion. A minor aria for

cello and clarinet brings about a recurrence of the first melody and continues to a stately climax. "Romanza," by Granados, may be effectively played on the organ by following the orchestral cues.

An exceptionally good dramatic number is "Adagio Elegiaque," by H. Wieniawski. The first page has the various orchestral tone colors and is succeeded by a melodious air in A major of broad and solid dimensions. In a lighter vein is an arrangement of Moszkowski's "Valse Celebre" in E. The intensive appeal of the smooth, modulating harmonies makes it stand head and shoulders above the ordinary waltz.

Two piano suites received with a large assortment of Schirmer's new issues prove to be of unusual merit.

Oriental: "From a Caravan," by Lily Strickland, who wrote the clever Chinese number, "Within the Walls of China," is valuable to seekers after new oriental material.

Woodland: "In the Country," by Leo Ornstein, we note because of its extreme modern style. If one expects to find a work written in the well-accepted forms, he will receive a jolt. Only two movements end on a definite tonic chord.

Hints on Recent Films.

"Tongues of Flame," with Thomas Meighan and Bessie Love. Open with "Natoma" selection, by Herbert. T. "I'll Tell You." "Battle Music," by Zameanik. Flash-back to conference. Improvise. T: "Do You Remember?" Song, "When Yanks Come Marching Home." As Meighan speaks to Lahleet, play Cadman's "Land of the Sky-Blue Water" as theme. T: "Over at the Reservation." Allegro Misterioso by Axt. As the crank talks to crowd, a dramatic tension, and a light agitato as he pushes the old man down. When Boland enters office play "Night of Romance" waltz by H. Nichols. T: "It needed no argument." "Indian Chief," by Orth (Ditson). Play very slowly. T: "At Boland's office." "Nokomis," by Pabst. Lahleet seen in cabin. Luz's "A. B. C. 16," using A 1. Lahleet at bedside. Theme. T: "By noon of next day." "Twilight," by Bendix. Flashback to Meighan and Lahleet. Theme. D: Launch at wharf. "Capricietto," by Varley. T: "It was a fortnight." "Longing," by Florida. T: "Did you know?" Dramatic Andante No. 1, by Rapee. D: Meighan talking to Indians. "From an Indian Lodge," by MacDowell. T: "Boland exerted." "Pale Moon," by Logan. T: "That week Herrington." Rhythmic Agitato by Boehnlein. T: "By evening." Agitato 3, by Rapee. T: "That night madness." Fire Agitato by Axt. T: "Morning saw." "Zuni Indian Suite," first movement, by Grunn. D: Meighan enters jail. Appassionato No. 2 (slowly) by Axt. T: "It was not long." Theme.

On views of the recent eclipse of the sun as given in the Pathe News we used Edward Kilenyi's new "Weird Scenes from Nature" (Robbins-Engel Company). As the screen shows the eclipse nearing totality, gradually diminish. As the view shows total eclipse, play pianissimo. This heightens the feeling induced by watching this phenomenon. This idea will prove useful in future scenes of eclipses as they are released in the news weekly.

One of the celebrated Van Bibber stories by Richard Harding Davis was filmed by the Fox Film Company. "Paul Jones," as the name implies, has to do with the sea. Open with a one-step. T: "Strenuous days." "Jolly Buccaneers," by Schertzing. T: "Meanwhile." Imitate guitars softly. T: "The day set for sailing." "Pirates of Penzance" selection, by Sullivan. D: Girls come out on deck. Fox-trot and selection, "Neptune's Daughter," by Klein. T: "Still going for help." A short Spanish number until aeroplane starts; then a hurry or improvise. T: "Stand by for orders." "Sailing" and "Life on the Ocean Wave."

John T. Austin, president of the Austin Organ Company, Hartford, Conn., departed for Europe and a Mediterranean tour in February. Mr. Austin will enjoy a vacation of several weeks.

PALMER CHRISTIAN Organist

Comments on the ORGAN-ORCHESTRA concert, Wanamaker Auditorium, New York, February 11, 1925:

"What was particularly gratifying was Mr. Christian's achievement. He was SO POISED, so AUTHORITATIVE (playing the fine DeLamarter score from memory) and so RESOURCEFUL that the applause he won was well deserved."

THE MUSICAL DIGEST.

".....A fine modern work, full of powerful ensemble effects, and produced with MUSICIANLY VIRTUOSITY by Mr. Christian."

THE MUSICAL COURIER.

University School of Music, Ann Arbor, Michigan

TWO NEW ORGAN PIECES For RECITAL or CHURCH

MIRROR REFLECTING POOL ^{Net} .20
POTOMAC PARK BOAT SONG35
From "Lyric Washington," a Piano Suite of 7 Tone Poems by R. DEANE SHURE

These compositions are being featured by the following Organists: Clarence Eddy, Arthur Blakely, Walter Keller, Dr. H. J. Stewart, George Bouchard, Charles R. Cronham, Dr. F. P. Leigh, Maurice Garabrant, etc., etc.

The Musical Courier says: "The arrangements are excellently done and will enhance the reputation already gained by the piano edition. The music is graceful and melodic, and the structure attractive."

Send for Complete Organ Catalog

WHITE-SMITH MUSIC PUBLISHING CO.
BOSTON NEW YORK CHICAGO
40-44 Winchester St. 13 East 17th St. 316 So. Wabash Ave.

MUSIC IS AN EXPRESSION OF LIFE

Learn to Express it.
Make y ur Expression Virile and Interesting.

Study ORGAN PLAYING, CREATIVE HARMONY and IMPROVISATION (Schlieder Method)

for Church, Concert, or Theatre
with

ROLLO F. MAITLAND, F. A. G. O.
824 Marlyn Road Overbrook, Philadelphia, Pa.

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.

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Feb. 20.—The Italian visitor-organist-composer, Enrico Bossi, gave his second recital at Wanamaker's on Feb. 4. The program was largely Bossi, including works for organ; organ, violoncello and harp, orchestra and organ, and chorus, orchestra and organ. The concert opened with Bossi's Wedding March, a joyful and stately organ composition, royally majestic, with effective harmonies and figurations and of scintillating brilliance. The Scherzo in G. minor was a delight; a whimsical work of grace, charm and brilliance, superbly played and vociferously received. The Bach Prelude in E flat disclosed his best real organ playing. His virtuosity and musicianship were manifest to an unusual degree; phrasing, touch, attacks, releases and climaxes were all that could be desired. Bossi's conducting of the orchestra and chorus shows his forceful intellect. His "Paradise Lost" is a symphonic poem for solo, chorus, antiphonal chorus, orchestra and organ. Nothing more beautiful than the Prologue, as played by the Philadelphia Orchestra under his direction, could be imagined. Dr. Melchiorre Mauro-Cottone played the organ in this number. The audience was very large.

A dinner in honor of Chevalier Bossi was given by Rodman Wanamaker preceding the concert in the tea-room of the store. Four hundred guests were present. Speeches were made by Dr. John McE. Ward, representing the A. O. P. C.; Henry S. Fry, speaking for the Pennsylvania chapter, A. G. O. and the N. A. O.; the Italian consul at Philadelphia, Chevalier Silitti, and Sig. Bossi, whose thoughts were translated by Nicola Montani as interpreter. Dr. Alexander Russell was toastmaster and Miss Mary Vogt sponsor.

Philadelphia will provide several of the visiting or guest organists who will play at St. James', Lancaster, during Lent. March 7 Francis Murphy, March 14 William T. Timmings, March 28 Frederick S. Smith and April 4 Newell Robinson are booked.

Rollo F. Maitland opened his newly-rebuilt Austin organ in the Church of the New Jerusalem on Feb. 13. He gave the formal recital on the 16th to a crowded house. The important numbers were: Allegro Passionato, Dethier; Pastorale, Rheinberger; Fantasie and Fugue on "Ad Nos," Liszt; Passacaglia, Bach.

A program of ancient and modern music was given Feb. 16 by the Palestrina Choir under the direction of Nicola Montani. The concert was given in honor of the 400th anniversary of the birth of Palestrina. Enrico Bossi's "Hymn to Raphael, the Divine," was directed by the composer.

To Open New Theater Organ.

Walter J. Trimmer, the Cleveland organist, has been engaged to play for the opening of the new Ohio Theater at Lorain, Ohio. This house will be Lorain's largest picture theater, seating 1,200. Mr. Trimmer is to play the first week. The organ is a large Wurlitzer unit.

GLEASON'S ANNUAL RECITAL**Rochester Audience Hears Organist in Kilbourn Hall Program.**

Harold Gleason has made the organ recital which he gives each year as one of the events in the season of chamber music in Kilbourn Hall of the Eastman School of Music, Rochester, assume almost the aspect of a Rochester institution. This annual recital commands a public all its own and Mr. Gleason has succeeded in winning cumulative appreciation from the critics of the Rochester press. In Rochester, since the building of the Eastman School of Music, there has been a rapid growth of knowledge and appreciation of the modern organ and of its possibilities as a con-



HAROLD GLEASON.

cert instrument, in which the organs in the Eastman Theater and in Kilbourn Hall, which Mr. Gleason designed in co-operation with their builders, have played a prominent part.

At his Kilbourn Hall recital Jan. 20 Mr. Gleason played a program that called forth special comment from the press reviewers. A. J. Warner in the Rochester Times-Union wrote of it: "The program was of notable educative significance, both in its comprehensive content and in the beauty and interest of the music played."

Mr. Gleason began with a group of pre-Bach and Bach numbers; his second group was made up of six modern compositions and the composers were Noble, Vierne, Selim Palmgren, Bonnet, Samazeuilh and Edward Shippen Barnes. Cesar Franck was the choice for the final program number.

Mr. Gleason plays his repertory from memory and constantly adds to it. This, too, in face of difficulty occasioned by the insistent demands on his time as head of the organ department of the Eastman School and director of the David Hochstein Memorial Music School, and by engagements which he fills.

H. Bruening, organist of Immanuel Evangelical Lutheran Church, Kingston, N. Y., played the following organ selections in connection with the dedication of the new school and parish house of this church on the afternoon of Feb. 1: Prelude in A major, Bach, and Andante from Fifth Sonata, Merkel. The mixed choir sang under the direction of Mr. Bruening.

ROLLO F. MAITLAND**Concert Organist***"The Organist with a Soul"*

"He is an organist of conspicuous ability and plays with much feeling, evident intelligence, and commanding technique, manual and pedal."

William W. Britton, in Reading Tribune
November 17th, 1924

Concert Management
JEANNE SCOTT,

P. O. Box 4518,

West Park Station,

PHILADELPHIA, PA.

A SPECIAL COURSE of STUDY in

ORGAN PLAYING, CHOIR TRAINING
and ROUTINE

for

ORGANISTS and CHOIR-MASTERS

will be given during the month of June,
1925, by

DAVID McK. WILLIAMS

at

ST. BARTHOLOMEW'S CHURCH,
NEW YORK

For detailed information address
David McK. Williams
St. Bartholomew's Church
Park Avenue and 50th Street,
New York City

WM. WOOD PIPE ORGAN CO., Inc.
PIPE ORGAN BUILDERS

ORGANS REBUILT, ELECTRIFIED, MODERNIZED
REPAIRS, TUNING and MAINTENANCE
A SPECIALTY

Northwest Agents
for
MARE & COLTON CO., INC.
America's Finest
Concert Organ

Factory:
HILLSBOBO, OREGON
Portland Office:
331 Railway Exch. Bldg.
PORTLAND, OREGON



The Great All-Year Outdoor Playground.



It is less than three days to Southern California if you go on the de luxe all-Pullman.

Los Angeles Limited

Lv. Chicago [C. & N. W. Ry. Terminal] 8:00 p. m. daily

Standard drawing room and compartment sleeping cars, spacious observation club car, diner, barber, valet and bath.

Continental Limited

Leaves 10:30 a. m.

For California booklets, sleeping car reservations and full information, ask any ticket agent or address

C. A. CAIRNS, Pass'r Traffic Manager

CHICAGO & NORTH WESTERN RY.

226 West Jackson Street, Chicago



Chicago Passenger Terminal

VAN DENMAN THOMPSON

ORGANIST and LECTURER

The program opened with Bonnet's Variations de Concert. The striking use of the pedals was an indication that a master of the instrument was playing it. In Boellmann's Second Suite Mr. Thompson had full opportunity to display his art. In the Allegretto the fine effects of shading were greatly enjoyed. The Andantino was played very pianissimo, and so smooth was its tone that it suggested a piece of marble, exquisitely polished. Dethier's "Brook" was played, the marked rhythm in triplets brilliantly executed, difficult as it seems. —Indianapolis Star.

DePauw University has one outstanding humorist and that is Prof. Van Denman Thompson. Yesterday at Chapel period Prof. Thompson kept the audience mirthful throughout his talk on "Impressionistic Music." He delightfully told of the history of this type of music and played Debussy's "Reflections in the Water" as an illustration. To miss a lecture by Prof. Thompson is to miss a half-hour of clever stories, more cleverly told, with a quaintness of humor which is refreshing. —Greencastle, Ind., Banner.

Address: DePAUW UNIVERSITY, Greencastle, Ind.



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

COLLEGE of the PACIFIC Stockton, Calif. Available for RECITALS, DEDICATIONS, Etc.

WILLARD IRVING NEVINS

Dedications RECITALS Festivals

Address

Guilmant Organ School, 17 East Eleventh Street, New York City

FIRMIN SWINNEN

CONCERT ORGANIST

for Mr. P. S. du PONT (Wilmington)

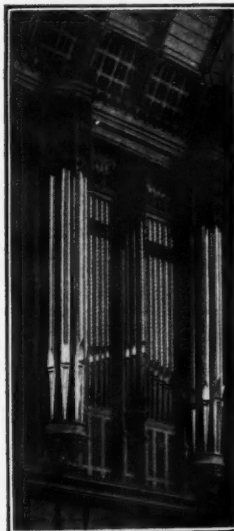
RECITALS

INSTRUCTIONS

6203 Spruce Street, PHILADELPHIA, PA.

All the best qualities of Organ playing were present, complete technical resources, musical resources and a sense of tone color. His finger technique, pedalling, registration and conception were brilliant.

—Pottstown News, Nov. 26, 1924.



Casavant Organs

have been installed all over 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, Ltée,
St-Hyacinthe, Que.,
Canada

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.,

Established 1866

BROOKLYN, N. Y.

SEND FOR CATALOGUE

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

Concert Organist

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

HARRY H. COREY

CHURCH, CONCERT and THEATRE
ORGANIST-ACCOMPANIST
Organist Mt. Prospect Theatre, 675 Mt.
Prospect Ave., Newark, N. J.

VIOLA F. KLAISS

Organist, Palace Theatre,
Philadelphia, Pa.

INSTRUCTIONS

EDWARD GOULD MEAD

F. A. G. O.
Organist and Director of Music
Lake Erie College
Organist St. James Episcopal Church
PAINESVILLE, OHIO
RECITALS INSTRUCTION

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

The Evils of Unification

By EDWIN H. LEMARE

Some thirty-odd years ago, Thomas Casson in London built what he called the positif (or choir) organ, in which the stops or pipes on the manuals were, by pneumatic action, made available on a second manual. It was an attempt to convert a one-manual organ into a two-manual and by so doing save money and space. Also, with a very limited number of stops, it enabled the player to choose any one particular stop and use it as a solo or as an accompaniment on another manual. But, if I remember rightly, all the pipes were in the same swell-box, thus preventing any individual or independent expression of solo or of accompaniment. For this reason these little organs were not looked upon as expressive or artistic instruments and were used chiefly for practice purposes. Mr. Casson also thought of the idea of saving further space and money by adding only a few extra lower pipes for the pedal organ and "borrowing" the upper notes of the pedal organ from one of his manual stops—thus saving the full number of pedal pipes. This was one of the early attempts at a unified, or "borrowed," organ.

Since those days the modern electric action has been developed. This action has been a blessing and also a snare—a blessing in so far as promptness and rapidity of speech were concerned; but a snare to builders and designers alike, owing to its adaptability in the way of adding a few extra contacts here and there and trying to make any particular rank of pipes available on other manuals; also, by a few additional extensions at their octave or sub-octave—and, be it said, at a comparatively small cost to the builder.

It was in this way that the modern unified or "borrowed" organs came into existence; not due to any particular merit in the system, but principally as an easy and inexpensive way to make a big display of stops with a minimum number of pipes. The innocent purchaser of a unified organ, who perchance has no knowledge of organ construction, will, however, in a short while discover that he is not getting the same volume or variety of tone from the number of stops in the console as from an organ of the usual construction (where there is little or no "borrowing"), with two or three times the number of pipes. How could he?

"There can be no more tone in an organ than from the pipes (not stops) it contains."

Should this article be read by members of organ committees, let me suggest in selecting a specification to beware of the word "notes." When they see this misleading word "notes" (especially in the pedal organ) it means that there are no pipes for that particular stop; and a stop without pipes is about as useful as an automobile without an engine. "Notes" simply means that an extra ivory stop-knob or stop-key (often engraved under a different name) has been added to the console and represents the same set of pipes made available on another manual at their unison, 16 ft., 4 ft., or 2 ft. pitch. In some four-manual unified organs I have seen as many as sixteen to twenty stop-keys controlling one extended set of pipes. The number of these unified stops means no additional tone or variety to the instrument, as they have no separate pipes of their own with which to give it. To make this point clear, let us take, as example, an open flute, or melodia, on a great organ. From this, by sufficient mutilation and extension, we can get the following surprising specification:

PEDAL ORGAN.

Sub Bass, 16 ft.
Quint, 10½ ft.
Flute, 8 ft.

GREAT ORGAN.

Bourdon, 16 ft.
Melodia, 8 ft.
Suabe Flute, 4 ft.
Piccolo, 2 ft.

Just imagine all this variety of stops (not tone) out of one set of ninety-six

pipes! But, alas, there is no variety or proper ensemble, as each individual compass or range has to be camouflaged to the extent of ruining its true individuality and usefulness. Were the above specification on legitimate lines, with the seven stops independently and properly voiced, there would be 340 pipes, instead of only ninety-six.

In the great Civic Auditorium organ in San Francisco (which was rebuilt and revoiced under my personal supervision after it was removed from the Exposition Festival Hall in 1915) there were close on 9,000 pipes. The majestic pedal organ alone had about 800 independent pipes. Shortly after its completion there was an organ built on the unified system and proclaimed as being larger than the one in Civic Auditorium. It certainly had a greater array of stops; but instead of 9,000 pipes, it contained only about 2,800, and be it added that the cost of this organ was considerably more than that of the great exposition organ!

The unified system must forever be a case of "robbing Peter to pay Paul." As with the old Casson system, it may, in very small organs, give an additional choice of solo stops or of accompanying stops, but it must be remembered that most of these (often the ones you particularly want at the moment) are in the same swell-box! In such cases both solo and accompaniment are debarrered from individual expression. In other words, there can be no expressive solo, or melody, and at the same time an ever-varying and suitable accompaniment. It is difficult to imagine a greater vandalism regarding the artistic development of organ playing or organ building. An independent, sympathetic and suitable accompaniment to a solo is of as much importance as the solo itself. It has its own "counter-melody," which requires separate expression—unless, of course, it be of a jazz or "tum-tum" order, where no expression is necessary—a branch of organ playing with which I am unacquainted.

THE PEDAL ORGAN

Possibly one of the worst evils of the unified, or "borrowing" system, is in regard to the pedal organ.

A big, independent pedal organ is the true foundation and nobility of the instrument. Without such, an organ is as a house built upon the sand. When the pedal stops are borrowed from the manual, there ceases to be a pedal organ—except perchance a few extensions down to 16 or 32-ft. of some of the manual stops. To listen to one of the great Bach fugues (no matter how well played) on an organ with borrowed pedal stops is a joke! We hear the subject given out with true dignity on the manual diapasons, etc.; the answer likewise follows. We then wait for the "crowning effect" when the motif is "thundered forth" on the pedal organ. As there happen to be so few independent pipes in this department (all the others already being in use on the manuals) the whole effect is utterly lost. Compare these unified "toy-pedal" organs (which are found in some of the largest recent specifications in this country) with the great European organs such as the Albert Hall, London; St. Paul's Cathedral; St. George's Hall, Liverpool, etc., where the crowning glory is found in the magnificence of their pedal organs! Well do I remember hearing W. T. Best in St. George's Hall, Liverpool, when he would bring on the full pedal organ as a climax to a big number. The effect was that of an army of soldiers entering the hall over and above the full organ on the manuals. I venture to predict that if the present craze continues to eliminate this most important department of the organ, the pedal board may eventually be dispensed with altogether, as no further tone will be apparent whether it be used or not. (N. B. At the present day the majority of pianists who are holding positions as organists in picture theaters play the bass or pedal part an octave lower with the left hand—an outrage to any musical ear, as the 16-ft. stop is still growling throughout the manual compass!) One has only to notice the general trend in the printed specifications of the present day and observe that the great organ is invariably printed first, and

what they now call a pedal organ is printed last—thus reversing the old order when the pedal organ was justly considered of the first importance.

I have spoken briefly of the lack of pedal or foundation tone in some of our modern organs; but there is often an equally disastrous omission at the other end of the keyboard.

UPPER WORK

(To make the subject more clear to the reader who perchance is not versed in "matters organic" it is necessary to digress for a moment).

For an organ to be really beautiful and effective, it is of the greatest importance that each individual stop be so voiced as to be perfect in itself. To try to make one rank of manual pipes serve two or three purposes is an absurdity—it cannot be done. For example: The great 8-ft. diapason is the most important of all manual stops. This must be so "voiced" and "scaled" as to give a uniform tone, or power, from the bottom to the top of its range; with little diminuendo or lessening of tone in the upper or lower registers. Its octave, or 4-ft. principal (also of diapason tone) must necessarily be of smaller "scale," similarly voiced and softer. Again, its super octave, or fifteenth, must be proportionately smaller. To give a proper ensemble, each of these stops must be separately voiced. It is impossible, with the unified system of extending manual stops, to have a real diapason, principal or fifteenth, as the poor 8-ft. diapason has to be so mutilated at both ends to the extent of its losing its real diapason (or "running throughout") tone, in order to be drawn upon for the above-mentioned stops.

No man can serve two masters.

In this system there are also other stops, such as flutes and gambas, which often have to be similarly treated, with the result that they all lose their own true individuality.

Speaking of beautifully-voiced and properly-scaled pipes reminds me that recently I was approached by one of the leading English builders, who had been informed that there was a big market in this country for English voicing and that pipes could be voiced in England and sent to this country, and, regardless of the advanced cost, caused by duty and transportation, would not be far in excess of the American price. But such an arrangement would not be successful for several reasons. It may be that in Europe they do use a heavier quality of material and perhaps spend more individual time on the voicing; but there are other points to be considered before such "imported stops" could be successfully incorporated. The organ chambers in which they are placed are of the utmost importance, for if the pipes were shut up in some corner of a building, they would not give any more tone than any American-made pipes. Again, if they had not ample speaking room on the sound-boards, they would be no more effective than any other pipes; and these two factors are the essentials that are so often overlooked in American auditoriums, churches and theaters. I can point out many organs that lose 50 per cent of their tone on account of badly designed organ chambers and lack of speaking room. Should the organ chambers be correct, so much depends on the size of the building and its acoustical properties. The only sure way to obtain the best results—whether the pipes be American-made or imported—is the final individual voicing for the building in which they are intended to speak. I contend that pipes made and voiced in England and sent to this country would have a little chance of being a success in the buildings here as that of a man who purchases the best of English cloth, sends his measurements to the best tailor in London and expects a perfect fit when the suit arrives. The same argument holds in both cases—the organ chambers and ample speaking room on the sound-boards must be adequate to assure the best results from imported pipes; and the man must have a perfect line of measurement to be fully satisfied with his imported suit. "Imported pipes" may be a great "talking point," but in justice

to the organ world I could not support the idea unconditionally.

SUPER-COUPLERS.

Another disadvantage of this unified system is that it tends to do away with brilliancy or "outline." The organs sound dead, "tubby" and without top. In playing brilliant orchestral transcriptions, such as "The Ride of the Valkyries," one fails to hear the outline or upper notes owing to their being softened so as not to spoil the lower stops from which they are drawn. Super-couplers can never take the place of properly-voiced upper work. Their chief use is in solo or soft effects. In loud combinations they are only a makeshift to try to help out a dull instrument in the way of a little more upper work. If a super-coupler were used with a properly-voiced and designed great organ (with brilliant mixtures) the effect would be as grotesque as an orchestra with every instrument playing a fortissimo passage in octaves—if such a thing were possible. Generally speaking, when a builder or a designer includes in a large specification a super-octave coupler on the great, it is a silent admission that the upper work is weak and requires helping out.

MIXTURES.

To eliminate mixtures from the modern organ is to deprive it of its chief life and brilliancy.

There was a strange theory presented here some years ago by a visiting organ builder that mixtures were an unnecessary evil, as his new string pipes were so full of "over-tones" that they more than compensated for the lack of mixtures. The idea was accepted by many of the American builders and organists, and one by one they gradually cut out the mixtures. Possibly the chief reason was to save money on their tuning contracts—hence maybe, when such stops were specified they resorted to what they call dulciana mixtures, which are so soft and insignificant that it is difficult to distinguish whether they are in tune or not.

Without properly and brilliantly voiced swell and great mixtures (I do not allude to a selected combination of overtones on a choir dulciana mixture) there is a lack of harmonics, which abound in orchestral instruments. To overcome this deficiency in an organ, the old builders introduced mixtures, or "filling up," stops. To go into the history of mixtures is not within the province of this article. All that need be said is that in large instruments they are of as great importance as an independently voiced pedal department.

MECHANICAL ADJUNCTS.

Another fallacy, if I may so call it, in the modern American organ is having special pedals or pistons to bring on "all strings," "all diapasons," "all reeds," etc. (N. B. These things, however, may not be the organ builder's fault, as their introduction may have been prompted by amateur players who knew not the way to select their own stops or combinations. I have met many organists who did not know a reed stop from a flute or string by its name; so the above-mentioned pistons would indeed be of considerable help to them.)

Let me give a simile. In building a house it might, to save time, be useful to have a machine to sort out the various materials, such as "all bricks"; "all mortar," "all tiles," etc., but these are useless in themselves until they are combined into a perfect whole. The same idea is applicable to an organ, where, to make individual stops more effective, other stops may have to be added to them at the time and at the will of the player. For example, the strings in an organ are purely suggestive—of thin, piercing tone, but without the necessary body of their orchestral prototypes. To make these string stops more realistic, it is often necessary to add some other stops of more body—such as a soft fiedlich or soft flute. We must remember that a violin is not all thin string tone—it also has the full-bodied tone from its wood. Likewise the big reeds and wood-wind stops in an organ can often be improved by a little "backing up" of other suitable stops to make them more realistic. The question is: "Do these amateurish, made-to-order things

—incorporated into many of the present-day instruments—tend toward an advancement of good, artistic organ playing? Surely it is logical to believe that the more fixed and mechanical “helps” the player has placed at his disposal, the less will be the incentive to study his art seriously and make his own combinations and paint his own tone picture.

The great inventor and camera wizard, George Eastman, conceived the idea of a cheap fixed-focus camera which he called the “Brownie”—a simple, fool-proof instrument by which any man, woman or child could “press the button” and take a picture.

In this little box everything has been made so simple that the veriest novice who has sufficient intelligence to hold the camera level can get a picture. Mr. Eastman, however, did not stop at his first kodak, but by degrees gave to the world what we might call a “photographic ladder” by which the beginner could climb to higher things. I refer to his various grades of photographic instruments and lenses, from the cheap “Brownie” up to the more expensive grades of scientific apparatus allowing the serious artist in photography full scope for his ideals, with every means of control and adjustment at his command. (N. B. I have often wished that Mr. Eastman would do something toward a further development of stereo work—my own particular hobby!).

The difference, however, between Mr. Eastman’s photographic slogan, “You touch the button and we do the rest,” and the various fixed buttons for “all strings,” etc., in an organ is that the organist has to make his own picture—it is not already in front of him to snap. With a camera, the various and changing lights and shades of nature are awaiting the photographer’s choice. “Touching the button” does not make them! In the organs of which I speak, each of these “set” buttons has its same old picture or combination made for him by the builder, or “set” for him by the builder before the organ is finished. No new gradations of light or shade (which at the moment may be necessary) can change them. As well might the inventor of the kodak have devised a camera with buttons marked “all trees,” “all grass,” etc.

The ever-present crescendo pedal in an organ comes under the same category, as, with its fixed combinations, it can only be as a child’s toy panorama, which by turning a handle shows the same pictures in succession every time, and when he reverses the crank they go back in the same old order. One may almost venture to predict, if these various mechanical “helps” to the amateur continue, that we may some day have “organs without stops” and nothing left but crescendo pedals for each manual (if perchance more than one manual is retained!); and “all this,” “that” and the other “pistons.” In the end we may have “mechanical organists”—versed in the use of “pistons” and the various “crescendo pedals.”

The above remarks do not include “general” or “selective” pistons on manuals or pedals, on which any combination may be set by the player at the keyboard to suit the number. He is about to play, thus saving him time in changing some of the stops by hand during the performance. Such combinations are arbitrary and at the player’s command at any moment. In other words, and to return to my photographic simile, the player can select his own picture, focus his camera on any particular object (there being no such thing as a fixed focus lens), adjust his “exposure” and attend to a hundred and one details before he “presses the button” or starts to play. And then we hear the organist’s own tone picture and not what the builder has prepared for him.

In conclusion I feel strongly that if only some of our American or visiting organists, when playing on these unified and “pedalless” instruments, would speak out and criticize them as they know them to be, instead of lauding such compromises or abominations to music committees as the “finest on which they have ever played,” it would undoubtedly help in the near future to bring about a change in the situation and by degrees be the means of giving to the organ recitalist some instru-

The Cheapest Way to Buy Organ Music

THE AMERICAN ORGAN QUARTERLY

Vol. 6 No. 12
 Contents for January, 1925

1—Cantilene	G. Day
2—Sketch	H. Blair
3—Meditation	H. Blair
4—Through the Valley of Shadow	V. D. Thompson
5—Song of the Exiles	C. O. Banks
6—Threnody (In Memoriam)	Wm. Lester
7—Berceuse	(Palmgren) Clough-Leigher
8—Fantasia	Bubeck-Dickinson
9—Lento	Gluck-Fricker

Subscription - \$4.00 per year
 Single Issue - - - - - \$2.00

The H. W. Gray Company

159 E. 48th Street
 New York

Sole Agents for Novello & Co.

Hillgreen-Lane Organs



Seventeen in Omaha alone
 Proportional number throughout contiguous territory.
 Designs and Specifications for individual requirements.
 Electric Blowers and Organ Maintenance

PITTS PIPE ORGAN CO.

(Western Branch)
 1913 Clark St., Omaha, Nebr.

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.

ments on which he will have greater scope for his ideals and upon which he can do them justice. Such criticisms would be well worth while, even though they might, at the moment, be misconstrued by the music committees and perchance prevent a return engagement!

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

ORGANIST

Eastman School of Music
 OF THE
 University of Rochester

Management
 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, Director Greene Ave. Baptist Church, Brooklyn, N.Y.
 Head Piano Dep't, N. Y. School of Music and Arts. With the MUSICAL COURIER.

437 Fifth Avenue NEW YORK
 Telephone 4650 Caledonia

WILLIAM H. BARNES

ORGANIST

Wilmette Baptist Church
 Telephone Harrison 3444
 CHICAGO

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

Organ Recitals
 Organist and Choir Director
 FIRST PRESBYTERIAN CHURCH
 Watertown, N. Y.

MIAS & BIRKMAIER

Builders of
PIPE ORGANS

for
 Church, School
 Residence and Theatre

Office and Factory
 2443 Massachusetts Avenue
 Cambridge, Mass.

HERBERT E. HYDE

ST. LUKE'S CHURCH, EVANSTON, ILL.
 Supt. Civic Music Ass'n of Chicago
 Conductor, Chicago Ass'n of Commerce Glee Club

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
 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 Choir Director, Christ Church, Burlington, Ia. Organist Bialto Theater, Burlington.

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. Ex. ms.
 218 Tremont St., Boston.

RALPH H. BRIGHAM

AMERICA'S CONCERT ORGANIST

—At the Strand, where his work gained for the Theatre Organist a higher standard than ever before, he played with the finish of the artist he is.—American Organist (New York City).
 Organist at the Orpheum Theatre, Rockford, Ill.

CHAS. A. SHELDON, JR.

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

J. LEWIS BROWNE

ORGAN—COMPOSITION

Telephone Monroe 5550
 122 South Desplaines St.
 CHICAGO

GEORGE H. FAIRCLOUGH

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

FAMOUS ORGAN NEAR RUIN

Vierne Quoted on Lamentable State of Notre Dame Instrument.

The Paris correspondent of the London Morning Post writes that, according to a statement by Louis Vierne, the organ in Notre Dame is rapidly falling into ruin through neglect. M. Vierne says:

"It is filled with dust and dead bats and swallows, and is perishing from mildew and dry rot. Parts of the mechanism are falling to pieces, and the sounding boards are failing. A few days ago one of the biggest of the organ's 5,246 pipes only just missed crashing down on a crowd of worshippers. All this is due to the fact that we have no money to keep the organ in proper repair. The parish of Notre Dame is one of the poorest in Paris, and we cannot raise even the small sum necessary to maintain what used to be a world-renowned instrument."

The Notre Dame organ was entirely reconstructed in the five years ended with 1868. It has not been cleaned since 1894, whereas it should have been overhauled every ten years at least.

Helen Hogan Plays in Paris.

Miss Helen Hogan of Providence, R. I., who is passing the winter in Paris, studying with Widor and Bonnet, gave a recital Jan. 4 at the Church of the Strangers. She played a program consisting of compositions by forerunners of Bach, a number of Bach chorale preludes, and works of Rousseau, de Maleingreau and Bonnet. Miss Hogan will return next September and will resume her work at the Central Congregational Church of Providence, from which she is on leave of absence.

Judge: "When you work, what do you do?"

Hobo: "I'm an organist."

Judge: "Why, a man with such talent should never be out of a job. What's the trouble?"

Hobo: "My monkey died."—Dartmouth Jack-o-Lantern.

Eigenschenk with Orchestra.

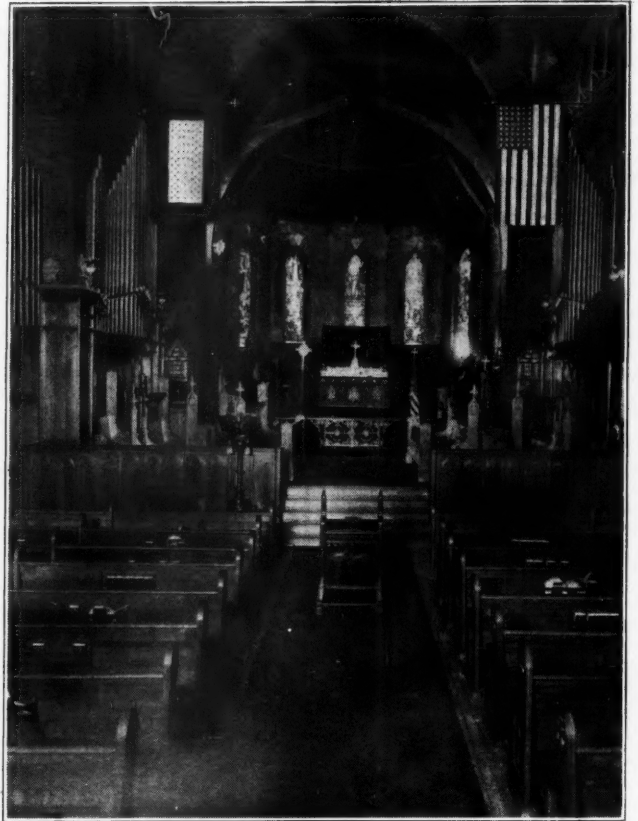
Edward Eigenschenk, winner of the organ contest sponsored by the Society of American Musicians, was soloist with the Chicago Symphony Orchestra, Frederick Stock, conductor, at the popular concert on the night of



EDWARD EIGENSCHENK.

Jan. 15. He played the Concerto in D minor by Guilman. Mr. Eigenschenk is organist at Lubliner & Trinz's Michigan Theater and is assistant teacher at the American Conservatory to Frank Van Dusen, with whom he has had all of his organ training. He is a native of Chicago and the first of Chicago's young organists to have an appearance with the orchestra.

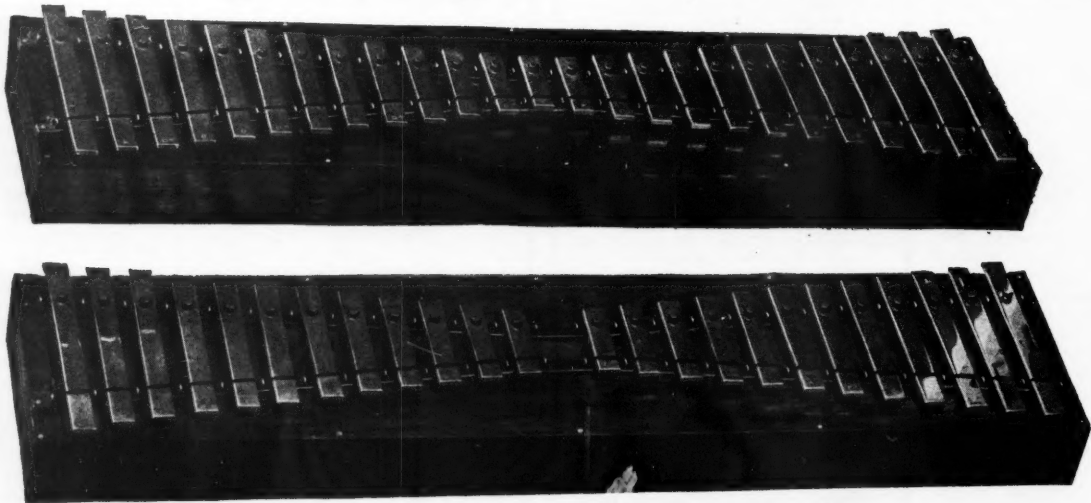
D. A. Rombold of Chicago, formerly organist and choirmaster of St. Mary's Episcopal Church at Park Ridge, has been appointed organist and choirmaster of St. Paul's Church at Lock Haven, Pa.



St. Matthew's Cathedral, Dallas, Texas

HENRY PILCHER'S SONS
PIPE ORGANS LOUISVILLE, KY.

Liberty Organ Percussions



Liberty Organ Celeste No. 349.

Whether in Church, Theater or Residence, the up to the minute Organ is equipped with a

LIBERTY ORGAN CELESTE

The inimitable tonal effect of the Liberty Organ Celeste blends with any combination of stops and cannot be duplicated with any other device.

"PERFECT TONAL BEAUTY" has been the comment from every installation.

Catalogue "P" illustrating and describing the complete line of Liberty Organ Percussions mailed free on request.

Manufactured only by

THE KOHLER-LIEBICH CO., Inc.
3549-3553 Lincoln Avenue CHICAGO, ILL.

A L B E R T
MODERN TEACHING AND PLAYING
TUFTS **CONCERT**
 Recitals and Dedications
ORGANIST
 1135 West 27th Street, Los Angeles, California

VINCENT H. PERCY
 RECITALS and LESSONS
 Euclid Ave. at East 96th St. - CLEVELAND

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

ALBERT RIEMENSCHNEIDER
 Concert Organist
 Director of Music Baldwin-Wallace College, Berea, Ohio
 Organ Instruction Address 10001 Edgewater Drive, Cleveland, Ohio

CHARLES GALLOWAY : CONCERT ORGANIST
 Organist and Musical Director St. Peter's Episcopal Church (St. Louis). Organist Washington University
 Official Organist Louisiana Purchase Exposition (1904)
INSTRUCTION - ORGAN - THEORY
 My method of instruction is patterned after that given by ALEXANDRE GUILMANT, my preceptor for about five years. Special attention given to and exceptional advantages for the study of *Etymus* 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.

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

EMORY L. GALLUP
 Organist and Director of Music
FOUNTAIN STREET BAPTIST CHURCH
 Grand Rapids, Michigan

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

JOHN DOANE
 ORGANIST AND CHOIRMASTER
 Formerly Director of the Organ Department, Northwestern University School of Music
 Three fine Hutchings Organs available for students' practice.
 Organ Instruction
 25 EAST 35th STREET
 NEW YORK CITY

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

RAYMOND ALLYN SMITH
 ORGANIST
 Congregational Church
 Winnetka, Ill.
 633 Fine Arts Building, Chicago
 Phone Harrison 5965

HOMER WHITFORD
 Mus. Bac., F. A. G. O.
 Organist and Assistant Professor
 of Music
DARTMOUTH COLLEGE
 Concert Organist

HUGH McAMIS
 F. A. G. O.
 Address care of American Express
 Company, PARIS, FRANCE

JAMES ROBERT GILLETTE
 CARLETON COLLEGE
 NORTHFIELD, MINN.

WILLIAM RIPLEY DORR
 ORGANIST and DIRECTOR
 Wilshire Presbyterian Church
 LOS ANGELES

PALMER CHRISTIAN
 ORGANIST
 University School of Music
 Management of PHILIP LA ROWE,
 604 E. Madison, 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.
 Head of Organ Department
 Cincinnati Conservatory of Music
 Organist and Choirmaster Church of
 the Advent
 Address:
 2366 Kemper Lane, Cincinnati, Ohio

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

Ernest Prang Stamm
 CONCERT ORGANIST—INSTRUCTION
 SECOND PRESBYTERIAN CHURCH
 B'NAI EL TEMPLE
 St. Louis, Mo.

GEORGE H. CLARK
 Organist and Choirmaster
 Grace Episcopal Church
 Oak Park, Illinois
 RECITALS—INSTRUCTION

ARTHUR MEYER
 A. A. G. O.
 121 Hanover St.
 WILKES-BARRE, PA.

ZEUCH
 BOSTON

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

WILLIAM E. BEAZLEY
 F. R. C. O. A. R. A. M.
 CONCERT ORGAN RECITALIST
 1321 Farnham Street
 Davenport, Iowa

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

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

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
 Strand Theatre
 HARTFORD, CONN.

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

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

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.

CHANDLER GOLDTHWAITE
 THIS SEASON
 in Europe

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

W. LAWRENCE COOK, A.A.G.O.
 Organist and Choirmaster Cal-
 vary Episcopal Church and Temple B'Nai
 Shalom. Head of Organ Department
 Louisville Conservatory of Music
AVAILABLE FOR RECITALS
 2037 Alta Ave. Louisville, Ky.

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

JOHN MURIE
 THEATRE ORGANIST
 Hoosier Theatre Whiting, Indiana

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

McCLELLAN
 Organist Mormon Tabernacle,
 Salt Lake City, since 1900
ORGAN RECITALS — DEDICATIONS
 Manager: FRANCES GOLDWATER
 Fine Arts Theatre Los Angeles, Calif.

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

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



BY HAROLD V. MILLIGAN.

Nederlandsche Muziek; published by Seyffardt's Muziekhandel, Amsterdam, Holland; Andante, by Cor Kint; Reve d'Amour, by J. B. C. De Pauw.

French organ music has had its propagandists in this country for many years and is well established in the esteem of American organists. German music has always had an "inside track" here, English music has its hearing, and Italian music has been honorably represented by Bossi, Yon, Capocci and others. The organ music of Spain had an inning several years ago under the patronage of Sidney C. Durst. Of the Russians we know practically nothing, except three or four compositions of Bubeck. Do they have organ music in Russia? And what about Holland, cradle of the arts in northern Europe? Who can mention, off-hand, the name of a Dutch composer of organ music?

It was with great interest that we examined this music sent us from Holland. Two pieces of sheet music and a handsome volume bound in white! The typography is remarkably distinguished. As an example of high-class music publishing, we take off our critical hat to Seyffardt's Muziekhandel.

The volume of Netherlandish organ music includes composers from the year 1600 to the present day. It has been edited and put into chronological order by C. F. Hendriks, Jr., and reflects credit upon both editor and publisher. Twenty-five composers are represented and the only names familiar to us are those of Sweelinck and de Lange. There is a very interesting facsimile of the musical hand-

writing of Sweelinck and another facsimile of a Psalm by Van Eem. There is a preface and brief biographies of the composers, but as all this interesting information is in Dutch, we were unable to make anything out of it with any degree of certainty, except the dates. The music itself is "for harmonium or organ," which means that it is printed on two staves, without pedal, and is comparatively simple in style. The harmonium seems to be more highly thought of in Europe than in America. Some very good music is written for it over there, and such "high-brow" composers as Karg-Elert do not deem it beneath their attention, while on this side of the ocean it seems to have sunk to a low level.

This Dutch music is as placid and restful as a Dutch landscape. The book abounds in smooth-flowing andantes and adagios. "Sunny Day in Autumn" is the only atmospheric title. The quality of the music, however, is uniformly high. A simple little andante may contain some high and lofty feeling, although only the discriminating taste can appreciate it. This Dutch music is simple, sincere and serene (the alliteration is accidental, not intentional!)

The two pieces of sheet music are of about the same calibre as the music in the book, although printed with a pedal staff. Each piece is accompanied by a picture of the composer and we learn that Mr. De Pauw lived from 1852 to 1924 and that Cor Kint is one of the younger composers of Holland, born in 1890. The list of his works runs up to opus 28, orchestral and chamber music, and other ambitious productions. There is nothing especially striking about his "Andante," although it is a well-written piece, of the placid, contemplative type.

Minuet Heroique, by H. J. Stewart; published by the Arthur P. Schmidt Company, Boston.

If a "Polonaise Militaire," why not a "Minuet Heroique?" The minuet is usually a rather dainty, formal piece, of grace and charm, but if a composer

wants to make it bold and dashing, who's to stop him? The eminent San Diego organist has written a piece that carries itself on with an infectious swing, forte and fortissimo most of the way. The second theme gives the melody to the tuba and there are several passages for the brasses. An admirable composition for a festive occasion.

Willard I. Nevins to Open Organ.

Willard Irving Nevins, organist of the Church of the Good Shepherd, Brooklyn, and member of the faculty of the Guilman Organ School, New York City, will play a recital at the dedication of an Odell organ in the Central Baptist Church of Trenton, N. J., Tuesday evening, March 3. Mr. Nevins will play numbers by Bach, Fletcher, Wesley, Guilman, Bonnet, Schumann, Frysinger and Wagner. A chorus from the Trenton Chamber of Commerce will assist at this recital.

Merger of English Factories.

An interesting merger of organ factories in England is announced. John Compton has made arrangements with J. W. Walker & Sons, Limited, by which they take over his business. Compton organs will continue to be made under the supervision of Mr. Compton and in a separate plant, with the assistance of J. I. Taylor and the entire staff of Mr. Compton's former company.

Again pleasing a capacity audience which taxed the First Congregational Church of Port Huron, Mich., to its utmost, a chorus of 100 voices from the choirs of the city, accompanied by the Apollo Orchestra, and supplemented by talented soloists from Port Huron and other cities, repeated the performance of Handel's "Messiah" Sunday afternoon, Feb. 1. The chorus was directed by G. Harold Brown, choir director and organist of the First M. E. Church.

Under the direction of A. Leslie Jacobs, organist and choirmaster, Stoughton's cantata "The Woman of Sychar" was sung at the First Presbyterian Church of Wheeling, W. Va., on the evening of Feb. 15.

ORGAN FOR FONTAINEBLEAU

New Three-Manual to Serve School for Recitals Next Summer.

The Fontainebleau School of Music announces that the minister of fine arts in France has given formal permission to the school to install in the old tennis court in the palace the new three-manual organ which is being built and will be in readiness for use when the school opens June 25. This will provide for the school not only an adequate organ, but a large and well-arranged concert hall in which students will have the opportunity to perform and to hear concerts of all kinds by the leading musicians of France. Mr. Decreus, director of the school, is arranging a series of recitals to be given by the best organists in France.

Change by Malcolm McMillan.

Malcolm McMillan, for sixteen years organist and music director of the People's Church, St. Paul, has resigned from that position, and assumes a corresponding one at the Merriam Park Presbyterian Church. His choir will consist of a chorus and solo quartet. Mr. McMillan has combined a business career with professional participation in musical affairs. In addition to his church post, he has that of conductor of the Orpheus Club. He has composed a number of songs, both sacred and secular.

J. O. Funkhouser, superintendent of the organ factory of M. P. Möller at Hagerstown, Md., left that city Feb. 4 for Buenos Aires, where he is to supervise the installation of an organ with a self-playing attachment in the former American embassy building. The house is now the residence of a South American millionaire.

The Missionary Society of the First M. E. Church South at Athens, Ala., voted on Jan. 5 to place a three-manual Pilcher organ in the auditorium of the new church edifice. There will be an echo division, to be installed in the gallery.

A Statement Long Awaited By Organists, Organ Students and Music Lovers Generally

Owing to the increasing pressure of requests from musicians in all parts of the United States and Canada,

MARCEL DUPRÉ

Famous French Organist

Has Authorized The Announcement of

A SERIES OF DUPRÉ MASTER CLASSES

in

BACH INTERPRETATION

and

THE ART OF IMPROVISATION

Based upon Dupre's new *Treatise on Improvisation* now being printed by Leduc in Paris

To Be Held in Paris From
APRIL to SEPTEMBER, 1925

NOTE: The number of those admitted to the classes will be limited, and all those admitted will receive personal instruction from Marcel Dupre

It is unnecessary to comment further upon the rare opportunity which the above announcement presents.

For Information About Terms, Classes, Etc.

Address: ALEXANDER RUSSELL

Wanamaker Auditorium

NEW YORK CITY

SERIES AT UNION SEMINARY.

Clarence Dickinson Begins His Annual Lecture-Recitals.

Clarence Dickinson's annual series of historical organ lecture-recitals at Union Theological Seminary, New York, began on Tuesday afternoon, Feb. 10, at 4 o'clock. The subject is "The Development of the Art of Music: Its Geographical, Formal, Social and Religious Progress." In the presentation of the first program Dr. Dickinson was assisted by Marie Stapleton Murray and the Madrigal Chorus of the Institute of Musical Art, Margaret Dessoff, conductor. The program included: "O Rosa Belle," John Dunstable (1390-1453); "Sanctus," Jean Okeghem (1430-1495); "Ave Verum," Josequin de Pres (1450-1521); "The Topsy Song," Adrian Willaert (1480-1562); "Ave Maria," Jacques Arkadelt (1514-1575); "Tristis es Anima mia," Orlando di Lasso (1532-1594); "La cruda mia nemica," Palestrina (1526-1594); "Dimmi Chlora Gentil," Leon Leoni (1602); "The King's Hunt," John Bull (1563-1628); "Injurious Hours," Henry Litchfield (1630); "Come Away, Sweet Love," Thomas Greaves (1604); "Lasciatemi Morire," Claudio Monteverde (1567-1643); "Bois Epais," Jean Baptiste de Lully (1633-1687); Cathedral Prelude and Fugue, J. Sebastian Bach (1685-1750); "Dich Theure Halle" from "Tannhäuser," Richard Wagner; "The Ox Cart," Modest Moussorgsky; "Piece Heroique," Cesar Franck.

Dr. Dickinson's second recital had for its subject "The Development of the Art of Music: Its Formal Progress." The assisting artists were Marie Mikova, pianist; Godfrey Ludlow, violinist, and a choir of mixed voices.

Courboin on Southern Trip.

Since his return from the Pacific coast at Christmas, Charles M. Courboin has played recitals in Philadelphia, Boston, Scranton, Niagara Falls, Syracuse, Memphis, Harrisburg and Princeton University, and return engagements in Montreal, St. John,

Halifax, Binghamton, Dartmouth College and Denison University. He also dedicated the new Kimball Hall organ in Chicago and took part in the great organ-orchestra concert in the New York Wanamaker Auditorium with Bossi, Dupre and Christian, Feb. 11. During March he will make a southern trip, appearing at Palm Beach with Gabrilowitsch and Samaroff at the Society of Fine Arts, and in Tallahassee, Miami, Atlanta and Winthrop College. Later in the month he will again make a middle western trip, appearing in Grand Rapids, Kansas City, and as far west as Boulder, Colo.

Wedertz to Sinai Temple.

C. Gordon Wedertz, organist of the Church of the Epiphany in Chicago since it became the cathedral, and formerly at the Cathedral of SS. Peter and Paul, has been appointed organist of Sinai Temple, where he succeeds Arthur Dunham, now at the Methodist Temple. Mr. Wedertz is a well-known organist and for a number of years has been on the faculty of the Chicago Musical College in the organ department.

Lecture-Recital on Cathedrals.

W. D. Armstrong, Alton, Ill., gave a lecture-recital Feb. 18 at St. Paul's Episcopal Church under the auspices of the Church Service League. Mr. Armstrong's subject was "The Cathedrals of England and Their Music." Mrs. Alexander McGuiggan, soprano, sang a group of chorales, and Mr. Armstrong played on the organ the following program: Andante Religioso, Merkel; Largo, Handel, and Prelude and Fugue in A minor, Bach.

Lester to First Congregational.

William Lester, Chicago organist and composer, has resigned as organist of the First Baptist Church of Evanston, where he has served with distinction for several years, to become organist of the New First Congregational on the west side. Mr. Lester takes the place formerly held by Charles H. Demorest, now at the First Methodist of Evanston.

School for Theatre Organ Playing

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

offers thorough and practical training in the art of picture accompanying. Pupils have advantage of practice and coaching before the Screen in the Conservatory's Little Model Theatre.

Chicago press comment on the playing of Edward Eigenschenk who appeared January 15th as soloist with the Chicago Symphony Orchestra in the popular concert series. Mr. Eigenschenk, who has had all of his organ instruction under Frank Van Dusen, is one of the faculty of the School of Theatre Playing and organist at the Michigan Theatre, Chicago.

"The young man played the Guilmani Concerto like a master."
CHICAGO EVENING AMERICAN.

"The soloist was Edward Eigenschenk who displayed great technical facility, a fine understanding of the art of registration and the rarest of talents among organists, a vital and accurate sense of rhythm."
—CHICAGO HERALD EXAMINER.

"His pedaling was particularly good, his phrasing clean cut and musical and his gift for registration ingenious and artistic."
—CHICAGO DAILY NEWS.

"Mr. Eigenschenk's performance was of unusually impressive character and distinction."
—CHICAGO DAILY NEWS.

"The organ is a ponderous instrument but Mr. Eigenschenk handled it with excellent sense of balance. He fitted the organ into the general scheme and made it effective."
—CHICAGO EVENING POST.

Pupils may enter at any time—Send for new Prospectus.

address

Secretary, American Conservatory of Music
521 Kimball Hall Chicago, Ill.



To those who appreciate all that is best in organ tone, the Reuter Organ makes an irresistible appeal.

The Reuter Organ Company
Lawrence, Kansas

BE SATISFIED!

Insist on
GENUINE DEAGAN PERCUSSIONS



LET your satisfaction be complete. Specify **DEAGAN** percussions in the Organ you purchase or when adding percussion stops. There is no successful substitute. They are used by practically every Organ manufacturer in North America as well as by a number of European builders.

DEAGAN Cathedral Chimes, Harp Celestes, Carillon Harps, Marimba-Harps, Xylophones, Orchestral Bells, etc., are produced in the largest factory of its kind in the world, by skilled craftsmen, trained through years of service under the direction of the greatest living authority on percussion tone and tuning, J. C. Deagan.

J. C. Deagan Inc.

Established 1880
Deagan Building, 4211 Ravenswood Ave.
CHICAGO, U. S. A.

DEAGAN MASTER TUNERS ARE IN DAILY USE
IN THE BUREAU OF STANDARDS AT WASHINGTON
AS WELL AS IN THE DEAGAN FACTORY

CHICAGO PRESS UNANIMOUS

"Fine program given by Chas. M. Courboin on new Kimball Hall Organ."

—Tribune headline.

"Storm of beauty evoked from new instrument by Guest Organist."

—Herald-Examiner headline.

TRIBUNE "One of the most startling features.....is its clarity in rapid passages. Mr. Courboin made it speak with grave dignity, again with warm color, still again with sprightly grace, and always with many qualities of tone and a great degree of expressiveness."

HERALD-EXAMINER ".....this instrument is a marvelous thing and the man who played it is a great modern artist.....Congratulations must be extended not only to him but to the builders of the Kimball organ, who are great artists, and to the Kimball Company for providing Chicago with this fine instrument, in every sense of the word a civic asset."

DAILY NEWS "The audience, which filled the hall, made up of the leading musicians of the city, evidently appreciated the fact that a most important addition to the musical resources of the city had been acquired in the new Kimball organ. This new instrument is the last word in organ construction.....it has the volume of a great symphony orchestra and again the delicate musical tone of a single flute."

EVENING POST "I heard enough to know what a fine instrument he had under his hands and what imaginative force and technical skill he brought to the playing of it.....It is a beautiful instrument, with richness in the full tone and great variety of colorings.....Mr. Courboin revealed the many sided wealth of the new instrument with a sure touch."

AMERICAN "An artistic treat such as is rarely our lot to enjoy.....a very noble example of the art of organ making..... Courboin's technic is uncannily fluent.....The organ gives us cause for self-congratulation that we possess an establishment, which may truly be termed a rival to the house of Cavaille-Coll of France."

JOURNAL "The distinction and the penetration of the admirable organist's music was matched by the clarity and imaginative-ness of its performance..... It is very pleasant indeed to know that Chicago's musical events of the future will be enriched by the availability of an instrument of its range, quality and dependability."

Those interested are invited to send for printed description and program.

W. W. KIMBALL CO.

ESTABLISHED 1857

220 KIMBALL HALL

CHICAGO

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.

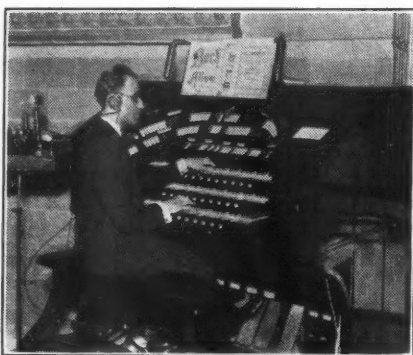
The Zephyr Electric Organ Blower Company
Orrville, Ohio

MR. ALBERT F. BROWN

at the console of

The "BRILLIANT" GENEVA ORGAN

Broadcast Thru Radio Station W J J D, Mooseheart, Ill.



The phenomenal success of my organ recitals is conveyed to me by the hundreds of testimonial letters received daily from all parts of the United States and Canada.

I want you to know that I attribute no small measure of that success to the excellent construction and dependable detail incorporated in the manufacture of your instrument.

[Signed] ALBERT F. BROWN

GENEVA ORGANS For Church Theatre Residence
Musical Elegance and Mechanical Perfection

GENEVA ORGAN COMPANY
GENEVA, ILLINOIS

A. GOTTFRIED & CO.

Erie, Penna.

Order your

Organ Pipes Keys

Actions Wires

and everything else that is needed
for a complete Organ
from the

**Largest Supply and Export House
in the United States**

*Our Pipes Are the Standard
of the World*

An Inquiry to Wicks

for information as to organs and their cost brings a prompt, courteous, complete reply, no matter whether the organ is an instrument of large size and great cost, or is the smallest and least expensive instrument we build.

Whenever possible, in addition to a letter, a representative is sent to personally assist the prospective purchaser to decide on the scheme of his organ, and to advise concerning placing, space requirements, and other details that arise in connection with a new organ.

Address

Sales Manager

WICKS PIPE ORGAN COMPANY
Highland, Illinois

*Progressiveness
is the key-note today*

Artistic advance
and careful attention to detail
has resulted in
the enviable reputation of

THE HALL ORGAN

THE HALL ORGAN COMPANY
WEST HAVEN, CONN.

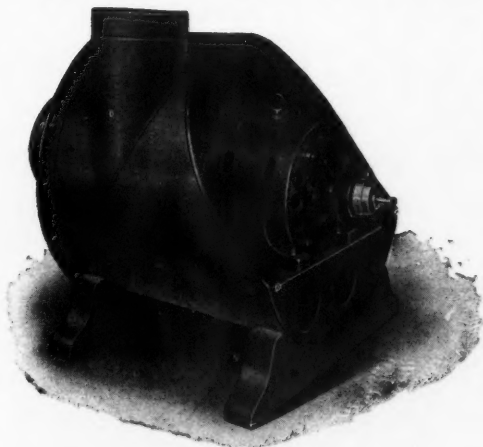
New York Address, 665 Fifth Ave.

**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

Chicago Office: 64 East Van Buren St.

*Notice of Change
of Name*

Dennison Organ Pipe Co.

Manufacturers of

**Metal and Wood
Organ Stops**

Successors to

Samuel Pierce Organ Pipe Co.

WILLIAM S. DENNISON, Treas. and Manager
Reading, Mass.

1847

1924

MANY owners of organs have to admit that instead of their really **buying** their organs some clever agent came along and **sold** it to them. Discriminating **buyers** of organs find through investigation that

ODELL ORGANS

guarantee satisfaction to them because of the evidence of ABILITY (the ability of three generations of master organ builders, throughout a period of 65 years), EXPERIENCE (actual, practical experience over such a period, with the equipment to do the entire work), SERVICE (promises are based on a complete knowledge of the problems involved), RELIABILITY (responsibility for results has always been assumed in a way satisfactory to the purchaser), and COMPETENT PERSONNEL (an organization thoroughly trained to its task and proud of its connections).

We shall be glad to personally acquaint with our organization and our ability to offer complete satisfaction those interested in the purchase of an organ of the highest grade and most artistic qualities.



J. H. & C. S. Odell & Co.

407-409 West 42nd Street
New York City

Established 1859



The Wangerin Art Pipe Organ

continues to grow in favor by sheer force of rare quality and excellent merit. Its unusual refinement of workmanship, its painstakingly selected, high-grade materials, its wonderful mechanical accuracy and marvelous performance in the most trying tests, its extraordinary tonal perfection,—all these combine to make of the product of the Wangerin establishment an Art Organ in the full sense of the word.

Testimonials and voluntarily expressed opinions from famous organists speak so highly of recent installations that no question remains concerning the fine and enviable prestige of the Wangerin Art Pipe Organ.—May we prove these assertions?

WE WILL SEND ON REQUEST OUR NEW BROCHURE

"QUALITY and MERIT"



WANGERIN ORGAN COMPANY

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



THE illustration shows one of our action rooms. On the next floor above is one of equal size and similar equipment. We apply platinum to contacts, it having been found by electrical engineers to be the best possible material for the purpose, as it is not only a perfect medium for electricity, but is not affected by the elements. It is in this department that the numerous ingenious mechanical appliances are devised. In the testing laboratory every new device is subjected by the master mechanic to a severe test before being introduced in any organ.

HOOK & HASTINGS COMPANY

Main Office and Works, Kendal Green, Mass.